

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

Ahhhhh!!!!!!

SARAH (CONT'D)

Ahhhhh!!!!!!

The "Ahhhhh!!!!!!"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 HITCHIKER. 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?

SARAH'S MOM
Yes, sweetheart.

SARAH
Can I pretend to be older?

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

SARAH
Right now.

SARAH'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
Recalculating.

GPS
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.