PALM SPRINGS

Screenplay by
Andy Siara
Demis Roussos’ “Forever and Ever” starts us off...

EXT. CALIFORNIA DESERT - DAY

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:

EXT. DESERT DIRT ROAD - DUSK

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
Nooooooovember ninth.

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

EXT. CALMADA ESTATE - BACKYARD - NIGHT

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) WOOOs 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 --

**EXT. CALMADA ESTATE - BACKYARD - LATER**

A BACCHANALIAN DANCE PARTY. Guests bounce, groove, grind -- energized by the LOVE in the air. Tala Bhangras with her dad, Howard. Misty shimmy 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.

EXT. CALMADA ESTATE - BACKYARD - LATER

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.

EXT. CALMADA ESTATE – SIDE YARD – THAT MOMENT

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.

EXT. DESERT – ON TOP OF A BOULDER – NIGHT

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 F**K!!!

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.

EXT. DESERT VALLEY - MOMENTS LATER

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.

EXT. DESERT HILLSIDE - MOMENTS LATER

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.

INT. CAVE - CONTINUOUS

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:

INT. NYLES AND MISTY’S BEDROOM - MORNING

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.

INT. NYLES AND MISTY’S BEDROOM – BATHROOM – MORNING

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 --

INT. NYLES AND MISTY’S BEDROOM – MOMENTS LATER

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.

EXT. CALMADA ESTATE - FRONT - MORNING

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.”

EXT. CALMADA ESTATE - BACKYARD - MORNING

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:
EXT. DESERT VALLEY - THE NIGHT BEFORE

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.

EXT. CAVE - MOMENTS LATER

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.

INT. CAVE - CONTINUOUS

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

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

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

21
INT. CALMADA ESTATE - FOYER - MORNING

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 --

INT. CALMADA ESTATE – KITCHEN – CONTINUOUS

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

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

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
MISTY
Get ice, Sarah! Help! 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
MISTY
You’re making it worse! 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 --

EXT. CALMADA ESTATE - BACKYARD - DAY

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.
EXT. DESERT CANYON - DAY

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.
27 INT. RANDY’S ROOM – MORNING

Sun through the curtains. Shag carpet. Black silk sheets. Shower running. She shoots up, peeks OUTSIDE: Howard carries the altar; workers unfold tables. It’s all the same.

SARAH
No, no, no.

In a panic, Sarah turns around, scans the room: The bathroom door. The window to escape. Her keys on the bedside table.

MISTY (PRE-LAP)
Wake up.

28 INT. NYLÉS’ AND MISTY’S BEDROOM – MORNING

Nyles wakes up and finds Misty, in her towel, moisturizing her leg. She glances at him, as if expecting a comment.

MISTY
Good morning...

Nyles curls into a ball, not ready to face the day.

29 I./E. SARAH'S CAR – MOVING / HIGHWAY – MORNING

Sarah races down a desert highway. A blank look on her face.

30 EXT. CALMADA ESTATE – BACKYARD – MORNING

Nyles cautiously steps up to the pool, lingering by the edge, anticipating Sarah’s arrival. Jerry kickboards across.

NYLÉS
Have you seen Sarah around?

JERRY
No, sorry. Maybe she’s with Tala?

Nyles, relieved, gives a thumbs up, then falls into the pool.

31 EXT. GAS STATION, MIDDLE OF NOWHERE – MORNING

Sarah downs three 5-Hour-Energy shots as she fills her car.
INT. CALMADA ESTATE - KITCHEN - MORNING

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.

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

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

EXT. CALMADA ESTATE - BACKYARD - NIGHT

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

Sarah is still driving. Wide awake. 32oz coffee in hand.

INT. NYLES AND MISTY’S BEDROOM - LATE NIGHT

Nyles stumbles in drunk and flops on the bed.

MISTY (O.S.)
-- hold my legs up --

INT. SARAH’S STUDIO APARTMENT - EARLY MORNING

Sparse furniture, litter box in the corner. Photo booth strips on the fridge depict a life full of partying and bars. Dishes are piled in the sink. Sarah grabs a cup and fills it with water. She drinks, and puts it back in the drying rack.

She shuts her blinds to block the early morning sun, then falls onto her unmade bed, her CAT hops up to join her. She stares up at the ceiling for a moment, mind still racing.

CLOSE ON Sarah’s face... She shuts her eyes... Then --

A SLIVER OF SUNLIGHT STRIKES HER FACE.

Her eyes open. It’s a new day. Shag carpet, black silk sheets. Someone in the shower. She’s back. *Fuck.*

INT. NYLES’ AND MISTY’S BEDROOM - MORNING

Nyles sleeps in bed. Another day. Misty is in the bathroom. A KNOCK! Nyles doesn’t flinch. The person tries to open the door but it’s locked. KNOCK KNOCK! Nyles snores through it.

MISTY (O.S.)
Are you getting that?

Nope. Misty hurries out of the bathroom and opens the door.

MISTY
Hey, is Tala okay, what’s up?

Sarah barges in and sees Nyles in bed.

SARAH
Wake up.

Nyles moans. Too early for him.
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.

INT. SARAH’S CAR – DRIVING – MORNING

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:

INT. ROADSIDE BIKER BAR - DAY

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

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

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 Shhhhhing, 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 --

EXT. CALMADA ESTATE - BACKYARD - NIGHT

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

EXT. DESERT - ON TOP OF A BOULDER - NIGHT

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

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.

46

INT. ROADSIDE BIKER BAR - DAY

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

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

Nyles stares ahead, reflecting on the memory.

NYLES
He may have some anger issues.

FLASH TO:

49  INT. DARK ROOM - NIGHT

Roy waterboards Nyles.

50  EXT. DESERT VALLEY - DAY

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

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

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:
INT. ROADSIDE BIKER BAR - DAY
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.

EXT. DESERT TACO STAND - DAY
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.

EXT. DESERT – NIGHT

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.

EXT. DESERT TACO STAND – DAY

SARAH
I can see that. Who else?

NYLES
Darla.

INT. DARLA’S TRAILER – BEDROOM – NIGHT

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.

EXT. DESERT TACO STAND – DAY

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.

59     EXT. CALMADA ESTATE - DANCE FLOOR - NIGHT
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.

60     EXT. DESERT TACO STAND - DAY
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.

NYLES FACE -- He looks nervous...

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.

EXT. DESERT TACO STAND - DAY

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.

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

HOWARD
What are we doing?

NYLES
I don’t know.

Howard goes in for the kiss.

EXT. DESERT TACO STAND - DAY

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

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... puttering 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 sobbs, 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.

INT. ROADSIDE BIKER BAR - NIGHT

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

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
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
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 --
EXT. GUN RANGE - DAY

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.

INT. RANDY’S ROOM - MORNING

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

INT. NYLES’ AND MISTY’S BEDROOM

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

INT. - SARAH’S CAR - DRIVING - DAY

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.

INT. RANDY’S ROOM - MORNING

Sarah wakes up. Goddammit. Deep breath --
EXT. PALM SPRINGS HOUSE - IN THE POOL - DAY

Nyles and Sarah tap their beers as they drift by each other on their own rafts. Sarah stares up at the clear blue sky... and notices an AIRPLANE flying high above.

EXT. AIRPLANE HANGAR - DAY

Nyles and Sarah SNEAK onto a small AIRPLANE, hoping to go unnoticed by the PILOT as he walks toward the hangar.

INT. SMALL AIRPLANE - COCKPIT - MID AIR - DAY

SHOT FROM BEHIND, PULL BACK from the clear blue sky out the front windshield, REVEAL Nyles and Sarah in a PANIC as every emergency button FLASHES at them --

EXT. WIDE OPEN DESERT - DAY

WAY IN THE DISTANCE, we see their plane doing a NOSE DIVE into the desert floor and EXPLODING upon impact.

INT. ROADSIDE BIKER BAR - DAY

Nyles and Sarah perform an absolutely bonkers dance they choreographed together -- hopping on tables and chairs, kicking beer bottles, using Darla and other barflies as props, all while avoiding capture by an angry BIKER.

EXT. CALMADA ESTATE - BACKYARD - NIGHT

Randy retrieves his beanbag from a CORNHOLE board. He turns around, surprised by: Sarah (not dressed for the wedding) --

RANDY
What up, Sarah? We missed you earlier. Tala’s pissed.

SARAH
I missed you.

RANDY
What?

SARAH
(leaning in)
Meet me in the bathroom in ten minutes... And you better be naked.
RANDY
You’re messing with me, right?

Sarah grabs his crotch --

SARAH
Use this.

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

INT. CALMADA ESTATE - OUTSIDE THE BATHROOM - NIGHT

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.

INT. RANDY’S ROOM - MORNING

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

INT. NYLES AND MISTY’S BEDROOM - MORNING

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

INT. ROADSIDE BIKER BAR - NIGHT

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!

EXT. CALMADA ESTATE - DANCE FLOOR - NIGHT

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**

-- 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**

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

DISSOLVE TO:

86 **EXT. DESERT PLATEAU - NIGHT**

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.
(smilings, 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.

INT. TENT - MOMENTS LATER

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.

**EXT. TENT – NIGHT**

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**.

**INT. TENT – ABOUT 20 MINUTES LATER**

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...**

**INT. RANDY’S ROOM – THE NEXT MORNING**

...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.

**INT. SARAH’S CAR – DRIVING – DAY**

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:

EXT. SIDE OF THE ROAD - LATER

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

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

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

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

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:
INT. CALMADA ESTATE - HALLWAY - MORNING

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

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 --

EXT. CALMADA ESTATE - BACKYARD - NIGHT

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.
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 --

You sad, pathetic fool.

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.

Stop it, 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 --

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

CUT TO:
OMITTED

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

EXT. CALMADA ESTATE - BACKYARD - ANOTHER NIGHT

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

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**

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

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

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**

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

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.
   (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

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.

EXT. ROY’S HOUSE - BACKYARD - DAY

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.
(them)
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.

EXT. ROY’S HOUSE - SIDE YARD - MOMENTS LATER

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

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

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

113 OMITTED

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

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 lonnnnng 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:

INT. BRIDAL SUITE BATHROOM - MORNING

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.

EXT. DIRT ROAD - DAY

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.”

EXT. CALMADA ESTATE - DAY

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.

EXT. DESERT HIGHWAY - DAY

Nyles walks in the middle of the road, head hanging, looking pathetic. A passing CAR blares its horn. Nyles doesn’t react.
EXT. CALMADA ESTATE - WEDDING CEREMONY AREA - SUNSET

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.

EXT. DIRT ROAD - SUNSET

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.”

EXT. CALMADA ESTATE - BACKYARD - NIGHT

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’s 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 hopefulness, 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

SARAH
... 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 --

EXT. ROADSIDE BIKER BAR - NIGHT

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 --

INT/EXT. TED’S PICK-UP - NIGHT

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
FUUUUUCK!

Nyles looks down the road -- and takes off RUNNING --

EXT. DESERT VALLEY - NIGHT

DUFFEL BAG over her shoulder, Sarah powers forth into the desert -- on a mission.

EXT. SPUDS' HOUSE - GUN RANGE - NIGHT

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.

**EXT. DESERT HILLSIDE - NIGHT**

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.

INT. CAVE - MOMENTS LATER

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

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*