

PALM SPRINGS

Screenplay by

Andy Siara

Party Over Here
1635 N. Cahuenga Blvd.
4th Floor
Los Angeles, CA 90028

Limelight
662 N Sepulveda Boulevard
Suite 300
Los Angeles, CA 90049

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Demis Roussos' "Forever and Ever" starts us off...

1 **EXT. CALIFORNIA DESERT - DAY** 1

We're LOW TO THE GROUND, panning across the landscape, until we land on A TORTOISE, an imposing prehistoric beast from this angle. Three healed SCARS mar its shell.

A MASSIVE EARTHQUAKE HITS. A CRACK splinters in the earth's crust, directly toward the tortoise, ORANGE LIGHT bursts up --

CUT TO:

2 **EXT. DESERT DIRT ROAD - DUSK** 2

A PERFECTLY CLEAR NIGHT SKY. Full moon, every constellation. We PAN DOWN to a MOONLIT DESERT DIRT ROAD, LANDING ON:

A solitary figure dressed in swim trunks and a Hawaiian shirt trudging up the road. This is NYLES. He takes a beer from his pocket and drinks as he reaches the top of a hill, where another source of LIGHT illuminates his face. He gazes out with a look of recognition -- and resignation:

A LARGE ESTATE at the end of the road. Strands of twinkling lights extend down a dirt driveway packed with hybrid cars.

Nyles continues toward the estate, passing a SIGN: "Tala & Abe's Wedding - November 9," stenciled on driftwood in white Futura font. Nyles SLAPS it down as he passes.

NYLES

Noooooovember ninth.

PRE-LAP the sound of LAUGHTER FROM A CROWD --

3 **EXT. CALMADA ESTATE - BACKYARD - NIGHT** 3

A Pinterest board come to life: Under an intricately designed web of lights fixed to palm trees, FIFTY WEDDING GUESTS of all ages and dressed in all sorts of hip, eclectic attire sit at tables assembled around a DANCE FLOOR, where MISTY (28, a bridesmaid with face gems) is giving a drawn-out speech --

MISTY

... hashtag LifeGoals. So, this was supposed to be three minutes and I'm going on like ten. Sorry, not sorry.

TALA (28, bride, flower crown) WOOS to Misty, then cuddles up with her groom, ABE (28, dapper 'stache), high on marriage.

MISTY

To wrap things up... Tala, girl,
you're the sister I always wanted.

TALA

Love you, babe!

AT THE BAR: SARAH WILDER (32, cool tattoos, an emotional fortress, Tala's half-sister), scoffs at this as she waits for her wine to be filled.

Luckily she's far enough away so no one heard her besides DAISY THE BARTENDER (30, droll) who fills her wine halfway.

SARAH

Throw me a bone, this isn't the day
for moderation.

After a brief staredown, Daisy fills the rest, letting it spill over the edges --

DAISY

This is bad wine.

Sarah smiles, tips \$10, GLUGS half the glass, and heads back to the tables as everyone clinks their drinks for Tala and Abe to kiss --

ABE

That's my cue --

Abe, always the charmer, gives Tala a very PG kiss.

TALA

You prude.

Tala pulls him in for a more passionate kiss while guests cheer them on. As she releases him, Sarah returns to her seat across from them, watching with quiet judgement.

Tala smiles at her sister, Sarah feigns one back.

Misty turns the page of her notes --

MISTY

Oh, wait, there's still another
page. I'll make this quick.

The laughter is dying out. This is really dragging on.

MISTY

I decided to Google the two most
important things about marriage.
Love and Commitment.

SARAH
Jesus Christ.

Tala shoots Sarah a look: *Stop*. Sarah nods: *Yeah, sorry*.

MISTY
Love is "to feel a deep romantic or sexual attachment to someone." We know they're fine in that department.

Tala and Sarah's parents, HOWARD and PIA (50s), wince. Sarah lets out an unconvincing chuckle.

MISTY
And *Commitment* is "the state or quality of being dedicated to a cause, activity, etcetera."

Silence. Crickets. Not the triumphant ending she hoped for.

TALA
Oh, she's done... Woo-hoo!

Tala and Abe stand and clap. Everyone else joins in applause.

MISTY
Without further ado, let me bring up the maid of honor, the *actual* big sister of the bride, Sarah.

All eyes land on Sarah -- caught mid wine sip.

SARAH
Uh...

Sarah doesn't move. Howard leans across the table.

HOWARD
Get on up there, peanut.

SARAH
No one told me I was supposed to give a speech.

HOWARD
Of course you're supposed to give a speech, you're the maid of honor. That's your main job.

PIA
She's been drinking, Howard.

Sarah looks at her sister and Abe apologetically. Tala struggles to hide her disappointment.

NYLES (O.S.)
 (Subtitled Italian, Spanish, and French)
Bonsoir mi familia et amici!

Heads swivel to the dance floor. Nyles has commandeered a mic.

MISTY
 What are you doing?

NYLES
 Going in for the assist, babe. I'd
 like to share my thoughts on love.

MISTY
 No, you wouldn't.

ON THE BRIDE/GROOM TABLE:

ABE
 Who's this guy?

TALA
 Misty's boyfriend.

DANCE FLOOR, Nyles addresses the guests:

NYLES
 Here's what you want to hear, what
 I want to say, what you want me to
 say. What all this solipsistic
 horseshit means...

Sarah stifles a laugh. Nyles notices.

NYLES
 You're born lost, then you're
 found... but we're all just lost,
 am I right?

Sarah watches intently. *Is he talking about me?* Other guests
 trade awkward glances.

NYLES
 But these two. Tala Anne Wilder and
 Abraham Eugene Trent Schlieffen,
 you proudly wave the middle finger
 in the face of all that negativity.
 Then you give it a thumbs up.

Some smiles begin to trickle through the crowd.

NYLES
 Your optimism, your selflessness,
 it's in your blood.

(MORE)

NYLES (CONT'D)

Just look at Nana Schlieffen. After narrowly escaping persecution in Nazi Germany, she devoted her life to giving other refugees a safe passage to the U.S.

NANA SCHLIEFFEN (90s) smiles at the shout out while rubbing the back of her Sudanese son, JERRY (30s).

NANA SCHLIEFFEN

And I got a best friend out of it.

NYLES

You certainly did, Nana. You see, Nana found hope, purpose, and empowerment through love. And I see that same fire burning in you two. You'll use your love for good. To inspire. To change.

Tala leans into Abe --

TALA

How does he know all that?

Abe shakes his head -- he has no clue.

NYLES

Tala. Lovely, stunning Tala. Tonight's true beacon of altruism. There's something most people here probably don't know about you, but they should, so they can all appreciate the wealth of humanity on display. I hope it's okay?

Tala has no idea what he's about to say.

NYLES

It's not just time and money that Tala gives to so many charitable causes. She donated her physical self: bone marrow. While we all gorge that shit, she gave hers up to Baby Brother Nico, saving his life.

Everyone is stunned by this revelation. Tala smiles at her hipster brother, NICO (23), through scattered applause --

NYLES

You should clap, it's scary! She gave so much. But now it's time we give to you.

Nyles locks eyes with Sarah, like he's addressing her now.

NYLES

Here you are. On the precipice of something much larger than any of us, facing that wide open road. It may seem frightening, filled with uncertainty. But remember: you are not alone.

Tala and Abe look at their guests, hanging on every word.

NYLES

Everyone here is your family. We are your world. We will bolster you up when you're low, and we will cheer you on with delight in our eyes as you fulfill your every dream. So, raise a glass.

Nyles takes a beer from the pocket of his swim trunks and holds it up, again looking at Sarah:

NYLES

We may be born lost. But *you* have been found.
(subtitled Arabic: "Welcome home.")
Marhabaan bik fi albayt.

CHEERS as we PRE LAP some tropical disco dance beats --

4

EXT. CALMADA ESTATE - BACKYARD - LATER

4

A BACCHANALIAN DANCE PARTY. Guests bounce, groove, grind -- energized by the LOVE in the air. Tala *Bhangras* with her dad, Howard. Misty *shimmies* with Jerry from Sudan. Abe *Soulja Boys* with his new mother-in-law, Pia. Brother Nico makes out with an older WOMAN (30s).

Sarah nurses her wine off to the side, watching Tala and Abe. RANDY (25, bolo tie, top knot), drunkenly dances up to her.

SARAH

I already told you No earlier. What makes you think I changed my mind?

RANDY

I dunno, you've had more to drink?

SARAH

You can't say that to me --

RANDY

Oh whatever, I don't have time for
a lecture.

Randy dances away, one hand in the air. Sarah shakes her head, and as she takes another sip of wine -- she locks eyes with Nyles, across the dance floor, smiling back at her.

Nyles struts onto the dance floor, navigating the sea of partiers with a cool familiarity. He effortlessly anticipates each passing guest's dance moves and incorporates them into his own unique, complicated, and fucking bizarre routine.

He weaves his way over and presents himself in front of Sarah, holding out his hand: *Dance with me?*

She shakes her head. *Not a chance.*

He tucks in his Hawaiian shirt, slicks his hair back, licks his fingers and grooms his eyebrows, then pirouettes.

There's intrigue on her face at least. Her aloof facade may be dropping... But she still declines.

Nyles shrugs, cartwheels back to the center of the floor, and continues letting loose with Sarah's family -- high-fives to Abe, a twirl for Pia, an undeniable master of this universe.

Off Sarah, increasingly curious about this odd stranger.

5

EXT. CALMADA ESTATE - BACKYARD - LATER

5

As Nyles waits patiently at THE BAR, something hits his senses. He SNIFFS the air... looks around, suddenly alert --

OFF IN THE DISTANCE: behind some shrubs, shrouded in darkness, a silhouette, swaying side to side... *Is that a person?*

SARAH (O.S.)

What are you smelling?

Startled, Nyles spins to find Sarah... He sniffs her hair.

NYLES

Viktor and Rolf Flowerbomb, right?

SARAH

Uh, yeah. That's weird.

NYLES

I know my hair mists. Dated a girl who bathed in it.

SARAH

I hate it, but it was a birthday present from Tala last year and she'd kill me if I didn't wear it.

Daisy returns with two COCKTAILS. Nyles offers one to Sarah.

NYLES

I always order two drinks at a time. Saves an extra trip.

SARAH

Or maybe you're an alcoholic?

Nyles shrugs: *Yeah, maybe.* She takes the drink, they cheers, then meander away from the bar.

SARAH

You're Misty's boyfriend, right? I don't think we met at the rehearsal last night. I'm Sarah.

NYLES

Nyles. So what's the deal, you don't like to dance?

SARAH

Plantar fasciitis.

NYLES

Respect.

Sarah smiles, just as Nana Schlieffen interjects.

NANA SCHLIEFFEN

Dear, I've been to more weddings in my life than you could imagine --

NYLES

You'd be surprised.

NANA SCHLIEFFEN

I have to say that your speech was the best wedding speech I have ever heard. *Shukraan.*

Nana Schlieffen hugs Nyles and walks off.

SARAH

You don't actually believe any of that stuff you spouted, right?

NYLES

Not a word. We're all fucking alone.

An O.S. COUGH. Nyles' eyes dart to figure by the shrubs again.

NYLES

Hey, uh, want to go somewhere we
can be alone?

SARAH

Wow. That's a little forward.
What's the rush?

NYLES

Your dad and mom are about to --

SARAH

Step mom. My mom's dead.

NYLES

Oh. Yeah, they're about to sing and
I can't handle that right now.

Nyles gestures to the DANCE FLOOR, where Pia and Howard are
setting up to sing a song.

As Sarah looks over, Nyles glances back to the desert
shrubs... then Randy emerges from behind, zipping up his
pants. He was just peeing. Nyles exhales with total relief,
and turns back to Sarah with a renewed ease about him.

SARAH

What would Misty think about us
running off together?

CUT TO:

ANGLE THROUGH A WINDOW: Misty leans against the bathroom sink
as TREVOR goes down on her. He's 25, groomed beard, and wears
a hip Nudie suit (rhinestone embroidered cowboy suit).

SARAH (O.S.)

Can't say I ever really liked her.

6

EXT. CALMADA ESTATE - SIDE YARD - THAT MOMENT

6

REVEAL: Nyles and Sarah squeeze next to each other, spying on
the scene through a small window.

NYLES

She has her moments. But yeah. This
one hurts.

SARAH

You know she tried to get Tala to
make her the maid-of-honor because
I missed the bachelorette party?

(MORE)

SARAH (CONT'D)
 Manipulative bitch.
 (then)
 Is that Trevor?

NYLES
 Yeah. Ex-boyfriend.

SARAH
 Why don't you go in and stop them?

NYLES
 There isn't a world where these two
 don't end up together.

Nyles stops looking, leans against the house, gazes out to the desert. He actually *does* seem a little affected by this.

Sarah slides down beside him. Misty's MOANS continue.

SARAH
 Well, if it makes you feel any
 better, you gave a great speech and
 everyone out there loves you.

NYLES
 That's true.

SARAH
 On the other hand, they see me as a
 liability who fucks around and
 drinks too much.

NYLES
 Why would they think that?

SARAH
 Because I fuck around and drink too
 much.

NYLES
 Mmm. Don't we all?

MISTY SQUEALS -- Nyles gestures behind him: *See what I mean?*

SARAH
 And now they just worry and try to
 take care of me, but it's
 suffocating.

NYLES
 Yeah, I was never great with
 unsolicited help. Like, don't tell
 me how to live my life.

SARAH

Exactly, I can fend for myself.

NYLES

Of course you can. You don't need a leg up --

Another MOAN, followed by --

MISTY (O.S.)

-- *hold my legs up* --

NYLES

That was weird.

SARAH

This is so fucked up.

NYLES

Soooo fucked up.

They both look back through the window.

SARAH

Kind of hot though.

They share a smile. Locked in. She feels it, he feels it, sparks fly, Misty climaxes, shit's getting real. Connection.

7

EXT. DESERT - ON TOP OF A BOULDER - NIGHT

7

Nyles and Sarah make out on top of a small boulder, not far from the party. Sarah keeps trying to untie Nyles' board shorts but they're double knotted.

SARAH

Okay, I give up. Take off your clothes.

NYLES

You got it.

Nyles stands up and seductively unbuttons the top button of his shirt, the second... then he RIPS it off.

Nyles moves to his board shorts, but they're tied too tight for him, too. His faux suave-ness on hold as he focuses in--

NYLES

Almost got 'em...

And... he gets it! He yanks them off, so he's down to just his boxer-briefs.

SARAH
 You wear underwear *under* your
 bathing suit?

THWACK! AN ARROW FLIES INTO NYLES' SHOULDER.

NYLES
 AGGGHH FUCK!!!

SARAH SCREAMS!

Nyles spots a MAN (50s) in army fatigues and a HUNTING BOW at
 the base of the boulder.

NYLES
 I thought I smelled you, you piece
 of shit!

Nyles PULLS the arrow OUT of his shoulder.

SARAH
 What the fuck is going on?! Who is
 that?!

The Man begins to climb up to them. Nyles staggers away from
 Sarah, slides down the opposite face of the boulder, and runs
 off into the desert, the Man in pursuit.

8 **EXT. DESERT VALLEY - MOMENTS LATER**

8

Nyles rounds a corner and pauses to catch his breath. He
 turns around. Looks like he lost the Man.

THWACK! AN ARROW FLIES INTO HIS THIGH. Nyles SCREAMS.

NYLES
 You're a sick fuck, Roy!

Nyles sprints with everything he has around a bend. ROY (the
 man) scurries out of the shadows after him.

9 **EXT. DESERT HILLSIDE - MOMENTS LATER**

9

Nyles hobbles around the bend, losing blood, slowing down...
 and he collapses before a mound of boulders blanketing the
 side of a hill... *almost* at his destination:

A TRIANGLE-SHAPED CAVE in the hillside, twenty feet ahead.

But he can't make it in time -- Roy's grunting just around
 the bend.

Quick decision -- Nyles army crawls to the other side of a nearby Joshua Tree, concealed by darkness. He holds his breath, remaining completely silent, just as --

Roy rounds the bend -- and stops before the cave. Roy looks around, but he can't see Nyles. It's too dark.

NYLES' POV: Roy's menacing silhouette, fifteen feet away. Roy shouts *into* the cave.

ROY
Keep running, shit bird. I'll
always find you.

Then, with a disappointed sigh, Roy marches forward -- *into* the cave. And after a few seconds... Roy vanishes. Weird.

Relieved, yet still in excruciating pain, Nyles uses his remaining strength to crawl into the cave, following Roy.

10

INT. CAVE - CONTINUOUS

10

Nyles goes deeper, groaning and wincing with each movement.

SARAH (O.S.)
(a loud whisper)
Hey!

He turns his head to find Sarah, twenty feet back, standing at the mouth of the cave.

NYLES
Stop! No no no --

SARAH
Are you okay?

NYLES
Don't come in here --

A POWERFUL FORCE SUCKS NYLES DEEPER INTO THE CAVE -- FARTHER AND FARTHER FROM SARAH -- A BURST OF ORANGE LIGHT --

MISTY (PRE-LAP)
Wake up.

CUT TO:

11

INT. NYLES AND MISTY'S BEDROOM - MORNING

11

Nyles wakes up in bed, shirtless, free from any injuries or scars. He rolls over with a yawn to find Misty wrapped in a towel, leg up on the bed as she moisturizes. Her hair and make-up are wedding ready.

NYLES

That's a good leg.

She gives him a cheeky smile.

12 **INT. NYLES AND MISTY'S BEDROOM - BATHROOM - MORNING** 12

Misty and Nyles have sex. And it's a struggle. (This is the same bathroom we saw Misty and Trevor in.)

MISTY

You close? I can't start sweating.

NYLES

Working on it, darling.

After a few more thrusts, Misty stops, frustrated.

MISTY

I have to get ready. Just finish on your own. Watch me, I don't care.

Misty heads to the bedroom.

NYLES

Cool, yeah, that's romantic.

Nyles tries masturbating, watching her dig in her suitcase...

But he catches his reflection in the mirror -- sweat beading on his chest hair, fat jiggling with each stroke. He grimaces back, full of shame, a weak man trying to feel something... So he strokes harder, faster, FASTER --

13 **INT. NYLES AND MISTY'S BEDROOM - MOMENTS LATER** 13

Starfished on the bed, Nyles cycles through every channel on TV, never stopping. Misty pulls on her bridesmaid's dress.

MISTY

No offense, but you're the only guy I've been with who's had a problem coming. And don't say the age thing. I've had older boyfriends.

Nyles keeps his eyes locked on the TV.

NYLES

It's not you, it's me.

MISTY

Yeah, no shit.

NYLES

I meant it's you, not me.

MISTY

Funny.

NYLES

I meant kill me.

MISTY

Look, I know weddings make you super uncomfortable, but please don't bring our drama here. This day doesn't belong to us. It's Tala and Abe's.

Nyles gives a thumbs up. Misty doesn't buy his sincerity, but also doesn't have time to argue. She escapes to the bathroom.

14 **EXT. CALMADA ESTATE - FRONT - MORNING** 14

Howard carries a driftwood sign down the driveway. At a fork in the road, he hammers it in the dirt with a mallet. REVEAL THE SIGN: "Tala & Abe's Wedding - November 9."

15 **EXT. CALMADA ESTATE - BACKYARD - MORNING** 15

IN SLOW MOTION: Nyles does a cannonball into the pool, soaking the pool deck with his splash.

MOMENTS LATER

Nyles floats on an inflatable pizza raft, beer in hand, a few in his pepperoni cup holders. Jerry (from Sudan) swims by on a KICKBOARD. Nyles offers him a beer from a BOX by the pool.

JERRY

(accepting the beer)
Shukraan.

After a few moments:

JERRY

Good day so far?

NYLES

Today, tomorrow, yesterday, it's all the same. Yourself?

JERRY

Today is young. Ask me again at the end. Anything can happen.

Jerry shoots Nyles some flirtatious side-eye.

NYLES

Not today, sauce pot. Nice try,
though.

Jerry laughs nervously.

SARAH (O.S.)

YOU!

Sarah storms up to the side of the pool, almost slipping on
the water. Nyles FREEZES --

SARAH

What the fuck did you do to me?

Jerry looks at Nyles, horrified.

Nyles sees Jerry, looks back to Sarah -- panics -- and
submerges himself to escape.

UNDERWATER

Nyles dodges a bombardment of beer cans thrown from above.

We're with him for as long as he can hold his breath, while
we hear Sarah's muffled shouts --

SARAH JUMPS IN THE POOL, grabs Nyles' hair, yanks him up --

Nyles surfaces with a GASP, arms FLAILING --

SARAH

Tell me what the fuck is going on!

But before Nyles can come up with an answer:

TALA (O.S.)

Sarah!

Sarah turns: Tala, hair and make-up wedding-ready, is
crossing the yard --

TALA

Oh my god, what are you doing?!

Tala reaches the pool deck -- and SLIPS ON WET CONCRETE --
her face SMACKS the ground --

MATCH CUT TO:

16

EXT. DESERT VALLEY - THE NIGHT BEFORE

16

SARAH'S FACE -- all horror and confusion -- hiding behind a bush as she watches Nyles SCREAM with an ARROW in his thigh:

NYLES

You're a sick fuck, Roy!

Nyles sprints with everything he has around a bend. Roy scurries out of the shadows after him.

Sarah waits. Listening intently...

It's quiet.

But she can't miss whatever the fuck this is so she follows after in a full sprint.

17

EXT. CAVE - MOMENTS LATER

17

Sarah can faintly make out Nyles crawling twenty feet in.

SARAH

Hey!

NYLES

Stop! No no no --

SARAH

Are you okay?

NYLES

Don't come in here --

-- Nyles vanishes into the cave. No sound, no orange light.

SARAH

Hello?

Nothing. But something about the cave draws her in. Some intangible urge she can't resist, a black hole of curiosity and escape, she has to know what's inside. She steps forward.

18

INT. CAVE - CONTINUOUS

18

Sarah's hands trace the walls for guidance. The moonlight dims as she goes deeper... Until it's completely PITCH BLACK.

Then -- a faint sliver of an orange light appears in the distance, growing brighter the closer she gets. It lights up her face, revealing a mix of wonder and fear --

SARAH

What the fuuuuuck???

AN ORB OF ORANGE LIGHT SWELLS -- ENGULFS SARAH -- SHE LOSES CONTROL OF HER BODY -- THE ORB COLLAPSES --

-- A BRIGHT BURST OF ORANGE --

CUT TO:

SARAH'S CLOSED EYE LIDS

The SUN beats down on them. Her eyelids fly open --

19

INT. RANDY'S ROOM - MORNING

19

The harsh ray of sunlight slices through a gap in the curtains onto her face. She shoots up, assesses her surroundings, piecing things together... This room is familiar. Shag carpet, black silk sheets, clothes scattered on the floor, someone in the shower. *Was that all a dream?* She checks her PHONE: **The date and time - 9:40am, November 9.**

She jumps out of bed, quickly dresses, peers out a WINDOW: Howard struggles to carry the altar; WORKERS unfold tables and chairs. *They're setting up for the wedding.*

SARAH

What the fuck?

She hears the shower turn off. PANIC. She has to leave --

20

EXT. CALMADA ESTATE - FRONT - MORNING

20

Sarah stands alone in the dirt roundabout in front of the house... looking around... listening... totally confused.

21

INT. CALMADA ESTATE - FOYER - MORNING

21

ON SARAH as she quietly opens the front door, hoping to go unnoticed... but is hit by the mad rush of people bustling about to set up, the onslaught of wedding decorations, Tala and Abe's engagement POSTER before her. Nausea strikes --

PIA (O.S.)

There you are!

Pia stands on a ladder tying photos of Tala and Abe to tweed string across the room. She steps down the ladder --

PIA
 (shouting out)
 Tala! I found Sarah!
 (then)
 We were looking for you all
 morning, come on --

She leads Sarah into the --

22

INT. CALMADA ESTATE - KITCHEN - CONTINUOUS

22

Where Howard cools off with a wet washcloth on his neck while drinking a glass of water. At the table, WORKERS tie ribbon around silverware and blow balloons.

HOWARD
 Sarah, peanut!
 (gives her a kiss)
 You must've gotten up early, I
 checked your room at six --

SARAH
 Yeah... I went on a hike.

HOWARD
 You look exhausted. Stay hydrated.

Howard offers her his water.

PIA
 Tala should be done with her make-
 up soon, so you need to be ready.

SARAH
 I need a minute.

PIA
 She made a specific order for you
 girls, and we already moved Misty
 up because we couldn't find you.

Sarah's gaze darts around the room, her mind racing.

SARAH
 (to Howard)
 This is really happening, right?

HOWARD
 I don't understand the question.

SARAH
 This day already happened.

Pia looks over at Howard with a concerned look...

HOWARD

What are you saying?

SARAH

It was real. It felt so real.

PIA

Are you on drugs again?

Sarah stops suddenly, staring out the window to the backyard.
IN THE POOL: Jerry... and Nyles.

23

EXT. CALMADA ESTATE - BACKYARD - MORNING

23

Sarah fires cans of beer into the water at Nyles --

SARAH

Hey! Come back up here!

SARAH JUMPS IN THE POOL, grabs Nyles' hair, yanks him up --

Nyles surfaces with a GASP, arms FLAILING --

SARAH

Tell me what the fuck is going on!

But before Nyles can come up with an answer:

TALA (O.S.)

Sarah!

Sarah turns: Tala is crossing the yard --

TALA

Oh my god, what are you doing?!

Tala reaches the pool deck -- and SLIPS ON WET CONCRETE --
her face SMACKS the ground.

24

INT. BRIDAL SUITE - MORNING

24

Tala WAILS, clasping her bloody mouth. Sarah stands beside her, drenched and shell-shocked -- Tala grabs her hand --

It's all out pandemonium; a mess of snot, tears, and streaks of mascara. Pia and Misty dab Tala's eyes, Jerry looks on with a morbid curiosity, Howard frantically paces around the bedroom on the phone.

HOWARD

Jerry! Get me the teeth --

Tala WAILS some more. Jerry hands Tala's TEETH to Howard.

HOWARD

(into phone, re: teeth)

The three front teeth are broken in half, one full canine... I'd guess two millimeters? ... Yes, the wedding is today... in six hours...

Sarah silently observes this nightmare... We go into her POV: BLURRY FACES coming into focus to scream at her:

PIA

Get ice, Sarah! Help!

MISTY

Why were you in the pool?

SARAH

I can't be here. This doesn't make any sense. None of this makes any fucking sense!

PIA

You're making it worse!

MISTY

This is your fault!

TALA

This is a nightmare!

Sarah flees to the door, flings it open, and STARTLES when she finds Abe listening in --

ABE

What happened? How is she?

TALA

Don't let him in! He can't see me!

ABE

I need to see you, baby!

TALA

Don't fucking come in here!

HOWARD

(covers phone; to Abe)

She'll be okay. I found a dentist in Cathedral City...

(into phone)

Yes, sorry. We'll be there soon!

Abe leans in close to Sarah, quietly asking:

ABE

How bad is it?

Sarah just stares back, trapped by this bizarre situation.

HOWARD

Everyone! I'm taking Tala into town. This dentist glues teeth!

Tala WAILS -- it's all too much -- Sarah VOMITS behind a chair. Abe leans back, grossed out --

HOWARD

No, Sarah, no!

Howard grabs a towel, tosses it to Sarah, commands the room --

HOWARD

Alright! Pia, keep setting up --

PIA

I am going with you.

Pia cradles Tala in her arms.

HOWARD

Okay. Girls, you're on table decor. Jerry and Nico are here to help. Your bride-slash-wedding planner needs some emergency surgery so --

He looks at Sarah, but she's useless right now, so --

HOWARD

Misty, you're in charge. All hands on deck! We can do this!

TALA

Why is this happening to me?!

Off Tala's WAILING --

25

EXT. CALMADA ESTATE - BACKYARD - DAY

25

Nyles slouches in a lounge chair, but he's far from relaxed. He stares off, dwelling on the chaotic turn of events. Beer cans litter the pool bottom.

Sarah wanders out of the house, physically and emotionally drained, and collapses onto one of the chairs.

Nyles tries to bury any semblance of guilt... and smiles as he cracks open another beer.

NYLES

So I guess you followed me.

SARAH

What's going on?

NYLES

I tried stopping you.

(then)

Beer?

SARAH

But *what* is this? *When* is this?

NYLES

This is today. Today is yesterday.
Tomorrow is today. And so on. One
of those infinite loop situations.

Sarah's mind is melting. Grasping for any help, or hope.

SARAH

How do I stop it? I don't want
tomorrow to be today. I want
tomorrow to be tomorrow.

NYLES

That's never going to happen.
Tomorrow will always and forever be
today.

He holds out a beer to her again, but she just sinks back into her chair, approaching, if not already at, complete hopelessness. Nyles feels... bad? A little.

NYLES

At least Tala's teeth will be back
tomorrow. So she'll still have her
dream wedding. That's good, right?

SARAH

(ignoring him)

Which way is that cave?

Nyles sighs and points. Sarah walks off, determined. Nyles sips his beer and attempts to continue his sky gazing, but he's clearly bothered. His routine's been fucked with.

26

EXT. DESERT CANYON - DAY

26

Sarah mutters to herself, scanning the boulders, searching for the cave. From the edge of the canyon, we get a clear picture of how big it is, and how small Sarah is within it.

DISSOLVE TO:

LATER...

The afternoon sun blazes on. Sarah is completely lost, just miles of boulders and hills that all look the same. She passes an empty tortoise shell with three distinct cracks.

DISSOLVE TO:

LATER...

Sarah, out of steam and hope, sits on a small boulder, waiting for something, anything. But there's only that eerie silence, that desert wind. She lies on her back. Giving up.

DISSOLVE TO:

LATER...

The sun begins to set. Sarah hasn't moved, made evident by a festering sunburn. She stares dead-eyed at the sky. Then --

Nyles steps up, drinking a beer. He offers her a sip and she quickly takes it. Any liquid helps.

SARAH

Please. Where is it?

NYLES

You have to wait.

SARAH

Fuck you. Just tell me.

Nyles gives up... and points to the other side of the canyon. Almost directly across from them. But there's no cave.

SARAH

Where?

Nyles looks toward the horizon... watching... He takes a few steps back, to the left, like he's looking for his mark...

NYLES

Wait for it... Almost... Okay.

(dead serious)

I am the Antichrist.

Nyles SNAPS his fingers -- and an **EARTHQUAKE BEGINS**.

Sarah freezes, bracing herself --

Nyles casually drinks his beer as ROCKS TUMBLE out of place, careening across the canyon, landing all AROUND him.

The earthquake stops. Nyles, satisfied with himself, looks back at Sarah -- *what the fuck was that?*

NYLES

I'm kidding, there is no god, the earthquake happens every day. But --

Nyles points across the canyon -- to the cave, right there in plain sight. Sarah heads over, intent on ending this day.

NYLES

You won't find what you're looking for in there. Once you go in the day will just restart, right back to wherever you woke up this morning.

Sarah pauses.

NYLES

Same thing if you stick around. The second you fall asleep it just starts over. Weird, huh?

SARAH

But will *this* day end if I go in there?

NYLES

Sure. For you.

Sarah continues into the cave and vanishes in the darkness.

All alone now, Nyles sips his beer, conflicted. He looks back toward the direction of the wedding, and all of its tumult. And into the cave, now with an entirely different feeling of dread. He hangs his head, unable to make a decision.

CUT TO:

SARAH'S CLOSED EYE LIDS OPENING UP --

-- but she immediately squints at a harsh ray of sunlight.

32

INT. CALMADA ESTATE - KITCHEN - MORNING

32

Still wet from the pool, Nyles pours every alcohol he can find into a blender, as the family prepares for the wedding.

HOWARD

She didn't leave a note or anything? Are you sure she didn't text back?

PIA

Check my phone if you don't believe me. Sarah realized the day wasn't about her so she left.

HOWARD

Don't say that.

Nyles flips ON the blender -- and it's LOUD. Pia and Howard both glare at him, but he doesn't take his eyes off the cyclone of booze. He flips it off and pours into his cup.

NYLES

Or she's scared.

HOWARD

Who, Sarah? Of what?

NYLES

Weddings, families, commitment, people, death, intimacy, melanoma, judgement. Sauce.

Pia and Howard stare back at him. As Nyles heads to the pool:

NYLES

(resigned)
She'll be back.

33

I./E. SARAH'S CAR - MOVING / HIGHWAY - NIGHT

33

Sarah passes a SIGN: "Welcome to Texas." Windows down, Sarah SLAPS her face to stay awake.

34

EXT. CALMADA ESTATE - BACKYARD - NIGHT

34

As the crowd laughs at Misty's speech, Nyles watches Daisy fill his wine. He drinks and looks at Sarah's empty chair, then over to Tala. She's staring at it too, missing her sis.

MISTY

Uh... What are you doing?

Sarah ignores her. She spots Nyles' foot sticking out of the sheets, grabs his pinky toe and SNAPS it.

NYLES

OW!!

MISTY

What the fuck, Sarah?!

Nyles shoots awake, wincing in pain.

SARAH

Get dressed. I can't be here anymore.

Sarah leaves. Misty, totally lost, looks at Nyles.

MISTY

Are you fucking cheating on me?

NYLES

(groggy)

No, you're cheating on me, ya goof.

Misty's stunned. Nyles grabs his clothes and follows Sarah.

39

INT. SARAH'S CAR - DRIVING - MORNING

39

Sarah turns onto the highway. Nyles sits shotgun.

NYLES

You have a destination in mind, or are you just driving aimlessly? Because if so, I'd much rather go for a float.

SARAH

Stop talking. Let me think.

He offers her a beer and she swiftly accepts, pleasing him.

SARAH

What is this? I get that it's the same day. But what is it?

Nyles inhales, gearing up to give what feels like a rehearsed speech, aimed at quashing any further questioning.

NYLES

(in one breath)

I have no idea what it is. This might be life, this might be death, might be a dream, I could be imagining you, you could be imagining me, might be purgatory, or this might be a glitch in the simulation we're in.

(and in another breath)

So, after a while I stopped caring altogether. The only way to actually *live* in *this* world is to embrace the fact that nothing matters. Disappointment, regret, guilt will just drive you bonkers.

Nyles exhales, sips a beer.

SARAH

Then what's the point of living?

Sarah presses down on the gas, the car accelerates.

NYLES

Well, you have no choice but to live, so I guess you gotta learn to suffer existence.

SARAH

So we can't die?

NYLES

No. The day just starts over. Or maybe we can, but I haven't figured out the proper way to kill myself and I've tried them all.

(sips his beer)

Slow down a bit.

SARAH

Why slow down if nothing matters?

Sarah's becoming unhinged. Nyles tries a softer approach.

NYLES

You have to find what brings you peace. For me it's floating in the pool with a beer. I think everyone can find peace in that. So why don't we turn this car around and hit the water?

SARAH
 (staring ahead)
 No. I need to get out of this.

Sarah keeps a serious, dogged expression. She stomps down on the gas and the car quickly gains speed. 100mph -- 115mph --

Nyles grows irritated. He unbuckles his seatbelt and maneuvers into an odd, super unsafe crash position.

SARAH
 What are you doing?

NYLES
 Bracing for a quick death. We can't die, but pain is a very real thing. There's nothing worse than dying slowly in the ICU.

Sarah keeps gaining speed. But at another glance at Nyles in his crash position, she too unbuckles her seatbelt.

ON THE ROAD AHEAD, a truck drives in the oncoming lane. Sarah doesn't let up. She slowly drifts into the other lane.

Nyles peeks up to see. He's more annoyed than anything.

NYLES
 We can skip this whole phase and just have a drink at the bar.
 (off her silence)
 Or not. Whatever. See you tomorrow.

Sarah stares ahead -- the oncoming truck gets closer, flashes its lights -- but Sarah doesn't slow down. Closer...Closer...

HORN BLARING -- SARAH'S FACE --

NYLES takes one more sip of his beer --

SARAH'S EYES -- TRUCK HORN BLARES -- SCREECHING TIRES --

CUT TO:

40

INT. ROADSIDE BIKER BAR - DAY

40

Head in her hands, Sarah stares down at a whiskey shot, still in a serious existential funk. Nyles leans against the bar, at home in this desert dive. BARFLIES throw darts and eat chili.

NYLES
 As I was saying, you have to find peace. One thing that's nice is no one knows me at the wedding.
 (MORE)

NYLES (CONT'D)

Besides Misty, of course. You might have trouble with that.

SARAH

They don't want me there, I don't want to be there, so it's a win-win for all.

Sarah shoots back her whiskey and slams it down for a refill. Sore subject. Nyles notices. Sarah shifts course --

SARAH

I drove all the way back to Austin. Still woke up here.

NYLES

That's the way it works. You can go anywhere you want.

She looks at him: *Really?*

NYLES

As long as you're awake, you can keep moving. I smoked a bunch of crystal and made it to Equatorial Guinea once. Big waste. They detained me once I got off the plane, I crashed within minutes, back in the desert I found myself.

SARAH

I can go anywhere...

NYLES

Yeah, but you don't want to.

SARAH

Don't fucking tell me what I want.

NYLES

Okay, then go. I don't give a shit. I'm just saying that it's a hassle.

DARLA (O.S.)

WOOHOO!

At the DARTS BOARD behind them: DARLA, 60s, a crusty regular, hit a bullseye. A disgruntled BIKER hands her cash.

NYLES

Darla! You and me. Hundred bucks.

Darla looks at Nyles for a moment.

DARLA

Who the fuck are you?

MOMENTS LATER

Nyles demonstrates perfect dart throwing form and hits a bullseye with his first dart. Darla's stunned by his skills.

DARLA

Don't you know how to hustle, kid?

NYLES

I'm an honest man, Darla. You are going to lose this game, but you can keep your money.

He smiles, readying the next dart. Sarah stands by, watching.

Nyles throws it -- and it goes in the same hole as his first dart, side by side, metal on metal. And it reminds Sarah of:

SARAH

Wait. Jesus. Who was that guy with the hunting bow?

Nyles throws his final dart -- and misses the board.

NYLES

FUCK.

He collects himself, marks his score on the chalk scoreboard, and gives the darts to Darla, holding her hand.

NYLES

Your eyes and hand are one.

DARLA

My eyes and hands are one.

Nyles keeps watching Darla, Sarah keeps staring at him, waiting for an answer. He finally looks over.

NYLES

That was Roy. He was a guest at the wedding. Abe's dad's cousin, of the Schlieffen clan. Other than that, I know very little about the dude.

SARAH

But why was he trying to kill you?

Nyles sighs. Even thinking about Roy bothers him...

NYLES

One night, a very long time ago, I
partied with Roy.

FLASH TO:

41 **EXT. CALMADA ESTATE - BACKYARD - NIGHT**

41

We follow a SERVER through the COCKTAIL HOUR with a tray of tuna tartare on wonton crisps. Guests clutching signature cocktails snag bites as she passes --

NYLES (V.O.)

This was back in the early days,
before I really became acquainted
with everyone. I was still feeling
my way through...

A HAND taps the server's shoulder, and we turn around with her to find: ROY (50s, grey suit). He grabs a wonton --

ROY

This tuna?

The server nods. Roy takes a bite.

ROY

Mmm. Pretty good.

The server holds the tray as he takes two more. She moves on, but we follow Roy meander away, smiling at guests he clearly doesn't know while he continues to eat, until he makes it to --

THE BAR, where Nyles talks nonsense to Daisy the Bartender.

NYLES

I know you know. But you don't know
that I know. Or do you know?

DAISY

Are you being a dick?

ROY

You being a dick to Daisy? It takes
a patient soul to put up with
pricks like us.

(to Daisy)

A more beautiful barkeep I never
did see... Moscato, please.

NYLES

*"What might have been and what has
been point to one end, which is
always present."*

Roy considers Nyles, intrigued by this drunk prophet.

ROY

Actually Dais', two whiskey shots.

Daisy pours the shots, hating life. Roy flips through a huge wad of cash, puts a single dollar bill in the tip jar.

Roy hands Nyles one of the shots and holds his up --

ROY

To the struggle.

Nyles and Roy take their shots, just as guests APPLAUD around the dance floor. Trevor MC's as Tala and Abe make their grand entrance to some indie pop song -- and the guests go nuts.

ROY

Why do people clap? What's to clap about?

NYLES

People clapped when the Titanic set sail.

Roy chuckles.

ROY

Confucius said: Marriage is a seemingly bottomless pit of sorrow that makes you forget who you are.

NYLES

He did not.

ROY

But there is a bottom, my friend. And it's dark down here.

Nyles gives Roy the hang loose sign.

ROY

(leaning in)

You wanna dance a little?

Roy taps his nose.

ROY

The officiant in the dumb suit --

Roy gestures to Trevor, who's riffing on Tala and Abe.

ROY
 Turd bird has a bag of sweets in his pocket. I tried to corner him in the bathroom, but he won't share --

But Nyles walks away from Roy before he can finish.

From ROY'S POV, Nyles walks across the dance floor up to Trevor, reaches into his pocket, pulls out a bag of pills. Nyles, ignoring quizzical looks, returns to an amused Roy.

NYLES
 (holding up bag)
 Got 'em.

CUT TO:

42 INT. BATHROOM - NIGHT

42

Nyles and Roy grin at each other, swaying, nostrils caked in different colored powders. Roy keeps licking his lips wildly.

Nyles' gaze goes from watching this to the bathroom door handle jiggling. Someone tries to open it -- POUNDS on it --

TREVOR (O.S.)
 Give me back my shit! Open up!

Nyles' eyes drift back to Roy -- but he's vanished.

ROY (O.S.)
 (whispering)
 Over here.

Roy crouches in the bathtub.

ROY
 Hop in.

Nyles joins him. More POUNDING on the door.

TREVOR (O.S.)
 Come on, I know you're in there.

Roy *Shhhhs* Nyles. Nyles *Shhhhs* him back. They escalate *Shhhhing*, on and on into GIGGLES --

TREVOR (O.S.)
 You guys suck.

Roy grabs Nyles by the back of his neck and brings him close, sweaty forehead to forehead, real intimate --

ROY
 I won't let him hurt you, friend.

NYLES

We're in the shit.

ROY

We are the shit. You and I, we're
in this together.

Nyles stares back, eyes fully dilated, but he begins to look... scared. Not of Roy, but of everything happening. His eyes roll back, but Roy SLAPS him awake --

ROY

My boy, I got you. We're alive.

Roy holds Nyles head to his breast to comfort him as the POUNDING continues --

43

EXT. CALMADA ESTATE - BACKYARD - NIGHT

43

IN SLOW-MOTION: Nyles and Roy tango on the dance floor, tuning out the world around them, lost in this blur of life.

44

EXT. DESERT - ON TOP OF A BOULDER - NIGHT

44

Nyles and Roy lie on their backs, staring at the stars, out of their fucking minds, stoned, tripping.

ROY

This is the greatest night of my
life. The Earth, the stars, the
holy mother. Grace and love. Peace
and personality.

NYLES

I'm not seeing it, Roy.

ROY

You'll find it. I know you will.
Otherwise, what's the point?

They go silent for a moment... Nyles' eyes dart around --
THE SKY: Nyles' creates his own constellations, connecting
star to star with trails of light zig zagging into a
shapeless, meaningless mess -- his new existence.

ROY

Man, I wish I could just live out
here forever.

Nyles looks at Roy. A sad man who seems at peace right now.

NYLES

Follow me.

Nyles gets up and slides down the boulder.

45

EXT. DESERT HILLSIDE - NIGHT

45

Nyles and Roy stand before the CAVE. A quiet wind inside.

ROY

What is it?

NYLES

Your ancestors are in there.

ROY

My ancestors?

NYLES

Your answers. The answers you're looking for.

ROY

Alright. I'm in.

Nyles wobbles, dizzy, while watching Roy walk in through blurred vision. Nyles' legs give out and he collapses onto his back, the toll of their binge catching up with him.

NYLES

Roy... Wait...

Nyles dies. Roy continues forth -- then vanishes.

BACK TO:

46

INT. ROADSIDE BIKER BAR - DAY

46

Sarah throws darts as Nyles continues.

NYLES

That was a mistake. Once Roy learned about his new life, he didn't take it lightly. Luckily he lives out in Irvine and wakes up there every day, so he only comes around every few... days? weeks? My concept of time is fuzzy.

SARAH

What does he want?

NYLES

You got a taste the other night. I think *he thinks* it's revenge?

FLASH TO:

47 INT. DARK ROOM - NIGHT 47

A shirtless, sweaty Roy cracks a whip as he SCREAMS at Nyles, gagged and tied to a chair under a single swinging lightbulb.

BACK TO:

48 INT. ROADSIDE BIKER BAR - DAY 48

Nyles stares ahead, reflecting on the memory.

NYLES

He may have some anger issues.

FLASH TO:

49 INT. DARK ROOM - NIGHT 49

Roy waterboards Nyles.

50 EXT. DESERT VALLEY - DAY 50

A fully naked Nyles sprints for his life through the desert, running zig zag patterns... He looks back, and UP: An ARROW flies through the air -- hits his shoulder, takes him down.

BACK TO:

51 INT. ROADSIDE BIKER BAR - DAY 51

The darts game is over. Now both Sarah and Darla listen attentively to Nyles' story.

NYLES

He even stopped for a while. I thought I was safe. I settled back into a routine. I felt good.

FLASH TO:

52 EXT. CALMADA ESTATE - BACKYARD - MORNING 52

IN SLOW MOTION: Nyles does a cannonball into the pool.

NYLES (V.O.)

But then he hit me where it hurt.

Nyles surfaces with a gasp, spitting up water --

NYLES
 What the fuck's that smell??
 (looking around)
 Jerry?

But he's not there. Nyles SNIFFS again, then --

ROY (O.S.)
 How's the water?

Roy walks up smoking a cigar, holding an empty gas can.

ROY
 Looks a little cold.

Before Nyles can react, Roy tosses his cigar in the pool --

Roy watches Nyles burn, the FIRE reflected in his eyes.

BACK TO:

53

INT. ROADSIDE BIKER BAR - DAY

53

Nyles shoots back a shot of tequila, numbing his PTSD.

NYLES
 So I vowed to never bring anyone
 else into this life again. Not
 everyone is cut out for it.

DARLA
 Amen to that. I tied my tubes at
 forty.

Despite his nonchalance, Sarah senses Nyles is still troubled.

SARAH
 You need to confront him. You can't
 keep running from this guy forever.

NYLES
 What're you talking about, yeah I
 can!

Nyles gets up and opens the door, the desert sun floods in.

54

EXT. DESERT TACO STAND - DAY

54

A hole-in-the-wall taco stand. Nyles and Sarah finish up burritos. A MEXICAN BOY, 8, walks up with a box of candy.

BOY
 Chocolate? For charity...

Nyles takes \$100 out of his wallet and hands it to the kid. The kid's eyes go wide. Nyles speaks to the kid in *Spanish*.

NYLES

One Kit Kat, a Snickers...
(to Sarah)
What candy do you like?

SARAH

Twix.

NYLES

Good choice.
(to the boy)
*One Twix. Keep the change, friend.
And make sure you spend it all
today. Buy flowers for that girl
Ignacia you have a crush on.*

BOY

Thank you!

The boy walks off, staring at the money.

SARAH

You know that's a scam. Notice how he didn't say which charity?

Nyles turns to the kid, now selling to another table.

NYLES

What's the name of your charity?

The boy turns, panics, then sprints down the road.

NYLES

I know there's no charity. I give back when I can. I have no interest in material matters.

Sarah watches in disgust as he douses his burrito with hot sauce, then takes a huge bite.

SARAH

Other than beers, burritos, designer drugs, and candy.

NYLES

(chewing through)
Obviously. I'm not a Puritan.

SARAH

What about sex?

NYLES

I'm not *not* into sex. But it's been in a steady decline.

SARAH

Because Misty's cheating on you?

NYLES

Nah, I don't care about that. We have sex all the time. But no matter how you feel about someone, physically or emotionally, the novelty is bound to fade.

Sarah studies him. *Is he being serious? Hard to tell.*

SARAH

But to have to live with that over and over again, to experience that level of betrayal every day, that might really fuck a person up.

Nyles studies her.

NYLES

Yeahhh, but it'd be pretty pathetic of me to hold a grudge.

Nyles finishes off his beer. Sarah reaches under the table and grabs two more from the box of beer.

SARAH

What about fucking other people?

NYLES

Oh I have. It just takes a lot of work and I put very little effort into my life.

A thought strikes Sarah.

SARAH

We've never had sex, right?

NYLES

No. At least not that I recall. Memory is another thing that fades with time, but that may also just be alcoholism.

SARAH

Yeah, you said that already.

NYLES

See my point?

SARAH

Okay... Who, then? Besides Misty.

NYLES

Daisy. The barkeep.

FLASH TO:

55 **EXT. DESERT - NIGHT**

55

Nyles lies on a boulder while Daisy rides him, berating him --

DAISY

You are a prop. You are my little fucking dildo.

NYLES

Oh my goodness.

BACK TO:

56 **EXT. DESERT TACO STAND - DAY**

56

SARAH

I can see that. Who else?

NYLES

Darla.

FLASH TO:

57 **INT. DARLA'S TRAILER - BEDROOM - NIGHT**

57

Nyles and Darla lie on the bed, caressing each other. She grabs his head and brings it to her bosom.

DARLA

You make me feel illegal.

Nyles kisses her belly tenderly... He looks at her and locks eyes. He nods. She guides him down further, between her legs.

BACK TO:

58 **EXT. DESERT TACO STAND - DAY**

58

NYLES

I need to be put in my place sometimes. But it's great because I always get to wake up alone. Or, ya know, emotionally.

SARAH

That's something an asshole says.

NYLES

Guess I have no choice but to be an asshole.

Nyles takes another bite of his burrito.

SARAH

What about Tala?

NYLES

HA. No. Tala *actually* is a Puritan. But I have tried.

FLASH TO:

59 EXT. CALMADA ESTATE - DANCE FLOOR - NIGHT

59

Tala and Abe slow dance, gazing into each other's eyes. Nyles, dressed in a tux, taps on Abe's shoulder.

NYLES

Ahem. May I cut in?

ABE

It's the first dance.

REVEAL: All of the guests watch. It is indeed the first dance.

NYLES

And that's a deal breaker?

TALA

Get the fuck out of here.

BACK TO:

60 EXT. DESERT TACO STAND - DAY

60

SARAH

Yeah. That's Tala. Anyone else?

NYLES

Jerry.

SARAH

You fucked Jerry Schlieffen?

NYLES

He fucked me.

Off Sarah's bewildered look --

NYLES

He stuck his penis in my butthole--

SARAH
Yeah, I got it.

FLASH TO:

A60 **NYLES FACE** -- He looks nervous...

A60

NYLES
I'm ready...

He WINCES as he's penetrated. But after a moment, he settles into it, nodding. He looks back to Jerry --

NYLES
Hey, there ya go.

BACK TO:

61 **EXT. DESERT TACO STAND - DAY**

61

NYLES
I'm glad I tried it. He's a really sweet guy.

Nyles gathers their burrito wrappers and tosses each of them over his shoulder across the patio, directly into the trash.

SARAH
That's it?

NYLES
Yeah... Oh, and your dad.

FLASH TO:

A61 **TIGHT ON: NYLES AND HOWARD ARE FOREHEAD-TO-FOREHEAD**

A61

HOWARD
What are we doing?

NYLES
I don't know.

Howard goes in for the kiss.

BACK TO:

62 **EXT. DESERT TACO STAND - DAY**

62

Sarah processes, confused. Nyles stares back. For a long time.

NYLES
Okay, fine, that one didn't happen.
(continuing casually)
What about you? Solid sex life?

SARAH

I'm not going to fuck you, so don't even try. Maybe would have the other night. Not now, though.

NYLES

Girl, I was thinking the same thing.

SARAH

(studying him)

You promise we've never hooked up?

NYLES

Again, my memory is shot, but I don't think so.

(looking up at the sun)

Party's about to start. Head back?

SARAH

Uh. No. Why would I do that?

NYLES

Eat, drink, dance. Bask in looove.

SARAH

That's not love.

NYLES

Sure it is! Tala's in love.

SARAH

HA! For someone who knows everything, you really have no idea what you're talking about.

Nyles sees he struck a bad chord there.

SARAH

Tala and Abe are like 95% of all couples. They hit the point in their relationship where they got bored, but are so emotionally stunted they can't be alone. So, they fall victim to the most archaic patriarchal scam of all time: marriage. Weddings: An industry designed to turn you against the one you 'love.'

Nyles tries to chime in, but Sarah gets passionate --

SARAH

How any woman with an ounce of self respect is okay spending tens of thousands of dollars so their father can 'give them away,' AND calls it the fucking high point of their life... it's one of society's greatest tragedies.

Nyles opens his mouth again, but --

SARAH

Why, when anyone tries to simply start a dialogue is it always suppressed? Because we, you and me and everyone, are weak. We can't stand the idea of being alone, so we buy into the pageantry and celebrate its bullshit.

A long beat.

NYLES

And the other 5% of couples?

SARAH

They have a relaxed no-frills celebration without any friends or family, just free booze and their own mutual respect. They party like it's their last night on earth, have incredible sex, and then -- they get divorced. We aren't built to spend our entire lives with another person.

Nyles sips his beer.

NYLES

Okay. So, no wedding I guess. What do you want to do?

Sarah sits back, moving on.

SARAH

Maybe it's a karma thing?

NYLES

What is?

SARAH

Maybe that's how I get out of this. Be selfless and you're free.

NYLES

I just bought you a hundred dollar Twix, and I'm still here.

SARAH

No, real acts of selflessness. The bone marrow shit Tala does.

She looks around at the various people at the taco stand.

SARAH

Maybe life goes on for everyone else here, just not us, until we've earned our way out. So, tomorrow, that kid will still have a hundred bucks to spend.

NYLES

And there's a world where Tala is missing her teeth.

SARAH

But there are millions of worlds where she isn't. Have you really never thought of this before?

Of course he has. Still, he humors her --

NYLES

Okay. Maybe you're right. Then what is the most selfless act you could do? Something that would absolutely guarantee an end to this day.

Sarah thinks for a brief second. She knows what to do.

CUT TO:

63

EXT. CALMADA ESTATE - WEDDING CEREMONY AREA - SUNSET

63

Trevor finishes up his officiant speech as Tala and Abe, their faces stretched into the greatest smiles of their lives, stand before him, ready to make it official.

TREVOR

...then at some point it's just going to be you two in that boat... pattering off into the sunset. But I, for one, have full faith in your ability to keep that boat afloat.

The guests all feel the love. Trevor wipes a tear. Howard sobs, Pia comforts him.

TREVOR

And now Abe will present his vows.

Abe unfolds a paper with his vows, takes a nervous breath --

SARAH

Hold up!

Puzzled looks fill the crowd as Sarah steps forward. Nyles, too. He has no idea what her "selfless act" actually is.

HOWARD

What are you doing?

Sarah ignores him and takes the mic from Trevor.

She holds it up to her mouth, words on the tip of her tongue... but looking out at audience, and then to Tala... she reconsiders, and lowers the mic.

She walks up to Tala, pulls her into a tight hug and says something inaudible into her ear. The onlooking crowd waits.

Sarah releases the hug, tears fill her eyes. She hands the mic to Trevor, the flowers to Pia, and walks away.

Everyone turns to Tala for an explanation. She's in shock. Speechless. She looks at her parents, a silent cry for help. At Abe. At everyone. Heavy breathing, the world is ending --

-- THE EARTHQUAKE HITS --

EVERYBODY PANICS. Pia holds Tala. Howard holds the altar steady. One guest sprints away. A baby cries.

Nyles remains calm, but confused as to what just happened --

THE EARTHQUAKE STOPS. The guests glance around with relief.

TREVOR

Look at that. The gods have spoken
and they approve this marriage!

But Tala is now SOBBING into Pia's shoulder.

64

INT. ROADSIDE BIKER BAR - NIGHT

64

Sarah's far more relaxed, with an almost celebratory vibe as she takes shots and plays pool with a couple barflies.

The front door swings open, Nyles steps in --

NYLES

What the hell did you say to her?

SARAH

Doesn't matter, sister stuff. But I think I'm good. Karma's fucking great. Selflessness is fantastic.

Sarah hits two balls in at once.

SARAH

Pay up boys.

The barflies she was playing each hand her \$20.

SARAH

(to the Ted the Bartender)

Two shots of your finest whiskey.

Ted pours the shots. Sarah holds one out for Nyles --

SARAH

Well, Nyles, it's been great. Or, interesting, at least. If this ever happens again, please keep me out of the cave. Good luck with the psychopath. Deal with him. Maybe that's your way out.

They clink their glasses and take the shot.

CUT TO:

65

INT. NYLES' AND MISTY'S BEDROOM - MORNING

65

Nyles sleeps in bed. Just another day. Someone POUNDING on the door. Misty wraps a towel around her body --

MISTY

Hold on, I'm coming!

She unlocks it and Sarah barges in, straight to Nyles --

MISTY

What the hell, Sarah?

Nyles jolts up.

SARAH

Didn't work. Life is meaningless. Let's get the fuck out of here.

She heads out. Misty looks at Nyles as he rolls out of bed --

MISTY

Are you --

Nyles jumps in --

NYLES

-- fucking cheating on me?

MISTY

-- fucking cheating on me?

Nyles pulls on his swim trunks --

NYLES / MISTY

(in unison)

What? ... This isn't funny.

Nyles puts on his Hawaiian shirt, Misty is freaking out --

NYLES / MISTY

Okay, stop... I'm serious... Don't copy me... Stop pretending like you know everything... I hate, agh --

And this back and forth takes us into --

A SERIES - SET TO ALEX CAMERON'S "THE CHIHUAHUA":

66 **INT. - SARAH'S CAR/HIGHWAY - DAY**

66

Sarah speeds down the open road, her hair blowing in the wind, Nyles stands out her sunroof with a beer.

67 **EXT. PALM SPRINGS HOUSE - BACKYARD - DAY**

67

Nyles and Sarah hop over a fence to a house with a pool.

SARAH

What is this place?

NYLES

Kind of a safe house for me. The family that lives here is out of town. No clue when they're coming back but it's definitely not today.

Nyles gets a RAFT out of a storage bin, puts it in the pool, and presents it to Sarah with a beer: "Welcome to my world."

IN THE POOL - LATER

Sarah gets comfortable on her raft and drifts, beer in hand.

Nyles studies her from across the pool on his own raft, pleased by her company. He closes his eyes, content --

68

EXT. GUN RANGE - DAY

68

A BULLET STRIKES FIDEL CASTRO (on a poster/target) in the forehead, blowing out cloud of dust and hay --

Nyles lowers his sniper rifle, smoke swirls from the barrel.

Sarah steps up with a SHOTGUN and scans the targets -- Castro, Osama Bin Laden, and a guy with a handlebar mustache.

SARAH

Who's the mustache?

REVEAL: SPUDS (50), the owner, bazooka in hand with his GOAT, grazing in a PEN behind him. They both spit.

SPUDS

The prick my wife ran off with.

SARAH

How'd you get such a good picture?

SPUDS

Facebook.

Nyles puts his EARMUFFS on Sarah --

Sarah FIRES -- DESTROYING THE MUSTACHE MAN'S HEAD.

69

INT. RANDY'S ROOM - MORNING

69

Sarah wakes up. Glances at the bathroom, shower running. The weight of the real world returns. She fights through --

70

INT. NYLES' AND MISTY'S BEDROOM

70

Nyles wakes up and jumps out of bed with pep in his step.

71

INT. - SARAH'S CAR - DRIVING - DAY

71

As Nyles drives, Sarah climbs out the sunroof to surf on top of the car with a beer. FROM NYLES' POV, he looks up through the sunroof at Sarah, balancing above, wind blowing her hair.

Nyles faces forward, drinking his beer... HE HITS A POTHOLE -- through the rear window we see SARAH FALL OFF THE CAR.

72

INT. RANDY'S ROOM - MORNING

72

Sarah wakes up. Goddammit. Deep breath --

RANDY

You're messing with me, right?

Sarah grabs his crotch --

SARAH

Use this.

She holds up a blindfold. Off Randy's bewildered smile --

79 **INT. CALMADA ESTATE - OUTSIDE THE BATHROOM - NIGHT** 79

Naked and blindfolded, Randy takes a breath, opens the door --

REVEAL: Trevor going down on Misty --

MISTY

Randy! Fuck!

And just behind them we see Nyles and Sarah watching through the bathroom window, loving it. Nyles squeezes Sarah in a gleeful half-hug, delighted by her antics.

80 **INT. RANDY'S ROOM - MORNING** 80

Sarah wakes up, looks at the empty space next to her in bed.

81 **INT. NYLES AND MISTY'S BEDROOM - MORNING** 81

Nyles wakes up, looks at the empty space next to him in bed.

82 **INT. ROADSIDE BIKER BAR - NIGHT** 82

Sarah, giddy with excitement, leads a blindfolded Nyles into the bar... She takes off his blindfold to REVEAL:

The entire bar filled with decorations -- STREAMERS, BALLOONS, and giant 'HAPPY MILLIONTH BIRTHDAY, DIPSHIT' sign. The unenthused barflies all wear PARTY HATS --

Darla rolls out a CAKE -- it's Tala's WEDDING CAKE. Sarah quickly SLAPS OFF the mini Tala and Abe cake toppers.

NYLES

Aw, thanks, dipshit. I don't think I've been there thaaat long.

SARAH

Fuck if I know --

Sarah lifts up a CONFETTI CANNON and blasts his face --

LATER

PAN ACROSS as Darla and the other barflies enjoy slices of wedding/birthday cake. Nyles and Sarah share a frosting-filled smile: This is really fucking tasty!

83

EXT. CALMADA ESTATE - DANCE FLOOR - NIGHT

83

Abe and Tala are about to cut the cake when Nyles runs up, CROSSBOW in hand --

NYLES

Don't! There's a bomb in the cake!

Nyles DIGS into the cake, GASPS throughout the crowd, and he finds a BRICK OF C4.

TALA

Oh my god!

NYLES

You're gonna be okay, I used to be a bomb guy.

Nyles takes an arrow and STABS it into the C4, cocks the crossbow, and FIRES it into the air --

It EXPLODES above the party, a bizarrely beautiful fireworks display. Nana looks up, delighted. It's all interrupted by --

SARAH

(to Nyles)

You son of a bitch! You ruined my plan to kill everyone!

NYLES

Sarah! The sister of the bride! I should've known it was you!

(then)

Howard, I'll take her alive, if it's the last thing I do.

HOWARD

Son, please, put the weapon down --

Sarah TACKLES Nyles --

84

INT. HOTEL ROOM - NIGHT

84

-- and they fall ONTO A BED where she and Nyles watch
 CARTOONS on TV... BUT AS WE CIRCLE THE ROOM, we see Sarah and
 Nyles party with five DESERT HIPSTERS -- drinking, dancing,
 snorting every drug possible, until we LAND BACK ON THE BED --

BACK TO Nyles watching cartoons. Sarah, eyes closed, nuzzles
 into Nyles' arm. He watches her fall asleep, weighing
 something in his head... then he drifts to sleep.

85

INT. NYLES AND MISTY'S BEDROOM - MORNING

85

Nyles opens his eyes. An empty space next to him, as always.

DISSOLVE TO:

86

EXT. DESERT PLATEAU - NIGHT

86

Nyles and Sarah sit by a small fire, empty desert vista
 behind them. Sarah holds a cheeseburger. Nyles chews a Twix.

NYLES

Think of it like this --

Nyles holds up his half-eaten Twix and gestures to the area
 that's gone.

NYLES

Everything in this void here, where
 the Twix once was but is now in my
 stomach, is the past.

He gestures to the remainder of the Twix bar --

NYLES

And everything that's left to eat is
 the future, encased in chocolate.

Sarah keeps listening... Nyles gestures to the void again.

NYLES

None of this concerns me. The who,
 what, why of your past. You got
 here, that's all that matters. You
 ate some Twix and pooped it out. No
 need to sift through the shit.

SARAH

But if you really want to know
 someone deeper, it does matter. You
 have to know the whole package.

NYLES

Packages suck. Does what you said to Tala at the altar concern me? Nah. All that matters is it convinced you to let it go. *This* --

He shows his next bite -- layers of crunchy cookie, caramel --

NYLES

-- the next bite is all that matters.

(takes another bite)

Devote all of your energy to what's happening in this precise moment.

(another bite)

Now. And again --

(another bite, chewing)

Passing.. Now...

With every 'Now,' Nyles watches an imaginary figure drift away - from the Twix - off into the distance.

Sarah stares back at him, unimpressed.

SARAH

I was married for two years.

NYLES

You don't need to tell me about that.

SARAH

I still am, technically. Divorce takes a while.

(then)

My family hated him. My dad's the kind of guy who desperately tries to see the good in everyone, and even he hated the guy.

NYLES

Good thing none of that matters anymore.

Sarah ignores Nyles' attempt to keep her from opening up.

SARAH

I knew it wasn't going to work out when I said 'yes,' I knew it wasn't going to work out when I moved to Austin for him, I knew it wasn't going to work out as I walked down the aisle. But I went through with it. And it didn't work out.

(MORE)

SARAH (CONT'D)

And ignoring all of that would make me destined to repeat it.

Nyles stares in the middle distance as his chewing slows. Like he's short circuiting... Silence... For a long time.

NYLES

These are fantastic mushrooms.

Sarah stares at her burger. *It's so juicy...*

Nyles digs through his memory... it's fading fast... then snaps back into it, momentarily --

NYLES

You could be dead tomorrow...

SARAH

Except I can't be dead tomorrow.

NYLES

But if you could, all that energy spent focusing on the past and future will have been wasted... Energy is everything. Energy is...

SARAH

Everything.

NYLES

Everything.

Sarah processes... Losing her grip... She puts up a finger -- *hold on*. She walks behind some bushes and pukes O.S., then returns, wiping her mouth. Reengaged --

SARAH

What if I want to invest some *present energy* into my *future*? Like my burger. I have maybe one bite in me, but I also know the center is going to be the tastiest part. So what if I go straight for the center and skip the edges.

NYLES

Don't ever skip the edges.

SARAH

I hate the edges.

NYLES

I feel sorry for you then.

A beat. Sarah begins to smile...

SARAH

If you feel sorry for me, that means you care about me, Nyles.

NYLES

(deflecting)

When I say "I feel sorry," it's in the same way that I feel slightly annoyed when I finish a beer and need to open a new one.

(he opens another beer)

It's a fleeting feeling. It drifts away, like everything else.

SARAH

What else has drifted away?

Nyles goes silent, his thoughts take him somewhere else.

SARAH

Nyles?

NYLES

Everything.

(smiling, holding up his beer)

Cheers.

He's burying something, but she's not in the right headspace to push him further.

SARAH

To *pretending* not to care.

NYLES

To *pretending* --

Nyles FREEZES, drops his beer, eyes wide, staring at something in the distance. A child-like grin takes shape as he's fully entranced by what he's looking at.

Sarah turns her head to see --

MILES AWAY: SILHOUETTES TRAVERSING SOME BOULDERS. **DINOSAURS.**
A BRONTOSAURUS MOTHER LEADS HER TWO SMALLER DINO CUBS.

Sarah's face glows with pure joy.

SARAH

Oh my god.

NYLES

You see them, too?

SARAH
Are they real?

NYLES
Who cares?

As they watch the dinosaurs, Sarah moves to the other side of the fire and sits down next to Nyles.

SARAH
They're beautiful.

She smiles and grabs Nyles' hand. He squeezes back. Off this tableau --

CUT TO:

LATER

Nyles pisses on ashes in the fire pit. The light of the lantern shines through the tent behind him.

87

INT. TENT - MOMENTS LATER

87

Nyles crawls into his sleeping bag. Sarah's still awake.

NYLES
Au revoir, mi amigo.

Nyles shuts his eyes. Sarah watches him drift into sleep...

SARAH
Nyles.

NYLES
Mmmhmm...

SARAH
Let's just get it over with and fuck.

NYLES
(caught off guard)
Okay.

Sarah straddles him and starts kissing him, taking charge. She takes off his shirt. Then her own. As she goes back in --

NYLES
Wait.

SARAH
What?

Nyles, though drunk and still coming down from the mushrooms, is quite taken by Sarah, by her body, by the whole situation. It's intense and real and complicated. And Sarah totally feels it, too. To the point where she grows uncomfortable by the vulnerability. So --

She skirts past it, pulls him toward her, and they go at it.

88 **EXT. TENT - NIGHT**

88

The lantern casts shadows, moans merge with the desert sounds -- creaking insects, the smoldering fire, a coyote's howl. We MOVE AWAY from the tent, up to the PERFECTLY CLEAR NIGHT SKY.

CUT BACK TO:

89 **INT. TENT - ABOUT 20 MINUTES LATER**

89

Nyles and Sarah lie together, blissed out. Nyles closes his eyes. Sarah wants to hold onto this moment as long as she can... But her eyes grow heavy. And they shut.

CUT TO:

SARAH OPENS HER EYES, WAKING UP...

90 **INT. RANDY'S ROOM - THE NEXT MORNING**

90

...and for the first time she has a slight smile. She rolls to her side, nuzzling into the pillow some more.

ON SARAH as we hear the shower turn off -- a MAN in a towel walks out of the bathroom behind her. He sits on the bed, causing it to sag. Then he speaks, and we know right away:

ABE

Hey, uhh... You should probably get out of here before anyone sees you.

Sarah's eyes open and that smile vanishes.

91 **INT. SARAH'S CAR - DRIVING - DAY**

91

Sarah pounds her beer, driving fast. In the passenger seat, Nyles has a fresh glow as he sips his beer.

NYLES

I gotta say, I felt different this morning. Like... goooooood. In a good way though, ya know?

Sarah's off in another world.

NYLES

Because of last night...

SARAH

Oh. Yeah.

Sarah glances in the rearview mirror, looking at *something*...

NYLES

Is that a "Yeah" of regret? Or...?

SARAH

Yeah, it was fun. Tension relief.
It's fun to relieve tension.

Nyles sits back. Kind of a bummer response.

SARAH

I can't keep waking up here.

NYLES

Yeah, the waking up part is always
a little weird, but now falling
asleep's a whole lot better.

Ignoring this, Sarah glances in the rearview mirror again. We now see she's looking at a POLICE CAR fifty yards back.

SARAH

This cop's been following us for
miles.

Nyles doesn't care. He's more concerned by her sudden shift.

NYLES

Should we maybe talk about it?

SARAH

What's to talk about, it's all
meaningless, right?

NYLES

Well, I hope it's not *totally*
meaningless...

Sarah throws her beer out the window, and checks the mirror for the cop's reaction.

NYLES

So we're littering now?

SARAH
(re: the cop)
Nothing still, Jesus. What's this
fucker's deal?

Sarah presses the gas to pick up speed. 90mph and climbing.

ON NYLES... thinking... he turns around and squints at the
cop car, still following at the same distance. Nyles seems to
be piecing something together in his head...

100mph. The cop turns the sirens on.

SARAH
Finally!

Sarah starts slowing down.

NYLES
What are you doing?

SARAH
Believe it or not I've never been
arrested before. Curious to see
what it's all about. Aren't you?

Nyles looks back one more time. His eyes go wide.

NYLES
No.

Dead serious, he slouches in his seat, out of view.

NYLES
No, don't. I think it's him.

SARAH
Him?

NYLES
Roy.

SARAH
Oh! That fucker.

Sarah screeches to a halt. The cop car stops right behind. We
only see the cop's silhouette, his sheriff's hat...

NYLES
Keep driving.

SARAH
No way. If you aren't going to deal
with him, someone has to.

Sarah gets out of the car and throws her arms up --

SARAH

Help! He's trying to kill me!

Sarah runs back toward the cop car as Nyles sinks deeper into his seat -- *what the hell is she doing?*

NYLES' POV: Sarah reaches the cop car, frantically shouting.

COP'S VOICE (O.S.)

(on the microphone)

Sir, step out of the vehicle!

Nyles freezes. *Maybe it isn't Roy. Now what?*

COP'S VOICE (O.S.)

(on the microphone)

If you don't step out, I have no choice but to remove you by force.

Nyles peeks back again: the cop slowly approaches Sarah's car. Still backlit, but it doesn't look like Roy. This guy has a mustache. Nyles breathes a sigh of relief.

NYLES

Okay! I'm coming out!

Nyles opens the door, puts his hands up, still holding his beer, and slowly stands, his back to the officer.

NYLES

Sorry Mr. Policeman, I thought you were someone else.

COP

Oh yeah, who's that?

Nyles turns and locks eyes with the cop, who's now at the trunk of Sarah's car... And Nyles' relief drains.

It's Roy, wearing a huge grin -- and a fake mustache.

ROY

Hey there, shit bird.

Roy raises a SHOTGUN --

SCREECH -- ROY TURNS JUST AS SARAH HITS HIM WITH THE COP CAR, PINNING HIM BETWEEN THE TWO VEHICLES.

ON SARAH, surprised by the mix of adrenaline and horror she's feeling. She shakes off those thoughts, backs the cop car up.

Roy collapses, broken in half, held together by skin.
Nyles stares at him twitching on the ground, gasping for life.
BWOOP BWOOP -- Sarah messes with the cop car sounds.

SARAH
(on the microphone)
You called for back up?

Nyles shakes his head, stuck on Roy. This asshole's caused him so much pain, but it's hard to watch someone die.

BWOOP BWOOP.

SARAH
(on the microphone)
Please step inside my vehicle, sir.

As Roy wheezes, Nyles turns back toward the cop car, to Sarah.

NYLES
What the fuck are you doing?!

Sarah gets out of the front seat --

SARAH
I'm blowing off steam.

NYLES
By killing a guy?!

SARAH
He's a fucking sadist, dude. I saved you! And I've never killed anyone before so I was curious.

NYLES
Why?!

SARAH
I didn't like it, don't worry.

BWOOP BWOOP! Sarah and Nyles turn just as a REAL MOTORCYCLE COP skids to a stop behind Roy's cop car, TASER DRAWN--

COP
FREEZE! Hands above your head, now!

NYLES
It's not worth it, man!

SARAH
Suck my dick officer bitch --

The Cop FIRES HIS TASER at Sarah -- she DUCKS in time -- and it hits Nyles' in the neck --

Nyles collapses onto the asphalt, writhing, NEXT TO ROY. Roy stares at Nyles, wheezing --

ROY
...who... is that?

CUT TO:

92

EXT. SIDE OF THE ROAD - LATER

92

The Cop sits a handcuffed Nyles beside Sarah, also cuffed. Nyles' face is scraped and bloodied from the smacking the pavement. The Cop stands watch nearby as he waits for backup.

NYLES
What the hell is going on with you?

Sarah takes in Nyles' injuries...

SARAH
Maybe that got a little out of hand.

Nyles looks at her, really pissed. We now see his right eyeball is completely red and draining bloody tears.

NYLES
Oh, do you think?

Sarah chuckles, but Nyles is really pissed.

SARAH
I'm sorry. Jesus, relax. You'll be fine tomorrow --

NYLES
PAIN IS REAL. Why can't you understand that?

SARAH
It doesn't matter. Nothing matters. Those are your words.

NYLES
Pain matters! What we do to other people matters! Being a source of terror isn't fun and isn't fulfilling, trust me. It doesn't matter that everything resets and people forget. *WE* have to live with what we do.

(MORE)

NYLES (CONT'D)

We were having fun, everything was great. Then you killed Roy.

SARAH

Oh, who cares? You were never going to deal with him. I did you a favor. So, fuck you.

NYLES

No, Sarah, fuck you. Out of nowhere you act like a child, which is exactly what led to you being stuck in this shit in the first place.

This strikes a nerve with Sarah. So, she KICKS him.

NYLES

Ow! See?! A child!

COP

Knock it off over there!

SARAH

(ignoring him)

I'm stuck in this shit because YOU got me stuck in it.

NYLES

HA! I told you to stop, but nope, can't tell you what to do because you've got life *all* figured out.

SARAH

I followed you because I liked you and someone was trying to hurt you. Because I GIVE A SHIT, which you clearly know nothing about. But had I known I'd be stuck with a pretentious, wannabe nihilist for the rest of my fucking life I'd have stayed far away, and I sure as hell would never have slept with you.

NYLES

Oh please, we've fucked a thousand times.

A beat...

SARAH

What do you mean?

Nyles looks to the Cop --

NYLES

Can you separate us or something?

COP

Shut the fuck up!

SARAH

Answer me.

Nyles looks at her with a cold stare --

NYLES

I lied. Yes, we've hooked up. So many times. All I had to do was bail you out with that ridiculous speech at the wedding. And it was always nice because I never had to deal with it the next day. But I guess now I do.

They stare at each other for a moment, letting it all sink in. Sarah's lip begins to quiver, but she fights it back.

NYLES

I'm an awful person, whatever, but you're that predictable.

Nyles turns away. Sarah does the same. She watches a BIG RIG driving toward them down the highway.

SARAH

I'm getting the fuck out of this day.

NYLES

Good luck with that.

We're CLOSE ON Sarah watching the big rig approach. Just as it's about to pass, SHE SPRINTS INTO THE ROAD AND GETS HIT.

MISTY (PRE-LAP)

Wake up.

93

INT. NYLES' AND MISTY'S BEDROOM - THE NEXT MORNING

93

Nyles SHOOTs UP in bed. Sits there a moment. Misty moisturizes, as always. Then Nyles screams:

NYLES

What the fuck was that?!

MISTY

What the hell, Nyles?!

He looks at the door, waiting for Sarah's knock. Silence.

94 **EXT. CALMADA ESTATE - POOL - DAY** 94

Nyles drinks on his pizza, but he can't get comfortable. The sun is too bright, the beer too warm, the pizza isn't inflated enough. Everything is off. Sarah is gone.

95 **INT. CALMADA ESTATE - KITCHEN - DAY** 95

Nyles pours himself a tall glass of tequila while Howard and Pia chat nearby.

HOWARD

She didn't leave a note or anything? Are you sure she didn't text back?

PIA

Check my phone if you don't believe me. Sarah realized the day wasn't about her so she left.

HOWARD

Don't say that.

NYLES

No, Pia's right.

Howard and Pia look over at him. *Who is this guy?* Nyles downs his tequila and walks off with the bottle.

96 **EXT. CALMADA ESTATE - BACKYARD - NIGHT** 96

Nyles lies on a hay bale, drinking by himself, watching the wedding reception unfold, Misty and Trevor flirting by the bar. He shifts his gaze up to the sky, to the stars.

97 **EXT. DESERT HILLSIDE - NIGHT** 97

Nyles stands before the cave. He turns around and scans the desert, one final check. He downs a bottle of wine, shatters it against a rock, then walks into the cave.

MISTY (PRE-LAP)

Wake up.

CUT TO:

98

INT. CALMADA ESTATE - HALLWAY - MORNING

98

Nyles wanders down the hall in his underwear, passing people setting up for the wedding. He stops in the living room when he sees Pia putting up photos of Tala and Abe.

NYLES

Pia, what room is Sarah staying in?

Pia turns, she doesn't recognize this odd man.

NYLES

Misty's boyfriend, come on.

PIA

(playing it off)

Oh. Yeah, of course. Her room is the second to last down the hall.

(as Nyles turns)

But she isn't there.

NYLES

Where is she?

PIA

No one knows, we haven't seen her since last night. Howard went to wake her up this morning but she wasn't in there.

Nyles walks down the hall, second to last room, and opens: It's empty. The bed perfectly made, untouched.

NYLES

What the fuck?

He walks back to the living room. Howard, Trevor, and Randy are all there now...

NYLES

Did anyone actually see her stay in there last night?

Pia cocks her head. The others are just as confused.

NYLES

She wakes me up every day, so she has to be somewhere.

Misty steps out, still in her towel, worried that her boyfriend might be having a breakdown.

MISTY

What are you doing, Nyles?

Nyles stares back at the onlookers. Maybe he's lost his mind.

NYLES

SARAH!!!

CUT TO:

99

INT. RANDY'S ROOM - NIGHT

99

Nyles zones out on the bed amidst an intimate cocaine party with Randy, Trevor, and Jerry. Trevor cuts the coke on the coffee table, rambling about the record that's playing:

TREVOR

Frederick Dougless, spelled L-E-S-S instead of L-A-S-S like the slave.

JERRY

But he's white?

TREVOR

Yeah.

RANDY

That seems fucked up.

TREVOR

No, man, it's a commentary. He's the second coming of Gram Parsons.

Abe enters --

RANDY

Ayyy! Married man!

TREVOR

There's the fuckin' guy!

*

ABE

Mind if I partake? Need a breather.

Abe snorts a line off the coffee table. He notices Nyles --

ABE

Misty's boyfriend, right? Maybe don't mention this to her, cuz it'll be a thing.

Nyles zips his lips shut, locks them, and throws the key. We frequently cut back to Nyles as the coke babble accelerates:

TREVOR

(to Abe)

Remember when Frederick Dougless opened for me at Mr. T's.

ABE

The next Gram Parsons.

JERRY

Who is this Gram Parsons?

Nyles lies back, his head on the pillow, staring up.

TREVOR

Flying Burrito Brothers? The Byrds?

JERRY

I'm from Sudan, dude.

(off their looks)

Of course I know the fucking Byrds.

I just don't like the Byrds.

The three guys hang their heads and groan in disappointment.

Nyles turns to his side, his face sinks into the silk pillow.

ABE

Uncle Jerry, you have so much to learn my friend.

(to Nyles, re: coke)

Misty's boyfriend, you in?

Nyles doesn't move... his face changes... *something* about this pillow. He inhales and recognizes the scent.

ABE

Whatever.

Abe does another line, then heads for the door --

ABE

Feel free to join the party --

Abe exits. Nyles takes another breath into the pillow -- then sits up with some pep. His detective hat is on.

Nyles' suspicious stare bounces between the two guys.

RANDY

You okay, dude?

NYLES

Did you both sleep in here last night?

TREVOR

Nah, Tala is all serious about the whole no-sleeping-together-before-the-wedding thing, so Abe took it.

NYLES

Abe slept here last night?

TREVOR

Yeah... What's up?

Nyles grabs the pillow and heads outside --

100

EXT. CALMADA ESTATE - BACKYARD - NIGHT

100

Nyles races to the dance floor as Abe sits down next to Tala.

NYLES

Abraham, you slick fuck! I get it!

Abe turns, confused.

ABE

Excuse me?

NYLES

You and Sarah. It all makes sense!

Abe's stomach sinks. Other guests turn to watch...

TALA

(to Abe)

What's he talking about?

NYLES

Your sister and Abraham boned each other. She spent last night in his room, that's why no one could find her. She wakes up with him everyday and probably sneaks out in the morning. No wonder she hates herself.

(then)

Here, smell this. From Abe's bed.

Nyles tosses Tala the pillow. She holds it, piecing things together in her head...

ABE

Shut up, you're drunk.

NYLES

No, you shut up. How did no one notice this before?

(then)

I mean, it took me a long time. A really long time. Jesus... How did I miss this?

Nyles pauses for a moment of self-reflection. He shakes it off just as a pissed-off Misty steps in --

MISTY

What are you doing?

NYLES

Shut up and go fuck Trevor.

Misty's jaw drops. Tala focuses her attention on --

TALA

Abe. That isn't true, is it?

ABE

Of course not. This guy's been drunk all day.

NYLES

That may be accurate, nevertheless -
(to Tala)

If you smell the pillow, you will recognize the distinct scent of Viktor and Rolf Flowerbomb, the hair mist you gave Sarah on her birthday.

Quizzical looks all around. *Why, and how, would he know this?*

Tala slowly brings the pillow to her nose. It's Viktor and Rolf Flowerbomb alright.

NYLES

(to the crowd)

Is there anyone else here who uses Viktor and Rolf Flowerbomb?

The crowd is silent. Tala's face sinks with the realization.

NYLES

(to Abe)

Never underestimate the scent of a woman.

ABE

Get the fuck out of here.

HOWARD

(off Tala's realization)

Abe, let's take a walk.

ABE

You don't actually believe this guy?

Abe looks at all the faces judging him. Tala, Howard, Pia, the Schlieffens, Trevor -- all stare at Abe in shock.

ABE

Come on. Guys, really. That's not me. This guy's full of crap.

But it makes sense to Tala. Time for him to leave. Abe begins to walk away... but Nyles won't let it go --

NYLES

You sad, pathetic fool.

MISTY

Nyles.

NYLES

(taunting Abe)

You cheated on your fiancé, at your wedding, with her sister...

Abe turns red by the second. The coke is getting to him.

MISTY

Stop it, Nyles --

NYLES

(turns to the guests)

And fuck all of you. Sarah's a good person, but why was she never good enough for --

ABE TACKLES NYLES. A FIGHT BREAKS OUT BETWEEN THE TWO.

Nyles and Abe sloppily wrestle on the dance floor, Nyles on the losing end.

FACE SLAPS, BITING, KNEES TO THE GUT, SPITTING --

Pinned down and desperate, Nyles spots a FORK and reaches for it... His fingers are almost on it... And he gets it --

And STABS ABE IN THE CHEEK WITH THE FORK.

HORRIFIC SCREAMS ALL AROUND --

Nyles even seems stunned.

Abe gets up in a state of shock. Fork stuck in his face. He eyes it in his periphery. Touches it... Starting to panic --

ABE

Oh my god, oh my god, oh my god!

CUT TO:

101 **OMITTED** 101

ABE'S SMILING FACE, unscathed, as he goes to kiss Tala --

102 **EXT. CALMADA ESTATE - BACKYARD - ANOTHER NIGHT** 102

Everything is back to normal. No mess, no blood, no horror.

Nyles slouches in his chair at another table, bearing the heavy reality of his world. He refills his glass of wine, spilling over the brim onto the white table cloth.

Jerry watches him, concerned.

DJ TABLE/DANCE FLOOR: The DJ NICE-HEIGHT (16), speaks --

DJ

Ladies and gentlemen, I'd like to remind you all that I do honor song requests, so throw 'em at me. Don't be shy. In the meantime, I'd like to invite the mother and father of the bride up for a special one-night-only performance.

Pia and Howard walk out. Pia grabs a mic and takes a breath to compose herself. Howard rubs her back, smiling.

Tala gives Abe a look: *What are they doing?* Abe shrugs.

PIA

Tala. You know that I'm not great with words. But I do love you more than anything.

(in Spanish to Tala)

I love you to the moon and back...

TALA

(continuing, in Spanish)

... And when you get back can we fly to the end of solar system?

PIA

(in Spanish)

Of course.

Tala and Pia tear up at this intimate daughter/mother moment.

Nyles watches with dead eyes, nursing his wine.

PIA

And Abe, the beautiful bridegroom, you are now my son.

Tala kisses him. Nyles gives a loose wrist clap.

NYLES

Great man, great man!

Abe notices, but shrugs it off.

PIA

When Howard and I first met, it was our love of song and verse that forged our forever love. So we're going to perform the number that I sung for Howard on our wedding night. It's a song I want you two to remember when you run into hard times. Love can get you through anything.

HOWARD

This is "A Lover's Concerto."

DJ NICE-HEIGHT presses play on the laptop, cueing "**A Lover's Concerto**" by **The Toys**. Pia and Howard TRANSFORM into true performers, hamming it up with PURE JOY --

PIA/HOWARD

*How gentle is the rain that falls
softly on the meadow...*

Tala's hands cover her grin, tears welling up.

Nyles' breathing gets heavier. He downs the rest of his wine.

PIA/HOWARD

*... Some magic from above made this
day for us just to fall in love...*

Pia and Howard do a little choreographed step-and-shimmy. The guests all CHEER.

Nyles stares off, lost in a thought or memory. And he begins to cry. Some guests notice.

PIA/HOWARD

*... Oh, don't ever make me cry
through long lonely nights without
us. Be always true to me, keep this
day in your heart eternally...*

Tala grabs Abe's hand and pulls him up to dance.

As the INSTRUMENTAL BREAK in the song hits, the sound of a grown man's GUTTURAL MOANS spread. Heads turn to the source:

Nyles is a bawling, blubbering mess. It's truly an ugly cry.

The backing track of the song continues on, but Pia and Howard stop singing, joining everyone as they just watch Nyles in bewilderment. At a loss, Tala and Abe look over to --

Misty, by the bar with Trevor, shaking her head, embarrassed.

Finally, Jerry puts his hand on Nyles' shoulder, bends down and whispers into his ear. Nyles nods and rises. Jerry puts his arm around Nyles and leads him away.

103

INT. NYLES AND MISTY'S BEDROOM - NIGHT

103

Nyles and Jerry sit on the bed. Nyles is hunched over, head in his hands, but he's done crying. Jerry rubs his back.

JERRY

It's okay, my friend.

NYLES

It's painful. I don't get it.

JERRY

What is painful?

Nyles turns to Jerry, snot dripping from his nose, blood shot eyes, and asks with full sincerity:

NYLES

Do you want to fuck me? I'll let you do it.

Jerry smiles.

JERRY

Not right now, but I appreciate the offer.

Nyles pats Jerry on the leg, then continues hanging his head.

NYLES

I miss her, Jerry.

JERRY

Who?

NYLES

Sarah.

JERRY

Wilder?

Nyles nods, still buried in his hands.

JERRY

I didn't know you knew her. We all wish she could've been here.

Nyles shakes his head.

NYLES

I love her.

JERRY

Oh. I see. That's interesting.

Off this image of a kind dude consoling a heartbroken man...

MISTY (PRE-LAP)

Wake up.

104 **INT. NYLES' AND MISTY'S BEDROOM - MORNING** 104

Nyles sits up in bed. Misty moisturizes. Nyles GROOOAANNNS --

A104 **I./E. PRIUS / DESERT HIGHWAY - DAY** A104

Nyles drives down the road with a look of defeat on his face.

CUT TO:

A QUICK SERIES CLOSE-UPS: a knife chops onions, parsley, oregano, minces garlic... We REVEAL:

105 **INT. ROY'S HOUSE - KITCHEN - DAY** 105

ROY dumping the ingredients into a bowl on his granite countertop. He measures out some orange juice and soy sauce and pours them into the bowl. He carefully places four fresh TUNA STEAKS in the bowl to marinate. He smiles at his work.

NYLES (O.S.)

Roy!!!

Roy peeks out the blinds above his sink --

IN FRONT OF HIS HOUSE: A Prius is up on the curb and Nyles paces around the front lawn, shouting at Roy's house --

NYLES

I'm turning myself in! Torture me, fuck me, I don't care!

(MORE)

NYLES (CONT'D)
 I've felt it all and there's
 nothing left but this pit of
 sorrow! You were right, it's dark
 down here!

ROY
 Motherfucker.

106

EXT. ROY'S HOUSE / IRVINE SUBURB - THAT MOMENT

106

Nyles lies on his back, sprawled on Roy's crisp grass, giving up. NEIGHBORS pop their heads out of their identical suburban tract homes. Roy hurries out his front door up to Nyles.

ROY
 (harsh whisper)
 What are you doing here?!

NYLES
 I surrender. You win.

Roy helps Nyles up, smiling at his concerned neighbors --

ROY
 Everything's okay, nothing to see.
 My brother-in-law, PTSD, Fallujah,
 9/11. Real war hero.
 (quietly to Nyles)
 I'm not letting you ruin family
 day, so keep your mouth shut.

Roy drags Nyles into his house.

107

INT. ROY'S HOUSE - CONTINUOUS

107

A pleasant, upper-middle class home. Portrait of Jesus next to a FAMILY PORTRAIT. Not what Nyles expected.

ROY
 You can't be here.

WOMAN'S VOICE (O.S.)
 Who was that man?!

ROY
 Goddammit.

JAMIE (50), Roy's wife, appears at the top of the stairs in a bathrobe, drying her hair.

JAMIE

Oh, hi, sorry, just got out of the shower.

ROY

Hey, sorry hon', this is ...

It just now dawns on Roy that he doesn't know Nyles' name.

NYLES

Nyles.

ROY

Nyles is an old friend.

NYLES

We're not friends, we're enemies.

(to Jamie)

You married this piece of shit?

JAMIE

Excuse me.

ROY

He's a ball buster, hon'. Nyles just stopped by to say hi. Tuna will be ready soon. We'll be out back.

Roy pulls Nyles away.

108

EXT. ROY'S HOUSE - BACKYARD - DAY

108

Nyles blankly takes in Roy's yard. Idyllic suburbia. Pool, BBQ and a smoker. Roy's TWIN BOY (6) waters the grass with a hose. His SISTER calls out from a swing set.

GIRL

Push me!

Feeling powerless at the moment, Nyles pushes the girl on the swing. Roy walks up with beers, slightly calmer now.

ROY

Twins. You believe I made these at my age? If I had one less Mai Tai that night I'd have put the rubber on right and they wouldn't be here.

(then)

Here's to Mai Tais.

Roy sips his beer, watching his kids with fatherly pride. He and Nyles trade off pushing the swing.

NYLES

This is your life?

ROY

Not bad, huh? Beautiful wife,
beautiful kids.

(pointing to his boy)

Little guy is watering dog shit.
It's weird and beautiful.

The boy scoops up a piece of dog shit, dumps it onto a pile in middle of the grass, and continues watering it.

NYLES

What about marriage being a
"bottomless pit of sorrow?"

ROY

Shit, man, I'm not without my
demons. Don't crucify me. Things
change. Priorities... change.

Nyles stares at the kid, unpacking all of this. Roy picks up on Nyles' troubled mental state.

ROY

So what are you doing here? You
have two minutes to drink that beer
before I slit your throat and throw
you in the smoker.

(off Nyles' look)

I'm kidding. This is a PG house.
Get on with it though. You're
scaring my wife.

Nyles notices Jamie watching him through the blinds from the second floor bedroom window. She shuts the blinds.

NYLES

I haven't seen you in a while.

ROY

Yeah, no shit. I went to the
hospital that day and the nurses
wouldn't let me sleep because they
thought I'd fall into a coma. Died
a slow, painful death.

NYLES

There's nothing worse than dying
slowly in the ICU.

ROY

Alzheimer's. Way worse. Runs in my family. At least I don't have to deal with that.

Roy sips on his beer, suppressing some memory.

ROY

I had a lot of anger for you, man. I'm never gonna see my kids grow up, I'm never gonna walk Madison down the aisle. But you wouldn't know shit about that, would you?

Roy glares at Nyles, then takes a more enlightened approach.

ROY

I admit, my head may have been up my own ass, I might not have fully grasped what I put you through, but that little hospital stint opened my eyes. Today was always a good day here. Joey tending his dog shit, Jamie in the prime of her womanhood. Madison's gonna draw a family portrait later where we're all animals. I'm a goddamn grizzly. I don't have to watch my family grow to hate me. Can't beat that.

Roy glances over at Nyles, sensing that the dude is a lost soul at the moment.

ROY

You gotta find your Irvine.

NYLES

I don't have an Irvine.

ROY

We all have an Irvine.

(then)

Who was that looney bitch that blindsided me, anyway?

NYLES

(defensive)

Don't call her that.

Roy shakes his head at Nyles while drinking his beer.

ROY

You brought her to the cave, didn't you? Goddamn, didn't you learn anything?

Nyles stares ahead, still pushing Madison.

NYLES

She followed me in.

ROY

Hey. At least you have each other. Can't imagine anything worse than going through this shit alone.

Nyles stops pushing, confronted head-on with the reality that they *don't* have each other anymore... He *does* have to go through this shit alone. Nyles stares into nothingness.

Madison looks back at him, a little scared now. Roy notices --

ROY

Okay, you gotta go now.

NYLES

Can I stay for dinner?

ROY

It's probably best if we don't see each other again.

(then)

It's not you, it's me.

A moment as Nyles absorbs this. Even Roy is done with Nyles.

NYLES

Kill me?

Roy takes him in -- this defeated shell of a man.

NYLES

The traffic.

ROY

Side yard.

(to Madison)

Daddy'll be right back, honey.

Roy leads Nyles to the side yard and shuts the gate behind them so that they're out of view from the kids.

ROY

K, uh... Get in the recycle bin.

Roy unlocks a storage bin and pulls out the HUNTING BOW as Nyles climbs into the empty recycle bin and faces Roy.

NYLES

You actually own that?

ROY

My teenager's. Caught him hunting cats. At least I don't have to see him grow up to be a serial killer.

Roy cocks the arrow into place -- AIMS at Nyles' HEAD...

ROY

I hope you find it, man.

Then AIMS at Nyles' HEART -- and FIRES --

Nyles collapses into the bin -- the lid shuts closed.

CUT TO:

110

EXT. SIDE OF THE ROAD - DAY

110

BACK TO the last time Nyles and Sarah saw each other. They turn away from each other, handcuffed on the side of the road, at the tail end of their fight --

SARAH

I'm getting the fuck out of this day.

NYLES

Good luck with that.

We're CLOSE ON SARAH watching the BIG RIG approach. Behind her we see Nyles turn back to her --

NYLES

Look, I'm sorry, okay?

But she's done with him, focused on the big rig, getting closer... And as it's about to pass --

SHE SPRINTS INTO THE ROAD AND GETS HIT BY THE BIG RIG --

CUT TO:

111

INT. RANDY'S ROOM - MORNING

111

Sarah shoots awake, sits up, goes straight to the BATHROOM --

She flings open the steamed shower door to find Abe --

ABE

Hey.

SARAH

Shut up, that was awful and crazy and drunk and it never should've happened. We both deserve every awful thing that's coming to us because we are shitty people. But I'm done being shitty.

ABE

Uhh, okay. You're not going to tell Tala though, right?

SARAH

I already fucking told her and it doesn't make a difference.

And with that Sarah SLAMS the shower door --

112 **INT. SARAH'S CAR - MOVING / HIGHWAY** 112

PUSH IN on Sarah behind the wheel, a woman on a mission.

113 **OMITTED** 113

114 **INT. LIBRARY - COMPUTER LAB - MORNING** 114

From behind a computer, ANGLE ON Sarah typing -- we slowly PUSH IN on her face --

TIME SPEEDS UP BEHIND HER -- library guests pass by in a blur -- but Sarah never moves, her eyes just rapidly scanning every page she reads, absorbing every video she watches, with VIDEOS, IMAGES, and TEXT floating across the screen:

-- DIAGRAMS of WORMHOLES, BLACK HOLES, EQUATIONS; GOOGLE ENTRIES for *cosmology*, *magnetic vortex*, *quantum suicide*, *parallel universes* --

PUSHING IN on Sarah, her face fills the frame, pupils shrink --

-- FLASH TO Sarah waking up -- she hops out of bed -- Her CAR speeds away in a dust cloud -- OVER and OVER again --

-- Sarah's eyes grow heavy as she watches a dated TV special on time travel... until she falls asleep at the computer --

-- Sarah WAKES UP -- back at the guest house -- *FUCK* -- and jumps out of bed -- Her car speeds away --

PUSHING IN on Sarah's face -- on her EYE --

-- As Howard assembles the ALTAR, Sarah swipes Howard's tool box and walks off, but STOPS when --

NYLES (O.C.)
Sarah! I see your car! I know
you're here!

She hides up against a wall as Nyles passes, then runs off.

-- FLASH TO Sarah at the mouth of the CAVE, measuring it; pacing back and forth, pouring weird chemicals in the dirt; shining a light on the walls; She strides in, staring at a stopwatch, the ORANGE ORB engulfs her into a BLACK VOID --

We PULL OUT from Sarah's PUPIL -- she rubs her weary eyes as she SKYPES with a PROFESSOR:

PROFESSOR
... you're circling *determinism*, so
there's really only one possible
future given the laws of our --

SARAH
-- BUT. Wait. You're wrong. Hintz
argued that a Reissner-Nordstrom-de
Sitter black hole would allow an
observer access to the
indeterministic universe on the
other side of the Cauchy horizon.

PROFESSOR
(staring back)
Okay, great. Sounds like you don't
need my help. Take care --

-- FLASH TO Sarah, face-to-face with SPUDS' GOAT. She pets it endearingly, apologetically, then walks her INTO the cave. WE SEE the ORANGE FLASH and hear the goat bleat.

-- FLASH TO Sarah leaning over the fence at Spuds' GOAT PEN, looking at the goat, who stares back, pissed because she too is now stuck in the loop.

-- Sarah, outside the cave, straps a PACK FULL OF C4 onto the same goat's back. She walks the goat into the cave, out of view... but after a moment Sarah RUNS OUT -- without the goat -- takes cover behind a boulder, detonator in hand -- CLICK --

-- FLASH TO a VIDEO depicting a theoretical journey through the UNIVERSE, through a WORMHOLE -- leading us to:

BLACKNESS, NOTHINGNESS -- except for a SINGLE, DISTANT STAR...

... THE STAR EXPLODES, filling a PERFECTLY CLEAR NIGHT SKY --

Now we're BACK TO the starting ANGLE -- behind the computer.

Sarah stops reading, and sits back in her chair. She looks to The LIBRARIAN, cataloguing books at the counter.

SARAH

I think I got it.

The Librarian smiles politely, then goes back to her work.

SARAH (PRE-LAP)

Wake up.

115

INT. NYLES' AND MISTY'S BEDROOM - "PRESENT DAY" - MORNING 115

Nyles sits up in bed to find: SARAH, sitting on the edge of it, watching him sleep. He blinks to be sure he isn't hallucinating. It's been a lonnnng time since he's seen her.

NYLES

Hey! You're here.

SARAH

Yup.

NYLES

Wow, you look great.

SARAH

Yeah. Well I can't age.

NYLES

Right.

KNOCK KNOCK!

MISTY (O.S.)

Let me in, Sarah! You can't lock me out of my own room! Nyles!

Nyles and Sarah ignore this.

SARAH

So, how you been?

NYLES

Bad.

Nyles gets out of bed and starts putting on his clothes.

NYLES

I mean, yeah bad, look, can I just say something... I am SO sorry, for everything, for lying, for not telling you about our "previous encounters." All of it, it was not cool. And I don't blame you for being mad at me. But, I've been thinking about it, we had a really good thing going before I screwed it up. So, do you think we could just start over? I feel like we owe that to ourselves.

SARAH

(with a smile)

Thank you. Are you done?

Nyles thinks for a moment. *Am I done?*

NYLES

Yes.

SARAH

Cool. I think I found a way out.

CUT TO:

116

INT. BRIDAL SUITE BATHROOM - MORNING

116

Sarah explains her theory to Nyles as she does her hair and make-up for the wedding.

SARAH

... and it's all lying entirely within the Cauchy horizon, and though the chronology protection hypothesis and quantum fluctuations theoretically don't allow for traveling back in time, it really comes down to nature always inhibiting us. So, the general consensus is eradicate the energy source and all should reset.

She looks at Nyles, clearly not following.

SARAH

Nature prevents time travel. The earthquake broke nature.

NYLES
(unconvincing)
Right. I hear that.

SARAH
No, listen, this is serious.

Sarah grabs her LIPSTICK and draws a DIAGRAM on the mirror, starting with a LONG PIPE --

SARAH
This is the cave. It's also life,
birth and death, our consciousness,
the timeline we all live on, but
it's simpler to think of it solely
as the cave. We enter here --

She circles the left entry --

SARAH
-- and what's supposed to happen in
life is we just walk through this
tube to the other end, continuing on
this regular timeline. But, much
like an earthquake can break pipes
underground, it broke *our* pipe.

She circles a section of the pipe --

SARAH
This is the part where it all turns
orange, where we're sucked in. For
exactly 3.2 seconds we lose control
of our bodies, and what's happening
is we're being sucked down into this
fissure caused by the earthquake,
back to the moment we wake up.

Sarah draws a line down from the fissure, back to the start.

NYLES
(trying to follow)
Okay... I really missed you.

SARAH
Nyles, try to focus. Here --
(circling the fissure again)
This is a highly concentrated
energy source. Remember, you said
it yourself. Energy Is Everything.
We're trapped in a box of energy.

Sarah draws a BOX around the entire graphic.

SARAH

That's all this day is. A box of energy.

(pointing to the fissure)

We destroy the energy source in that 3.2 second window, we break the box. At least I think.

Sarah goes back to applying her make-up, pleased with herself.

NYLES

And then what, there's like more boxes outside the box?

SARAH

I don't know, maybe we wake up and it's today, maybe it's twenty years from now, or we're dead under a pile of rocks. I can't be sure of any of it, that's why it's a theory. But we have to try.

Sarah's making somewhat of a convincing argument, but Nyles remains skeptical.

NYLES

Okay. And by "break the box," you mean...?

SARAH

We blow up ourselves *and* the cave in that 3.2 second window. Then we're out.

Sarah moves onto her mascara, so confident in her plan.

NYLES

I dunno, I mean, I've killed myself so many times and I'm still here, in "this box," right? I just think you might be setting yourself up for disappointment again. Remember your karma experiment?

SARAH

This is different.

She puts down her mascara and looks him in the eyes.

SARAH

I tested it.

Sarah moves into the BEDROOM and starts changing into her DRESS. Nyles is stuck on her last line though...

NYLES

How did you test it?

SARAH

With Spuds' goat. I sent her into the cave, blew her up, and... she's gone. I don't know where she went, but she isn't here anymore.

(then)

Zip me up.

Nyles zips her dress, still unsure...

NYLES

The goat's gone?

SARAH

Yeah. Crazy, right? So, we get through today, don't do anything too crazy, and tonight, we peace the fuck out of this shithole.

Sarah checks her dress in the armoire mirror. Nyles sits on the bed, processing. *Did she actually find a way out?*

NYLES

You sure you don't wanna run a few more tests first?

SARAH

What? No. What are you talking about?

Sarah sits on the bed and begins lacing up on her shoes.

NYLES

The cave will still be there tomorrow... I just don't wanna rush into anything, you know, in case something actually does happen.

SARAH

Rush? Nyles, we've been stuck in here for an eternity.

NYLES

Yeah, no, I know. I guess I just really saw this conversation going differently, y'know?

She looks up at him.

SARAH

Holy shit. You're scared to leave.

NYLES

No, I'm not. I just don't WANT to leave. There's a difference.

SARAH

What's the difference?

NYLES

I wanna stay with you. Look...
(takes a breath)

I love you. How about that?

Sarah pauses. It's been a while since anyone's said this to her. So she continues with her other shoe, deflecting --

SARAH

How could you know that? I'm literally the only other human being stuck in here with you.

NYLES

What about Roy? I don't love him.

Sarah looks at him: *Come on.*

SARAH

So, you're saying that *out there*, in the *real world*, with millions of other people, you'd still want to be with me?

NYLES

Yeah. Absolutely. But why would I want to go back out there? It's a world filled with death, and taxes, and poverty, and debilitating emotional distress... climate change, threat of nuclear war, and cancer, and Alzheimer's... Getting stuck in here is the greatest thing that ever happened to me.

SARAH

You've lost your mind.

Nyles stands --

NYLES

That's what love's all about! Sane people don't fall in love, don't be so afraid of it. I'm not going to fuck you over.

(MORE)

NYLES (CONT'D)

And if you get mad at me again,
just take a few years off and then
come back. We'll always have our
youth.

SARAH

This isn't real, Nyles. Everything
we're doing in here is meaningless.

NYLES

But it's not like things were
working out so great for you out
there either... I mean, I know
about you and Abe, so if your plan
works you'll have to deal with that
whole mess.

The color drains from Sarah's face.

SARAH

How do you know about that?

Nyles sighs.

NYLES

Viktor and Rolf Flowerbomb... but
it doesn't matter! I don't care
about that, that's kind of my whole
"thing."

Sarah looks up at him... and gets serious.

SARAH

I can't keep waking up in there.

NYLES

Just ignore it.

SARAH

I want my life back.

Sarah stands up.

SARAH

And I want you to come with me.
I'm asking you to leave this place
and come with me.

NYLES

And I'm saying no. But I'm also
asking you to stay.

She looks at Nyles. The same dude she once had a fling with,
may have even loved, but who remains unchanged.

Same wrinkled Hawaiian shirt, same dirty swim trunks... At an impasse, there's no use in fighting.

SARAH
 Goodbye, Nyles.

She hugs him, grabs her purse and leaves.

INT. NYLES' AND MISTY'S BEDROOM - DAY

Nyles enters and grabs his wallet from the nightstand --

MISTY
 What the fuck was that about?

Misty stands at the bathroom door, dressed for the wedding, in the middle of applying her face gems.

NYLES
 I think we should break up. You can do better than me.

Misty takes a beat to assess him...

MISTY
 You know, I really do like you, Nyles. But you don't like yourself.

Misty goes back into the bathroom to continue with the gems.

117 **EXT. DIRT ROAD - DAY** 117

Nyles trudges down the dirt road, AWAY from the estate, as guests drive toward the wedding.

He passes the sign for "Tala & Abe's Wedding - November 9."

118 **EXT. CALMADA ESTATE - DAY** 118

Sarah, all dressed for the wedding, straight-faced as the PHOTOGRAPHER positions the family members around Tala and Abe in front of a cactus. Sarah forces a smile for the photo.

119 **EXT. DESERT HIGHWAY - DAY** 119

Nyles walks in the middle of the road, head hanging, looking pathetic. A passing CAR blares its horn. Nyles doesn't react.

120 **EXT. CALMADA ESTATE - WEDDING CEREMONY AREA - SUNSET** 120

MOS: Tala and Abe share their vows as family tears up. Sarah smiles, standing by Tala in full support. She glances out at the audience -- everyone falls for the love on display.

121 **EXT. DIRT ROAD - SUNSET** 121

Nyles turns up another dirt road, the sun descends below the mountains behind him -- and **THE EARTHQUAKE HITS**.

Nyles pauses for a moment. A thought crosses him, he looks west: *The cave is open. Maybe Sarah's heading in.*

He sighs, then keeps walking forth into the darkness.

MISTY (PRE-LAP)

And *Commitment* is "the state or quality of being dedicated to a cause, activity, etcetera."

122 **EXT. CALMADA ESTATE - BACKYARD - NIGHT** 122

Misty looks out at the silent guests.

TALA

Oh, she's done... Woo-hoo!

Tala and Abe stand and clap. Everyone else joins in applause.

MISTY

Without further ado, let me bring up the maid of honor, the *actual* big sister of the bride, Sarah.

All eyes land on Sarah, seated across from Tala. She takes a breath... and heads onto the dance floor. She takes the mic --

SARAH

Thanks Misty, that was great.

Sarah looks directly at Tala throughout.

SARAH

Tala. My baby sister, Tala. What can I say that hasn't been said? Heh... Even from this angle, I can see a very faint halo of light around your head -- hovering just above those angelic cheekbones.

Tala' cheekbones radiate. Sarah sighs to herself, *this is ridiculous...* But sees Tala beaming at her... and actually gets a little choked up. *What are these feelings I'm feeling?*

SARAH

This world is bizarre... things happen, life happens, and it's easy to bear down and just go through the motions day after day, after day... It's funny, I'm the big sister, I'm supposed to take care you, not the other way around...

Struck with a memory, she moves on from directly talking to Tala to addressing all of the guests --

SARAH

When I was twelve, and I just started at this new school, truly terrified of the world, I kept having these awful nightmares... I'd wake up screaming and drenched in sweat... And then one morning I woke up after a full night of sleep, no sweat, nothing... and I find Tala asleep next to me, holding me. She said I'd been crying in my sleep, so she crawled in bed to snuggle, hoping that might help. She was five-years-old. And I never had another nightmare.

The two sisters share a blissful, teary smile.

SARAH

You have this hopefulfulness, this selflessness, that's special and rare. Your joy, *this joyous energy*, it's contagious and it's just...

FLASH TO:

SARAH AND NYLES

Staring at each other across the campfire --

NYLES

... Everything.

SARAH

... Everything.

BACK TO:

SARAH - MID SPEECH

SARAH

... it's *everything*.

Sarah pauses. She swallows her vulnerability.

SARAH
 Big sisters are supposed to teach
 baby sisters, but I will today and
 forever, and ever and ever, be
 learning from you.

Tala dabs her eyes, trying to keep it together.

SARAH
 So, now, Abe...

Abe leans forward, expecting some kind words... It's a super
 long pause... Nana Schlieffen chuckles...

SARAH
 Don't fuck this up.

Sarah smiles, drops the mic, and walks off. PRE-LAP Gram
 Parsons' "Return of the Grievous Angel"...

CUT TO:

123

INT. ROADSIDE BIKER BAR - NIGHT

123

Nyles sulks at the bar, swirling a glass of whiskey. PUSH IN
 on that empty mug of his... Until he DROPS his face down on
 the bar. Darla slides up and rubs his leg. Nyles shoots up.

DARLA
 You okay, sweetheart?

NYLES
 I've felt everything I'll ever feel
 so I'll never feel ever again.

Darla looks to Ted the Bartender --

DARLA
 What're you pouring this kid, Ted?

TED THE BARTENDER
 That's his first drink.

NYLES
 I thought I knew how to live. But I
 didn't. Or, I don't? You know what
 I mean.

DARLA
 Darlin', take a look around:
 whatever you're after, it ain't
 here...

But now TIME SLOWS for Nyles... as he locks eyes with Darla --

He turns back to the bar, digesting this odd profundity,
staring into the MIRROR behind dusty liquor bottles --

FROM OVER NYLES' SHOULDER, REFLECTED IN THE MIRROR, WE WATCH:

A giddy Sarah leading a blindfolded Nyles into his surprise shindig filled with decorations and a giant 'HAPPY MILLIONTH BIRTHDAY, DIPSHIT' sign... that joyous tableau from their early days together. She removes his blindfold --

NYLES

*Aw, thanks, dipshit. I don't think
I've been there thaaat long.*

SARAH

Fuck if I know --

Sarah lifts up a CONFETTI CANNON and blasts his face --

FROM NYLES' POV, CLOSE UP AND DIRECT INTO SARAH'S GRIN --

Confetti pieces flutter around Sarah, radiant with an unbridled joy we haven't seen. She leans in and squeezes Nyles in a hug, then lets go and steps back, bringing us

BACK TO THE BAR, IN THE PRESENT

ON NYLES, lost in this memory as Gram Parsons SWELLS:

"...Twenty-thousand roads I went down, down, down, and they all lead me straight back home to you..."

NYLES

Oh god, I'm a total idiot.

Darla, weirded out, looks to Ted the Bartender --

DARLA

You sure he didn't take something?

TED THE BARTENDER

*He's sober. Kid's just moping
there.*

Nyles turns to them, quickly piecing together a haphazard plan. He JOLTS up and defiantly shoots his whiskey, shattering the glass with a glare for Ted --

NYLES

I'm a fucking adult, Thaddeus.

TED THE BARTENDER

Talk to me like that and you'll be pulling your teeth from the bar.

Nyles sizes up the barflies leering at him. He turns to Ted and holds a peace sign, and rotates it into a middle finger.

Nyles LUNGES over the bar and latches onto Ted's shirt as some BIKERS grab Nyles' legs -- the place erupts into CHAOS --

124 **EXT. ROADSIDE BIKER BAR - NIGHT** 124

We HEAR the sound of a FIGHT: SHOUTING, GLASS BREAKING -- The front door flies open and the two bikers hurl Nyles face first onto the gravel parking lot then go back inside.

Nyles looks into his clenched hand: TED'S CAR KEYS.

Nyles pushes himself up -- with a bloody, broken nose -- and RUNS to Ted's PICK-UP truck, gets in, REVS the engine --

125 **INT/EXT. TED'S PICK-UP - NIGHT** 125

Nyles presses down the gas -- SPEEDING DOWN THE HIGHWAY. He CRACKS his nose back into place --

He hits a POTHOLE -- POP!!! -- and blows a tire --

Nyles jumps out of the truck, checks the tire: FLAT.

NYLES

FUUUUCK!

Nyles looks down the road -- and takes off RUNNING --

126 **EXT. DESERT VALLEY - NIGHT** 126

DUFFEL BAG over her shoulder, Sarah powers forth into the desert -- on a mission.

127 **EXT. SPUDS' HOUSE - GUN RANGE - NIGHT** 127

Spuds FIRES a shot at the Mustache Man target. As he nods with pride at his perfect shot --

NYLES (O.S.)

Don't shoot, Spuds!

Spuds turns and aims the gun at this mysterious man running out of the darkness and into the flood lights -- a lunatic drenched in sweat, caked in dirt, and out of breath --

NYLES

I need help! A ride... Anything...

SPUDS

Who the fuck are you?

Spuds doesn't flinch. Nyles plays his only card:

NYLES

Thirty years ago you met a woman named Tracy Holmes at a bar in Aberdeen, and after she popped your cherry in the little boy's room, she left town and you never saw her again.

Spuds' hands tremble at the memory, still raw, while maintaining his aim.

NYLES

Spuds. I'm your son.

Spuds sheds a tear. He lowers his gun, totally buying Nyles' story. He walks up to Nyles and pulls him in for a tight hug.

SPUDS

I always had a feeling.

Mid hug, Nyles glances at the GOAT PEN and considers checking to see if Sarah was telling truth, if the goat is really gone. But the clock's ticking. He gets out of the hug --

NYLES

I love you, Dad. But I really need your help. The love of my life might be leaving forever.

Spuds wipes his nose and looks at Nyles with fatherly eyes.

128

EXT. DESERT HILLSIDE - NIGHT

128

THE CAVE. Open and ready.

SARAH. Calm. Resolute. She stands just beyond the mouth, staring at it. She takes a deep breath and pulls on a VEST LINED WITH C4. She walks toward the cave.

Just as she's about to cross the threshold --

NYLES (O.S.)

Wait!!! Sarah!!!

Sarah turns to see a DIRT BIKE weaving through the valley, Spuds is driving, Nyles holds on tight to his waist.

Spuds comes to a stop. Nyles jumps off and runs toward Sarah.

SARAH

What is it, Nyles?

NYLES

You were right, I was scared, but I'm not anymore! We're all lost, but somehow we found each other. And yes, I'm quoting myself, but I hope you can look past that, because I know you feel it, too.

SARAH

You don't know what I feel.

NYLES

But maybe I do!
(composes himself)
Sarah, from the moment I saw you --

SARAH

I don't want another one of your fucking speeches, Nyles...

She looks toward the cave... back at him. She *does* want more:

SARAH

You get one more sentence.

NYLES

Okay, okay, okay --

Nyles thinks for a moment...

NYLES

Even though I pretend not to be, I've realized I'm completely co-dependent, but now I'm cool with it because life is meant to be shared... *semi-colon*... *I need you* for survival --

SARAH

That's your one sentence --

NYLES

WAIT!

She stops.

NYLES

... I need you for survival, *comma*, but this is so much more than that... *colon*... I know you better than anyone knows you, and that day we saw the dinosaurs, you said to really know a person you have to see their entire package, the good and the bad, well you've see mine, and I've seen yours, and you have an excellent package. *Ampersand* you're my favorite person I've ever met, and yes, it seems like crazy odds that a person I'd meet stuck in a time loop would end up being my favorite person, but you know what else has crazy odds? Getting stuck in a fucking time loop. *Dot dot dot--*

SARAH

Ellipses.

NYLES

Yes, ellipses, thank you. *Ellipses*, I hope blowing ourselves up works, but if it doesn't, it's irrelevant for me, as long as I'm with you. And if it kills us... well... Sarah Isabel Wilder, I'd rather die with you than live in this world without you, *emphatic period*.

Sarah's speechless for a moment.

SARAH

That was a grammatical nightmare.

NYLES

Yeah, hopefully that didn't distract from my point.

Nyles locks eyes with her, letting his declaration of commitment linger for as long as he needs to...

SARAH

What if we get sick of each other?

NYLES

We're already sick of each other. It's the best.

A beat...

SARAH

I can survive just fine without you. But there's a chance that life can be a little less mundane with you in it.

NYLES

Yes, less mundane. That's a very low bar, great place to start.

She cracks a smile.

SARAH

OK, come on. Let's see if we blow up and die.

Nyles beams. Spuds CLAPS, watching from his bike.

SPUDS

And that is love.

129

INT. CAVE - MOMENTS LATER

129

From the inside looking out, Sarah and Nyles stand at the mouth of the cave. Her in her C4 vest, him with a broken nose. A perfect engagement photo. They begin their walk in.

NYLES

So did that goat thing actually work or was that bullshit?

SARAH

Too late, you already committed.

NYLES

Son of a bitch.

Sarah takes his hand.

NYLES

Hey, where do you wanna go on our first date when this for sure works?

The orange LIGHT on their faces... Sarah turns to him:

SARAH

In case I don't see you again --

Sarah kisses Nyles, the ORANGE ORB SWELLS -- IT DWARFS THEM -- THEY LOSE CONTROL -- ENGULFED BY ORB --

MAKING OUT -- SARAH'S HAND ON THE DETONATOR -- CLICK --

**** A BURST OF WHITE LIGHT ****

CUT TO BLACK.

FADE IN:

130

EXT. PALM SPRINGS HOUSE - BACKYARD - DAY

130

Yesterday, last year, today, tomorrow... Sarah and Nyles float on an extra large pizza raft in a pool, burritos in hand, horchata in the pepperoni cupholders.

SARAH

There's one thing I still really don't understand?

NYLES

Only one thing?

SARAH

How did you find the cave in the first place? You had to find it that first day at the wedding, but it's like two miles from the party, not by any roads. What were you doing out there?

Nyles takes a big bite of his burrito.

SARAH

Seriously. Honesty and communication are key to a healthy relationship.

NYLES

But is there any answer that'll be satisfying to you?

SARAH

Yeah, because an answer is inherently satisfying. It satisfies the pursuit of truth. And I like truth. I get off on truth.

Nyles stares directly at Sarah.

NYLES

But does it not run the risk of disappointment if I tell you what happened? By this point your mind is made up about me, whether you love me, hate me, or anything in between.

(MORE)

NYLES (CONT'D)

And if I tell you how I found the cave, that might give you a sense of *truth*, but will it be *satisfaction*? Our energy should be focused on pursuing what gives us --

Sarah SLURPS her horchata loudly, growing peeved.

NYLES

Isn't it more exciting to live your life always having some sense of mystery?

SARAH

No. That's pretentious. And dumb.

Nyles ponders this for a moment. A small raft with the box of beer on it floats by.

NYLES

Yeah. I guess it is.

Sarah smiles. She stops the box and grabs a beer.

SARAH

Beer?

NYLES

I'm good. Watching my figure.
(then)
Look. A turtle.

Nyles points to the scarred TORTOISE walking toward them from the other side of the backyard. As they gaze at it --

Hall & Oates' "When the Morning Comes" kicks in, and --

We FLOAT UP AND AWAY from Nyles and Sarah... And as we get farther away from this secluded desert house, we see scattered civilization, dinos in the distance... Farther away, up into a cloud, until we can't see shit anymore.

CUT TO BLACK.

THE END