

A BIG, BOLD, BEAUTIFUL JOURNEY

Written by

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OVER BLACK.

FEMALE CASHIER (V.O.)  
Can I help you?

Pause.

DAVID (V.O.)  
Yes.

A beat.

And we OPEN ON:

INT. THE CAR RENTAL AGENCY--NEW YORK CITY

We are in THE CAR RENTAL AGENCY, a cheap, bland, depressing looking car rental agency on 243rd street in Manhattan. Overhead florescent lights give the place a feeling like, if you took someone's picture in here, the photograph would look like that person's been dead for 3 days.

A FEMALE CASHIER talks to DAVID KIMMEL, mid to late 30s.

FEMALE CASHIER  
Do you have a reservation?

DAVID  
Yeah, it should be under David Kimmel. I ordered a mid-size sedan with--

FEMALE CASHIER  
Your car's going to be a 1996 Volkswagen Passat.

DAVID  
What?

FEMALE CASHIER  
1996 Volkswagen Passat. That's the only type of car in our fleet.

DAVID  
You call it a fleet?

FEMALE CASHIER  
What would you fucking call it?

David is struck by the "fucking," and he looks at the logo of The Car Rental Agency behind the cashier.

DAVID  
Is this place really just called  
"The Car Rental Agency?"

FEMALE CASHIER  
Yeah.

DAVID  
Don't you think that's a little  
weird?

FEMALE CASHIER  
Yeah. I do. I do think that's  
weird.

Beat.

FEMALE CASHIER (CONT'D)  
Anyway, do you want the GPS with  
that?

DAVID  
No, I'll just hook my phone up with  
a USB.

FEMALE CASHIER  
These cars don't have USBs, David.  
There were no USBs in fucking 1996.

DAVID  
Then I'll just listen to the GPS on  
my phone.

FEMALE CASHIER  
What if your phone craps out on  
you?

DAVID  
What?

FEMALE CASHIER  
What if your phone craps out on  
you?

DAVID  
I don't think my phone will "crap  
out" on me.

FEMALE CASHIER  
But what if it *does* crap out on  
you? People's phones crap out. They  
crap out on them all the time.

DAVID

My phone has never crapped out on me.

FEMALE CASHIER

But say it does, David. Won't you remember this specific conversation. And won't you think, "Fuck me. Fuck me so very very hard."

David looks at the cashier, the cashier looks at him. David looks around at this placid, kind of gross establishment.

DAVID

What is this place?

FEMALE CASHIER

The Car Rental Agency. You think it's weird.

DAVID

I think the place is weird, I think the amount you casually swear in front of your customers is weird, and I think you're weird.

Beat. No real response.

FEMALE CASHIER

You want the GPS?

DAVID

Fine.

FEMALE CASHIER

(OVERLY excited)

FUCK YEAH!

David reacts to the weird excitement.

CUT TO:

INT. THE CAR RENTAL AGENCY PARKING GARAGE--CONTINUOUS

David stands in front of a 1996 Volkswagen Passat. A PARKING ATTENDANT, about 75, sets up the GPS, and inspects the car.

PARKING ATTENDANT

There are dents all over this piece of shit. But I know where they all are so if you add another dent I'll know. Got it?

DAVID

Yeah.

PARKING ATTENDANT

The GPS is all set up. That was a good fucking choice getting the GPS, man. Fuck yeah!

DAVID

There's a lot of weird, unexpected swearing going on here.

PARKING ATTENDANT

Well, it's a weird place.

David looks at his phone, and his USB chord.

DAVID

Kind of a bummer. I was looking forward to listening to my music on the way down.

PARKING ATTENDANT

Here at The Car Rental Agency we provide you with 7 CDs you can listen to. They include the soundtracks for the Broadway productions of "Joseph and the Amazing Technicolor Dreamcoat," "Les Miserables--The original London Cast," "The Pajama Game," "How to Succeed in Business Without Really Trying," "Fiddler on the Roof," "Crazy for You," and "Anything Goes."

DAVID

All showtunes?

PARKING ATTENDANT

Don't you know and enjoy all these shows? Don't you know all these songs word-for-word, top to bottom?

Pause.

DAVID

Is the Joseph and The Amazing Technicolor Dreamcoat...

PARKING ATTENDANT

The Donny Osmond version?

PARKING ATTENDANT (CONT'D)  
Of course. Is there any other?

David gets into the car. The parking attendant looks in through the window. A little warmer than he was before.

PARKING ATTENDANT (CONT'D)  
Looking forward to your trip?

DAVID  
It's a wedding. In Maryland.

PARKING ATTENDANT  
That sounds nice.

DAVID  
For a former coworker.

PARKING ATTENDANT  
A good friend?

DAVID  
Not really.

PARKING ATTENDANT  
So why are you going to the wedding?

DAVID  
Honestly, I gotta get out of my apartment.

PARKING ATTENDANT  
No date?

DAVID  
Nope. I'm alone. Happily.

PARKING ATTENDANT  
Me too! No responsibilities! No one telling me what to do!

DAVID  
That's right! You get it!

They aggressively lock hands like brothers in arms! But then...

PARKING ATTENDANT  
Now, that said, I do miss my wife who died last May with every fiber of my being.  
(MORE)

PARKING ATTENDANT (CONT'D)

We were together for 60 years and sometimes the thought of her no longer being alive literally brings me to my knees... But, hey, nothing like being alone!

DAVID

I did not see that coming.

PARKING ATTENDANT

How old are you?

DAVID

Thirty six.

PARKING ATTENDANT

It's time isn't it?

On DAVID'S FACE. He knows exactly what the parking attendant is talking about.

DAVID

I gotta get going.

David turns on the car. The GPS whirs to life with an odd rotating Earth and an 8 bit fireworks display exploding over the planet. The GPS's VOICE sounds like the woman we are used to hearing on a GPS.

GPS

Welcome, David Kimmel.

David looks at the parking attendant.

PARKING ATTENDANT

We personalize it for you.

DAVID

Huh. Cool.

David enters the address of the wedding.

GPS

Exit garage and make a left onto Jay Street.

PARKING ATTENDANT

Alright, my man. I'll see ya Sunday.

David Drives off.

**TITLE CARD OVER BLACK: A BIG, BOLD, BEAUTIFUL JOURNEY.**

When we come back we see the Parking Attendant who is then joined by the cashier.

CASHIER  
That is one sad motherfucker.

PARKING ATTENDANT  
Do you think we play it fast and loose with our swearing here?

CASHIER  
Yeah, but I like it.

PARKING ATTENDANT  
I like it too.

CUT TO:

EXT. THE HIGHWAY

OVERHEAD We see the Passat driving down the highway

GPS (O.C.)  
Merge onto I-95 South in 2 miles.

INT. THE PASSAT

David drives. It's silent and a little boring. He opens up the glove compartment and sees the CDs.

CUT TO:

INT. THE PASSAT--A LITTLE LATER

David sings the opening of Joseph and the Amazing Technicolor Dreamcoat

DAVID  
(singing)  
I wore my coat/With golden lining/(Singing along with children's chorus: Aha)/Bright colors shining/ (Aha) Wonderful and new...

DISSOLVE, a passage of time. David drives.

GPS  
In two miles, merge onto I95 South.



David takes the other disks out of the glove compartment. He finds the "How to Succeed in Business Without Really Trying" soundtrack starring Matthew Broderick. He smiles at this CD. He clearly has a certain affection for it.

A Beat.

CUT TO:

DAVID  
(singing confidently)  
How to apply for a job!/ How to  
advance from the mail room/ How to  
sit down at a desk/ How to begin  
making contacts/

He sings the following refrain perfectly:

DAVID (CONT'D)  
(singing)  
How to walk into a conference  
room...with an idea...brilliant  
business idea...that will make your  
expense account zoo-OOOOOM.

David drums the steering wheel.

DAVID (CONT'D)  
This book is all that I need! How  
To, how to Suceeeeeeeeeed.....

CUT TO:

EXT. HOLIDAY INN EXPRESS

David pulls into the parking lot of the hotel.

GPS  
You have arrived at your  
destination.

David parks. He's about to turn off the car when:

GPS (CONT'D)  
Have a good one!

David looks at the GPS. That was odd.

He gets out of the car, stretches, gets his bag, and walks into the main entrance.

We stay ON THE PARKING LOT.

A car enters the lot: ANOTHER 1996 VOLKSWAGEN PASSAT. We can hear the same song David was just listening to from the "How to Succeed in Business" soundtrack.

SARAH HILLAND, also mid-to-late 30s, sings along to it as if continuing from where David left off.

SARAH  
How to, How to, SUCCEEEEDDD!

The car parks and we can hear:

GPS  
You have arrived at your  
destination.

A beat.

GPS (CONT'D)  
Have a good one!

Sarah looks at the GPS. That was odd.

Sarah is wearing sunglasses and smoking a cigarette. She gets out of the car. She scopes out the Holiday Inn Express.

SARAH  
Fucking depressing.

She gets her bag, and walks into the main entrance.

CUT TO:

INT. SHUTTLE TAKING DAVID TO THE WEDDING.

David, now dressed in a suit, sits alone. He sees others get on the bus. Other couples enjoying themselves.

EXT. THE WEDDING VENUE

We are outside near a LAKE. David exits the shuttle. He goes to the table with the guest's name placards that indicate where they sit during the reception. His single name sticks out. It makes it easier to find, actually. But that's a depressing trick he's learned.

He takes his card and leaves frame.

As he leaves, Sarah enters the same frame. Her single-name placard also sticks out. She grabs it.

Everyone is filing down to the lake where the ceremony is.

David finds a single seat in the back row, alone. On the other side of the aisle is Sarah, alone. David notices her.

The wedding begins. It's a beautiful ceremony. And we see snippets of it: the welcome, the vows, etc. There is laughter, tears...

David looks over at Sarah at one point, and she's watching stoically, but, there is a hint of a tear. He's enamored.

We see the bride and groom kiss, everyone cheers, and they walk up the aisle.

CUT TO:

EXT. THE WEDDING RECEPTION

Everyone is gathered under a tent. David approaches the groom, MIKE, who is already talking to Sarah.

MIKE

David! So glad you could make it, man.

DAVID

Great ceremony. I loved all that stuff about what you shout out in your sleep. Really funny.

MIKE

It's fucked up right?!? I once shouted out that I wanted to strangle Amanda's dad. I like Amanda's dad so I dunno... Anyways...

Mike notices Sarah.

MIKE (CONT'D)

Oh, David, this is Sarah. She's from New York, too.

They shake hands.

DAVID

Hello.

SARAH

Hi.

DAVID

Where are you from? In the city?

SARAH  
Manhattan. You?

DAVID  
Brooklyn.

SARAH  
Great.

DAVID  
Do you like it?

SARAH  
(not giving him much)  
Sure.

DAVID  
I like where I live.

SARAH  
Okay.

So the three of them just stand there. All three at the same time. Not talking.

MIKE  
Well, I'm gonna get another drink.

DAVID  
No you're not. You just want to get out of here.

MIKE  
True! It's my wedding! I don't have to stand in awkward groups of non-talking people! Bye bye!

He leaves David and Sarah there by themselves. Silence.

DAVID  
You know when I realized I've been to too many weddings alone?

SARAH  
When?

DAVID  
When I learned the trick of finding your name card.

SARAH  
What do you mean, name card?

DAVID

You know the one that tells you  
what table you're sitting at during  
the reception.

SARAH

What's the trick?

DAVID

The single named ones are easier to  
spot because all the ones around it  
have two names.

SARAH

Huh. I hadn't really thought about  
that.

Beat.

DAVID

You ever get tired of coming to  
weddings alone?

SARAH

No.

And she walks away.

CUT TO:

EXT. THE WEDDING RECEPTION--A LITTLE LATER.

Everyone is dancing, including Sarah. She looks like she is  
having a great time. David, who is not dancing, watches her.  
Sarah leaves the dance floor and sits a couple of tables away  
from David. She needs a breather. They notice each other.

Sarah lights up a cigarette.

Beat. (The following dialogue is somewhat shouted because  
they are kinda far away and the music is loud)

SARAH

I feel like you're going to talk to  
me at some point so let's get this  
show on the road!

DAVID

*Should* I talk to you?!?

SARAH

(weirdly chipper)  
Probably not!

David begins to stand...

DAVID  
(shouting)  
And that's unfortunately my cue...

He begins walking over to her.

DAVID (CONT'D)  
(still shouting)  
to come over to your table...

He's much closer, but still shouts.

DAVID (CONT'D)  
And sit next to you...right...now!

And he sits. He's now right in front of her face.

DAVID (CONT'D)  
(still shouting)  
HI!!

SARAH  
Cute. But stop it.

DAVID  
(not annoying, sweet)  
You're tough.

SARAH  
I am and I'm not. Aren't you tough  
sometimes?

DAVID  
Yeah. Sure.

SARAH  
And aren't there other times when  
you're mush?

DAVID  
Yes.

SARAH  
Just depends on the person you're  
with, I guess.

DAVID  
I bring out the tough side of you?

SARAH  
All the good ones do.

DAVID  
So I'm good.

SARAH  
Don't you think you're good, David?

DAVID  
Yeah.

SARAH  
I'm not.

She smokes. Beat. No answer.

DAVID  
You look beautiful. Dancing. You  
looked beautiful.

SARAH  
That's not gonna untoughen me, you  
idiot.

DAVID  
Well, whether it does or doesn't,  
you do.

SARAH  
Thank you.

Beat. Sarah looks at him, really looks at him.

SARAH (CONT'D)  
You are handsome. You look handsome  
in your suit.

DAVID  
(slight surprise)  
Thank you.

But no smile from Sarah, who nods.

SARAH  
Everyone looks handsome in a suit  
though.

DAVID  
Ha! So what do you think about Mike  
and Julie. Think they're going to  
make it?

SARAH  
No.

DAVID

Jesus!

SARAH

It's what I think. I hope they do.  
I just don't think they will.

DAVID

Do you believe in marriage?

SARAH

Ugh, really? You seem smarter than  
this conversation.

DAVID

Come on, it's kind of fun to talk  
about.

SARAH

I don't think I could get married  
even if I wanted to do it. I'm  
meant to be alone. That's probably  
best for everyone.

Beat.

DAVID

You know, at one point, I was  
totally fine never being married,  
and my thinking was...

SARAH

Are you about to get reflective?

DAVID

Yeah, I'm getting a little  
reflective.

SARAH

It's annoying, but fine.

DAVID

So my thinking was, "Since I'm  
having this thought at 34, maybe  
this is the thought I've landed on  
for the rest of my life." But now  
I'm 36, and I'm not so sure.

She looks dead into his eyes.

SARAH

Do you want to marry me, David?



DAVID

What?

SARAH

Will you marry me?

Is she serious? She looks serious. There's almost a sense of longing, like she wants him to say yes. This throws him off.

DAVID

Um...

SARAH

You're terrified.

DAVID

I just met you.

SARAH

I think you'd know immediately if you'd wanted to marry me. I think you would have known when you were staring at me at the wedding.

DAVID

You noticed?

SARAH

I notice everything.

DAVID

Can we get dinner first?

SARAH

No.

DAVID

Wow... You have destroyed some men, huh?

She smokes.

SARAH

And men have destroyed me. And I'm willing to bet, David, since you are *still* single, and you are handsome, and you do *present* as open and warm and funny, that you have done some destroying of your own.

Pause. She's right.

DAVID  
You think I'm funny?

She rolls her eyes.

SARAH  
I said you *present* as funny. Who knows what you're really like when you're alone and your suit is hanging in the closet, and you're sitting on the foot of your bed wondering where the time went.

DAVID  
That's a pretty vivid visual. Experience that lately?

She smokes, smiles.

SARAH  
It's time to dance!

DAVID  
I don't dance.

SARAH  
I do!

She gets up to leave and David calls out to her.

DAVID  
Hey!

She turns around, and David, resolute, says:

DAVID (CONT'D)  
Yes. I'll marry you.

And he's serious. And she can tell he's serious. And this sincerity throws her off her game. But she plays it off...

SARAH  
Ha!!

And she goes to the dance floor.

CUT TO:

EXT. WEDDING RECEPTION--A LITTLE LATER

David gets another drink at the bar. He sees Sarah dancing with one of the GROOMSMEN. She's flirting with him, heavily. She doesn't seem like the girl he was talking to earlier.

She seems a little, well, ditzier. And the guy she's dancing with seems like kind of a meathead.

David's expression is one of, "Why him and not me?"

David watches as Sarah and the groomsman look intensely into one another's eyes. No doubt they are going to have sex that night. And again, why him and not me, he thinks.

CUT TO:

INT. WEDDING SHUTTLE ON WAY BACK TO HOTEL

David sits alone. Sarah and the groomsman sit across the aisle and a few rows up from David. Sarah lays her head on the groomsman's shoulder. It stings David. Why she is she being so intimate with him?

EXT. HOLIDAY IN EXPRESS PARKING LOT--CONTINUOUS

David watches as Sarah and the groomsman exit the bus together.

INT. HOLIDAY IN EXPRESS--CONTINUOUS

Sarah and the groomsman enter the hotel and drunkenly enter a room together. Before they do, David, who is just about to go into his hotel room, locks eyes with Sarah.

And in that moment, she is more herself. The giggly person she's been acting like immediately transforms into a kind of stoic sadness. She lets him see it. David waves to her. She doesn't wave back, but stares. And then, as she enters her hotel room she lets out a forced laugh. Her door shuts.

David enters his room. His door shuts.

We see an empty hallway.

CUT TO:

INT. DAVID'S HOTEL ROOM--LATER

Flash cuts of David getting ready for bed--hanging his suit in his closet, brushing his teeth, taking his contacts out.

He sits on the foot of his bed, thinking. It's silent. He's acutely alone. We can feel it. Something is building inside of him. He BOLTS UP to his feet and we...

CUT TO:

INT. HOTEL HALLWAY--THE NEXT MORNING

David, looking like he's barely slept, wheels his suitcase to reception.

DAVID  
Checking out of 108.

He returns the key card and we can see some DEEP BRUISES on his knuckles.

CASHIER  
And how was your stay with us?

DAVID  
Great.

David gets into his car. When he turns it on, the GPS makes a TRUMPET sound as if a king has returned from a long trip.

GPS  
Good morning, David!!!

DAVID  
Let's get the fuck out of here.

David punches in his apartment's address.

CUT TO:

INT. DAVID'S PASSAT

David drives in silence.

GPS  
In 1000 feet, stay in left hand lane to merge onto I-95 North.

David stays in the left lane.

GPS (CONT'D)  
Merge onto I-95 North.

David Merges.

GPS (CONT'D)  
Remain on I-95 North for 124 miles.

Beat.

Beat.

GPS (CONT'D)  
124 long, arduous miles.

David looks curiously at the GPS. He continues driving.

Silence.

David continues to drive.

Beat.

Beat.

Beat.

GPS (CONT'D)  
David.

David looks a little weirded out.

GPS (CONT'D)  
David.

DAVID  
Um, yes?

Beat.

GPS  
David, do you want to go on a big,  
bold, beautiful journey?

DAVID  
What?

GPS  
Do you want to go on a big, bold,  
beautiful journey?

DAVID  
Are we talking to each other?

GPS  
(loud, startling)  
**DAVID, I AM ASKING YOU A QUESTION:**  
Do you want to go on a big, bold,  
beautiful journey?

David continues to drive.

He looks less freaked out now and more serious. Like it's a question he needs to seriously entertain before he answers.

Pause. We get closer on David's face. The beginnings of a tear?

DAVID  
(soft)  
Yes.

GPS  
What's that, David?

DAVID  
Yes. Yes I do.

GPS  
What do you want to do, David?

Tears now.

DAVID  
I want go on a big, bold, beautiful journey.

GPS  
Say it again, David. Like you mean it.

Through tears:

DAVID  
I WANT TO GO ON A BIG, BOLD,  
BEAUTIFUL JOURNEY!

GPS  
One more time, David. With a kind of passion signifying that before you die, you need to experience what it feels like to be BIG, bigger than Earth itself. No more of this "we are all specks of dust bullshit." Do you want to go on a big, bold, beautiful journey, David?

DAVID  
**I WANT TO GO ON A BIG, BOLD,  
BEAUTIFUL MOTHERFUCKING JOURNEY!!**

GPS  
Language, David. But good. In 30  
feet pull into the Burger King on  
your right?

DAVID  
What?

GPS  
Turn right. Now, David. Turn right  
now.

David abruptly turns the car right. A SHOT OF THE CAR pulling  
wildly into the turning lane, almost tipping over, re-setting  
driving into the parking lot, and parking.

WE SEE DAVID. He is shocked. The car almost crashed.

GPS (CONT'D)  
You have arrived at your  
destination.

DAVID  
What do I do now?

No response from the GPS.

INT. BURGER KING INSIDE REST STOP

David eats at Burger King. It's really good. He's really  
enjoying it. He's eating with a weird sense of hope.

A tray is set down in front of him. He looks up. It's Sarah.

DAVID  
(surprised)  
Hello?

Sarah is also a little surprised, a little off her game.

SARAH  
Hello.

DAVID  
What are you doing here?

SARAH  
What are you doing here?

DAVID  
Eating Burger King.

SARAH  
Why are you eating Burger King?

DAVID  
I like Burger King.

SARAH  
When's the last time you ate Burger King?

DAVID  
Like, 12 years.

She sits.

Sarah opens up her burger and takes a bite of it. It's good.

David eats.

Silence.

SARAH  
So, are you going back to New York?

DAVID  
Um...yeah. I may take, like, a little detour first.

SARAH  
Oh?

DAVID  
Yeah, I like scenic routes. What about you?

SARAH  
Yeah, I'm driving back.

Beat. She's holding something back, as she does.

SARAH (CONT'D)  
But I'm not in any rush.

DAVID  
Right.

They eat. Sarah watches him. And when she eats he looks at her.

DAVID (CONT'D)  
(a smidge judgmental)  
Did you have fun last night?



SARAH  
(a quick snap)  
What's that supposed to mean?

DAVID  
I mean did you have fun at the wedding? It's a simple question.

SARAH  
That's not what you meant. Say what you meant.

DAVID  
Did you have fun with the guy you met. Did you guys fuck? Did you cum? Did he cum? Did you swallow his cum? Did you cum on his face?

Sarah is nonplussed.

SARAH  
I don't remember.

DAVID  
Fine.

David goes back to eating.

SARAH  
What's really on your mind?

DAVID  
Nothing.

SARAH  
You have no poker face. None whatsoever. What's on your mind?

DAVID  
Okay. Why him and not me?

She smiles.

SARAH  
Question for the ages.

DAVID  
So answer it.

SARAH  
David, you don't want that guy to be you.

DAVID

Yes I do! I really, really do! Once in my fucking life I want that guy to be me.

SARAH

Either way you're waking up alone. The only question is: How guilty will I feel leaving you there.

DAVID

How guilty did you feel leaving him there?

SARAH

Not at all.

DAVID

And how guilty would you have felt leaving me there?

She takes a bite.

SARAH

I don't know you very well, but I do get the sense that I don't want to make you feel too bad.

DAVID

Then don't.

They go back to eating.

DAVID (CONT'D)

I don't think I want to make you feel bad either.

SARAH

How could you make me feel bad?

DAVID

By not giving you your due.

He stares at her, and she back at him. He lets that sink in.

DAVID (CONT'D)

You're formidable. Aren't you? You're a force.

On HER as she takes this in.

DAVID (CONT'D)  
And if you don't want to hurt me,  
you must know, in the dark recesses  
of that addled mind of yours, that  
I'm formidable in some way too.

Does this, maybe, a touch, frighten her for a second?

SARAH  
Eat your fucking Whopper.

DAVID  
It's a Double Whopper. I'm not  
fucking around, Sarah.

CUT TO:

INT. BURGER KING

They exit the normally lit Burger King and step outside, and  
when they do...

EXT. BURGER KING REST STOP PARKING LOT.

...there is a DRAMATIC SHIFT in the look and feel of the  
outside. EERILY AND MAGICALLY SO. It's as if a night fog has  
appeared after a rainstorm.

The parking lot is desolate. The inside of the Burger King  
and the outside look like TWO DIFFERENT WORLDS.

David and Sarah's cars are the only ones that remain in the  
parking lot. Two 1996 Passats parked next to one another.  
They look at their cars, and then at one another. They walk  
back to their respective cars in eerie silence.

When they get to their front doors, David breaks the silence.

DAVID  
Did you get the GPS?

SARAH  
Yes. Because...

SARAH (CONT'D)  
Sometimes your phone craps  
out on you.

DAVID  
Sometimes your phone craps  
out on you.

Pause.

DAVID (CONT'D)  
Sarah?

SARAH  
What?

DAVID  
Are you currently on a big, bold,  
beautiful journey?

Beat.

SARAH  
...Yes. You?

DAVID  
Yes.

They stare at each other. Maybe with a little more feeling  
and understanding than before.

DAVID (CONT'D)  
Did you think it was weird how much  
they swore there? At The Car Rental  
Agency?

SARAH  
And not angry swearing. Very casual  
and tossed off swearing.

DAVID  
Weird place.

SARAH  
Very weird.

DAVID  
This is probably a weird  
coincidence.

SARAH  
Totally.

DAVID  
Um, okay, well, enjoy your big bold  
beautiful journey.

SARAH  
You, too.

DAVID  
Bye, Sarah.

SARAH  
Bye, David.

They both get into their cars, mildly stunned.

INT. DAVID'S CAR

David turns on the ignition.

GPS  
Recalculating.

David drives off and waves to Sarah who doesn't wave back, but again, some longing in that face.

David begins driving. He drives toward the BP gas station that's right before you merge onto the highway...

GPS (CONT'D)  
Make right turn at end of gas station.

DAVID  
What?

GPS  
Make right turn at the end of gas station.

David makes right turn.

GPS (CONT'D)  
Make another right turn to drive behind gas station.

David drives behind the gas station. He looks confused.

GPS (CONT'D)  
In 50 feet make a right turn in the first lane of the Burger King parking lot.

David makes a right turn in the first parking lot lane.

GPS (CONT'D)  
Pull into the third spot in the row of the first parking lot lane.

David pulls into the third spot in the row. He's essentially made a square around the entire rest stop. And he's back in the same spot he was. Right next to Sarah's car.

GPS (CONT'D)  
You have arrived at your  
destination. Pick up Sarah.

Sarah is standing next to her car.

She knows David being back means something. David knows him  
being back means something as well.

SARAH  
My car won't start.

DAVID  
Mine told me to pick you up.

She's almost a little breathless, and she nods her head.

SARAH  
Okay.

Sarah gets into David's car.

And now we see them, in the car together--basically homebase  
for the rest of their big, bold, beautiful journey.

David stares at her, she stares straight ahead.

SARAH (CONT'D)  
I can tell, even though I don't  
know you very well, that you are  
the type who would really want to  
dig deep and analyze what this  
means, but the thought of that  
makes me want to throw up, so can  
you just drive?

DAVID  
Okay.

AERIAL SHOT of the car as David begins driving away from the  
Burger King and onto the highway.

GPS (V.O.)  
Recalculating...

**End of Act 1**

INT. THE PASSAT--SOME TIME HAS PASSED.

Driving...

GPS  
Stay on I-95 for 15 miles.

SARAH  
Do you have any clue where we're  
headed?

DAVID  
None whatsoever.

Beat.

DAVID (CONT'D)  
It's interesting, isn't it?

SARAH  
What is?

DAVID  
That we both said yes.

SARAH  
I told you I didn't want to dig  
deep and analyze...

Pause.

SARAH (CONT'D)  
But what do you mean?

DAVID  
That a machine asked us if we  
wanted to go on a big, bold,  
beautiful journey, and we both said  
yes.

SARAH  
I haven't really thought about  
that.

DAVID  
I feel like when you say, "I  
haven't really thought about it,"  
you've *definitely* thought about it.

Silence. Sarah notices David's bruised knuckles.

SARAH  
What happened?

DAVID  
Oh, nothing.

SARAH  
You didn't have those at the  
wedding reception.

DAVID  
You noticed?

SARAH  
I told you, David, I notice everything.

DAVID  
So do I.

SARAH  
Oh yeah?

DAVID  
I noticed you crying at the wedding. Doesn't seem very you.

SARAH  
Well, you're an idiot because it is VERY me. I'm a romantic.

David looks at her, like, "What the fuck?

SARAH (CONT'D)  
I am! I asked you to marry me for Christ's sakes. At a wedding. At a beautifully lit wedding.

DAVID  
But that was bullshit.

SARAH  
Was it? Was it bullshit when you said you would?

Silence.

SARAH (CONT'D)  
I believe in true love, David. I just don't believe I'm capable of giving or receiving it.

David gives a look, like, "Jesus Christ."

A SPOT LIGHT begins periodically shining through their windshield and shining on their faces. It's very bright.

David stretches his neck to look under the windshield to see where it's coming from.

It's a LIGHTHOUSE.

David recognizes it.



DAVID  
Holy shit.

SARAH  
What?

DAVID  
The light's coming from a light house.

SARAH  
Is that weird?

DAVID  
A lighthouse in the middle of I-95 with no ocean in the immediate area? Yeah, it's weird.

SARAH  
Is that where we're going?

He looks at the GPS and sees the car getting closer to the checkered flag.

DAVID  
I think so.

ON DAVID. He knows something, and Sarah notices.

SARAH  
What?

DAVID  
Nothing.

EXT. I-95

The car pulls onto the gravel area off the side of the highway.

GPS (V.O.)  
You have arrived at your destination.

They get out of the car and, in the middle of a pull off area on I-95, is a beautiful New England lighthouse. It looks so weird and out of place. Gross highway weeds are all around it. And yet there is this lighthouse. It looks like a surrealist painting.

David hears something.

DAVID  
Do you hear that?

Faintly, what they hear sounds like waves.

SARAH  
What is it?

DAVID  
It's the ocean.

SARAH  
Where are we?

David doesn't respond.

SARAH (CONT'D)  
Where are we, David?

DAVID  
Sarah, we are at The National  
Lighthouse Museum in Cape  
Elizabeth, Maine.

SARAH  
Pardon?

DAVID  
Yeah. That's where we're at.

SARAH  
That's 500 miles from where we  
were.

DAVID  
Yup. Did you know the National  
Lighthouse Museum is not part of  
the National Parks Service?

SARAH  
What the hell are you talking  
about?

DAVID  
Come on.

David and Sarah enter the building.

The bottom floor is a museum dedicated to lighthouses. They  
are approached by an OLD WOMAN.

OLD WOMAN  
(To David)  
Are you two here for the 2:30 tour?

SARAH

No.

DAVID

(correcting)

Yeah, we are. I'm David Kimmel.

She looks on her list.

OLD WOMAN

Ah, here you two are. David and Sarah?

David looks at Sarah.

DAVID

That's us.

OLD WOMAN

Let's begin then shall we.

They begin walking.

OLD WOMAN (CONT'D)

Now, most people don't know this,  
but the National Lighthouse Museum  
is not part of the National Parks  
Service.

Sarah shoots a look at David. David looks at Sarah...

DAVID

(to the Old Woman)

Oh, is that so?

OLD WOMAN

It is. It's actually a privately  
funded museum by the...

David mouths the next part of what the Old Woman says  
directly to Sarah as if he's filling in the rest of her  
sentence.

OLD WOMAN (CONT'D)

...Cape Elizabeth Historical  
Society.

DAVID

(mouthing along)

...Cape Elizabeth Historical  
Society

Sarah is in disbelief.

SARAH

Are you some sort of weird  
lighthouse freak?

DAVID

Nope.

SARAH

What's going on?

DAVID

Not yet. I kind of like seeing you  
on your heels a little bit.

SARAH

I hate being on my heels.

The Old Woman continues the tour.

OLD WOMAN

So, do either of you know what a  
lighthouse is used for?

Pretty obvious question.

SARAH

Um...to help captains of ships  
steer their boats at night?

OLD WOMAN

That's correct. Very good Very  
good. Let's continue...

She walks them into a small room.

OLD WOMAN (CONT'D)

This is a room with pictures of  
different light houses.

ON THE PHOTOS of light houses.

OLD WOMAN (CONT'D)

Over there is a glass case with a  
bunch of miniature lighthouses.

ON THE GLASS CASE with a bunch of small lighthouses.

OLD WOMAN (CONT'D)

And we are currently in a light  
house.

Beat.

OLD WOMAN (CONT'D)

And that's the end of the tour.  
Questions?

David and Sarah look at one another. Sarah points to a picture of a light house on the wall.

SARAH

Is that a picture of a light house?

David stifles a laugh.

OLD WOMAN

Yes.

SARAH

(to David)

You get that?

DAVID

Yeah.

OLD WOMAN

Well, I'll let you two walk to the top by yourselves. I'm too old, and it's a view that's best shared in private.

David and Sarah walk up the spiral staircase to the top of the lighthouse. As they walk up...

SARAH

David, do you think I'm the type of person who likes walking up a lot of steps to get to the top of something?

DAVID

I would assume you are not.

SARAH

You'd be correct.

They keep walking up the steps.

SARAH (CONT'D)

Um, so that tour was not the--

And they get to the top. It's sunset, it's beautiful, and the breathtaking view stops Sarah from saying whatever she was about to say.

They are looking out over the coast of Maine. They have a view of the what feels like the entire ocean before them. And behind them it's gross I-95. It's surreal.

They take it all in.

DAVID  
It's amazing isn't it.

SARAH  
It is. It is entirely amazing.

David looks at Sarah enjoying the view. He smiles, and then looks out towards the ocean some more.

SARAH (CONT'D)  
You want to tell me what the fuck is going on?

DAVID  
I came here three years ago. I was on a trip by myself through Maine. Same woman, same tour.

SARAH  
Why were you by yourself?

DAVID  
I travel by myself all the time.

SARAH  
Me too.

DAVID  
Sort of a romantic idea of travel, right? Doing it by yourself? You pack all these books. Novels. Big novels. And you plan to read and think and observe, like you're fucking Walt Whitman.

SARAH  
Right. And make friends with locals.

DAVID  
I've never made a friend with a single local.

SARAH  
I've slept with locals. Many locals. But never made a friend with one.

David smiles at her.

DAVID

And no matter where you travel,  
right, you always end up going to  
the top of something and looking  
down at something. Each place has a  
thing like that. You go all the way  
to the top and you look out and  
down and you're supposed to have  
some sort of epiphany about who you  
are and where you are in life and  
how you're going to move forward.

SARAH

And did you have an epiphany the  
last time you were here?

DAVID

No. What I did was I walked to the  
top, looked out at the ocean for  
about three seconds, and walked  
right back down to my car and left.

SARAH

You didn't take it all in.

DAVID

I don't think I was really able to.

SARAH

What about now? Are you able to  
now?

He looks at her, smiles, and then back out at the ocean.

DAVID

Absolutely. I think I'm taking it  
all in.

They take a seat on a bench and look out at the ocean. And  
the sunset is incredible and we can hear the waves lapping up  
against the rocks. And we see these two people, not touching,  
but sitting next to one another, sharing something.

DAVID (CONT'D)

Did you like it? The National  
Lighthouse Museum?

SARAH

I'd say the tour was a little  
lackluster, but yeah...  
(lets her guard down)  
I loved it.

Beat. Sarah, as always when she actually puts herself out there, is more timid when she asks:

SARAH (CONT'D)  
(Insecure)  
What about you? Did you like it?  
This time?

David smiles big at her.

DAVID  
I loved it. It was fun taking that  
tour with you. Really fun.

Sarah ekes out a smile and nods.

Beat.

DAVID (CONT'D)  
Also, you're funny, Sarah.

SARAH  
Thank you.

Long beat.

SARAH (CONT'D)  
You're not.

DAVID  
HA!!

CUT TO:

INT. THE PASSAT

David and Sarah get back in the car and turn on the ignition.

GPS  
Recalculating.

SARAH  
Where the fuck are we going now?

DAVID  
No clue.

They drive off. After driving for a little bit, Sarah looks in the glove compartment and sees all the CDs from Broadway productions. She takes them out, looks at David, and...

CUT TO:



Both sing along to "Sunrise, Sunset," from *Fiddler on the Roof*. Very in character.

DAVID (CONT'D)  
Is this the little girl I carried.

SARAH  
Is this the little boy at play.

DAVID  
I don't remember growing older.

SARAH  
When... Did... They...

DAVID (CONT'D)  
When... Did... They...

QUICK CUT

Both of them singing, "Anything Goes" from *Anything Goes*.

DAVID (CONT'D)  
In olden days, a glimpse of  
stocking  
Was looked on as something  
shocking.  
But now, God knows,  
Anything goes.

SARAH (CONT'D)  
In olden days, a glimpse of  
stocking  
Was looked on as something  
shocking.  
But now, God knows,  
Anything goes.

**During this part Sarah doesn't know all the words.**

DAVID (CONT'D)  
If driving fast cars you  
like,  
If low bars you like,  
If old hymns you like,  
If bare limbs you like,  
If Mae West you like,  
Or me undressed you like,  
Why, nobody will oppose.

SARAH (CONT'D)  
If driving fast cars you  
like,  
If low bars you like,  
If old hymns you like,  
If blah blah you like  
If blah blah you like.  
Blah blah blah blah blah  
Blah blah blah blah blah

QUICK CUT to them singing, full throated, "Do You Hear the People Sing" from *Les Miserables*.

SARAH (CONT'D)  
 Do you hear the people sing?  
 Singing the songs of angry  
 men?  
 It is the music of the people  
 Who will not be slaves again!  
 When the beating of your  
 heart  
 Echoes the beating of the  
 drums  
 There is a life about to  
 start  
 When tomorrow comes!

DAVID (CONT'D)  
 Do you hear the people sing?  
 Singing the songs of angry  
 men?  
 It is the music of the people  
 Who will not be slaves again!  
 When the beating of your  
 heart  
 Echoes the beating of the  
 drums  
 There is a life about to  
 start  
 When tomorrow comes!

QUICK CUT

BOTH JUST LISTEN and don't sing along to "They Can't Take That Away from Me" from *Crazy for You*. It's a sweet song.

THE CHARACTER OF BOBBY  
 The way you wear your hat,  
 The way you sip your tea,  
 The mem'ry of all that --  
 No, no! They can't take that away  
 from me!  
 The way your smile just beams,  
 The way you sing off key,  
 The way you haunt my dreams --  
 No, no! They can't take that away  
 from me!

QUICK CUT

Back to "Sunrise, Sunset." This time very loud, very dramatic.

DAVID  
 SUNRISE SUNSET, SUNRISE  
 SUNSET!  
 SWIFTLY FLY THE YEARS!!  
 ONE SEASON FOLLOWING ANOTHER  
 LADEN WITH HAPPINESS  
 AND...tears.

SARAH  
 SUNRISE SUNSET, SUNRISE  
 SUNSET!  
 SWIFTLY FLY THE YEARS!!  
 ONE SEASON FOLLOWING ANOTHER  
 LADEN WITH HAPPINESS  
 AND...tears.

The song ends. David and Sarah just stare straight ahead.

DAVID (CONT'D)  
 It's a great fucking song.

A beat...David begins brightly singing...

DAVID (CONT'D)  
 Wonder of wonders, Miracle of  
 miracles...

The GPS cuts him off.

GPS  
In .5 miles, you will arrive at  
your destination.

David turns the radio down. They look at each other. What will happen next?

GPS (CONT'D)  
Your destination is on the right.

The car pulls off the side of the road.

Again, like the lighthouse appeared to be out of place in the middle of a highway pull-off section, this building does too. They are the only car in front of it.

Sarah looks at the building.

SARAH  
Oh.

DAVID  
What is this place?

Beat. She looks at the GPS, as if to say, "How the fuck..."

SARAH  
It's the Chicago Art Institute.

She's deeply affected, and then wipes that feeling away.

SARAH (CONT'D)  
Alright, lets go.

INT. CHICAGO ART INSTITUTE.

They are the only ones in the museum, except for the staff. It's eerily quiet, but also peaceful. David goes to the line to buy tickets. Sarah stops him.

SARAH  
I'm a member here.

She reaches into her wallet to get her ID.

SARAH (CONT'D)  
And I have a bunch of unused guest  
passes.

DAVID  
Okay.

Sarah shows her ID to a security guard, it scans...

SARAH  
And one guest.

The guest pass is scanned.

They enter the IMPRESSIONISTS wing.

DAVID  
What are we doing here, Sarah?

SARAH  
We're going to look at paintings.  
What else would we be doing here?

DAVID  
Yeah, but clearly...

SARAH  
Don't push me, David. It always  
comes out, just don't push me.

David smiles and nods.

DAVID  
Okay. Let's look at paintings then.

David looks at paintings. Sarah watches him. She's fighting  
back what she wants to say, but then she just says it.

SARAH  
Hey, David?

DAVID  
Yeah.

SARAH  
What I'd like to do is this: I'd  
like, in each room, if we looked at  
the paintings by ourselves and then  
we came together in the middle of  
the room and said our favorite  
painting. Does that sound stupid?

DAVID  
No, of course not.

SARAH  
It sounds kind of fun, right?

DAVID  
I think it sounds great.

SARAH

Okay, let's do that then.

DAVID

Okay.

We see a nice, long scene of them quietly walking around an exhibition room and looking at paintings. It kind of plays out like a choreographed slow ballet of looking at a painting and moving to the next one. When Sarah gets to Renoir's "Girls at the Piano," she takes a moment and looks at it deeply. David sneaks a glance at her and she moves on. David moves to the next painting as well. And Sarah sneaks a glance at him. She looks at him with warmth and then concern. Who is this guy supposed to be in my life?

They finish looking at all the paintings. David is on one side of the room, Sarah on the other. And then they take 6 or seven uniform steps and meet in the middle.

SARAH

Okay, so what's your favorite?

DAVID

This is going to sound cliché.

SARAH

There are no wrong answers, David.

DAVID

It's the--

SARAH

(like a buzzer)

EH. WRONG.

DAVID

You're an asshole.

SARAH

Sorry, what's your favorite?

DAVID

It's the Van Gogh self portrait.

Angle on the painting. It is incredible.

DAVID (CONT'D)

It's amazing isn't it?

SARAH

Yeah, it's entirely amazing.

DAVID  
What about you?

SARAH  
I like Monet. The one of the  
haystack.

DAVID  
You took a long time looking at  
another one though, the one with  
the two girls at the piano.

SARAH  
Yeah.

DAVID  
So what about that--

SARAH  
It always comes out. Don't push...

DAVID  
Okay, but...

SARAH  
Don't push, DAVID.

They go to the next room, and look at paintings. One catches  
David's eye, and he looks at it more carefully. We don't see  
what he sees. He moves on...They meet in the middle.

DAVID  
So what's your favorite?

SARAH  
My mom died.

DAVID  
I'm not sure that one's hanging in  
this room.

SARAH  
Don't joke.

DAVID  
Sorry.

SARAH  
No jokes now.

DAVID  
Okay.

SARAH

She died. When I was 19. I'm from here. I grew up around here. In Oak Park. I'd come to this museum with my mom every Sunday...and then when she died I'd come here every week...

DAVID

Alone?

SARAH

Yeah.

DAVID

I'm sorry.

She makes a little gesture like, "Whaddaya gonna do?"

Pause.

DAVID (CONT'D)

Well, my mom's alive!

SARAH

Oh, great!

DAVID

Yup! Not dead.

SARAH

That's so awesome for you!!

DAVID

Yeah, it really is. When I call her, she answers because she's alive.

SARAH

I remember doing that. When My mom was alive. Calling and her answering. She'd talk to me because she was alive.

DAVID

And now when you call her...

SARAH

She doesn't answer because my mom's dead.

DAVID

Right. Now my dad on the other hand...

SARAH  
Dead?

DAVID  
No, also alive.

SARAH  
My dad, I think he's alive. But I wish he were dead.

DAVID  
Ha!

SARAH  
No, that's not a joke. That's real.

Beat. Both become serious.

SARAH (CONT'D)  
It is nice to share this place with someone again.

She takes in the paintings.

SARAH (CONT'D)  
Anyway, what's your favorite painting in this room?

DAVID  
The one that's moving.

SARAH  
What?

DAVID  
The one that's moving. Come here...

David takes Sarah to the Pissarro painting, "The Boulevard Montmartre on a Winter Morning." They look closely at it, and it's clear the people in the painting and the horse drawn carriages are moving. Sarah and David look at one another.

MUSEUM GUARD (O.C.)  
Would you like to step into the painting?

PAN OVER to reveal a Museum Guard watching David and Sarah.

DAVID  
What?



MUSEUM GUARD

Usually we don't let people touch the paintings, but today we are allowing members and their guests to step inside them.

Silence.

MUSEUM GUARD (CONT'D)

So would you two like to step inside the painting?

David and Sarah look at the painting, each other, and smile.

DAVID

Yes.

SARAH

Yes.

SARAH (CONT'D)

Have you ever been to Paris?

DAVID

I have.

SARAH

Alone?

DAVID

Alone.

SARAH

Me too.

DAVID

Well...let's go to Paris together.

And they step into the painting. The following sequence looks like the Pissarro oil painting they are in. And they can tell they look like paintings. It's very weird, but cool.

**Also, all of the following dialogue is in French. It's subtitled.**

SARAH

Holy fuck.

DAVID

You just spoke French.

SARAH

So did you.

DAVID

I don't speak French.

SARAH  
Neither do I.

DAVID  
What should we do?

Sarah smiles.

SARAH  
I know exactly what we should do.

David smiles.

DAVID  
Up?

SARAH  
Up.

And they walk the streets of Montmartre in 1890s Paris, the cold chills them and Sarah clutches David close, and there they are, in Paris, walking together.

And they go up, up, up until they reach Sacre Coeur, the iconic church overlooking the entire city.

DAVID  
What do we do?

SARAH  
We do what people do when they go  
to the tops of things.

DAVID  
What's that?

SARAH  
We take it in.

So they sit on the steps of Sacre Coeur, and they look out over the city. There they are, again, sitting together. But this time David takes Sarah's hand, and she rests her head on his shoulder.

DAVID  
It's amazing isn't it?

SARAH  
It's entirely amazing.

Beat. The following is delivered soft and sweet, and still in French:

SARAH (CONT'D)  
The Renoir painting...from  
before...that was my mom's favorite  
painting.

DAVID  
It's a beautiful painting.

SARAH  
Yup... It always comes out, David.  
Eventually. I just need a minute.

Beat.

DAVID  
Sarah?

SARAH  
Yeah?

DAVID  
I was kidding before. My mom is  
dead.

SARAH  
No she's not.

DAVID  
You're right she's not.

Beat.

SARAH  
You're funny, too.

And they sit there and they stare some more.

SARAH (CONT'D)  
(abrupt)  
Okay, I'm freezing, how do we get  
the fuck out of this painting?

They look at a street lined with horses and buggies and  
amidst all of them... is their Passat.

DAVID  
(shocked)  
Motherfucker.

They get into the Passat.

GPS  
(in French)  
Recalculating.

They drive the Passat according to the directions. Lots of lefts and rights, as it's in Paris.

WE SEE A SHOT OF THE PAINTING from INSIDE THE MUSEUM and we see a tiny Passat driving inside of it.

The GPS guides them...towards the Seine river. Sarah and David can tell they are driving towards the river. But they just instinctually trust the GPS...

SARAH

David?

DAVID

Yeah, Sarah?

SARAH

Are we about to die in an Impressionist painting?

DAVID

I have no clue. If it's okay, though, and if you don't think I'll come off to un-manly, I am going to scream at the top of my lungs the closer we get to this river.

SARAH

I understand, and I'll join you.

They are closer to the river and driving. The GPS is not showing any directional changes.

DAVID

Ahhhhhh!!!!!!

SARAH (CONT'D)

Ahhhhhh!!!!!!

The "Ahhhhhh!!!!!!"s Are subtitles exactly like that.

And at the moment it appears they are about to fly into the river they are BACK ON I-95.

They are both shellshocked. Silent. They exchange a look with one another....and then stare straight ahead...

DAVID (CONT'D)

(in a mangled, weird french accent)

Now that is something...

(correcting himself)

We don't speak French anymore.

CUT TO:

INT. PASSAT--A LITTLE TIME HAS PASSED

Cut to a little later...

DAVID  
Favorite movie?

SARAH  
*Moonstruck.*

DAVID  
So good.

SARAH  
The whole dinner scene at the  
end...

DAVID  
Olympia Dukakis...

SARAH  
She's so beautiful and sturdy and  
vulnerable at the same time (to  
herself) How do you do that?

DAVID  
Why are you single?

SARAH  
What?

DAVID  
Why are you single? You're  
wonderful.

SARAH  
No I'm not.

DAVID  
You are.

SARAH  
I cheat, David. I cheat all the  
time. Even when I don't want to  
cheat I cheat. Even when I know the  
man is perfect, I cheat.

DAVID  
Why?

SARAH  
I'm always looking for a way out.  
Cheating lets me feel like I'm not  
anchored down.

DAVID

You know, sometimes anchoring can be a good thing. It keeps you from drifting.

She's getting irked. Who the fuck is this guy...

DAVID (CONT'D)

I mean, I bet there's a deeper reason why you don't want to be anchored down...

SARAH

(snaps back)

You always want to overanalyze. Maybe the answer is simple. Maybe because being alone is great. Maybe because the idea of coming home to someone like you every night makes me want to break out into fucking hives. Maybe because it's nice not to have to worry about anyone but myself.

DAVID

I get it...

SARAH

Why are you single, David? Huh?

DAVID

I--

SARAH

You're there dispensing advice so you must have it all figured out. Why are you single?

DAVID

Look, I didn't mean--

SARAH

No, come on, expert. You're moderately handsome and moderately funny, pretty moderate across the board if you ask me, which unfortunately is basically the bar for a lot of women, so why are you single?

DAVID

Sarah...

SARAH

Maybe you're a little fucked up, too? Huh? You present as kind and together, but I'm looking at a 37 year old man who seems to be yearning to settle down but hasn't. And in my experience, when a man wants to settle down, he settles down. So what's wrong with YOU?

DAVID

I like being alone too.

SARAH

But not like me. You need people. I can tell. You're weak.

DAVID

You're acting like a cornered animal right now. I was just trying to get to know you better.

SARAH

You're right. I just said what I felt, and it was brutal and I guess I'm sorry?

DAVID

You guess or you are...

SARAH

I guess.

She takes out a cigarette and lights it.

DAVID

Here's what I do know, we're not old, but lately I've been feeling like I'm on the razor's edge of not being young anymore. Like a new phase is about to begin, and I'm not ready for it. Not even close.

SARAH

Well, I'm fine.

DAVID

Bullshit.

SARAH

We're all fine, David. Everyone's fine. No one's dying. Everyone's fine.

DAVID  
But you're wrong, Sarah... We are  
dying.

She laughs and looks at him.

DAVID (CONT'D)  
(serious)  
We are.

Beat. He's serious. And perhaps he's right.

GPS  
In two miles, pull into  
Connellsville Area High School.

DAVID  
Holy shit...

SARAH  
Let me guess? Your high school.

DAVID  
Go Falcons.

INT. CONNELLSVILLE HIGH SCHOOL--NIGHT

Sarah and David enter the high school. It's bustling.  
Students and adults are headed into the auditorium. The scene  
looks very familiar to David, who is jaw-dropped shocked.

DAVID  
No fucking way...

SARAH  
What?

David sees a flyer on the ground and he picks it up. It's for  
opening night of Connellsville High School's 2001 spring  
musical "How to Succeed in Business Without Really Trying." A  
calendar on the wall indicates that tonight is opening night...

DAVID  
This can't be.

The school's musical director MERLE STUTZMAN approaches  
David, frantic.

**NOTE: During this sequence, David does not look 16. Everyone  
just treats him as if he is 16.**



MERLE

David, what are you doing? Why aren't you in costume?

DAVID

Mr. Stutzman?

MERLE

Yes.

DAVID

You're dead.

MERLE

What?

DAVID

You're dead. I went to your funeral...in 2005.

MERLE

That's only four years from now.

He can tell Merle looks horrified.

DAVID

I could be wrong. Maybe it was someone else.

MERLE

Look, I don't know if this is some pre-show routine you're doing, but the show starts in 30 minutes.

David looks at Sarah, and then back at Mr. Stutzman.

DAVID

How old am I?

MERLE

16.

David looks at Sarah.

DAVID

I'm 16 years old.

SARAH

Cool.

(to Stutzman)

How old am I?

MERLE

40?

SARAH  
Fuck you, dude.

At this point, David drifts away from both of them, and looks down a corridor where students who are part of the musical are frantically getting their wardrobe, putting on makeup, etc. David hones in on a 16 YEAR OLD GIRL...

Back on Stutzman and Sarah.

SARAH (CONT'D)  
Wait, do I look like I could be his mom?

MERLE  
Aren't you?

SARAH  
I'm gonna be the one who kills you four years from now.  
(shouting over to David, who is looking at the girl)  
Thus far, David, this is my least favorite stop!

She walks over to David and sees him staring down the hall.

SARAH (CONT'D)  
Who's that?

DAVID  
Lauren Schroyer. She plays Rosemary.

SARAH  
Who do you play?

DAVID  
J. Pierpont Finch.

SARAH  
I fucked our J. Pierpont Finch.

DAVID  
You did this show?

SARAH  
No. Musical groupie.

David continues looking down the corridor at the girl.

DAVID

Before we go on for the song, "Been a Long Day," I tell her I love her.

SARAH

You really are a romantic.

DAVID

She says, "I don't love you. I love Geoff Turosak." And I'm devastated.

SARAH

Who's Geoff Turosak.

DAVID

(aggressive, percussive)  
Fucking asshole college freshman  
prick who treats her like shit.

SARAH

Whoa. Are you okay right now?

He looks at her, almost as if in pain.

DAVID

I feel like I felt that night...But  
this time I know she's going to  
destroy me all over again.

SARAH

Maybe don't tell her you love her.

DAVID

I have to.

SARAH

You said you know she's not going  
to say she loves you back.

DAVID

But maybe she will.

SARAH

She won't.

DAVID

I have to tell her.

At this point, the musical director whisks David away to hair  
and makeup. Sarah watches him go down the corridor.

SARAH

Idiot.

But maybe her face says otherwise.

SARAH (CONT'D)  
Brave idiot.

INT. CONNELLSVILLE HIGH SCHOOL--BACKSTAGE MAKEUP ROOM

And there is David, a man getting makeup alongside 15 and 16 year olds. He's getting ready to be in a high school musical.

DAVID  
(to a boy he's sitting  
next to)  
Eric Swink?

ERIC  
Dave, why are you saying my full  
name?

DAVID  
I dunno... You finger Jennifer  
Hodge tonight.

ERIC  
Cool.

Eric leaves.

FRONT OF THE HOUSE. Sarah takes a seat in the back of the auditorium. The pit orchestra is warming up. She sits next to SOME RANDOM DAD.

SARAH  
How old do I look?

RANDOM DAD  
40?

SARAH  
Fuck you, dude.

BACK STAGE. David is doing vocal warmups in a rehearsal room. Lauren finds him. He stops cold.

DAVID  
Hi.

LAUREN  
Hi. I thought you might be back  
here.

DAVID  
(remembering)  
This is where I come. Before the  
show. And this is where you come to  
find me.

LAUREN  
Yeah.

DAVID  
It feels so normal.

LAUREN  
Why wouldn't it?

DAVID  
You look beautiful, Lauren. You  
were always so beautiful.

LAUREN  
Thank you, David. You look  
handsome. In your suit. Have fun  
out there.

She leans in and kisses him tenderly on the cheek, but it's a  
somber kiss. Almost like a goodbye kiss. And David can tell.

DAVID  
You, too.

FRONT OF THE HOUSE. The lights come down, and the pit begins  
to play the overture for "How to Succeed in Business Without  
really Trying." When the overture is over, the curtain parts,  
and everyone eagerly awaits the lead to come on stage for the  
opening number. David, stands horrified in the wings.

ERIC  
Dude, what the fuck are you doing?  
Get out there.

DAVID  
My name is David Kimmel and I am a  
16 years old boy and I am the lead  
in our high school musical.

ERIC  
Are you saying that to yourself or  
are you saying that to me?

DAVID

Both. Do you know the part in the Bourne Identity when Jason Bourne is able to be an assassin even though he doesn't remember that he is one?

ERIC

What's Jason Bourne.

David takes a confident beat.

DAVID

*This* is Jason Bourne.

And David, among all these 15 and 16 year olds, steps out onto the stage, holding the PROP BOOK titled, "How To Succeed in Business Without Really Trying." He looks at the audience in silence and the audience looks at him.

SARAH

(to herself)

Jesus Christ.

He takes one more beat, and then... goes into it.

DAVID

(singing)

How to apply for a job.  
How to advance for the mail room.  
How to sit down on a desk.  
How to dictate memorandums.

And as he sings, he gingerly nails the choreography at first until he realizes, he knows this shit!

DAVID (CONT'D)

(singing)

How to develop executive style.  
How to commute in a three bottom  
suit,  
With that weary executive smile.

David starts to really get into it. And we see Sarah in the audience, pretty impressed. He begins waltzing with the prop book, and then triumphant.

DAVID (CONT'D)

(singing bigger, more  
confident)

This book is all what I need.  
How to... How to... succeed...

CUT TO:

We see snippets of David acting in the musical. He's having a great fucking time. This man among children just killing it.

Sarah loves it.

INT. CONNELLSVILLE HIGH SCHOOL AUDITORIUM--A LITTLE LATER

David is backstage watching a scene from the wings. And he finds himself backstage with Lauren before the song, "Been a Long Day"...He's nervous, but he's going through with it.

DAVID

Hey, before we go out there, I just want to say...

LAUREN

David...

DAVID

Lauren, I love you.

LAUREN

Thank you.

ON DAVID, who is just fucking devastated.

DAVID

I knew you'd say thank you. And I knew when you said thank you I'd want to bash my head into that wall.

LAUREN

David, I care about you, but...

David joins her for this next part because he's heard it before.

LAUREN (CONT'D)

Geoff and I are going to try to make it work and look I know he can be awful sometimes, but I have to try.

DAVID

Geoff and I are going to try to make it work and look I know he can be awful sometimes, but I have to try.

Lauren is shocked that David joined her word for word.

LAUREN (CONT'D)

How did you--

DAVID

Why do you have to try? I'm right here. You don't have to try. You don't have to work. I'm right here.

The STAGE MANAGER brings them center stage. They are behind a scrim so the audience doesn't see them getting into place. They sit across from one another on set.

DAVID (CONT'D)  
Why don't you pick me? Why can't  
you pull the trigger on me?

LAUREN  
I don't want to be with you David.  
Not now anyway.

DAVID  
Why?

LAUREN  
I don't know.

DAVID  
You two break up in 6 months.

LAUREN  
That doesn't change how I feel now  
though.

DAVID  
WHY??

The scrim lifts. David and Lauren are now visible to the audience. Lauren is in character, but David isn't done. The scene begins:

LAUREN  
(blushing)  
J. Pierrepont Finch, why are you  
looking at me that way?

Long silence. ON DAVID, who looks stoic, close to enraged, like we saw in the beginning of the movie when he bolted up from his hotel bed.

ON SARAH in the audience. She notices...

SARAH  
(quietly to self)  
Oh fuck.

And she says to the guy next to her...

SARAH (CONT'D)  
This is gonna be good.

Lauren repeats the line, this time more nervous who looks to be in a seething rage.



LAUREN

J. Pierrepont Finch, why are you looking at me that way?

DAVID

He breaks your heart.

LAUREN

(breaking character)

What?

DAVID

Geoff. He breaks your heart. He fucks Amanda Soisson during Easter break.

Cut to a girl in the audience, presumably Amanda Soisson.

LAUREN

David, what are you doing?

DAVID

You also don't get into The American Academy of Dramatic Arts. You go to a Penn State branch campus, and you end up a dental hygienist. You marry Tyler Hopkins.

Cut to Tyler Hopkins in the wings. He looks weirded out.

DAVID (CONT'D)

And then you get divorced to Tyler Hopkins.

Cut back to Hopkins.

TYLER HOPKINS

I can't imagine myself getting married or divorced at this point but now I guess I will do both things.

DAVID

Your life fucking sucks...Why don't you love me? Why don't you give a shit about me?

And then Lauren looks at David, and she doesn't seem 16 anymore. She almost seems part of the big, bold, beautiful journey, part of whatever unseen force that's guiding David. Lauren appears dead eyed, but severe.

LAUREN

Why do you keep going where you're not wanted? Isn't that a better question to ask? Why are you going after something you know you can't have? After someone who refuses to love you.

And that lands like a hammer. And David knows she's right.

ON SARAH...she knows Lauren is right, too. And perhaps this is why our David is single. He can't pick em.

Sarah also sees that David is devastated.

With that, the conductor begins the song because the show must go on. And the character who plays SMITTY sings...

SMITTY

Now she's thinking...

And this is where Lauren is supposed to sing, but instead of singing, she calmly gets up, and we can hear the footfalls of her character shoes as she walks off stage. David is left sitting there, destroyed.

Not knowing what to do, Smitty repeats...

SMITTY (CONT'D)

Now she's thinking...

There is a pause...David continues to sit there...

SMITTY (CONT'D)

(more nervous)

Now she's thinking...

From the back of the auditorium we hear...

SARAH (O.C.)

(singing the song)

I wonder if we take the same bus.

And all the heads in the auditorium turn IN UNISON to Sarah And David and Sarah lock eyes.

RANDOM DAD

Why are you singing? You're not in the show.

SARAH

(to him)

Shutup. He's in trouble.

SMITTY  
(singing)  
And he's thinking...

Beat...and then...

DAVID  
There could be quite a thing  
between us.

SMITTY  
Now she's thinking...

SARAH  
He really is a dear.

SMITTY  
And he's thinking...

DAVID  
But what of my career.

SMITTY  
And she says...

SARAH  
Hmm.

SMITTY  
And he says...

DAVID  
A hum, heh...Well it's been a long  
day.

Sarah and David together:

SARAH AND DAVID  
Well, it's been a long,  
Been a long, been a long,  
Been a long day.

David softly smiles...and then...out nowhere...the ENTIRE  
AUDIENCE SINGS...

AUDIENCE  
Well it's been a long day. Well  
it's been a long, been a long, been  
a long day.

David and Sarah are like, "What the fuck?" Sarah makes a  
gesture with her head, like, "Let's get out of here."

The audience is totally quiet and watches as David nods, gets off his seat, walks into the audience and down the aisle. Sarah joins him and they are at the auditorium door.

It's again, totally quiet.

SARAH  
(to David)  
Again?

DAVID  
Sure.

They both cue the audience:

DAVID, SARAH, ENTIRE AUDIENCE  
Well it's been a long day. Well  
it's been a long, been a long, been  
a long day.

And David and Sarah leave the auditorium. And run to the car.

INT. PASSAT--CONTINUOUS

DAVID  
How did you--

SARAH  
A good musical groupie knows all  
the songs.

DAVID  
Well, thank you for the save.

SARAH  
You're welcome.

They drive off.

GPS (V.O.)  
Recalculating.

INT. PASSAT--A LITTLE TIME HAS PASSED

DAVID  
Do you want to listen to anything?  
We haven't even touched this  
"Chorus Line" CD.

SARAH  
She wasn't wrong, you know?

DAVID  
Who?

SARAH  
Lauren.

DAVID  
How so?

SARAH  
You make life hell for yourself.

David is silent.

SARAH (CONT'D)  
David, if you go where you're not  
wanted...

DAVID  
It's not that she didn't want me,  
it's--

SARAH  
No that's *exactly* what that was.  
She didn't want you.

DAVID  
She did. She just didn't know it.

SARAH  
Is she with you now? Are you  
married to Lauren Schroyer?

This stings a little. David is silent. She keeps going.

SARAH (CONT'D)  
I mean, why not put yourself in a  
situation where you'll be happy  
rather than go so hard after one  
where you know you'll get  
destroyed?

David is silent.

SARAH (CONT'D)  
I asked you a question.

Pause.

DAVID  
I guess, if I'm being honest, maybe  
I don't feel happy in situations I  
should feel happy in.

SARAH

Well, like I said earlier, you're fucked up, David.

DAVID

Isn't this exactly what you do?

SARAH

What?

DAVID

Go after the wrong thing?

SARAH

Yes! It's exactly what I do. But I knowingly avoid the right thing.

DAVID

Isn't *that* fucked up?

SARAH

Oh it's entirely fucked up. But I know it. I go after the wrong thing because I don't have any expectation it'll end up being right. That groomsman at the wedding? That was wrong. But he's not going to disappoint me. It's when the right thing goes wrong, that'll fucking kill ya.

DAVID

What if it doesn't go wrong?

SARAH

IT ALWAYS GOES WRONG, DAVID. A man you love with everything you've got cheats, or a dad leaves, everyone does what they're not supposed to do, and you're the fucking idiot because you put your faith in these...people. These tremendously flawed people. And the worst thing is, they're fine. The people who do the hurting they're fine. They go on, they live their lives, and you carry around the pain they caused.

DAVID

So you avoid good things because they might turn bad, and I go after bad things because I hope they'll turn good. I guess we're doomed, huh?

SARAH  
You're still doing it.

DAVID  
What?

SARAH  
Saying "we," "us," you're hoping so hard that it'll change. It won't change. Not now. We baked in who we are in our 20s and 30s and now we're set. We're too old.

This lingers in the air. Long pause. It seems like the scene is going to end. Like Sarah has won this battle. And then...

DAVID  
I disagree.

The GPS starts to GLITCH a little.

SARAH  
What's going on?

DAVID  
I dunno.

David taps it two times. It comes back. It's fine...for now.

DAVID (CONT'D)  
Huh.

EXT. I-95--SOME TIME HAS PASSED

GPS (V.O.)  
You have arrived at your destination.

The car pulls off the side of the road in front of what appears to be a HOSPITAL.

INT. PASSAT--CONTINUOUS

Sarah is silent.

DAVID  
What's this one?

SARAH  
It's for me.

She takes a beat.

SARAH (CONT'D)  
Alright, let's go.

INT. HOSPITAL--CONTINUOUS

We follow Sarah and David into the hospital. She knows exactly where she's going--what hallways to go down, what elevator banks to use. She's been here before. David remains silent. He can feel that this is serious.

They get into an elevator, Sarah pushes a floor number. They are silent during the elevator ride.

The elevator opens and Sarah walks to the nurse's station. The nurse NAN knows her.

NAN  
Sarah.

SARAH  
Hi, Nan. This is David.

NAN  
Hello, David.

DAVID  
Hi.

Sarah looks at the Word of the Day calendar on Nan's desk and notes the date. She closes her eyes and takes a breath.

SARAH  
Just curious, Nan, how old do I  
look right now?

NAN  
17, 18?

SARAH  
Awesome. And how old does he look?

NAN  
40?

SARAH  
Perfect.

DAVID  
I'm 37

NAN  
40.



NURSE

I'll get Dr. Vernon. Why don't you  
two take a seat.

They walk over to a couple of empty seats in the waiting  
room. David and Sarah sit.

DAVID

What's happening here?

SARAH

I can tell you one thing, David,  
this big, bold, beautiful, journey  
fucking sucks.

DAVID

Why?

SARAH

What's about to happen is going to  
be rough.

David grabs her hand and Sarah jerks it away. He doesn't let  
her, though, and he grabs it again and won't let go.

SARAH (CONT'D)

You're a glutton for punishment.

DAVID

That might be true, but I'm not  
going anywhere.

A doctor comes out.

DOCTOR

Hi, Sarah.

SARAH

Hi, Dr. Vernon.

DOCTOR

How's everything at school?

SARAH

I'm probably fucking a lot of  
people I shouldn't. Can we get to  
it?

DOCTOR

Sure. Your mom passed away about  
two hours ago.

Sarah nods at the doctor and keeps her composure, BUT ON HER  
HAND AND DAVID'S she has noticeably increased her grip.

SARAH  
Was she comfortable? That's what  
people ask right?

DOCTOR  
She was.

SARAH  
No pain?

She squeezes David's hand harder.

DOCTOR  
None.

SARAH  
Fucking swear?

DOCTOR  
I fucking swear.

SARAH  
Did um...

DOCTOR  
No, your father hasn't been here in  
months.

Harder squeeze of the hand.

SARAH  
So she was alone when she died?

DOCTOR  
I assure you she was on a lot of  
medication.

SARAH  
So, she was alone when she died?

DOCTOR  
Yes. Do you want to see her?

SARAH  
Can you give me a minute?

DOCTOR  
Absolutely.

The doctor leaves Sarah and David alone in the waiting room.

Beat.

DAVID

I gotta say, it's pretty fucked  
that I get to relive my high school  
musical...

SARAH

(through tears)  
...And you kind of nailed it.

DAVID

I did. Nail it. I really did, but  
it's not very fair that you have to  
relive the moment you were told  
your mom died.

SARAH

I'm not reliving it. This is  
happening for the first time.

DAVID

What?

SARAH

The day she died, I didn't come to  
the hospital. I avoided it.

Beat.

SARAH (CONT'D)

When I got the call that she was  
going to go soon, I didn't come.  
You know where I went?

DAVID

The Chicago Art Institute.

He's exactly right.

SARAH

Who are you? Why aren't you getting  
in the car and getting the fuck  
away from me?

He raises her hand up to his mouth and kisses her hand.

DAVID

Because I'm doing the complete  
wrong thing, obviously. And also,  
if I leave you here I'm not sure if  
I'm leaving you in some sort of  
netherworld where everything  
collapses into a wormhole.

And now she pulls her hand away.

SARAH  
I'm a monster.

DAVID  
You're not.

SARAH  
I fucking am. I'm a coward.

DAVID  
You're here now.

SARAH  
This isn't real.

DAVID  
Isn't it?

Beat.

SARAH  
I need to take a walk.

DAVID  
I'll be here when you get back.

And she looks into his eyes and she knows he will be.

And then Sarah takes David's hand and kisses it.

From David's perspective, we see Sarah talk to the doctor. She goes through the double doors, and we follow her to the outside of a room, presumably her mother's. We see Sarah through the glass of the room. She is about to enter, but walks out of frame. A few beats and then, she comes back into frame, opens the door, and enters her mom's room.

CUT TO:

INT. SARAH'S MOM'S ROOM--CONTINUOUS

We can't even really make out Sarah's mom because of the number of tubes going in and out of her body. We do see a few photos of her and her mom that were presumably placed in the room to make it more pleasant.

Sarah stands as far away from the bed as possible, and looks at her mom. As she says the following she gets closer and closer to the bed.

SARAH  
You know what I'm remembering right now? It's so weird.  
(MORE)

## SARAH (CONT'D)

But all I'm thinking about right now is the time that "Big" was supposed to be on TV one night after swim practice. Do you remember that? It was supposed to be on TBS, and it was a big deal when a movie was on TV because we didn't have HBO. And I remember saying to you, "Mom, what I really want is to come home from swim practice and eat mashed potatoes while I watch 'Big.'" And do you know what you said? Without hesitation, without a hint of annoyance, you said, "Sure thing, sweetheart."... You were never going to say no. That word never crossed your mind. And then when I asked you to sit and watch the movie with me, you stayed through the whole thing. You just...gave... Why couldn't I have been more like you?

She gets into her mom's bed. She's the small spoon to her mother's big one. She puts her mom's arm around her body.

Silence.

Long beat.

## SARAH (CONT'D)

I met a boy, mom. I'd love to talk to you about him. He's here. I get the sense he'll always be here if I let him...

Through the glass windows she sees someone who looks like HERSELF walk past. Her hair is up though, she looks younger-- an actual 19-year old Sarah.

Curious.

Then she sees another someone who also looks like herself walk past the window. This one looks a little older, closer to Sarah's current age.

What?

She kisses her mom's hand that's around her and gets up from the bed...

EXT. SARAH'S MOM'S ROOM--CONTINUOUS

She leaves the hospital room and when she leaves THE HALLWAY HAS CHANGED. It's almost as if she is in a different building altogether.

Sarah sees a door at the end of the hallway. She enters.

INT. NEW WAITING ROOM--CONTINUOUS

It's a totally empty waiting room except for two people, TWO SARAHs, who are waiting to be called. There is some FAMILY PLANNING literature around, etc.

SARAH 1 looks younger, like, 21. And SARAH 2 looks closer to Sarah's current age.

Sarah isn't even shocked when she sees them. She gives them a head nod, they nod back, and she plops down in between them.

She holds Sarah 1's hand with her right hand. She holds Sarah 2's hand with her left hand.

And the three just sit there in silence.

A nurse enters, looks at her clipboard and says...

NURSE

Sarah?

The Sarah's indicate that Sarah 1, the younger one, should go ahead. Sarah 1 gets up, goes to the nurse, and before she goes with the nurse, looks back and says:

SARAH 1

Why are we here alone?

ON the TWO other Sarahs as we...

CUT TO:

INT. HOSPITAL WAITING ROOM--CONTINUOUS

Sarah, our Sarah, is walking back to the waiting room and David is there with an exorbitant amount of gifts: bouquets of flowers, a huge teddy bear, chocolates, mylar balloons...

Sarah smiles.

SARAH

How much money did you spend?

DAVID

About 600 dollars. But I'm not sure if this big, bold, beautiful journey is real or not real so I'm not sure if I actually spent the money.

SARAH

You know we're not taking any of this with us.

DAVID

I know.

SARAH

Except this guy, we'll take this guy.

She picks up the huge teddy bear.

DAVID

What about the chocolates?

SARAH

Does the food we eat on the big, bold, beautiful journey have real calories?

DAVID

I don't know.

SARAH

Let's bring it.

David grabs the bear, and begins to walk away...

SARAH (CONT'D)

David?

DAVID

Yeah?

SARAH

Thank you for being here.

DAVID

Of course.

CUT TO:

EXT. SIDE OF I-95

They leave the hospital and turn on the car.

GPS (V.O.)  
Recalculating.

INT. PASSAT--A LITTLE TIME HAS PASSED

They are driving.

SARAH  
I miss Paris.

DAVID  
Yeah we haven't been to the top of  
anything and looked down at  
anything in a while.

GPS  
You will arrive at your next  
destination in 5 minutes.

DAVID  
The onslaught continues.

SARAH  
This is like Jumanji. It seems fun  
at first, but it's just horrifying.

Pause. Silence.

DAVID  
Robin Williams killed himself.

SARAH  
Yeah.  
(little beat)  
Wait, why did you say that?

DAVID  
You said "Jumanji" and that's the  
only thing I was thinking about.

SARAH  
"Mrs. Doubtfire."

DAVID  
Yup. Same.

GPS  
There is an alternate route, one  
that is filled with much beauty,  
but will add some time to your  
journey. Would you like to take it?



SARAH  
I think we could use that, don't  
you?

DAVID  
Definitely.

David presses a button on the GPS.

GPS  
Recalculating. You will arrive at  
your destination in (gibberish)  
minutes.

DAVID  
What?

GPS  
In (gibberish) minutes.

DAVID  
Whatever, let's just enjoy the  
drive.

TIME PASSES. They are driving. And the exterior looks  
beautiful. Almost otherworldly. Like they are driving on a  
highway through the majesty of the Grand Canyon and the  
cherry blossoms of Washington D.C. have just bloomed.

Sarah looks relaxed and is looking at the window.

SARAH  
Where are we?

DAVID  
I have no idea...You okay?

SARAH  
Yeah...Thanks for asking.

She looks back out the window. For the first time they look  
like two people who know one another on a road trip.

It's quiet. No music. All we hear are the occasional rivets  
in the road.

A few beats and then Sarah, while still looking out the  
window, says:

SARAH (CONT'D)  
I lied before. I don't like going  
alone.

DAVID  
To where?

SARAH  
Weddings.

And David continues driving.

ON THE GPS, again we see some GLITCHING happening.

TIME PASSES...

SARAH (CONT'D)  
Hey, what do you do?

DAVID  
Huh?

SARAH  
Like, for work, what do you do?

DAVID  
Oh, um, like, media stuff. Stuff  
with media. You?

SARAH  
Me too. Yeah. Media stuff.

DAVID  
...great.

SARAH  
Yup.

TIME PASSES...

DAVID  
Do you ever get lonely?

SARAH  
Classic out-of-nowhere David  
question.

DAVID  
Well do you?

SARAH  
Not really.

DAVID  
Me neither...Do you ever get tired  
of being alone?

SARAH  
What's the difference?

DAVID  
Big difference. Loneliness is dark.  
Bleak. Sometimes necessary. Being  
alone can be rich and fulfilling.

SARAH  
So you like being alone...

DAVID  
I do...but I feel like I want to be  
able to tell someone about stuff  
now? You know? I want to tell  
someone about stuff that happens to  
me when I'm alone. And maybe I'd  
like to ask someone to come along  
once in a while.

ON SARAH, and we read on her face that she absolutely gets  
it, but, classic Sarah says...

SARAH  
I guess I've never really thought  
about it like that.

DAVID  
I don't think that's true at all.

SARAH  
I think you give me too much credit  
for what I think about and don't  
think about.

DAVID  
I think I give you the correct  
amount of credit. I think you gotta  
lot going on in there.

Sarah looks at him.

SARAH  
Do you remember at Burger King when  
you called me formidable?

DAVID  
I do.

SARAH  
That was one of the most lovely  
things anyone has ever said to  
me...And I didn't know it was true  
until you said it.

TIME PASSES...

GPS

You have arrived at your  
destination.

The Passat is outside of a pristine, sterile building that  
could only be described as a futuristic scientific facility.  
Think something out of 2001.

SARAH

What is this place?

DAVID

I have no idea.

INT. THE F.D.C.C.F.W.W.H.D.A.W.T.C.D.A.A.T.D.K

They are greeted by a terse-seeming nurse. Very angular. Very  
crisp. Very Norwegian.

NURSE

Are you David Kimmel?

DAVID

I am.

Another nurse, basically identical to the first, comes up  
from behind David and stabs him in the neck with a needle. He  
falls into the arms of two orderlies who appear out of  
nowhere to catch his fall.

ON SARAH.

SARAH

Huh.

NURSE

Are you Sarah Hilland?

SARAH

Yes.

She immediately looks to the side to see if anyone is about  
to inoculate her. Nothing.

NURSE

Come with me?

SARAH

I'm sorry. Where are we?

NURSE

The  
F.D.C.C.F.W.W.H.D.A.W.T.C.D.A.A.T.D  
.K.

SARAH

Uh huh. Which is?

NURSE

The Formal Dating Complaint Center  
For Women Who Have Dated And Wish  
To Complain Directly About And To  
David Kimmel.

Sarah looks around.

SARAH

(matter of fact)  
Fun. Where am I going?

NURSE

To our observation deck.

The screen goes BLACK.

INT. OBSERVATION DECK

We hear a massive switch turning the lights ON. From David's  
POV it's blurry at first and as it comes into focus we see a  
stadium-style symposium-like room filled with women.

Then we reveal David, who in a hospital gown. He's on the  
stage looking out at the crowd. He's shackled to a wall and  
splayed out as if someone were about to throw knives at him.

He's also hooked up to electrodes.

A distinguished older looking doctor, think Max von Sydow,  
slowly walks to the middle of the stage, addresses the women,  
and says...

OLDER DOCTOR

You may begin.

And he slowly walks off stage.

A woman stands.

WOMAN 1

Why did you ghost me?

DAVID

Amy?

WOMAN 1  
Why did you ghost me? We went out  
over five times. We had sex. Why  
did you ghost me?

DAVID  
Um...

OLDER DOCTOR  
Answer the question.

DAVID  
I just thought it had fizzled.

The doctor flips a switch. An electric current shocks David.

OLDER DOCTOR  
Answer the question, honestly.

DAVID  
You didn't really like me.

Another shock.

OLDER DOCTOR  
Honestly.

DAVID  
I didn't want to disappoint you.

WOMAN 1  
And yet I was extremely  
disappointed. Also, my name's not  
Amy.

ON SARAH, who is like, "What a fucker."

Another Woman, WOMAN 2 steps up.

WOMAN 2  
Do you remember how you felt when  
you broke up with me?

DAVID  
I was devastated.

A shock.

DAVID (CONT'D)  
Relief. I was relieved.

WOMAN 2  
Why?

David doesn't want to answer.

WOMAN 2 (CONT'D)

WHY?

DAVID

I felt burdened.

WOMAN 2

But you made such a show in the beginning about letting me in and sharing your life with me...so I thought you wanted me to be present in your life.

DAVID

You're right.

WOMAN 2

And when I was...

DAVID

I pulled back.

WOMAN 2

So...I never had a chance...Fuck you.

Woman three stands.

WOMAN 3

Fuck you, David.

Woman 4 stands

WOMAN 4

Fuck you, David.

Woman after woman stands, and there is a cacophony of "Fuck You' Davids" it builds and builds and then one woman comes forward, ANDREA, and the cacophony stops.

DAVID

Andrea.

ANDREA

Hi David.

David can't help but smile.

ANDREA (CONT'D)

I loved you. I would have married you.

DAVID

I know.

ANDREA

You asked, remember? It was a "joke," proposal, early on in our relationship, but you said at a time when we were very much in love.

DAVID

I remember... At your coworker's wedding in Savannah.

ON SARAH, who reacts.

ANDREA

It's a cruel thing to dangle out there, David.

DAVID

I'm very sorry.

ANDREA

So why did you end things with me?

DAVID

Because you were perfect for me and I was too scared.

ON THE OLD DOCTOR.... No switch flip...that's the truth.

ANDREA

Do you get lonely, David?

David looks up at Sarah. And back to Andrea...

DAVID

No.

A shock.

DAVID (CONT'D)

Yes.

ANDREA

And whose fault is that?

DAVID

I don't know.

A shock.



DAVID (CONT'D)  
Mine...It's my fault... I'm sorry.

ANDREA  
Apologize to all of us.

DAVID  
I'M SORRY EVERYONE! I'M FUCKING  
SORRY!

ANDREA  
We don't accept. You should know  
better.

Andrea steps aside revealing an OLD WOMAN in her 70s.

Silence again.

David squints.

DAVID  
Mom?

David's MOM doesn't answer. She just walks up the steps,  
stands in front of her son, and then calmly rears back and  
CLOCKS DAVID SQUARE IN FACE. HARD.

And David is, again, unconscious.

SARAH  
Did not see that coming.

FADE OUT:

FADE IN:

INT. PASSAT--A LITTLE TIME HAS PASSED

Sarah is driving. David is passed out in the seat next to  
her. He has pretty brutal-looking BLACK EYE.

He eventually comes to...

DAVID  
I think my mom punched me in the  
face.

SARAH  
You deserved it.

Beat.

SARAH (CONT'D)  
So not only do you go after women  
who don't love you...

David looks at Sarah. That stung.

SARAH (CONT'D)  
But you destroy and reject the  
women who do.

Pause.

SARAH (CONT'D)  
You might be worse than me. At  
least I never pretend to be  
charming, and warm, and a good  
listener, and whatever this act is.

DAVID  
It's not pretend...

SARAH  
You like the beginning, but, like a  
fucking child, you can't handle the  
middle...

DAVID  
I'm ready to figure that out now.

SARAH  
That's exactly what someone like  
you would say to someone like me. I  
mean, hypothetically, after this  
entire thing is over, say we start  
dating and get married and have  
kids...

DAVID  
I'd be terrified of hurting you.

SARAH  
You think I'm going to be one of  
those women at the  
F.D.C.C.F.W.W.H.D.A.W.T.C.D.A.A.T.D  
.K.

DAVID  
Absolutely not.

Silence...

DAVID (CONT'D)  
Sarah?

SARAH

Yeah?

DAVID

Do you really not love me?

No answer...

DAVID (CONT'D)

I'm going back to sleep now.

David falls asleep.

INT. PASSAT--LATER

When David wakes, the car is turned off and in a suburb. Sarah, behind the wheel watches a MAN emerge from the house. He's taking out the trash.

DAVID

Where are we?

Sarah seems deeply affected by the sight of this man. A tear wells in her eyes. She looks at the GPS.

SARAH

You are something else.

DAVID

Who is that?

SARAH

Come on. You got yours. So it's time to get mine.

They get out of the car, walk up to the front steps, and Sarah knocks on the door.

The MAN opens it up. He's shocked. It's as if all his blood has left his face and all his air has traveled down his body and out through his toes.

He hugs her. She wasn't expected that.

MAN

Come in.

INT. THE MAN'S HOUSE.

All three of them sit at a table. The man doesn't take his eyes off Sarah. He's intense. And for this entire scene Sarah is definitely on her heels in a way we haven't seen.

MAN

Start.

SARAH

What?

MAN

Start. Go.

Beat.

SARAH

I am so sorry.

MAN

You just left.

SARAH

I know. I'm so sorry.

MAN

We were together for two years, and you just left. In the middle of the night. Didn't return a phone call or a text.

SARAH

It was a horrifying thing to do.

MAN

I assume you had an abortion. Or do I have a daughter I don't know about.

Beat.

SARAH

I had an abortion.

(to David)

I've had two. The first one made sense... the second one...

MAN

Why are you telling him?

SARAH

He should know, I dunno...

MAN

What happened to his eye?

DAVID

My mom punched me in the face.

SARAH

We're on a big, bold, beautiful journey. It sucks.

MAN

You left me in the middle of the night and you had an abortion. Clean slate, right? You're totally free?

SARAH

Something like that.

MAN

Do you feel free?

No response.

MAN (CONT'D)

Why would you do that to someone?

SARAH

Because I'm messed up.

MAN

You're 37. Figure your shit out. You had a bad dad who left. Lots of people have bad dads who leave. I had bad dad who left.

DAVID

My dad was bad and he stayed, so...

SARAH

David.

DAVID

Sorry.

MAN

Figure out why you're fucked up and fix it before you hurt more people. That's what adults do.

SARAH

I'm doing that. I think.

MAN

I loved you with all my heart. I gave you everything I've got.

SARAH

I loved you, too.

MAN

When did you stop? No, that's the wrong question. Why. *Why* did you stop.

She just stares at him.

SARAH

I don't know. I'm not good at this.

She sees a photo of the Man with his 2-year-old son.

SARAH (CONT'D)

Are you a good dad?

MAN

Yes, and husband.

DAVID reacts to that. He admires the confidence.

SARAH

I knew you'd be great. At both.

MAN

I didn't. You would have been a good mom, too.

SARAH

Hopefully I still will be some day?

MAN

If you choose to be, you will. You can make good choices. You are not doomed to make bad ones, Sarah.

Pause. On David, who reacts to that.

MAN (CONT'D)

Did you cheat?

SARAH

Not physically.

MAN

Emotionally's worse. With who?

SARAH

An idiot.

MAN

Did you get the dopamine hit you wanted out of that?

She nods.

MAN (CONT'D)

How long were you checked out  
before you left?

Sarah doesn't answer.

MAN (CONT'D)

Come on, you came all this way. How  
long?

SARAH

4 months.

MAN

Why didn't you talk to me?

SARAH

You would have broken my heart in  
some way. If I didn't break yours  
first.

MAN

Ha! No I wouldn't have.

SARAH

Yes you would have.

MAN

No I wouldn't have!

(beat)

So who's right? We don't know what  
will happen until it happens. Until  
that time, we live in uncertainty.

SARAH

I can't handle that. All the bad  
stuff happens in uncertainty.

MAN

All the *good* stuff happens in  
uncertainty, Sarah. My marriage  
happened in uncertainty. My baby  
was born in uncertainty. We, you  
and me, fell in love in  
uncertainty. If you run away from  
uncertainty you're just running  
away from life!

Pause. ON DAVID AND SARAH...

SARAH

I'm really sorry.

MAN  
I forgive you.

Silence.

SARAH  
Is this it? Are we done here?

MAN  
We're done.

SARAH  
I thought you were going to unload  
on me.

MAN  
I did. I just didn't do it the way  
you thought I would.

SARAH  
I want you to yell at me. I want  
you to tear into me. I deserve it.

MAN  
No.  
(to David)  
Good luck.

EXT. SUBURBAN HOUSE--CONTINUOUS

They exit the house and Sarah is walking very fast to the  
car. David lags behind.

SARAH  
Let's go!

DAVID  
(calling after her)  
Do you want to talk about that?

SARAH  
Not everything needs to be fucking  
talked about, David. You were in  
there. You saw it. Like I said, I'm  
a monster.

DAVID  
No one's a monster, Sarah.

SARAH  
You're delusional. Still want to be  
on a big, bold, beautiful journey  
with me?



DAVID

Yes. Do you still want to be on a big, bold, beautiful journey with me?

SARAH

NO!

This stings. She can tell. She gets into the car.

INT. PASSAT--CONTINUOUS

SARAH

Your whole...*approach* is naive, like a 4-year-old.

DAVID

I think your approach is cynical. I think *this* part of you is...extremely unattractive. I think it's fucking ugly.

David turns on the car. The GPS doesn't turn on. It just says, "ENTER DESTINATION."

DAVID (CONT'D)

(to self)

That's new.

SARAH

Well, it's the most defining part of me. You asked why I'm single? Because I run away. From everything! I couldn't even show up to my mom's hospital bed!

DAVID

You thinking this is your most defining characteristic is part of your problem.

He smacks the GPS, which still just says, "Enter destination."

SARAH

What do you think my most defining characteristic is?

DAVID

(angry)

YOUR EYES!

He hits the GPS AGAIN. ON SARAH-huh, that was unexpected and nice.

DAVID (CONT'D)

(to self)

What the fuck is going on with this thing?

SARAH

You think that line's gonna get me to change how I'm wired?

DAVID

(to GPS)

Hey! Tell us where to go.

(to Sarah)

Sarah, see, that's the difference between you and me: I think this whole thing is about us coming together and you think this whole thing is about us learning we should be apart!

SARAH

David, we are DOOMED.

DAVID

Do you love me?

SARAH

It doesn't matter.

DAVID

Of course it matters! We can make different choices if we choose to make different choices.

SARAH

We're DOOMED.

DAVID

WE ARE NOT FUCKING DOOMED!

He grabs the GPS off the console and slaps it, bangs it...

DAVID (CONT'D)

(to GPS)

Fine!

He aggressively punches in a destination.

DAVID (CONT'D)

(to GPS)

YOU HAPPY?!?

GPS (V.O.)  
Recalculating.

This surprises David and Sarah. It took his destination. It's quiet in the car. He puts the GPS back on the console.

SARAH  
David, where are we going?

David just looks at her, and then pulls away from the street.

Time passes. They are on the highway driving in silence.

It's tense.

Sarah sees the end flag on the GPS and sees that their car is heading towards it.

They exit. They are on a rural road. The road is going up a hill. It feels like a massive hill. They keep going up, up, and up.

And Sarah looks out her window and she sees...stars? At eye level? Just floating there.

SARAH (CONT'D)  
Where are we going, David?

They get to a clearing.

GPS  
You have arrived at your destination.

David parks. He turns the car off.

Silence for a few beats.

DAVID  
What if our biggest problem is that we're stuck in our own heads. That we're so aware of everything and who we typically are and what we typically do, that we can't choose the goodness that's right in front of our faces.

There is a cliff about 20 feet in front of them. They are surrounded by these stars. Sarah watches David get out of the car, walk to the cliff, and sit down. We don't see what's in front of him.

Sarah gets out of the car. She is stunned. In awe. She is surrounded by stars and touches one. It pulsates. She gets to the end of the cliff, and sits next to David.

SARAH

What did you type in the GPS?

DAVID

Outer space.

And now we see what's in front of them--A BEAUTIFUL VIEW OF EARTH.

SARAH

Why did you type that?

DAVID

We seem to do well when we go to the tops of things and look down at things.

She nods.

SARAH

It's always quieter, huh?

DAVID

Yeah. More clear.

She puts his arm around him and he puts his arm around her. They look at the view.

DAVID (CONT'D)

It's amazing isn't it?

SARAH

It's entirely amazing.

Beat.

SARAH (CONT'D)

I'm sorry for earlier. Of course I want to be on a big, bold, beautiful journey with you.

They look at the Earth, and in this moment these two people, who would typically be insignificant from space, are very significant, very important. And the planet looks small.

SARAH (CONT'D)

Hey.

And he turns toward her, they look at each other, and, with the Earth in background, they kiss.

They watch the sun come up.

DAVID  
Shall we?

SARAH  
We shall.

And they walk back to the car hand in hand.

**End of Act 2.**

INT. PASSAT

They turn on the car and GPS whirs to life again.

GPS  
Welcome David and Sarah.  
Recalculating. You will arrive at  
1004 Lake Drive in 35 minutes.

DAVID  
That address sounds familiar.

SARAH  
Isn't it...

DAVID  
Yeah.

They smile at one another.

We see various shots of the Passat driving on the highway.

DAVID (CONT'D)  
We're gonna have to change  
somewhere.

SARAH  
I know a Burger King on the way  
where we can stop.

The car pulls into the Burger King from the beginning of the movie right next to Sarah's Passat, which is still in its spot.

They get out of the car and take a second to look at the two cars together.

They enter the Burger King, time passes, and they exit wearing their wedding clothes from the beginning of the movie.

CUT TO:

INT. THE WEDDING SHUTTLE FROM THE BEGINNING OF THE MOVIE

David and Sarah sit together. David is more at ease than he's been this entire time. And Sarah is enjoying it too, experiencing the whole thing as a couple.

EXT. THE WEDDING FROM THE BEGINNING OF THE MOVIE--CONTINUOUS

David and Sarah get off the shuttle together.

They go to the table to find their name placards.

It's not as easy for David to find his name because it looks like all the others...with two people on it. He picks up a placard that says, "David Kimmel and Sarah Hilland."

DAVID

Found it. How do you feel about being at a wedding with someone else?

SARAH

Well I simply don't like coming to these things alone.

DAVID

Shall we?

And David extends his arm and they walk to where the wedding is about to take place. And they sit together. And they laugh together during the ceremony. And they exchange meaningful glances at one another during serious parts of the ceremony.

Shots of them sitting at the reception, eating, laughing.

DAVID (CONT'D)

I'm gonna get a drink. Do you want anything?

SARAH

Yeah, white wine? Something dry?

DAVID

Sure.

He kisses her forehead. Like a couple.

She watches David leave, and as she watches him, Sarah catches the eye of the GROOMSMAN from earlier in the movie. He's staring at her. And she can't help but stare back. We can tell that she is oddly drawn to him. She doesn't want to be, but she is. Sarah looks away.

She looks at David, her date, her boyfriend, getting their drinks at a bar across the room. Is she getting a little anxious?

She looks back at the groomsman, who has started flirting with another girl. This stings. Why?

And she looks across the room at David, and she sees him, and for a second it almost looks as if she's repulsed by him. She forces a smile at him and he smiles back...but we can tell the fear and distancing is starting.

He returns with her wine.

DAVID (CONT'D)

Here.

She takes a sip.

SARAH

It's not that dry.

DAVID

Oh, sorry, you want me to get another one?

SARAH

No, no. It's fine. This is fine.

CUT TO:

INT. WEDDING SHUTTLE--LATER THAT NIGHT

Sarah, sitting next to David, watches the groomsman again with another woman. They are laughing and flirting like idiots. They are going to fuck. Carelessly. Nothing at stake. Sarah admires this, is maybe jealous of this.

CUT TO:

INT. HOLIDAY IN EXPRESS

Everyone gets off the shuttle and enters the hotel. The groomsman enters the other girl's room. She seems so carefree.

Sarah and David enter David's room, and it's...

INT. DAVID'S HOTEL ROOM--CONTINUOUS

DESTROYED. Completely and utterly destroyed.

SARAH  
What the fuck?

DAVID  
I don't think our big, bold,  
beautiful journey is over just yet.

SARAH  
What happened in here?

DAVID  
I destroyed the room.

We see a flashback sequence with no sound of David bolting up from his hotel bed from earlier in the film, and this time we see what he did. He takes the lamp from the bedside table and throws it up against the wall...

SARAH (V.O.)  
When?

DAVID (V.O.)  
The night of the wedding. The real  
wedding. Not the fake slash real  
one we're currently attending.

David overturns the desk...

SARAH (V.O.)  
Why?

DAVID (V.O.)  
I was so angry.

David pulls down the hotel mirror hanging over the dresser.

SARAH (V.O.)  
Who were you angry at?

DAVID (V.O.)  
You...Me.

He punches the wall where the mirror was. The pain leads him back to the corner of the bed from where he bolted up.



THE SEQUENCE IS OVER and he and Sarah are on the bed in the same spot. He leans into her chest and she holds him. ON SARAH... We can see this is maybe too much to handle for her.

DAVID

Sarah?

SARAH

Yeah?

DAVID

I don't want to be alone anymore.

She does't respond.

CUT TO:

INT. PASSAT--THE NEXT MORNING

David drives. He reaches over and takes Sarah's hand. He's happy. She's someplace else.

GPS

In 1.5 miles, your destination will be on the right.

Sarah looks at him. She looks like she's maybe in pain. He looks over and meets her gaze. He smiles, and she smiles through the pain. We're headed towards something...

GPS (CONT'D)

In 1000 feet, your destination is on the right.

The destination is coming into view. And they can tell it's the Burger King from earlier. On Sarah...she looks like she wants to crawl out of her skin...

GPS (CONT'D)

Turn right into first lane of parking lot.

David does this. He parks right next to Sarah's Passat.

GPS (CONT'D)

You have arrived at your destination. Drop off Sarah.

A beat.

DAVID

What?

GPS  
Drop off Sarah.

David is confused.

GPS (CONT'D)  
Drop off Sarah.

DAVID  
I don't want to drop off Sarah.

SARAH  
It's time to drop me off, David.

DAVID  
But I don't want to drop you off.

Sarah goes to open the door. David locks it.

SARAH  
Did you just lock the door?

DAVID  
Yes. Why are you doing this?

SARAH  
I have to go.

DAVID  
Why.

SARAH  
I'm not ready. It's too much.

GPS  
Drop off, Sarah.

DAVID  
(to GPS)  
Shut the fuck up!  
(to Sarah)  
What's too much. Being with me?  
Look, I'm sorry about the hotel  
room. I had a bad night, I--

SARAH  
I *will* ruin this. Do you  
understand? I'll ruin it. So better  
I run from you now. Because if not  
now, I will do it in the worst way  
possible. I'll do it with no  
warning.

(MORE)

SARAH (CONT'D)

I'll do it on a night where we have a great dinner, and we go home, and we have sex, and you think everything is great, but I know...I KNOW... in my head, that I'm gone. That I've been gone for *weeks*, and you will not have had a clue. You'll be devastated. And you won't deserve that.

DAVID

So don't do it. Don't do it to me.

SARAH

This has nothing to do with you. It has everything to do with me.

David's eyes grow wide. But she's right.

David unlocks the door.

SARAH (CONT'D)

I'll miss you every day. That's the fucked up part. I will miss you SO much.

DAVID

That's a cruel thing to say. You think it's kind, but it's cruel.

SARAH

I'm sorry.

DAVID

Do you love me?

Sarah doesn't answer.

DAVID (CONT'D)

I love you.

SARAH

You knew I wouldn't say it back so why did you say it?

DAVID

Because I love you and I know you love me and I don't want to be alone anymore. And I want to be with you.

SARAH

You're desperate and it's pathetic.

That was a lash out.

DAVID

You're a fucking coward. You were miserable before this trip and you're gonna be just as miserable after it.

SARAH

At least I'm the only one who gets to be miserable in that situation.

DAVID

Oh you're a goddamn hero. You know what? You could also not check out. You could do the work. You could tell me when you're on the verge of it so we can talk about it. I'd listen. I'd care.

SARAH

And the fucked up think is: I know you're right.

DAVID

Do you want to be alone for the rest of your life?

No response.

DAVID (CONT'D)

Because the moment for you to decide that is right now, with me.

(a beat)

Your future's right here in front of you and you're running away from it.

SARAH

You think you're my future?

DAVID

(definitive, calm)

Yes. I do.

And this stops her cold.

SARAH

And how do you know you won't fuck up? That you won't feel smothered and bogged down, and want to leave me.

DAVID  
I don't. But I know this is  
different.

He gestures to the GPS.

DAVID (CONT'D)  
How could it not be?

SARAH  
I'm leaving.

She closes the door.

She gets into her Passat. She sees David just staring at her.

She turns her car on. It, somehow, magically works.

SARAH'S GPS (V.O.)  
Hello, Sarah Hilland!  
Recalculating.

Sarah drives off.

David is left by himself in his car.

DAVID  
(to self)  
I'm not gonna bang on my steering  
wheel and scream. I am *not* going to  
be someone who bangs on his  
steering wheel and  
screams...DAMMIT!

He bangs on his steering wheel.

DAVID (CONT'D)  
FUCK!!!!!!!!

Beat. He calms himself.

DAVID (CONT'D)  
So now I get why people do that.

INT. SARAH'S PASSAT

She is crying, but relieved as well. She's escaping! She  
laughs to herself, and then cries a little more.

GPS  
Are you ready to continue your big,  
bold, beautiful journey?

SARAH  
No. I'm done.

GPS  
Too bad. Recalculating.

SARAH  
I said I'm done.

GPS  
Pick up the hitchhiker in 500 feet.

SARAH  
No.

And just like that she sees a hitchhiker and drives past him.

GPS  
Recalculating. Take exit 57 and at  
the roundabout take the second left  
at...

She drives past exit 57.

GPS (CONT'D)  
Recalculating. Make a U-Turn at...

She drives past the place where you'd make a U-Turn.

GPS (CONT'D)  
Recalculating. In 500 feet take  
Exit 58-A Newark, and...

SARAH  
Shutup!

GPS  
Newark, and stay in the left  
hand...

She drives past 58-A...

GPS (CONT'D)  
Recalculating.

She Slaps the GPS.

GPS (CONT'D)  
Recalculating.

She hits it again.

SARAH  
SHUT UP. SHUT UP!

GPS  
(forceful)  
SARAH.

This stops her cold.

SARAH  
Okay.

GPS  
Recalculating.

CUT TO:

EXT. I-95

Sarah's Passat pulls up to the HITCHHIKER. He gets into the car.

INT. SARAH'S PASSAT-CONTINUOUS

The Hitchhiker is man in his early 40s. Sarah really doesn't take a good look at him. Yet.

HITCHHIKER  
Thanks for stopping.

SARAH  
No problem. Where are you headed?

HITCHHIKER  
Away.

SARAH  
Me too.

HITCHHIKER  
Is there any better feeling? Than getting away?

SARAH  
Nothing better.

HITCHHIKER  
NOTHING BETTER!

SARAH  
NOTHING. FUCKING. BETTER.

HITCHHIKER  
HA!!! TO GETTING AWAY!!!

SARAH  
TO GETTING AWAY!!!!

And they look at each other and laugh. And this is the first time Sarah has gotten a good look at the man. And Sarah's wild laugh dies down and changes into something a little more disconcerting, almost terrified. She's mildly hyperventilating.

She looks at the GPS, like, how the fuck...ANGLE ON THE GPS... No response, just a silent 2-d car driving.

HITCHHIKER  
So, where ya from?

No response.

SARAH  
Sorry what?

HITCHHIKER  
Where ya from?

SARAH  
Ah, New York. You?

HITCHHIKER  
Does it matter?

SARAH  
Nah, I guess not.

Pause. Sarah doesn't want to ask this question, but she does.

SARAH (CONT'D)  
Got any family?

HITCHHIKER  
No.

This fucking stings.

HITCHHIKER (CONT'D)  
You?

SARAH  
(definitive)  
No.

HITCHHIKER  
That's good. No one to disappoint.  
No one to hold you back.



SARAH  
Hold you back from what?

HITCHHIKER  
All that life has to offer.

SARAH  
What kind of life do you have?

HITCHHIKER  
What kind of question is that?

SARAH  
I'm just curious, hypothetically,  
if you had a family, what life  
would they be holding you back  
from?

Beat.

HITCHHIKER  
One of freedom.

SARAH  
Freedom to do what?

HITCHHIKER  
Truth?

SARAH  
Sure.

HITCHHIKER  
To not have to worry about anyone  
but myself.

SARAH  
Ha!

HITCHHIKER  
What?

SARAH  
That's the first time I've ever  
heard anyone say that who wasn't  
me.

HITCHHIKER  
Oh yeah?

SARAH  
Yeah...

A beat.

SARAH (CONT'D)  
It sounds fucking pathetic.

Sarah pulls off the side of the road.

SARAH (CONT'D)  
That's enough.

HITCHHIKER  
What?

SARAH  
You need to get out of my car. Now.

HITCHHIKER  
Are you serious? What did I say?

SARAH  
You just need to get out.

She just sits there. Waiting.

HITCHHIKER  
Okay, fine.

The hitchhiker gets out. Pause... before he closes the door he leans into the car. We see his face clearly, and he sees her face clearly.

HITCHHIKER (CONT'D)  
(surprisingly warm)  
Good luck.

He closes the door. He's gone. Sarah lets out a shocked breath, almost as if she's gasping for air.

GPS  
Recalculating.

SARAH  
I just want to go home.

GPS  
You will reach home in 25 minutes  
with normal traffic.

CUT TO:

INT. DAVID'S PASSAT

He is still in the Burger King parking lot. Stunned.

GPS  
Recalculating.

DAVID  
I just want to go home.

GPS  
You will reach home in 25 minutes  
with normal traffic.

We cut back and forth between Sarah and David driving.

David pulls up to a house. He doesn't recognize it.

GPS (CONT'D)  
You are home.

Sarah pulls up to a DIFFERENT house than David. She, however, recognizes it.

GPS (CONT'D)  
You are home.

SARAH  
Wrong home, asshole.

David gets out of his car.

Sarah gets out of her car.

David enters the front door of the house. He walks into the living room, and he sees a print of the Pissarro painting he and Sarah entered in the Art Institute. And he sees other photos of he and Sarah, but he doesn't remember any of the events being photographed: She and him at the National Lighthouse Museum in Maine, she and him in the Chicago Art Institute, she and him in Paris... the photos are more real. There are other people around. It's not surreal at all. It looks like it's just from a normal trip. And another photo of them looks very real: Them getting married at City Hall.

SARAH (O.C.) (CONT'D)  
Hey! Did you get cucumbers?

Sarah, or some future version of Sarah, enters the living room. David is speechless. Shocked.

SARAH (CONT'D)  
Well did you?

DAVID  
Um, no... I didn't get cucumbers.

SARAH  
You fucker. Hi!

She walks up to him and kisses him...almost as if this ritual has happened a hundred times before.

DAVID  
Hi.

CUT TO:

INT. LIVING ROOM--THE HOUSE OUR SARAH ENTERED.

Sarah, the original, the one we know and love, is inside a house she knows very well. There are pictures of her as a kid with her mother, the same ones that were in her mom's hospital room.

SARAH  
Hello?

SARAH'S MOM (O.C.)  
Hello!!

Sarah's mom enters the living room. She's been cooking dinner. Sarah hasn't seen her mom alive in years.

She's so very close to crying.

SARAH  
Mom?

SARAH'S MOM  
Yeah, who else would I be?

SARAH  
You're not dead.

SARAH'S MOM  
What the hell kind of thing is that to say?

Sarah walks up to her mom and hugs her. HARD.

SARAH'S MOM (CONT'D)  
Ha! Everything okay?

SARAH  
Yeah.

SARAH'S MOM  
I made the mashed potatoes.

Sarah looks at her mom. And then at the TV...

ON THE TV we see a promo: "Next Up: Big starring Tom Hanks"

SARAH  
Will you sit and watch the movie  
with me?

SARAH'S MOM  
Did you think I'd let you watch all  
alone?

CUT TO:

INT. DAVID AND SARAH'S FUTURE HOUSE

He and Future Sarah eat dinner.

DAVID  
We're married.

SARAH  
Yes David, we're married.

Beat.

DAVID  
Okay.

He takes a bite of food. He's just going to roll with this.

CUT TO:

INT. SARAH'S CHILDHOOD HOME.

She eats mashed potatoes in a makeshift table chair  
positioned directly in front of the TV. Her mom sits on a  
couch off to the side.

We see snippets of Tom Hanks acting in "Big." They are both  
enjoying the movie. Sarah looks over at her mom. Her mom  
notices her staring and smiles.

SARAH'S MOM  
What honey?

SARAH  
Nothing.

SARAH'S MOM  
What are you staring at?

SARAH  
I think you're beautiful.

SARAH'S MOM  
Like mother, like daughter.

SARAH  
These mashed potatoes are so good.

SARAH'S MOM  
From scratch. I don't want credit,  
I'm just saying...From. Scratch.

SARAH  
Thank you.

CUT TO:

INT. DAVID AND SARAH'S FUTURE HOUSE

They are eating...

DAVID  
I have a question.

SARAH  
What's that, babe?

David takes a breath...

DAVID  
Am I a good husband?

Sarah takes a beat.

SARAH  
Yes.

DAVID  
You're happy?

SARAH  
For the most part.

DAVID  
Sometimes you're not?

SARAH  
And sometimes you're not. Sometimes  
you feel bogged down and you  
withdraw. And I think about leaving  
you once every six months...

DAVID  
You do?

SARAH  
I do...but I don't.

David nods...

DAVID  
And when I withdraw...

SARAH  
I find you.

DAVID  
Yeah?

SARAH  
And I hug you so hard.

DAVID  
How?

SARAH  
Like this.

And she gets up from her seat and sits in his lap and hugs him so hard.

SARAH (CONT'D)  
And then I look into your eyes.

And she look into his eyes.

SARAH (CONT'D)  
And I say...Would you really want this to be any different? And then you ask me...

DAVID  
(completing the thought)  
Would you really want this to be any different?

SARAH  
And we look at each other and we shake our heads no.

And they shake their heads no. And they kiss.

CUT TO:

SARAH'S CHILDHOOD HOME.

They continue to watch "Big."

SARAH  
Mom?

SAHA'S MOM  
Yes, sweetheart.

SARAH  
Can I pretend to be older?

SAHA'S MOM  
I don't see why not. When?

SARAH  
Right now.

SAHA'S MOM  
Okay. Begin pretending to be older.

SARAH  
I'm bad with men, mom.

SARAH'S MOM  
Ha! You're really getting into it!  
Where did you hear that phrase?

SARAH  
Pretend with me, okay?

SARAH'S MOM  
Okay.

SARAH  
I'm bad with men, mom.

SARAH'S MOM  
So am I.

CUT TO:

INT. DAVID AND SARAH'S FUTURE HOUSE

Sarah is in bed. David enters from the bathroom, and he gets in bed next to her and holds her.

CUT TO:



INT. SARAH'S CHILDHOOD BEDROOM

Sarah is in bed. Sarah's mom enters her bedroom...

SARAH'S MOM  
Goodnight, sweetheart.

SARAH  
Mom, can you lay next to me for a minute.

SARAH'S MOM  
Of course.

And her mom lays down next to her. They look like how they looked Sarah's mom's hospital bed.

CUT TO:

INT. DAVID AND SARAH'S FUTURE HOUSE

As they hold one another in bed, Future Sarah says...

SARAH  
I want kids.

DAVID  
Okay.

SARAH  
Now.

DAVID  
Oh...

And Sarah turns around and faces David and she kisses him and begins taking off her clothes and David his.

CUT TO:

INT. SARAH'S CHILDHOOD HOME.

They are laying together in Sarah's childhood bed.

SARAH  
Mom?

SARAH'S MOM  
Yes?

SARAH  
I met a boy.

SARAH'S MOM  
Are we still pretending that you're  
older or is this real.

SARAH  
Pretending.

SARAH'S MOM  
Okay, what's he like?

SARAH  
I get the sense he'll always be  
here. If I let him.

SARAH'S MOM  
Then you should let him. Is he  
kind?

SARAH  
Very kind.

SARAH'S MOM  
That's important. Is life better  
with him around?

SARAH  
Yes.

SARAH'S MOM  
Well there you go.

SARAH  
Tell me why I shouldn't run away  
from him.

SARAH'S MOM  
Are we still pretending?

SARAH  
Yes.

SARAH'S MOM  
Because every fiber of your being  
is telling you that you should.

CUT TO:

INT. DAVID AND SARAH'S FUTURE HOUSE

David and Sarah are done having sex. But She is laying  
directly on top of David.

DAVID  
I have to leave tomorrow.

SARAH  
Where?

DAVID  
To New York.

SARAH  
Oh. For work.

DAVID  
Sure...I'll miss you.

SARAH  
Well, you'll see me again. Soon.

DAVID  
Promise?

SARAH  
I promise.

And in that moment, we get the sense that David knows he will see Sarah again. At some point. Sarah turns off the light.

SARAH (CONT'D)  
Goodnight, sweetheart.

DAVID  
Goodnight.

Beat.

CUT TO:

INT. SARAH'S CHILDHOOD HOME.

Sarah and her mom lay in bed.

SARAH  
I have to leave tomorrow morning.

SARAH'S MOM  
I know, for school.

SARAH  
We're pretending still.

SARAH'S MOM  
Okay. Where are you headed?

SARAH  
New York City.

SARAH'S MOM  
Wow. Miss Big Shot.

SARAH  
I'll miss you.

SARAH'S MOM  
I'll miss you so much.

SARAH  
I'm scared I won't be a good adult,  
mom.

SARAH'S MOM  
You know, sweetheart, you are  
capable of being content in this  
life. You just have to choose it.

SARAH  
What about being happy?

SARAH'S MOM  
You can make yourself crazy trying  
to be happy. Believe me, I know. Be  
content first. Choose to be  
content. And enjoy the moments of  
happiness that come from that.

SARAH  
I want to be done pretending now.

SARAH'S MOM  
Why?

SARAH  
Because I want you to tuck me in.

SARAH'S MOM  
Okay.

Sarah's mom tucks Sarah in, and kisses her on the forehead.  
And Sarah impulsively grabs her mother's face and makes a  
special point to look into her mothers eyes extra long.

SARAH'S MOM (CONT'D)  
Goodnight, sweetheart.

SARAH  
Goodnight.

And Sarah's mom turns off the bedroom light.

CUT TO:

THE NEXT MORNING

EXT. SARAH'S CHILDHOOD HOME.

Sarah exits the front door, and walks to her car.

INT. DAVID AND SARAH'S FUTURE HOUSE

David opens the front door, and walks to his car.

They both get into their cars, turn on the engines, and at the same time we hear...

GPS	GPS
Recalculating.	Recalculating.

And we see the cars drive off.

CUT TO:

INT. THE CAR RENTAL AGENCY GARAGE

A Passat pulls into to the "Return Car" lane.

INT. DAVID'S PASSAT--CONTINUOUS

David is about to turn the ignition off when...

GPS
Did you enjoy your big, bold, beautiful journey, David.

DAVID
I don't know.

GPS
Yeah...that sounds about right. You have reached your final destination.

And the GPS shuts off.

David gets out of the car. He is met by the cashier and the parking attendant.

PARKING ATTENDANT  
So, how'd she run.

DAVID  
Fine.

CASHIER  
Did your phone crap out on ya?

DAVID  
No.

CASHIER  
It didn't?

DAVID  
No.

CASHIER  
Ya sure?

DAVID  
I'm sure.

CASHIER  
But what if it had? Then you  
would've been fucked.

DAVID  
Yeah. Hey did a woman come here and  
return a car?

CASHIER  
Woman? No.

David is a little bummed.

DAVID  
Alright.

CASHIER  
Do you want to wait here for her?

A BEAT. CLOSE ON DAVID.

DAVID  
No.

He's about to leave...he turns around...

DAVID (CONT'D)  
And, ya know, thank you.

CASHIER  
You're welcome.

CUT TO:

EXT. THE CAR RENTAL AGENCY RETURN GARAGE--A LITTLE LATER

Sarah is at an intersection, about to make a left turn into the return garage.

GPS  
You have a arrived at your  
destination.

The light turns green. An arrow indicates she can turn left.

She doesn't turn.

She's thinking. A car behind her honks. She's unfazed.

Sarah gets out her CELL PHONE. She finds David's number. She's about to hit the call button, but then all of the sudden her phone dies.

SARAH  
What the fuck!

She presses the power button on her phone over and over.

Nothing.

SARAH (CONT'D)  
FUCK!!

Silence. She looks at the GPS. The GPS "looks" back at her.

ON SARAH.

ON THE GPS.

ON SARAH. It's as if her face is begging for something.

And suddenly the GPS screen changes to, "Enter Destination."

Sarah types something...

GPS  
Recalculating.

She's relived. It worked!

CUT TO:

EXT. DAVID'S BROWNSTONE IN BROOKLYN

David is sitting on the top step of his stoop.

A 1996 Passat turns right onto his street.

We see on David's face an exhale of relief. The car pulls up to David's brownstone.

Sarah is about to turn off her car and we hear...

GPS  
You have arrived at your final  
destination.

Sarah gets out, and stands at the bottom of the stoop. She looks smaller from where David is, a little powerless.

SARAH  
Hello.

DAVID  
Hello.

SARAH  
I don't want to be alone anymore  
either.

DAVID  
Oh yeah?

SARAH  
I told you, it always comes out. I  
just...I can't be pushed.

DAVID  
How did you find me?

SARAH  
Well, my phone crapped out on me...

David reacts...

SARAH (CONT'D)  
And so...

She refers to the GPS.

DAVID  
Right.

SARAH  
Can I come up there and sit with  
you?



DAVID

Of course.

And she sits next to him. And there they are, like on top of the lighthouse, like in Paris, like on the cliff overlooking the Earth. But this time they are sitting on top of a normal stoop in Brooklyn. And instead of looking down at the view below, they look at each other, and take each other in.

SARAH

It's amazing isn't it?

DAVID

It's entirely amazing.

**THE END.**