

I CARRY YOU IN MY HEART

By

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INT. LIVING ROOM - LATE EVENING

The single family house is decorated in a typical manner.

PALL (50's, a salt-and-pepper short hair, average bodytype, dressed in business suit) opens the front door and walks in the living room.

SOPHIA (O.S.)
Pall? Is it you, dear?

PALL
Yeh, Sophia. It's me.

INT. KITCHEN - LATE EVENING

Pall walks into the kitchen.

SOPHIA (50's, skinny, but in shape, dressed in her usual home clothes) serves dinner: sushi and sashimi. She turns her face to the door and smiles at Pall.

PALL (V.O.)
When I got home that night as my wife served dinner, I held her hand and said...

Pall comes closer to Sophia and holds her hand, looking into Sophia's eyes seriously and sad.

PALL
I've got something to tell you.

Sophia pulls her hand out of his hands. The smile disappears from her face. She sits down and starts to eat quietly. There is a hurt in her eyes.

PALL (V.O.)
Suddenly I didn't know how to open my mouth... But I had to let her know what I was thinking.

Pall takes a deep breath and says calmly.

PALL
I want a divorce.

Sophia stays quiet, continuing to eat. Her hands shake a little, carrying the chopsticks.

PALL (V.O.)
She didn't seem to be annoyed by my
words, instead she asked me
softly...

SOPHIA
(softly and quiet)
Why, Pall?

PALL (V.O.)
I avoided her question.

Pall stands up and walks to a kitchen cabinet. He opens it and grabs a bottle of whiskey. Then Pall fills up the glass and puts a bottle back into the kitchen cabinet.

PALL (V.O.)
I avoided her question... And this
made her angry.

Sophia throws away the chopsticks and shouts at Pall.

SOPHIA
You... You're... You are not a man!

She runs away from the kitchen. Pall gets back to the table and sits down. He drinks his whiskey quietly.

PALL (V.O.)
That night, we didn't talk to each
other.

FADE TO BLACK:

INT. PALL'S HOME OFFICE - LATE NIGHT

Pall stops in the doorway of his home office. He glances toward the open door to their bedroom.

Sophia lies on the bed, face down. She weeps.

PALL (V.O.)
I knew she wanted to find out what
had happened to our marriage... But
I could hardly give her a
satisfactory answer.

Pall takes a deep breath. He walks into his home office and turns the light on. Then he closes the door behind him.

He walks to the desk and sits down in front of a huge computer monitor. His fingers run over the keyboard. The system starts up with surround sound.

Pall looks at the monitor with a smile and types on the keyboard.

The Skype window is shown on the monitor's screen.

JANE (early 30's, pretty, long curly hair, dressed in pajamas) appears on the screen.

Pall presses his finger to his lips, meaning to keep silent. Jane nods to him.

The text appears in the chat window: "Hi, dear :) Did u tell her?"

Pall nods to Jane.

The next text message appears in the chat window: "Good! I knew U could do it. U'r the MAN! My MAN!"

PALL (V.O.)

Yes, this is it. Sophia had lost my heart to Jane... I didn't love her anymore. I just pitied her!

Pall smiles and blows a kiss to Jane. He types: "I love you."

Jane types back: "I love U too! ;)"

Pall turns the computer off. Then he takes his briefcase and pulls the paperwork out of it.

INT. LIVING ROOM - MORNING

The coverpage of the paperwork notes "Divorce agreement".

PALL (V.O.)

With a deep sense of guilt, I drafted a divorce agreement which stated that she could own our house, our car, and a thirty percent stake in my company...

Sophia glances at the paperwork, then back at Pall, then at the paperwork again.

SOPHIA

I've spent twenty years of my life with you, Pall... In love and peace--

PALL (V.O.)
And now this woman had become a
stranger to me.

Sophia's sad face changes to an angry one. She grabs the
agreement and tears it in into pieces.

SOPHIA
And now you are--

Sophia continues to talk, but Pall does not hear her voice.

PALL (V.O.)
I felt sorry for her wasted time,
resources and energy but I could
not take back what I had said
for...

PALL
I love Jane so dearly.

Sophia becomes quiet, looking at Pall with eyes wide open in
shock. Then she cries loudly.

PALL (V.O.)
And it was what I had expected to
see.

FADE TO BLACK:

EXT. BACKYARD OF PALL'S HOUSE - LATE NIGHT

Pall sits on the porch, smoking. He holds a glass of whiskey
in one hand, drinking.

PALL (V.O.)
To me her cry was actually a kind
of release.
(pause)
The idea of divorce which had
obsessed me for several weeks
seemed to be firm and clearer now.

INT. LIVING ROOM - LATE NIGHT

Pall walks back into the living room. Sophia sits on the
couch and writes something in a notepad.

She takes a few sips of coffee from a mug, not looking at
Pall.

He leaves the living room.

PALL (V.O.)
I didn't have supper but went
straight to sleep because I was
tired after an eventful day with
Jane.

Pall stops for a moment and glances back at his wife, who is sitting on the couch and continuing her writing.

Pall walks into the bedroom and closes the door behind him.

FADE TO BLACK:

INT. BEDROOM - EARLY MORNING

There is a digital clock on the night table, next to Pall. He sleeps. The time is shown as one minute to seven. Digits turn to seven o'clock. The clock alarm goes on.

Pall turns the alarm off.

He moves and looks at the other side of his bed. His wife's pillow looks like no one has slept on it.

INT. LIVING ROOM - EARLY MORNING

Pall walks into the living room.

PALL (V.O.)
When I woke up, she was still
there...

Sophia sits on the couch, continuing her writing. The mug of fresh coffee steams on the table.

PALL (V.O.)
On the couch... writing.

Pall walks by the couch to the front door.

PALL
Morning.

SOPHIA
Morning, Pall.

Sophia glances at him and nods.

PALL
I've gotta go.

SOPHIA

Okay.

She nods again and goes back to her writing. Pall leaves the house, closing the front door behind him.

PALL (V.O.)

I just did not care if she slept that night or not... so I left.

FADE TO BLACK:

INT. LIVING ROOM - LATE NIGHT

Pall walks into the living room. Sophia sits on the couch, watching TV.

She stands up and approaches with paperwork for Pall. He takes it with a question on his face.

SOPHIA

Read it.

Pall looks down and reads through her hand-writing.

PALL (V.O.)

It was her divorce conditions.

(pause)

She didn't want anything from me, but needed a month's notice before the divorce.

Pall looks up and glances at Sophia. She nods toward him. He gets back to reading the agreement.

PALL (V.O.)

She requested that in that one month we both struggle to live as normal a life as possible.

(pause)

Her reasons were simple--

SOPHIA

Yes, it's simple.

(pause)

Our son will have his exams in a month's time and I do not want to disrupt him with our... hm-m, broken marriage.

Pall folds the agreement in half and puts it into the inner pocket of his jacket.

Sophia glance into Pall's eyes silently questioning. Pall shrugs his shoulders and nods at her.

PALL (O.S.)
This was agreeable to me.
(pause)
Except--

EXT. OUTSIDE CAFE - AFTERNOON

Pall and Jane sit at a table outside the cafe. Jane laughs.

JANE
What? What does she want?

PALL
Sophia asked me to recall how I had carried her into our bridal room on our wedding day--

JANE
That's crazy! Sorry, but she is out of her mind, Pall.

PALL
She put it into the agreement.
(pause)
Otherwise Sophia won't sign the divorce.

JANE
It's absurd, but... Well... I guess we can take it once. For us, Pall. For our love, right?

PALL
No... I mean, yes, we need to agree with it, Jane.
(pause)
But it won't be just once. Sophia requested that every day for the month's duration I carry her out of our bedroom to the front door every morning.

JANE
That's ridiculous! She is going crazy! How did you live with her for so many years?

PALL

Well... Anyway, just to make our
last days together bearable I
accepted her odd request.

JANE

(scornfully)

No matter what tricks she applies,
she has to face the divorce!

FADE TO BLACK:

INT. LIVING ROOM - EARLY MORNING

SUBTITLE: "Day 1"

Pall walks out from their bedroom, carrying Sophia in his
arms. They make no eye contact, moving speechlessly.

When they get to the front door, someone claps behind them.

Pall turns back, continuing to carry Sophia in his arms.

MATT (early 20's, dressed in casual clothes) stays in the
doorway to the kitchen and claps loudly. He smiles widely.

MATT

Daddy is holding mommy in his arms!
Wow, guys! Bravo! You can win the
Grand Prix on YouTube's romantic
section.

PALL (V.O.)

His words brought me a sense of
pain.

SOPHIA

(softly and quiet)

Put me down, Pall.

PALL

(being shocked)

What?

SOPHIA

You can put me down now.

Pall puts Sophia down on her feet. She fixes her dress and
comes closer to Matt.

Sophia kisses her son on the forehead and smiles at him.

SOPHIA
Daddy's kidding with me, Matt.
We've just argued whether your
daddy is still strong enough as he
was before.

MATT
Yeh, yeh... I see.

Matt walks by his father and winks at him.

MATT (CONT'D)
You're the man, Dad! Respect!

Matt pats his father on the shoulder with his hand and
leaves the house.

PALL
That's not what you're thinking
about, Matt--

Sophia waits till Matt closes the door behind him. Then she
walks back to Pall.

SOPHIA
(softly and quite)
Don't even think to tell Matt about
the divorce.

Pall shrugs his shoulders and nods at her.

PALL (V.O.)
I nodded, feeling somewhat upset.

Sophia leaves the house.

Pall walks after her, stopping near the mirror for a moment.

He looks at his reflection in the mirror. Then Pall glances
down at a picture in a wooden frame, which stays on the
table under the mirror.

Young Pall and Sophia are shown in the picture, dressed in a
wedding dress and tuxedo.

The clap of the closing door is heard.

FADE TO BLACK:

INT. LIVING ROOM - EARLY MORNING

SUBTITLE: "Day 2"

Pall walks out from their bedroom, carrying his wife in his arms.

PALL (V.O.)

On the second day, both of us acted
much more naturally.

They move through the living room to the front door.

Sophia leans on Pall's chest.

PALL (V.O.)

I could smell the fragrance of her
blouse.

(pause)

I realized that I hadn't looked at
this woman carefully for a long
time.

Pall glances down at Sophia's blouse.

Her bra is lightly visible through the translucent blouse.
Pall's eyes run up the contour of Sophia's breast.

Then his eyes move up to Sophia's neck, chin, lips, and
nose. Her face has some wrinkles.

Their eyes meet.

Sophia smiles at Pall.

Pall shivers and moves toward the front door faster.

PALL (V.O.)

I realized she wasn't young
anymore. There were fine wrinkles
on her face, her hair was graying.

(pause)

Our marriage had taken its toll on
her.

(pause)

For a minute I wondered what I had
done to her.

Pall puts Sophia down. She smiles at him and leaves the
house, closing the door behind her.

INT. BEDROOM - EARLY MORNING

SUBTITLE: "Day 5"

Pall comes closer to Sophia, being ready to lift her up for carrying out from their bedroom.

PALL (V.O.)
On the fifth day, when I came to Sophia to lift her up, I felt a sense of intimacy returning.

FADE TO BLACK:

SUBTITLE: "Day 6"

PALL (V.O.)
This was the woman who had given twenty years of her life to me.

FADE TO BLACK:

SUBTITLE: "Day 7"

PALL (V.O.)
On the seventh day, I caught myself thinking that I want to kiss her...

FADE TO BLACK:

INT. BEDROOM - EARLY MORNING

Pall comes closer to Sophia with a smile on his face. She looks at him with a smile as well. He puts his hands near Sophia. She hugs his neck as he lifts her up.

PALL (V.O.)
But I didn't tell Jane about this.

Pall lifts Sophia up easily and walks to the door out of their bedroom.

PALL (V.O.)
It became easier to carry her as the month slipped by... Perhaps the everyday workout made me stronger.

FADE TO BLACK:

INT. BEDROOM - EARLY MORNING

Sophia stands by the closet, choosing what to wear. She tries on a few dresses, but can not find a suitable one.

SOPHIA

All my dresses have grown bigger.

Pall stays near a mirror. He turns back and glances at Sophia, putting a tie on.

PALL

(smiling at Sophia)

Or is it you have grown so thin?

SOPHIA

(coquettishly)

If it's a compliment, then thank you, dear.

Pall looks at Sophia's reflection in the mirror.

PALL (V.O.)

And I suddenly realized that was the reason why I could carry her more easily.

Pall turns back and glances at Sophia's naked back. It's very skinny.

The smile disappears from Pall's face.

PALL (V.O.)

Suddenly it hits me... She had buried so much pain and bitterness in her heart.

(pause)

Subconsciously I reached out and touched her head.

Matt walks by the door to parents' bedroom. He knocks twice.

MATT (O.S.)

Dad, it's time to carry mom out!

PALL (V.O.)

To him, seeing his father carrying his mother out had become an essential part of his life.

Sophia opens the door and gestures for Matt to come closer to her. Matt comes to her. Then she hugs him tightly. Pall turns his face away.

PALL (V.O.)
I turned my face away because...
(pause)
I was afraid I might change my mind
at this last minute.

FADE TO BLACK:

INT. LIVING ROOM - EARLY MORNING

Pall walks out from their bedroom, carrying Sophia in his arms. Her hands surround Pall's neck softly and naturally.

PALL (O.S.)
I held her body tightly... It was
just like our wedding day.
(pause)
But her much lighter weight made me
sad.

He looks into her eyes. Sophia smiles, but she looks sad.
Pall smiles at her too.

FADE TO BLACK:

INT. BEDROOM - EARLY MORNING

SUBTITLE: "Day 30"

Pall lifts Sophia up, but doesn't walk out from their bedroom. He stays near the window, carrying her.

PALL (V.O.)
On the last day, when I held her in
my arms I could hardly move a step.

Sophia looks into his eyes with questioning.

PALL
I hadn't noticed that our life
lacked intimacy...

FADE TO BLACK:

MONTAGE

A) Pall drives his car on the highway, speeding.

B) He parks his car inaccurately in his assigned parking spot.

C) Pall jumps out of the car swiftly, closes the door, and sets the alarm, while running.

D) He runs upstairs to his office.

PALL (V.O.)

I was just afraid any delay would
make me change my mind.

On his run, Pall waves for Jane to come to his office. Jane smiles, fixes her hair softly and walks after Pall.

When she gets to his office, Pall closes the door tightly.

Jane tries to hug and kiss him, but Pall stops her and looks into her eyes.

JANE

Pall? What happened? You look
nervous.

PALL

Sorry, Jane... I like you, but... I
do not want the divorce anymore.

JANE

You what? Do you like me? Where is
the love you've told me about
before?

PALL

Sorry, Jane, but I can't.

Jane looks at Pall for a moment. Then she touches his forehead.

JANE

Do you have a fever?

Pall moves her hand off his head.

PALL

No, I'm absolutely fine.

(pause)

I just said, I won't divorce
Sophia. My marriage life was boring
probably because Sophia and I
didn't value the details of our
lives... not because we didn't love
each other anymore.

JANE

What are you talking about?

PALL

Now I realize that since I carried
her into my home on our wedding day
I am supposed to hold her until
death do us apart--

Jane gives Pall a loud slap. Then she runs to the door and slams it behind her.

FADE TO BLACK:

EXT./INT. DRIVEWAY/CAR - EVENING

Pall drives to the driveway of his house. He turns the engine off, but continues to sit in the car.

He takes a deep breath and turns his face to the right. A bouquet of flowers is on the passenger seat.

PALL (V.O.)

The salesgirl asked me what to
write on the card... I smiled at
her and took a pen.

INT. FLOWER SHOP - EVENING (DREAM SEQUENCE)

Pall bows over the table and writes on a card.

The hand-writing text is shown on the card as "I'll carry you out every morning until death do us part."

PALL (V.O.)

I'll carry you out every morning
until death do us part.

EXT./INT. DRIVEWAY/CAR - EVENING (REALITY)

Pall takes the bouquet and gets out of his car. He walks toward the front door.

PALL (V.O.)

That evening I arrived home,
flowers in my hands, a smile on my
face...

Pall opens the front door and steps inside the house.

INT. LIVING ROOM - LATE EVENING

Pall walks into the house.

PALL (V.O.)
I walked into the living room...

With a smile on his face, Pall walks through the living room toward to the kitchen.

INT. KITCHEN - LATE EVENING

There is no one in the kitchen.

PALL (V.O.)
I walked into the kitchen...

Pall shrugs his shoulders and leaves the kitchen.

INT. LIVING ROOM - LATE EVENING

Pall walks through the living room toward to their bedroom.

PALL (V.O.)
I walked into our bedroom...

The door to their bedroom is open. Pall steps inside and freezes in the doorway.

PALL (V.O.)
Only to find my wife in the bed...

The bouquet of flowers falls down to the floor. In the background, a woman's hand is shown, weighing down the bed. Sophia's whitened fingers barely touch the floor.

PALL (V.O.)
Dead.

FADE TO BLACK:

PALL (V.O.)
My wife... My dear Sophia had been fighting cancer for months and I... and I was so busy with Jane to even notice.

(pause)

She knew that she would die soon and she wanted to save me from whatever negative reaction from our son... in case we push through with

(MORE)

PALL (V.O.) (cont'd)
 the divorce... At least, in the
 eyes of our son, I'm a loving
 husband.

EXT. CEMETERY - DAY

Pall stays near the grave. Matt leans on Pall's chest, back turned to the grave. His shoulder shakes of him crying.

Pall surrounds his son's shoulders, pressing Matt to his chest. He looks down at the grave, where Sophia's name is written on the stone.

PALL (V.O.)
 The small details of your lives are
 what really matter in a
 relationship. It's not the
 property, the house, the car, the
 money in the bank.

(pause)

These create an environment
 conducive for happiness but cannot
 give happiness in themselves.

FADE TO BLACK:

EXT. BACKYARD OF PALL'S HOUSE - DAY (DREAM SEQUENCE)

Young Sophia (20's, dressed in her wedding dress) rides on a swing under the huge tree.

Young Pall (20's, dressed in a black tuxedo) stands next to her and pushes the swing.

They both laugh happily.

PALL (V.O.)
 So find time to be your spouse's
 friend and do those little things
 for each other that build intimacy.
 Do have a real happy marriage!

(pause)

If you don't share this, nothing
 will happen to you.

(pause)

If you do... you just might save a
 marriage. Many of life's failures
 are people who did not realize how
 close they were to success when
 they gave up.

18.

FADE TO WHITE: