

**THE NINES**

Written by  
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**SCRIPT**

**FINAL**

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**READER NOTE**

One thing that will be obvious to viewers, but not to readers, is that the nine principal parts in this film are played by only three actors:

- 1) Gary, Gavin, Gabriel
- 2) Sarah, Susan, Sierra
- 3) Margaret, Melissa, Mary

It'll make more sense in context. Promise.

100  
100

**A MAN'S HAND**

unwinds a short length of green string. We're extremely close, with a shallow, blurry focus. It's like the first moments after a dream -- just fragments.

Scissors cut the string. The man wraps it around his left wrist. A loop. A bracelet.

We see the man's teeth, the edge of his chin as he pulls the knot tight.

His fingers pull against the string. Solid. It won't break easily.

**FADE OUT.**

101  
101

**PITCH BLACK**

There's no music. No sound at all, really, except for some distant birds CHIRPING.

Then a SQUEAK. A SQUEAL as rusty springs engage.

**A GARAGE DOOR LIFTS,**

revealing GARY BANKS in silhouette. He's 30, effortlessly fit, with movie-star good looks. (Although for now, he's merely a TV star.)

Like most Laurel Canyon garages, this one has never held a car. Instead, it's the resting place for all the detritus of bachelordom: shitty Ikea furniture, a drum set, a styrofoam snowman, and the Harley he always meant to get running.

Gary spots what he was looking for.

**CUT TO:**

102  
102

**EXT. BACK PATIO / LAUREL CANYON HOUSE - MAGIC HOUR (DAWN)**

Gary drags a beaten Weber kettle. One of its wheels is broken, SCRAPING against the deck.

WIDER, we see Gary's house has an incredible view of the city. He couldn't fucking care less.

He yanks the circular grill out of the Weber and throws it down the canyon.

2.

He empties a garbage bag into the barbecue: mostly women's clothes, but also some stuffed animals and photos still in their frames. There's too much to fit, so he tries stomping it down with a flip-flopped foot.

He cracks open a container of lighter fluid and begins

drenching everything inside. He sprays until the container is WHEEZING air. He shakes it, making sure it's really empty.

Then he cracks open a new container and keeps spraying. And spraying.

We follow the dripping fluid as it runs across a photo of Gary and a BLONDE WOMAN. Her eyes are scratched out, making her unrecognizable.

Under the grill, lighter fluid is dripping in a stream, soaking into the wooden deck.

Finally satisfied, Gary throws the lighter fluid aside. He takes five steps back and pulls a box of matches from his pocket.

103

103

EXTREMELY CLOSE as the match SCRAPES, erupting in flames.

On Gary's left wrist, we see a green string bracelet.

MUSIC STARTS: a pounding, hypnotic track that will carry us through these MAIN TITLES.

In EPIC SLOW-MOTION, we follow the burning match as it sails through the air, tumbling end-over-end.

Just as it's about to reach its target, we...

**CUT TO:**

104

104

**A DIGITAL METER**

shoots to 100 miles per gallon. It's the display of Gary's Prius. We are...

105

105

**INT. THE PRIUS - DAY**

Gary's at the wheel, driving, as he finishes a fifth of bourbon. JUMP CUTS take us out of Hollywood, heading downtown. Our TRAVELLING MUSIC is serving us well.

Gary stops at a light. He looks left and sees himself on the

side of a bus. It's an ad for CRIME LAB ("This fall, Mondays are killer.") Gary watches himself drive away.

**CUT TO:**

**3.**

106 Further along, Gary spots two THUGGY TEENAGERS sitting on a 106 low wall. He calls out to them:

**GARY**

Hey! Do you sell crack?

The boys look wary.

**GARY (CONT'D)**

It's cool. I'm only a cop on TV.

**QUICK CUTS:**

Money changes hands.

Gary holds a small ziplock bag -- and has no idea what to do with its lumpy beige contents.

**CUT TO:**

107  
107

**HOLLYWOOD.**

Gary pulls up to a curb. He's now on Sunset Blvd. A matronly black streetwalker (OCTAVIA, 35) approaches the passenger window.

Gary holds up the little bag.

**GARY**

Is this crack?

She takes a closer look.

**GARY (CONT'D)**

Do you know how to do it?

**CUT TO:**

108  
108

**INT. SHITTY MOTEL ROOM - DAY**

Gary and Octavia jump up and down on the bed, each trying to bounce higher than the other, LAUGHING all the while.

Gary bounces so high that he THUNKS his head against the ceiling. He crumples, falling off the bed. But he's still laughing.

**CUT TO:**

109  
109

LATER, Octavia is sleeping.

4.

110  
110

**INT. MOTEL BATHROOM - DAY**

Gary takes a shower with his jeans on.

111  
111

**INT. MOTEL ROOM - CONTINUOUS**

Towelings off, Gary looks at his body in the mirror. He notices something odd. He tries to wake Octavia up, but she's down for the count.

Looking around, he finds his cell phone. Dials 911. Pacing, he tries to sober up while it rings. The far side answers.

**GARY**

Yes, hello. I'm having a medical situation. Yes. Okay. I don't have a belly button.

(explaining carefully)

I do not have a belly button where I should, on my belly. And I'm concerned, because I don't know if that's...

He sits down on the edge of the bed.

**GARY (CONT'D)**

Can a person live without a belly button? Because if you think about

it, you're born with one. So if  
you don't have one, you're unborn  
and it's really hazy whether you're  
alive or not. I guess I'm  
wondering: am I alive?  
    (a sudden thought)  
Or what if I'm God?

A beat.

**GARY (CONT'D)**

No, no. I'm totally sober.

A beat.

**GARY (CONT'D)**

No, I don't think I need an  
ambulance. I don't seem to be  
dying any faster than usual. But I  
should probably go to the hospital,  
don't you think? Yeah, I should.

He hangs up.

**CUT TO:**

5.

112  
112

**INT. THE PRIUS - DAY**

He's driving again, but most of his attention is focused on  
trying to locate his missing navel.

He looks up in the rear-view mirror, where he sees two

A113  
A113

**VERSIONS OF HIMSELF**

sitting in the back seat. All three Garys give each other  
thumbs-up.

Driver-Gary looks out the driver-side window, where he sees  
shoes and asphalt. Only now do we ROTATE to reveal we're

B113  
B113

**UPSIDE-DOWN.**

Gary has rolled the car.

The music suddenly STOPS. We hear SIRENS approaching.

**CUT TO BLACK.**

113  
113

**TITLE OVER:**

Part One:  
**THE PRISONER**

**FADE IN:**

114  
114

**INT. COURTHOUSE PROCESSING AREA - DAY**

MARGARET O'REILLY, 34, is speaking to herself.

**MARGARET**

La la la la la. Like you've never  
done worse.

From a NEW ANGLE, we see she's using a cell phone earpiece.

**MARGARET (CONT'D)**

Okay, yes. He totalled a car. But  
it was an environmentally friendly  
car. Why doesn't that get  
reported?

A beat.

**MARGARET (CONT'D)**

Please! He was heartbroken,  
betrayed. You say you understand  
but you don't. You can't. You're  
like a big giant Vulcan.

6.

Noticing something to her right...

**MARGARET (CONT'D)**

He's coming. I'll call you later.

She hangs up, wrapping the earpiece around her phone. We  
reveal

**GARY**

being escorted through glass doors by a polo-shirted PAROLE OFFICER. Margaret moves to intercept them, offering a hand.

**MARGARET (CONT'D)**

Hi. Margaret. I work for Lola.

**GARY**

Gary.

**MARGARET**

I know.

(to the Parole Officer)

We need to go out the back.

**CUT TO:**

115

115

**INT. BACK HALLWAY - DAY**

Margaret leads the way. She's been here before.

**GARY**

Are there reporters out front?

**MARGARET**

A few. Not Hugh Grant level. More like Robert Downey, Jr. when he broke into that family's house and slept in the kid's bed like Goldilocks. "This bed is just right." I handled episodes two through four for Robert. This sort of thing is my specialty.

**GARY**

What is?

**MARGARET**

Famous fuck-ups. Don't worry. Mama's gonna take good care of you.

A phone RINGS.

**CUT TO:**

116

116

**INT. KITCHEN - DAY**

A designer kitchen in Hancock Park -- spacious and kosher-ready. The phone on the counter is RINGING.

**PAROLE OFFICER**

Answer it.

Gary picks it up.

**GARY**

Hello? Yes. Yes.

He looks to Margaret while the other end of the call talks at length. Then, very deliberately...

**GARY (CONT'D)**

The weather in Toledo is rainy.

He says this like a sleeper agent repeating his trigger phrase.

**PAROLE OFFICER**

Use your normal voice.

**GARY**

(to the phone)

Nine dogs ran through the field.

The koala sits in the tree.

The Parole Officer takes the phone from him, punching in a series of numbers and jotting notes on his work sheet.

**MARGARET**

It's computer voice recognition.  
The system can call you any time  
day or night. If you don't answer  
within five rings, the police come  
and haul your ass off.

**GARY**

What if I'm not here?

Catching the officer's concerned look...

**MARGARET**

That's why it's called house  
arrest. You stay inside your  
house.

(to the officer)

He can take direction, I promise.

**CUT TO:**

8.

117  
117

**INT. MASTER BEDROOM - DAY**

Margaret pulls open curtains, flooding the room with light.  
Gary wanders, checking it all out.

**MARGARET**

Okay, just so it's said, this house  
is flammable.

**GARY**

I didn't mean to burn down my  
house.

**MARGARET**

Yeah, I didn't mean to eat my way  
into a ten-year shame spiral, but I  
did, and it's healthier to  
acknowledge it.

(moving on)

This flammable house belongs to one  
of Lola's other fabulous clients,  
who is currently shooting a pilot  
in Toronto.

**GARY**

Actor?

**MARGARET**

Writer. So for the next six weeks,  
su casa es su casa. I say, feel  
free to wear his clothes. He'll  
probably get a sick thrill of out  
it. The gays.

Noticing two crates...

**GARY**

He has dogs?

**MARGARET**

They're away at summer camp.      Now,  
try the bed.

He lies back on it, feeling it out.

**GARY**

It's fine.

**MARGARET**

Comfortable?

**GARY**

Sure.

She massages his besocked feet.

9.

**MARGARET**

Look, Gary, I know this has been crazy and stressful. I want you to feel safe. And comfortable.

**GARY**

I do.

**MARGARET**

I'm a fan of yours, you know. Your number-one fan.

Gary looks over his toes at Margaret. From this angle, she looks a bit like Kathy Bates from Misery.

**MARGARET (CONT'D)**

But if you fuck this up, I will smash your ankles with a sledge hammer.

A long beat.

**MARGARET (CONT'D)**

That wouldn't be comfortable for either of us.

**CUT TO:**

118

118

**INT. KITCHEN - DAY**

Margaret boxes up the alcohol while Gary bounces a lime on the island.

**MARGARET**

I'll be coming by twice a day to

check up on you. I'm the only person who should be coming by. No buddies, no pals, no heroin dealers...

**GARY**

I don't do heroin.

**MARGARET**

Yeah, crack is classy. And I'm not buying you porn. There's spray-per-view on cable.

**GARY**

Good. I really wasn't concerned about my career, my family or my future. I just wanted to jack off.

Margaret is a little impressed by this show of backbone.

10.

**MARGARET**

Let me see your phone.

He hands over his cell phone. She drops it in the contraband box.

**GARY**

C'mon! All my numbers are in that.

**MARGARET**

Dial ten digits at random. Whoever answers will be better than the people on this phone.

She picks up the liquor box, ready to go.

**MARGARET (CONT'D)**

You have my cell number. You have delivery menus. You're fine. Right?

**GARY**

I guess.

As she leaves, Margaret notices a long butane lighter by the stove. She adds it to the box, just to be sure.

**TIME CUT TO:**

119  
119

**INT. HOUSE / VARIOUS - DAY**

Gary paces around his new home, trying to get a feel for it.

He plays a few NOTES on the piano.

He looks up at the painting over the staircase: a cliff near the ocean.

He opens random drawers in a Chinese herb cabinet, wondering if there's anything hidden in one of the 46 slots. There isn't.

He takes a long beat to consider three paintings in the dining room, which show the same thing in three different ways.

120  
120

**EXT. BACKYARD - SUMMER NIGHT**

Gary swims laps, trying to exhaust himself.

He stands in the shallow end, listening to the quiet.

11.

121  
121

**INT. KITCHEN - SUMMER NIGHT**

Wearing a fluffy white robe, he looks through the delivery menus.

122  
122

**INT. FOYER / FRONT DOOR - SUMMER NIGHT**

He takes a bag of food from a college-age DELIVERY GUY, who seems to recognize him. Gary pays him, shuts the door.

As he's walking to the kitchen with the food, Gary looks back and sees the Delivery Guy watching him from the front walk. The guy is a little embarrassed, but Gary is pretty used to being stared at.

123  
123

**INT. KITCHEN - SUMMER NIGHT**

Gary unwraps the Thai food. Makes himself a plate.

He watches CRIME LAB on the plasma screen while eating dinner.

**GARY (O.S. TV DIALOGUE)**

Once we get these samples back to the Crime Lab, we'll know who the real killer is.

124  
124

**INT. LIBRARY / TV ROOM - NIGHT**

Gary scans the shelves, looking for something to read. There are five times more books here than Gary has opened in his lifetime.

He settles on a paperback of Voltaire's Candide.

He lies back on the couch, reading it.

He flips a few pages ahead to see if it gets more interesting. A beat.

**CUT TO:**

125  
125

**GARY JACKING OFF**

to soft-core pay-per-view. We're CLOSE ON Gary's straining face, but we can hear the pleased MOANS of the actresses as they go down on each other.

Nearing climax, he looks for something to come on. He can't find anything.

**12.**

126  
126

**INT. FOYER - NIGHT**

His left hand cupped to hold the semen, he pads barefoot from the TV room to the downstairs bathroom. We hear WATER

RUNNING as he washes his hands. Then it shuts off.

We hear a THUNK. Something hard was dropped on the wood floor.

Gary hears it too.

He steps out of the bathroom, looks around. He takes a few silent paces back in our direction, stopping just before he reaches the two-story section of the foyer.

That's when he hears it: CLICK-CLICK-CLICK-CLICK on the wooden floor. A JINGLE of metal.

We follow Gary's eyes up to the second-floor walkway. We can hear the little FOOTSTEPS, toe nails CLICKING. Faint PANTING. But there's no dog.

BACK ON Gary, increasingly unsettled. He's directly below the walkway, and can't see up into it.

**GARY**

Is somebody there? Hello?

He CLAPS his hands twice. Listens.

Nothing.

He's about to venture a step forward when suddenly

**THE PHONE RINGS.**

He nearly jumps out of his skin. It RINGS two more times before he ducks into the TV room to answer it.

**GARY (CONT'D)**

Hello?!

(relieved)

Yes. Yes.

He turns his back to the foyer, listening to the instructions on the phone.

**GARY (CONT'D)**

Nine leopards run through the  
jungle.

(listening)

I bought two cakes at the store.

His identity evidently confirmed, he hangs up. He looks back into the foyer.

**GARY (PRE-LAP) (CONT'D)**

The house is haunted. There's a zeitgeist, or something.

127

127

**EXT. UPSTAIRS DECK - DAY**

Margaret's brought coffee and pastries from Susina.

**MARGARET**

Poltergeist, and no. Maybe they were rats. L.A. is teaming with rats. They live in the palm trees.

**GARY**

Sure. Maybe.

He's obviously not convinced.

**MARGARET**

Okay. You know I'm a licensed psychotherapist.

**GARY**

Really?

**MARGARET**

No. I'm a publicist. My job is what other people think of you, not what you think of yourself. So pull your shit together. I am thisclose to getting Christine Walsh to do your piece in Parade.

**GARY**

Parade? I fucking hate Parade.

**MARGARET**

Everyone hates Parade. But the people who watch "Crime Lab," they love their Marilyn Vos Savant. Give them a woman of indeterminate age who solves riddles and they are in hee-haw heaven.

**GARY**

Okay.

**MARGARET**

One heartfelt act of contrition and maybe the showrunner won't kill off your character between seasons.

He nods. He gets it.

14.

**MARGARET (CONT'D)**

I swear to God, if you go batshit on me...

**GARY**

I'm not crazy.

**MARGARET**

Exactly. Exactly.

**CUT TO:**

128

128

**EXT. BACKYARD - DAY**

Gary is lying in the sun, eyes shut. Suddenly, a golf ball hits him on the head.

He sits up, perplexed. For a long moment, he has no idea where the ball came from, until he hears a voice from beyond the wall that separates the properties.

**WOMAN'S VOICE**

Sorry! Really sorry.

(A practiced ear notices a Canadian accent.)

**WOMAN'S VOICE (CONT'D)**

Over here. To your left.

(correcting)

Right. Sorry. Right.

He follows the voice to a gap in the hedges at the far corner of the yard, finding SARAH GLEASON. Late 30's, fresh-scrubbed and girlish, she looks more fragile than she really is.

**SARAH**

I'm working on my putting, if you can believe it.

Indeed, she's holding a putter.

**GARY**

Not really.

**SARAH**

Okay. Maybe I was just looking for a way to meet my infamous neighbor. You see, I'm under house arrest, too.

**GARY**

What did you do?

15.

**SARAH**

I had sex with my husband.

**GARY**

That's awful.

**SARAH**

Nine months later, I had Jaden. That's her over there.

She points to a small portable baby monitor.

**GARY**

She's cute.

**SARAH**

She's sleeping for another...  
(checks watch)  
...seventeen minutes. She keeps to a schedule.

**GARY**

She sounds really boring.

**SARAH**

(whispers)  
She is.

A beat. A smile between them.

**GARY**

You're rich. Shouldn't you have a nanny from Ecuador?

**SARAH**

I'm Canadian.

**GARY**

(as if that explains it)  
Ohhh...

**SARAH**

I can't work in the U.S. Plus, I want to maintain this air of moral superiority by doing everything myself.

**GARY**

Very Canadian.

**SARAH**

Thanks.

Another pregnant pause.

16.

**SARAH (CONT'D)**

Listen, Jaden goes down again at 2:30. Maybe I could stop by.

**GARY**

I'm pretty sure I'll be here.

**SARAH**

It's a date.

**GARY**

Is it?

She picks up the baby monitor, heading back into her house. Suddenly, she realizes...

**SARAH**

Oh. I'm Sarah, by the way.

**GARY**

Gary.

**SARAH**

Yeah. I know.

**CUT TO:**

129

129

**INT. BATHROOM - DAY**

Gary brushes his teeth and tongue.

130-131

130-131

OMIT

132

132

**INT. KITCHEN - DAY**

Gary neatens up, tossing out newspapers and delivery boxes.  
He plumps pillows.

He looks up at the clock: 2:30.

He sits, trying to read Candide again. He fidgets.

He looks at the clock again: 2:49.

133

133

**EXT. BACK PATIO - DAY**

Under the pretense of sweeping up leaves, he peers over the wall, looking directly into Sarah's kitchen. But there's no one in there.

134

134

OMIT

17.

135

135

**INT. UPSTAIRS WALKWAY - DAY**

Gary carefully sets rat traps, staggering them every few feet.

He pokes one with a pencil. The metal arm SNAPS back, breaking the pencil in two.

136

136

**INT. FOYER - DAY**

Gary notices that the piano has an electronic device attached

to it. He turns it on.

He opens the piano bench, finding computer disks. A red disk is labelled "Knowing." He puts it in. Hits play.

The piano begins playing by itself, a sensuous but melancholy **CLASSICAL PIECE.**

Gary lies on the floor, listening to it. He stares up at the elaborate chandelier.

137-141

137-

141

**OMIT**

142

142

**EXT. FRONT OF HOUSE - DAY**

Gary is sitting on a bench by the front walk, trying to read more of his book. He looks over to see Sarah coming up the steps, carrying the baby monitor and a bottle of chardonnay.

She stops beside him.

**SARAH**

The best of all possible worlds.

**GARY**

(confused)

Okay.

**SARAH**

(pointing to his book)

Voltaire. Candide.

(off his reaction)

Are you actually reading it?

**GARY**

I thought I was.

He gets up.

**SARAH**

Sorry I bailed. Jaden had a fever.

18.

**GARY**

Ah! How boring of her.

She hands him the wine.

**SARAH**

Housewarming gift.

**GARY**

Demon liquor.

**SARAH**

The best part is, I can drink it.  
I pumped before I came.

**GARY**

So did I.

143-144

OMIT

143-144

145

145

**INT. LIVING ROOM - DAY**

Sarah tops off Gary's wine glass. They're both on the couch.  
The baby monitor is sitting on the table behind them.

**GARY**

... so it's kind of hard to prove  
that I only meant to burn my ex-  
girlfriend's stuff, and not the  
entire house.

**SARAH**

Yeah. Fire's tricky that way.

**GARY**

How about you? Any history of  
arson?

**SARAH**

Strangely enough...

**GARY**

I knew it! I could see that little  
spark.

**SARAH**

It wasn't arson. Probably.

A long beat while she decides whether she wants to tell him

the story.

**SARAH (CONT'D)**

Okay. When I was a little girl,  
our house caught on fire.

19.

**GARY**

Oh shit.

MUSIC begins, providing backing to her monologue.

**SARAH**

I'll never forget the look on my  
father's face as he gathered me up  
in his arms and raced through the  
burning building, out onto the  
pavement.

ON GARY, feeling bad he brought this up, but fascinated at  
the same time.

**SARAH (CONT'D)**

I stood there shivering in my  
pajamas and watched the whole world  
go up in flames. And when it was  
all over, I said to myself, "Is  
that all there is to a fire?" Is  
that all there is?

As she starts to SING, Gary realizes the story isn't hers at  
all. It's Peggy Lee's "Is That All There Is."

**SARAH (CONT'D)**

Is that all there is, is that all there is?  
If that's all there is my friends, then let's  
keep dancing.

She leans closer.

**SARAH (CONT'D)**

Let's break out the booze and have a ball.  
If that's all there is.

Standing up, Sarah takes Gary's hands, pulling him off the  
couch. She leads him to an open area -- more space for  
dancing.

**SARAH (CONT'D)**

Is that all there is, is that all there is?

If that's all there is my friends, then let's  
keep dancing.  
Let's break out the booze and have a ball,  
If that's all there is.

**CUT TO:**

146-149  
146-149

**OMIT**

20.

150  
150

**INT. SARAH'S BATHROOM - DAY [MONOLOGUE]**

Sarah leans up to the mirror, trying to get her contacts in.  
It's not going well. Her eyes are tearing up.

**SARAH**

Then I fell in love with the most  
wonderful boy in the world. We  
would take long walks by the river  
or just sit for hours gazing into  
each other's eyes. We were so very  
much in love. Then one day he went  
away and I thought I'd die. But I  
didn't. And when I didn't, I said  
to myself, "Is that all there is to  
love?"

151  
151

**INT. LIVING ROOM - DAY**

Sarah and Gary start to dance.

**SARAH**

Is that all there is?  
Is that all there is?  
If that's all there is my friends, then let's  
keep...

152  
152

**INT. ANTIQUE HARDWARE STORE - DAY**

Deep in the bowels of the store, Sarah is surrounded by vintage lighting fixtures. She's (futilely) trying to match a specific light switch plate.

**TO CAMERA:**

**SARAH**

I know what you're thinking.  
If that's the way she feels about  
it why doesn't she just end it all?  
I'm in no hurry for that final  
disappointment. I know just as  
well as I'm standing here talking  
to you, when that final moment  
comes and I'm breathing my last  
breath, I'll be saying to myself...

153

153

**INT. LIVING ROOM - DAY**

Sarah and Gary become more intimately acquainted on the couch. They still haven't kissed, but hands are running up and down over clothing. Sarah isn't singing anymore, though her voice continues.

21.

**SARAH'S VOICE**

Is that all there is, is that all there is?  
If that's all there is my friends, then let's  
keep dancing.  
Let's break out the booze and have a ball,  
If that's all there...

Just as they're about to kiss,

**A BABY HOWLS.**

It's the monitor, HISSING and POPPING as Jaden wakes up from her nap, cranky and hungry. Sarah pushes back. Gary tries to close the gap, but she's already standing up.

**SARAH**

I need to...

**GARY**

Just...

**SARAH**

My shoes.      Are here.      Okay.

As she reaches for one, she knocks over a wine glass.

**SARAH (CONT'D)**

Crap!

**GARY**

Don't worry about it. Just...

**SARAH**

I'm going. Bye.

Carrying both her shoes, she's across the room and out the front door before he can say anything more.

**CUT TO:**

154

154

**INT. KITCHEN - DAY**

Gary washes the wine glasses, being sure to wash off any trace of lipstick. He dries them and puts them back in the cabinet.

Faced with the remainder of the wine, he considers dumping it down the sink. Instead, he chugs it from the bottle.

He wraps the empty bottle in newspaper and tucks it in the recycling.

155

155

**OMIT**

22.

156

156

**INT. OFFICE / GYM - SUMMER NIGHT**

Gary works out hard on the elliptical trainer. He has his iPod cranked with a POUNDING TUNE.

He does abs on a stability ball. He's spent.

157

157

**INT. KITCHEN - NIGHT**

Gary enters from the driveway door, gulping from a water bottle. He starts to look through the delivery menus when he notices an orange Post-It note by the telephone. It reads:

Look for the Nines.

He picks it up, looks at the back. Nothing. Sticks it back down on the counter.

**CUT TO:**

158

158

**INT. LIVING ROOM - NIGHT**

Gary sits on the couch with his water bottle, listening to the baby monitor: Sarah is singing a LULLABY. He takes off his shoes and socks. When she's finished...

**SARAH (ON MONITOR)**

Goodnight, sweetheart.

**GARY**

Goodnight.

For a long beat, it's quiet. Then we hear RUSTLING.

A crib toy plays a short MELODY. Then a slightly-digital voice speaks:

**VOICE**

The cat says meow!  
The pig says oink!

Gary smiles to himself.

**VOICE (CONT'D)**

The cow says moo!  
The cow says moo!  
The cow says moo!

Evidently, Jaden loves the cow.

**VOICE (CONT'D)**

The dog says, nine. Nine. Nine.  
Nine.

Gary looks back. Did he just hear that?

The phone RINGS.

159

159

**INT. KITCHEN - NIGHT [CONTINUOUS]**

Gary answers it on the third ring.

**GARY**

Hello.

It's the parole system.

**GARY (CONT'D)**

Yes. Yes. Two trains run through  
the forest.

Music STRIKES. We see a sudden change in Gary's expression.  
He nearly drops the phone.

Forcing himself not to panic, he pushes the button for  
speakerphone. He wants to make sure he's hearing it right.

**MALE COMPUTER VOICE**

Nine. Nine. Nine. Nine.

Gary backs away from the phone like it might sprout legs and  
jump on him. Suddenly, he backs into

**SOMEONE ELSE.**

He spins around, startled. He only catches a glimpse of THE  
MAN -- same height, same build, same everything. The Man is  
gone in half an instant, vanished into thin air.

Gary bolts for the door.

Reaching the foyer, Gary steps on a

**RAT TRAP,**

which SNAPS down on his toes. He SCREAMS, pulling it off.  
He looks around to find all eight traps are now on the main  
floor, rather than the second-floor walkway.

Limping, he hops out the door. We stay behind, looking out  
through the open door.

A160  
A160

**EXT. WILSHIRE BLVD. - NIGHT**

HEADLIGHTS FLARE as cars travel down Miracle Mile, bringing us to a Metro Bus stop -- a semi-enclosed bench with backlit signage.

**24.**

The far side of the shelter has a one-sheet for Crime Lab. ("This fall, Mondays are murder.") The bench side is a promo poster for a show called Knowing. ("Some fates are chosen for you.")

It's here we find Gary taking a seat, gingerly checking his toes where the rat trap snapped. He's hobbled his way here from the house, which is probably a block away.

There's only a little blood, but his toes really hurt.

Over Gary's shoulder, we see a blonde 8-year old girl (Noelle) watching him with concern. She BANGS on the shelter to get his attention. Gary nearly jumps out of his skin.

**GARY**

Jesus! You scared the shit out of...

She signs "What's wrong?"

**GARY (CONT'D)**

(confused)  
What?

**NOELLE**

(signed, subtitled)  
You're hurt.

**GARY**

I don't speak that. Sorry. I don't...

She points to his toes. Getting what she must mean...

**GARY (CONT'D)**

I'm fine. I'll be fine.

Looking around, he realizes that the little girl is out here by herself.

**GARY (CONT'D)**

Where are your parents?

She looks at him oddly, not really getting the question.

**GARY (CONT'D)**

Your mom, your dad. Where are they?

**NOELLE**

(signed, subtitled)

Mom is at the car. Where you left her.

Again, Gary has no idea what she's saying.

25.

**NOELLE (CONT'D)**

(signed, subtitled)

You're lost.

**GARY**

Look, you need to go back, okay? You shouldn't be out here. It's not safe.

Noelle glances to her left.

We hear BWOOP BWOOP as a police cruiser pulls over to the curb.

**GARY (CONT'D)**

Shit.

We go to a WIDER ANGLE as TWO OFFICERS get out of the car. Gary looks back.

Noelle is gone, though there's really nowhere she could have disappeared.

Putting on his best face for the police...

**GARY (CONT'D)**

Evening, officers.

**CUT TO:**

**B160**

**B160**

**INT./EXT. POLICE CRUISER - NIGHT**

Handcuffed, Gary is placed in back. He's reserving the right to remain silent.

**MARGARET (PRE-LAP)**

Once again, the idea of house arrest is you stay inside your house.

160  
160

**INT. LIVING ROOM - DAY**

The same parole officer from earlier attaches a black anklet to Gary's left leg. We see that Gary's left foot also features bandaged toes.

**MARGARET**

Think of it like an electronic leash. Basically, if you ever go more than 100 feet from the base station...

She points to an electronic device by the wall.

26.

**MARGARET (CONT'D)**

...the cops come, they throw your ass in jail. If you ever try to take it off, the cops come and throw your ass in jail. And if they ever detect drugs or alcohol in your system...

**GARY**

...the cops come and throw my ass in jail.

**MARGARET**

No. I kick your ass. Then the cops come and throw your ass in jail.

The parole officer smiles.

**GARY**

Do I still have to answer the phone?

**MARGARET**

No, I'll be doing that from now on. I'm moving into the guest room.

**GARY**

I don't need a babysitter.

**MARGARET**

Despite all evidence to the contrary. Don't worry, I'm a cool roomie. Who do you think taught Affleck how to gamble?

The parole officer hits a test button on the anklet, which lets out a PIERCING ALARM.

**MARGARET (CONT'D)**

Let's never hear that again.

**CUT TO:**

161

161

**EXT. FRONT OF HOUSE - DAY**

Margaret walks heel-to-toe, counting her steps.

**MARGARET**

97. 98. 99.

With a piece of chalk, she draws a line on the concrete. She looks back to Gary, who's waiting by the front door.

27.

**MARGARET (CONT'D)**

Behold! The edge of your world.

In the world.

(jumps over the line)

Out of the world. In the world.

Out of the world. Look at me, I'm dancin'!

She starts doing the running man over the line. Even Gary's dark mood is broken.

162

162

**OMIT**

163

163

**EXT. BACK PATIO - NIGHT**

Margaret and Gary roast marshmallows over the propane grill to make s'mores. They're giggling.

**GARY**

So the guy was like, "Do you know fencing?" And I say, of course. That's what it says on my headshot.

**MARGARET**

Lies!

**GARY**

Always. So he says, "Foil or epi?"

**MARGARET**

Epée.

**GARY**

I say, I'm about equal in both.

**MARGARET**

Which is true.

**GARY**

So he tosses me this fucking Conan sword and goes after me. I'm just swinging, trying to stay alive. But I end up cutting his ear.

**MARGARET**

You cut his ear off?

**GARY**

Just a little. But I got the job.

Margaret is confused.

28.

**MARGARET**

Wait. You were in Pirates of the Caribbean?

**GARY**

Yes. No. Not the movie, the ride. I was like, "Gar! Keep both hands inside the boat!"

Margaret laughs so hard she coughs.

**CUT TO:**

164  
164

**INT. UPSTAIRS WALKWAY - NIGHT**

Ready for bed, Margaret leans out the guest bedroom door.

**MARGARET**

Goodnight, fuckface.

Gary looks out his door.

**GARY**

Goodnight, you filthy whore.

Both doors shut.

**CUT TO:**

165  
165

**EXT. HOUSE - DAY**

Establishing.

**MARGARET (PRE-LAP)**

It's incredible.

166  
166

**EXT. BACK PATIO - DAY**

Margaret and Gary sip their morning beverages, looking at something spectacular in the yard.

**MARGARET**

It's incredible.

**GARY**

I know. Whenever I see them, and I always feel like, damn...

**MARGARET**

...I was born at the wrong time.

**GARY**

Exactly.

We REVERSE to see the object of their awe: a giant inflatable jump-o-rama in the shape of a castle.

**CUT TO:**

167

167

**INT. THE CASTLE - DAY**

VARIOUS SHOTS: Gary and Margaret jump with all their might, bouncing off the walls, SCREAMING all the time.

When both finally collapse, it becomes strangely tranquil. They're safe inside an inflatable paradise.

Gary scoots over beside Margaret. She puts her head on his arms. It's nice.

Prelap: A doorbell RINGS.

**CUT TO:**

168

168

**INT. FOYER - DAY**

Gary opens the door to find Sarah.

**SARAH**

Where's the warden?

**GARY**

Groceries.

**SARAH**

Quite the little missus.

She walks past him, into the house.

169

169

**INT. LIVING ROOM - DAY [CONTINUOUS]**

Sarah crosses to the couch, picking up the baby monitor.

**GARY**

How's Jaden?

**SARAH**

Boring. We haven't had nearly the grand old time you two have been having.

There's an edge to her voice.

**GARY**

You've been watching.

30.

**SARAH**

Well. I don't want to meddle in your affairs.

**GARY**

My affairs?

**SARAH**

Everyone needs affection. I get it.

She's headed back for the door.

**GARY**

I don't. Are you seriously jealous?

**SARAH**

The opposite. I just want to protect her.

**GARY**

From what?

**SARAH**

From you. Look at you. You date models. Actresses. Tennis players.

**GARY**

Yeah.

**SARAH**

On a scale of one to ten, you belong with the Nines. We both know you won't settle for less.

With that, she's gone.

**CUT TO:**

170  
170

**INT. KITCHEN - DAY**

Gary is trying to load dishes into the dishwasher, but has a hard time getting one bowl to fit.

**MARGARET**

What are "the Nines?"

**GARY**

What?

He looks over. Margaret holds up the orange sticky note by the phone.

31.

**MARGARET**

"Look for the Nines."

**GARY**

It's not mine.

**MARGARET**

It's your handwriting.

**GARY**

I didn't write it.

**MARGARET**

Okay.

She puts it back down. But she doesn't believe him.

**MARGARET (CONT'D)**

All-ee-all-ee-all-come-free.

**GARY**

(perplexed)

What?

**MARGARET**

Nothing.

**GARY**

Seriously, what?

**MARGARET**

Nothing. I thought you

were...forget it. Done. Sorry.

171

171

**EXT. BACK YARD - DAY**

At the far edge of the property, Margaret and Gary play backgammon. Their mood is significantly more subdued.

Margaret answers her RINGING cell phone.

**MARGARET**

Yhello? Hi. What?!

(to Gary)

I have to take this.

He nods. Margaret starts walking back to the house.

**MARGARET (CONT'D)**

(on phone)

Well, who thought it was a good idea letting Courtney into a pottery shop?

32.

Left alone, Gary rolls the dice idly. He gets a 4 and a 5. Rolls again. 4,5. 3,6. 4,5. 3,6. 3,6. 3,6. 4,5.

He keeps rolling, the wheels in his head starting to turn.

172

172

**EXT. FRONT OF HOUSE - DAY**

Sarah is looking in through the living room windows, trying to spot Gary. Giving up, she turns back to the main steps, only to find...

**MARGARET,**

who doesn't look pleased.

**MARGARET**

I know who you are.

**SARAH**

Really.

**MARGARET**

I know what you are. And if you  
come near him again...

**SARAH**

You'll what?

Margaret lets that go unanswered. There's obviously  
something big we're not privy to.

**SARAH (CONT'D)**

What are you going to do, M...

She's forgotten Margaret's name -- if she ever knew it.

**SARAH (CONT'D)**

Sorry, what's he calling you?

**MARGARET**

Margaret.

**SARAH**

I like that. "Margaret." Classic.

**MARGARET**

Why can't you just leave him alone?

**SARAH**

Alone? He's an actor. If nobody's  
watching him, he doesn't really  
exist.

(approaching)

And for the record, I'm not the one  
deceiving him.

**(MORE)**

33.

**SARAH (CONT'D)**

He's going to figure it out  
eventually. And when he does, who  
do you think he's gonna blame?

Sarah lets her warning land, then walks past Margaret,  
heading back down the stairs.

REVEAL Gary watching through the hole in the door.

**A173**

**A173**

**INT. FOYER - DAY**

Gary heard the whole conversation. Or at least enough of it

to be deeply freaked out.

173  
173

OMIT

174  
174

INT. UPSTAIRS WALKWAY - NIGHT

Margaret leans out her doorway:

MARGARET

Goodnight, ratface.

GARY

Goodnight.

175  
175

INT. BEDROOM - NIGHT

Gary sits in one of the upholstered chairs, staring at his still-made bed. It's impossible to know what he's thinking, but the wheels are turning.

176  
176

EXT. SIDE PATIO - MORNING

Gary opens the newspaper to a page at random. He starts circling things with a red Sharpie.

MACRO CLOSE UP. His pen circles the number nine every time it appears.

As he flips the page, he spots Sarah looking in through the rounded trellis, just a few feet away. She's holding her own newspaper, still in the wrapper.

SARAH

Hey neighbor.

GARY

Hi.

**SARAH**

Sorry for the psychotic episode.  
I'll blame it on hormones.

**GARY**

Okay.

**SARAH**

Are you alright? You look a little  
Beautiful Mind-ish.

He almost deflects it, but decides to trust her:

**GARY**

How many times should the number  
nine come up? Probablistically?

**SARAH**

Probablistically?

**GARY**

(annoyed)  
You know what I mean.

**SARAH**

One time out of ten.

**GARY**

How about every time?

He hands her the paper through the bars.

**GARY (CONT'D)**

But they only show up when you look  
for them. Looking for them changes  
things.

Trying to find an explanation...

**SARAH**

Some of these are prices. There's  
going to be a lot of nines when...

**GARY**

There is something wrong with the  
world.

Sarah looks up slowly. She smiles for an uncomfortably long  
beat. She's stalling, thinking.

**SARAH**

You have an eyelash on your...

here...

She steps forward, and motions for him to lean closer to the bars. Brushing off the non-existent eyelash, she WHISPERS:

35.

**SARAH (CONT'D)**

I can get you out of here. But you  
have to trust me.

**MARGARET [O.S.]**

Morning.

**MARGARET**

enters, carrying her tea. She sees Gary by himself, leaning near the bars of the trellis.

**MARGARET**

Everything okay?

**GARY**

Peachy.

**MARGARET**

Peachy's good. I like peaches.

**WIDER,**

we see that Sarah is flush back against the wall, out of Margaret's line of sight.

**MARGARET (CONT'D)**

You want coffee?

**GARY**

Sure.

She turns and heads back into the house. Once she's out of earshot...

**GARY (CONT'D)**

What do I do?

**SARAH**

You have to trust me.

177  
177

**INT. LIVING ROOM - DAY [A FEW MINUTES LATER]**

CLOSE ON a white plastic device mounted in the corner of the room, about ten feet up. It might be a smoke detector.

Gary stares up at it, intently. He steps forward.

A little red light flicks on inside the unit. After a few seconds it turns off. It's some sort of motion detector.

Gary tests it again, trying to move his arm slowly enough that the light never engages.

**36.**

Margaret enters, carrying two mugs. She watches him warily.

**MARGARET**

You okay?

**GARY**

No.

**MARGARET**

Oh.

**GARY**

Tell me about the Nines.

**MARGARET**

The Nines?

**GARY**

The Nines.

**MARGARET**

Sort of hard to start there...

**GARY**

Try. And don't tell me I'm imagining it. They're showing up everywhere, and I want to know why.

Trying to formulate the simplest truthful explanation:

**MARGARET**

Best guess? They're your subconscious trying to remind you who you are.

**GARY**

I'm a Nine?

**MARGARET**

Yes. It doesn't make a lot of sense of out context.

(offering)

Coffee?

He takes the mug, then reconsiders. Maybe it's laced with something.

**GARY**

Why don't you drink coffee? You're always drinking tea.

Frustrated, she takes his coffee back and drinks it. She'd really like to drink the whole thing to prove her point, but it's just too hot.

37.

**MARGARET**

Happy?

She gestures for him to sit down. Reluctantly, he does. She sits across from him.

**MARGARET (CONT'D)**

You're not going to understand this yet, but we've known each other for like 25 years. One day when I was 12, you called me out of the blue. And we've been talking ever since.

**GARY**

Talking.

**MARGARET**

On the phone. Usually.

**GARY**

I never met you before I came here.

**MARGARET**

You, Gary, never met me. But you're not always...

(lacking the words)

I can understand why you're a little confused.

**GARY**

No. I'm a lot confused.

**MARGARET**

Theories?

**GARY**

This is all a dream.

**MARGARET**

No.

**GARY**

I'm in a coma.

**MARGARET**

(amused)

No.

**GARY**

Then I'm dead. This is Hell, or Purgatorium or something.

**MARGARET**

Okay, a purgatorium is where Romans vomited. But no. This is as real as anything can be.

38.

**GARY**

(suspicious)

What does that mean?

She sits forward in her chair. By instinct, he sits back.

**MARGARET**

Everything is what it is. But you're not who you think you are.

178

178

**NEW ANGLE (TIME JUMP)**

Gary gets up, headed for the front door.

**MARGARET (CONT'D)**

God, no! Please, Gary, don't.

But he's already outside.

180  
180

**EXT. FRONT WALKWAY - DAY**

He's walking towards the blue chalk perimeter line, headed for Sarah's house.

Leaves fall lazily from the trees, counter-point to the tension.

Margaret calls out from the arched windows.

**MARGARET**

You don't know what you're doing.

She's almost at tears. He stops at the edge of the chalk line.

**GARY**

What happens if I cross this line?

The tear in her eye falls.

**MARGARET**

I don't know. But it's not good.

He very deliberately steps over the line. We hear a thin BEEPING from the house-arrest anklet. He shoots her a look to say, is that all there is?

But the BEEPING grows louder, deeper. It starts to come from all sides, booming, a nuclear-meltdown/self-destruct-sequence-activated DRONE.

Gary suddenly realizes something very, very terrible is about to happen.

**39.**

**GARY**

Oh shit.

The world ignites in white-hot atomic flames.

We see the blinding glare erupt behind Margaret, illuminating through her skin, right to the bone.

The same flash catches a leaf in mid-air, sizzling through it like an etched x-ray.

As the light hits Gary, we...

**CUT TO BLACK.**

**40.**

READER NOTE: Part 2 is a half-hour episode of a Project Greenlight-style documentary series called "Behind the Screen," which tracks the progress of a one-hour TV drama pilot from conception through delivery. In keeping with the genre, it's very fast and cutty.

INTERVIEW sequences are done to an off-camera interviewer.

Some scenes are unscripted. The gist of these scenes is summarized in italics.

**41.**

**200**  
**200**

**TITLES OVER:**

Part Two:  
**REALITY TELEVISION**

**CUT TO:**

**201**  
**201**

**ANIMATED TITLES**

We RUSH IN on a television set, which spins around revealing a blinding constellation of pixels.

**MELISSA (V.O.)**  
Previously, on "Behind the Screen."

**CUT TO:**

**202**  
**202**

**EXT. STUDIO LOT - DAY**

GAVIN TAYLOR (30) walks to a meeting, with his laptop bag

over his shoulder. He has a tidy, Banana Republic sensibility and an easy smile that belies his manic schedule.

**SUSAN (V.O.)**

Gavin Taylor's one of the best TV writers out there.

203  
203

**INT. SUSAN'S OFFICE - DAY**

Cluttered and corporate, with stacks of scripts and a few touches of arbitrary quirk. SUSAN HOWARD (35) and Gavin kiss hello.

**SUSAN (V.O.)**

Every network would kill to work with him.

204  
204

**INT. GAVIN'S OFFICE / GUESTHOUSE - DAY**

**INTERVIEW.**

**GAVIN**

"Knowing" is a one-hour drama about a woman whose husband disappears. She starts to believe that her daughter is the key to a dark conspiracy.

42.

205  
205

**INT. CONFERENCE ROOM - DAY**

Gavin pitches his show to the NETWORK BOSSES.

**GAVIN**

Basically, it's like "Rosemary's Toddler."

206  
206

**EXT. STUDIO LOT - DAY**

Impromptu INTERVIEW. Gavin is beaming.

**GAVIN**

We sold it in the room.

207

207

**INT. KITCHEN - DAY**

Gavin leans into the speakerphone.

**GAVIN**

Just tell me Roger liked the script.

208

208

**INT. SUSAN'S OFFICE - DAY**

Susan is on her speakerphone.

**SUSAN**

You're shooting a pilot.

209

209

**INT. SUSINA COFFEESHOP - DAY**

Gavin has coffee with actress MELISSA MCCARTHY (34), his best friend. He's pitching her the idea.

**GAVIN (V.O.)**

Melissa McCarthy is my first and only choice for the lead.

**MELISSA**

I love it. I'll do it.

210

210

**EXT. FOREST - DAY**

An EPK-style INTERVIEW, on the set of the pilot.

**MELISSA**

Gavin and I have been friends for forever.

211  
211

**EXT. WARNER BROS. LOT - DAY**

Melissa hangs out with her "Gilmore Girls" CAST and CREW.

**MELISSA (V.O.)**

It's really hard to leave a show  
like "Gilmore Girls," but I really  
believe in Gavin.

212  
212

**INT. CONFERENCE ROOM - DAY**

Gavin, Susan and a LINE PRODUCER go over the figures.

**GAVIN (V.O.)**

The only way we can afford to shoot  
the pilot is in Canada.

213  
213

**INT. BEDROOM - DAY**

Gavin stacks up clothes on his bed, preparing to pack.

**GAVIN**

It's really hard to think about  
leaving for six weeks.

214  
214

**EXT. FOREST ROAD - DAY**

Gavin YELLS:

**GAVIN**

Action!

A STEADICAM follows Melissa as she gets out the passenger  
door of a Toyota Prius, an alarmed look on her face.

215  
215

**OMIT**

216  
216

**TITLE OVER:**

**EPISODE 6: POST**

**CUT TO:**

217  
217

**INT. LAX / BAGGAGE CLAIM - DAY**

A DRIVER holds up a sign for "TAYLOR." Gavin approaches, waves to him. He has a laptop bag over his shoulder.

TITLES identify him as:

**44.**

Gavin Taylor  
Creator / Showrunner

218  
218

**INT. LAUNDRY ROOM / KITCHEN - DAY**

Gavin unlocks the door, entering from the driveway. He's hauling a massive wheeled duffle bag. (Note: This is the same house from Part One.)

We hear the CLATTER of toenails on hardwood floors. Gavin kneels down to greet...

**GAVIN**

Puggies!

Gavin's PUGS pounce all over him.

219  
219

**INT. KITCHEN - DAY [MINUTES LATER]**

Gavin is on the cordless phone, talking with a friend as he sorts through massive piles of mail.

On his left wrist, we notice the same green string bracelet Gary wore in Part One.

**GAVIN (ON PHONE)**

It's weird being back. It doesn't  
feel like my house anymore.

A220  
A220

**INT. FOYER - DAY**

Gavin sits at the piano, pecking out a haunting melody he's  
been fiddling with. He grabs a red diskette and a Sharpie.

**GAVIN (V.O.)**

At this stage, you have the script  
you wrote, and the film you shot,  
but you don't know how it's all  
going to come together. You just  
know how you want it to feel.

He writes "Knowing" on the diskette, and pops it into the  
Disclavier unit.

220  
220

**INT. EDITING SUITE - DAY**

Susan, Gavin and the EDITOR watch the cut. Susan is taking  
notes on a legal pad.

**JUMP CUT TO:**

Susan flips to her next note. TITLES list her position as:

**45.**

Susan Howard  
VP, Drama Development

**SUSAN**

I just don't know if you need the  
cold open. People want to get  
right to the story.

ANGLE ON the Editor, bristling a bit.

221  
221

**INT. HALLWAY - DAY [LATER]**

Impromptu INTERVIEW.

**GAVIN**

I invited Susan to see a rough cut because I trust her taste.

INTERCUT editing suite.

**SUSAN**

Could we be more clear why Mary is so freaked out at that moment?

**GAVIN**

Wow. I thought it was pretty obvious. And dramatic.

**GAVIN [INTERVIEW]**

More importantly, I trust her as a barometer of Roger's taste.

**SUSAN**

I know. But that's Roger's big thing this season. Never let the audience be confused.

**CUT TO:**

222

222

**INT. EDITING SUITE - [LATER THAT] DAY**

The Editor hands Melissa a microphone. TITLES list her simply as:

Melissa McCarthy  
"Mary"

**GAVIN**

So we're trying to squeeze in a wild line over this shot of Noelle.

The monitor shows a three-second clip. It's Melissa and a eight year-old actress ("Noelle") in a car.

**46.**

Melissa's character looks alarmed by something the girl has just done or said.

**MELISSA**

What's the line?

**GAVIN**

(quickly)  
How could you...

**MELISSA**

Howkajew?

**GAVIN**

Yeah.

**MELISSA**

Howkajew. It sounds like kosher  
drug paraphernalia. Like, come on  
Shmuley! Have a toke on the  
Howkajew.

**GAVIN**

I know. It's just for the test  
screening.

**MELISSA**

They really think people won't get  
it?

**GAVIN**

The dumb people might not.

**MELISSA**

I didn't think we were making the  
show for dumb people.

A beat.

**JUMP CUT TO:**

Melissa holds a microphone.

As video footage plays back, we hear three evenly-spaced  
LOOPING BEEPS. Where the fourth one would be, Melissa says  
the line.

**MELISSA (CONT'D)**

Howkajew...

(again)

How could you...

(again)

How couldjew...

Finished, she hands the mic back to Gavin.

**MELISSA (CONT'D)**

I feel so dirty.

**GAVIN**

That's how I like ya.

Melissa giggles.

223-226

223-226

**OMIT**

227

227

**INT. TESTING SERVICE THEATRE - DAY**

A MODERATOR explains how it all works to the RECRUITED AUDIENCE.

The test begins.

ANGLE ON a monitor. We see a scene of Melissa (as "Mary") on a forest road.

228

228

**INT. TESTING SERVICE / FOCUS GROUP ROOM - DAY**

Through a one-way mirror, Gavin and Susan watch as the Moderator asks a group of twelve MALE VIEWERS about the pilot they just watched.

Their comments are mostly positive. Gavin and Susan share relieved looks. She has a notepad, as always.

One AGITATED MAN keeps staring at the mirror, right at Gavin. (We recognize him as the Parole Officer from Part One.)

**GAVIN**

That guy's looking at me.

**SUSAN**

He can't see you.

As a test, Gavin waves his arm. The Agitated Man's expression changes slightly, but it's not clear whether it's in reaction or not.

The Moderator directs her next question to the Agitated Man.

**MODERATOR**

How about you? Did you feel it was...

**AGITATED MAN**

It's not real.

**MODERATOR**

And what do you mean by that?

48.

**AGITATED MAN**

The show's not real. Why can't you see that? Jesus! Are you fucking blind?

(looking at the mirror)

You think you're above it all, don't you? You are trapped here with the rest of them, brother.

He stands up, pushing past the other people to come right up to the one-way glass. He stares directly at Gavin, even though he shouldn't be able to see him.

He SHOUTS:

**AGITATED MAN (CONT'D)**

Get out. Get out! Oblivio accebit!

Gavin backs away from the glass, freaked out.

**CUT TO:**

229

229

**EXT. STREET - [LATER THAT] DAY**

Impromptu INTERVIEW with Gavin, standing beside his Prius. He's clearly still shaken by the experience.

**GAVIN**

The guy was crazy. Obviously. The show is kinda twisted, and it just flipped something in him.

Gavin sounds like he's trying to convince himself.

**PRODUCER'S VOICE (O.C.)**

What did he say?

**GAVIN**

Oblivio accebit. It's Latin.  
"Oblivion approaches."

**PRODUCER'S VOICE (O.C.)**

What do you think it means?

**GAVIN**

Other than the world is coming to  
an end? "Oblivio" also means  
forgetting, forgetfulness.

(jump cut)

I think that's what I'm going to  
do. Forget it.

**CUT TO:**

49.

230

230

**INT. LIVING ROOM - NIGHT**

Gavin hosts a game night: good friends and lots of  
cocktails. The guests include Melissa and Susan, along with  
SAM, TOM, BRUCE, DANA, JON, KEVIN, JEFF, DAN, and CARL. (We  
don't show anyone's names.)

They're playing Celebrity. We go several rounds, keeping the  
best of what's said.

**CUT TO:**

231

231

**INT. KITCHEN - NIGHT**

Between rounds of Celebrity, party-goers mingle. Gavin is  
making a new batch of cocktails -- he obviously has a knack  
for it.

Susan pours herself another glass of chardonnay.

**SUSAN**

Did you have a chance to look at  
the cards yet?

**GAVIN**



They just want it to be even better.

Melissa YELLS from the living room:

**MELISSA**

Round two is starting without you!

**SUSAN**

So you'll look at the cards?

**GAVIN**

Absolutely.

Making his way back to the living room, he stops by the phone. Pulls out an orange Post-It and makes a note.

As he leaves, we go in CLOSE to read it:

**LOOK FOR THE NINES**

**CUT TO:**

232

232

**INT. SUSAN'S OFFICE - DAY**

**INTERVIEW.**

**SUSAN**

Sometimes the numbers point things out that you don't want to admit to yourself. In this case, Melissa.

INSERT: Comment cards.

51.

**SUSAN (CONT'D)**

Her overall scores were okay. But if you look at the people who scored the show highest, the one consistent dip was Melissa.

**CUT TO:**

233

**INT. RESTAURANT - DAY**

233

Susan and Gavin are having lunch.

**GAVIN**

She doesn't have a ton to do in the pilot. There's so much to set up, you don't get a lot of Melissa-time.

**SUSAN**

True. That's one of the challenges with a premise pilot.

**GAVIN**

But the network still likes the show?

**SUSAN**

Of course. Roger is your biggest cheerleader.

**GAVIN**

How about above Roger?

**SUSAN**

Roger calls the shots.

**GAVIN**

After he consults with the Higher Powers.

**SUSAN**

True.

**GAVIN**

Do they like the show?

**SUSAN**

They haven't seen it. They're watching all the pilots on Friday.

A beat.

**GAVIN**

Why are you focusing on Melissa?

52.

**SUSAN**

Because she's the biggest concern.

**GAVIN**

She's also the biggest star in the show.

**SUSAN**

No, you're the biggest star. Roger made a huge deal with you, and he went along with casting Melissa when that wasn't his instinct.

**GAVIN**

Well, hooray for Roger. I don't understand what you want me to do.

**SUSAN**

Meet with someone.

**GAVIN**

Who?

**SUSAN**

Dahlia Salem.

Gavin drops his fork so that it will CLATTER on his plate.

**SUSAN (CONT'D)**

The network has a holding deal with her.

**GAVIN**

Yes. And you put her in Gavin's pilot.

**SUSAN**

It's dead. It's dying. But the network loves Dahlia. So if she could jump over to your show...

**GAVIN**

Replace Melissa and reshoot the pilot.

**SUSAN**

Roger would pay for it.

Gavin is nauseous. He has to take a drink to be able to speak.

**GAVIN**

So is this even about Melissa?

53.

**SUSAN**

It's about getting your show on the air. That's all that matters in the end.

**CUT TO:**

**234**

**234**

**EXT. SUSINA COFFEESHOP - DAY**

Establishing.

**235**

**235**

**INT. SUSINA COFFEESHOP - DAY**

Gavin meets with Dahlia Salem. She's pretty, funny, and very cool.

They talk about the other pilot (Gatin's), the role, and how fucked up it is to be having these double-top-secret conversations. It goes well. They seem to genuinely like each other.

**236**

**236**

**INT. SUSINA - DAY [LATER]**

Dahlia is gone.

INTERVIEW with Gavin.

**GAVIN**

I see why the network loves her. It's just, I wrote the part for Melissa. She's one of my best friends. And in my head, I only see Melissa for the role.

(jump cut)

Could Dahlia do it? Absolutely. It could work. I just don't know if I want it to work.

**237**

**237**

**OMIT**

238  
238

**INT. PC BANG - NIGHT**

A empty storefront in Koreatown, both walls lined with computers for the CUSTOMERS playing high-end videogames.

We

see Gavin playing.

His INTERVIEW is intercut with his intense focus on the screen as he plays "Bad Day L.A."

**GAVIN**

When I get stressed out, I play videogames. It's my therapy. I can't have them on my own computer, because then I'd never write. So I come down to Koreatown.

(jump cut)

**(MORE)**

54.

**GAVIN (CONT'D)**

Videogames are better than real life. When you get stuck, you can always hit `reset.' Life needs a reset button.

239  
239

**INT. KITCHEN - DAY**

Gavin's on the phone.

**GAVIN**

If we're really going to replace Melissa, I want to hear it from Roger.

240  
240

**INT. SUSAN'S OFFICE - DAY**

Susan talks to the speakerphone.

**INTERCUT GAVIN**

**SUSAN**

Roger's on a flight to London. But I talked with him before he left.

He said yes on Dahlia.

**GAVIN**

What does that mean?

**SUSAN**

It means yes.

**GAVIN**

Yes, replace Melissa?

**SUSAN**

He wants your show on the air, starring Dahlia. I just got off the phone with her agents. They love it. She loves you.

**GAVIN**

What about Melissa?

**SUSAN**

You want me to call her agents?

**GAVIN**

God no. I'll tell her.

Gavin hangs up. We stay on his side of the conversation.

In the background, we see the door to the driveway swing open by itself.

55.

A beat later, it SLAMS shut.

Gavin is understandably startled.

**CUT TO:**

241

241

**OMIT**

242

242

**INT. REHEARSAL STUDIO - DAY**

Melissa, wearing a nun's habit, sings "As Long As He Needs Me." A PIANIST is rehearsing with her.

**MELISSA**

As long as he needs me, I know where I must be...

INTERCUT with on-camera INTERVIEW:

**MELISSA (CONT'D)**

In-between the pilot and the series, I'm trying to squeeze in a one-woman show.

(edit)

I've always been obsessed with nuns. They're sort of like God's fag-hags.

Melissa spots Gavin entering and sings the rest of the song to him.

**CUT TO:**

243

243

**EXT. WEST HOLLYWOOD BAR - NIGHT**

Gavin and Melissa have martinis.

**GAVIN**

I think my house is haunted.

**MELISSA**

Your house is really old.

**GAVIN**

1926. Ever since I got back, I feel like there's someone else there. And then last night, I thought I heard something. A woman singing.

**MELISSA**

Shit. Like a ghost?

56.

**GAVIN**

I guess. And then I saw something. I ran into someone.

**MELISSA**

The woman?

**GAVIN**

It was a man. I think it was me.

A beat while Melissa processes.

**MELISSA**

Your house is haunted by yourself?

**GAVIN**

Yeah.

**MELISSA**

Gavin, are you alright?

**GAVIN**

No. No.

He takes a long beat, psyching himself up. What spills out  
is heartfelt but clearly rehearsed.

**GAVIN (CONT'D)**

The network wants to replace you.

**MELISSA**

Oh my God.

**GAVIN**

And I'm letting them, because I really want the show on the air. I have all these characters inside my head, and they want to live. I'm the only way they can. This is the only way they can. I have five seasons mapped out, and though it sucks, either you go away, or the show goes. I had to make a decision, and that's the decision I made. I'm sorry.

By the end of it, we can hear the emotion in his voice.  
Melissa takes a beat to process.

**MELISSA**

So it's done. Finished. Decided.

**GAVIN**

Yes.

57.

**MELISSA**

I understand. It's not your fault.

You're morally incapable of doing the right thing.

Gavin doesn't rise to the challenge.

**MELISSA (CONT'D)**

Don't get me wrong. I think you do feel bad for me. But that's all you feel for me. You still see me as the fat girl you call on Friday night when a date falls through. Let's go to a movie! Let's go to Fubar! And if you meet a hot piece of ass, don't worry about Melissa, you can apologize tomorrow. Or don't! Same difference. It's not like we're actually friends.

**GAVIN**

I don't want to do this on camera.

**MELISSA**

No, because you can't control it. Your little puppets are off their strings, running around. Saying things you didn't write. Reality terrifies you.

**GAVIN**

Reality.

**MELISSA**

Yes.

**GAVIN**

The reality is, you would not be here without me. I gave you your first few roles. And your career is a result of that.

With exaggerated relief...

**MELISSA**

God, thank you. Thank you for finally playing that card. I always knew you were holding onto it, the "I invented Melissa McCarthy card." Congratulations, you win. The game is over.

She gets up to go, then decides she has one more thing to say:



**GAVIN**

But hey! At least you're in New  
York!

**CUT TO:**

247

247

**INT. TOWNCAR / NEW YORK / DRIVING - DAY**

Gavin watches Manhattan roll by out the windows.

59.

248

248

**EXT. MANHATTAN HOTEL - DAY**

Gavin tips the DRIVER and wheels his luggage into a  
skyscraper hotel.

249

249

**INT. MANHATTAN HOTEL HALLWAY - DAY**

Gavin opens the door to room 1909.

250

250

**INT. MANHATTAN HOTEL ROOM - DAY**

Gavin checks out the view. We go CLOSE ON a card which  
reads:

Congrats!  
Love Roger, Susan, and everyone at the network

It came with a fruit tray.

251

251

**INT. MANHATTAN HOTEL ELEVATOR - DAY**

Gavin, alone, is headed down to the lobby. Impromptu  
INTERVIEW continues:

**GAVIN**

It's surreal being here. None of

this is how I planned it.

The elevator stops at another floor. CAMERA doesn't look as the doors open, but Gavin spots someone he knows.

**GAVIN (CONT'D)**

Hey you!

**WOMAN'S VOICE**

God. Hi. Gavin.

TURN to find Dahlia Salem. She's hesitant to get on the elevator.

**DAHLIA**

You're doing your...show.

She means the camera filming them.

**GAVIN**

Get on. Come join reality television.

She steps on. Hits the button for "Lobby."

**GAVIN (CONT'D)**

When did you get in?

60.

**DAHLIA**

Just now. This whole last 24 hours has been surreal.

**GAVIN**

I just said surreal.

**DAHLIA**

You're good? I wanted to call you.

**GAVIN**

Please. Call anytime. I don't sleep.

**DAHLIA**

I just felt weird about what happened.

Not sure he's following...

**GAVIN**

Did something happen?

CUT TO:

252  
252

**EXT. MANHATTAN STREET - DAY**

Near the hotel, Gavin is on his cell phone.

**GAVIN**

So I just bumped into Dahlia Salem,  
star of my show...

TITLES indicate Gavin's on the phone with his agents.

**GAVIN (CONT'D)**

... who tells me Gavin's show got  
picked up, so no, she won't be in  
my show, which makes me wonder,  
does my show even exist?

As he listens to the other side, we hear a distant BOOM, and  
then a RUSH, like autumn leaves blowing down a street.

Gavin reacts, though none of the PASSERSBY seem to hear it.

Back to the conversation...

**GAVIN (CONT'D)**

No, I've left word with Roger.  
I've left word with Susan. It's  
like they've dropped off the face  
of the Earth.

61.

253  
253

**INT. MANHATTAN HOTEL SUITE - DAY**

Susan is on her phone. At the same time, she's plowing  
through email on her Blackberry.

**SUSAN (PRE-LAP)**

Right now, the whole schedule's in  
flux. You get these missives from  
Roger and the Higher Powers...

**JUMP CUT**

**INTERVIEW:**

**SUSAN (CONT'D)**

...but you're not sure what they add up to. Right now, I can't say for certain whether Knowing will end up on the schedule at all.

**CUT TO:**

254

254

**INT. HOTEL GYM - DAY**

Gavin talks with JOHN GATINS (34), who's doing abs on an exercise ball.

John Gatins  
Creator/Showrunner "Paradise Fields"

**GATINS**

Look, I'm sorry. But I'm kind of not. I want my show on the air. And I think it was shitty for you to go after Dahlia behind my back.

**GAVIN**

I heard your show was gone.

**GATINS**

I "heard" you fired Melissa McCarthy without having a backup. Why would they pick up your show when you don't have a star?

**GAVIN**

The network wanted Dahlia.

**GATINS**

Yeah, in my show. We tested right before you. Our numbers were through the roof.

**GAVIN**

Really.

62.

**GATINS**

Really. Who's your exec?

**GAVIN**

Susan Howard.

**GATINS**

She would know. She was there.  
Ask her.

**CUT TO:**

255

**INT. CONFERENCE HALLWAY - DAY**

255

Susan is on her cell phone. A cocktail party is in full swing nearby. We can hear the DIN and MUSIC, and see the occasional GUEST looking for the restrooms.

**SUSAN**

(on phone)

I'm at the UTA party. Yeah. Did you hear about Ricky's assistant? She literally shat herself. No, I saw it.

In the background, we see Gavin approaching. Susan spots him and seizes up a bit. She holds up a one-sec finger to him as she continues her conversation.

**GAVIN**

I will break your fucking finger.

**SUSAN**

(to phone)

I'll call you back.

She hangs up. They look each other in the eye, daring each other to go first.

**SUSAN (CONT'D)**

Roger wanted to talk to you personally.

**GAVIN**

Bullshit.

**SUSAN**

They're only picking up two dramas.

**GAVIN**

The rest is, what, reality?

**SUSAN**

You can go mid-season.

**GAVIN**

You can go to Hell.

**SUSAN**

Wow.

She takes a beat, trying to size him up.

**SUSAN (CONT'D)**

You think I deliberately sabotaged  
your show.

**GAVIN**

Didn't you?

**SUSAN**

G., I'm on your side. Trust me,  
I'm the only one who is trying to  
protect you.

**GAVIN**

Protect me from what? You?  
You are psychotic.

**SUSAN**

There is so much more going  
on than you...

**GAVIN**

All I want to know is why.

**SUSAN**

You want a motive?

**GAVIN**

Yes.

**SUSAN**

This isn't "Crime Lab." No one got  
murdered.

**GAVIN**

My show did. So tell me why.

**SUSAN**

I had to get you away from her.  
She was holding you back.

**GAVIN**

Melissa.

**SUSAN**

You had to give her up.

(beat)  
C'mon, G. If she really mattered,  
you couldn't have betrayed her so  
easily.

**GAVIN**

I didn't.

64.

**SUSAN**

What, you're the victim? The big  
Creator can't stand up to one  
little d-girl? It was your choice.  
I didn't make you do anything. I  
mean, do you have any principles?  
Do you believe in anything but your  
own ego?

**GAVIN**

Fuck you.

**SUSAN**

Your dialogue used to be sharper.  
Maybe Gatins could do a polish.

He suddenly punches her, one hit to the face. She drops  
hard.

Gavin takes a step back.

Tasting blood, Susan gets to her knees. A wry smile.

**SUSAN (CONT'D)**

Is that all there is?

In the background, we see partygoers responding to the blow.  
Susan gets to her feet. She approaches Gavin, hands open.  
She's not going to hit him.

**SUSAN (CONT'D)**

Do you feel like a man? Because  
I'll tell you a secret.

She leans in very close to his ear. There's a strange  
intimacy between them.

**SUSAN (CONT'D)**

(whisper)  
You're not.

She walks away. CLOSE ON Gavin.

256

256

**EXT. MANHATTAN SIDEWALK - DAY**

We move with Gavin as he walks. He's trying to get away from the camera, but it keeps following him.

He reaches a crosswalk. He has to wait for the light. Finally, he looks INTO CAMERA:

**GAVIN**

Look, I don't want to do this anymore. My show's not going to happen, so this show is over.

**(MORE)**

65.

**GAVIN (CONT'D)**

Done. Gone. I'm not going to be your fucking puppet.

**OFF-SCREEN VOICE**

Are you alright?

Gavin looks left, where an African-American woman is waiting for the same crosswalk. (We recognize her as Octavia, the streetwalker from Part One.)

**GAVIN**

I'm fine.

**OCTAVIA**

Who were you talking to?

Gavin looks back towards camera, a strange expression.

**MUCH WIDER**

We see Gavin and the woman on the corner. There's no camera Gavin could have been talking to. He's understandably perplexed: Where did the documentary crew go?

Was there ever anyone there?

Our CAMERA style has changed: instead of handheld and jerky, we're smooth and slow.

The MUSIC has completely changed, underscoring a sense of creeping dread.

We HOLD for a long beat. The light changes. Still a little unnerved, Octavia begins to cross the street.

Only then do we notice something unusual floating above her head:

**A SPHERE OF BLUE LIGHT.**

WIDER, we see that everyone on the street has the same kind of sphere floating a foot above their heads. No one seems to see the lights other than Gavin.

Gavin looks around in uneasy fascination, as if he's just landed on an alien world.

A beat, then he has an unsettling thought.

He slowly looks up. Above his own head, he sees the same sphere of light -- only his is bright white. Pulsing. Blinding.

**GAVIN**

Oh God.

**66.**

We PULL BACK, RISING UP to a perspective above and behind Gavin. As we do, the edges of the frame creep in, revealing ICONS and unintelligible STATISTICS, changing moment by moment.

A dialog box appears in the center of the screen, reading...

Exit Now?  
Unsaved changes will be lost.

[ Cancel ]                      [ Exit ]

An arrow slides back and forth between to the two options. Finally it lands on 'Exit.'

**A CLICK.**

**CUT TO BLACK.**

**FADE IN:**

x177  
x177

**INT. LIVING ROOM - DAY [PART ONE]**

We're continuing an earlier scene from the end of Part One.

**MARGARET**

I can understand why you're a little confused.

**GARY**

No. I'm a lot confused.

**MARGARET**

Theories?

**GARY**

This is all a dream.

**MARGARET**

No.

**GARY**

I'm in a coma.

**MARGARET**

(amused)

No.

**GARY**

Then I'm dead. This is Hell, or Purgatorium or something.

67.

**MARGARET**

Okay, a purgatorium is where Romans vomited. But no. This is as real as anything can be.

**GARY**

(suspicious)

What does that mean?

She sits forward in her chair. By instinct, he sits back.

**MARGARET**

Everything is what it is. But you're not who you think you are.

**GARY**

Okay, then. Who am I?

With practiced calm...

**MARGARET**

You're a multi-dimensional being of vast, almost infinite power. You created this world on a whim, and decided to stick around to see how it turned out. You, this body you're in, is just one of your incarnations. Avatars. Call you what you will.

Not sure he follows...

**GARY**

Are you saying I'm God?

**MARGARET**

Technically, no. If God is a ten -- a theoretical ultimate, that-which-no-greater-can-be-imagined -- you're more of a nine.

**GARY**

So what are you?

**MARGARET**

Humans are sevens. Monkeys are sixes.

**GARY**

What are the eights?

**MARGARET**

Koalas. They're telepathic. Plus, they control the weather.

She didn't mean to get on that tangent...

68.

**MARGARET (CONT'D)**

What's important is that you, you're the big cheese. El Supremo. You could destroy the world with a single thought.

(suddenly)

Don't, incidentally. Just file that away. But the truth is, you hold all the cards: every church, every candle, every sacrifice -- that's for you. When people pray, they're not praying because they want this thing or that thing. They just don't want to be

forgotten.

**MARGARET (CONT'D)**

So you understand, I would have  
told you earlier, but I didn't...

**GARY**

Yeah.

**MARGARET**

Okay.

**GARY**

I understand. But I don't believe  
you.

He gets up to exit. (This is where we jump-cut time earlier.)

**FREEZE FRAME.**

**FADE TO BLACK.**

69.

300

300

**TITLE OVER BLACK:**

Part Three:  
**KNOWING**

**FADE IN:**

301

301

**EXT. MEADOW - DAY**

In a WIDE SHOT, we see a vast field, bordered by green  
mountains. Unseen BIRDS call out from the trees, while  
insects CLICK and WHIRR.

In the distance, we spot swatches of bright colors moving our  
way. It's a family: father GABRIEL (34), wife MARY (33) and  
daughter NOELLE (8). They're returning from a short day  
hike. Mary carries a small videocamera.

Seeing that Noelle is already a ways down the path...

**GABRIEL**

Noelle! Don't get too far ahead.

Noelle turns around. Instead of speaking, she moves her hands in sign language. (She's mute, not deaf.)

**MARY**

No. You had ice cream at lunch.

Noelle begs to differ. More signing.

**GABRIEL**

(to Mary)

Apparently frozen yogurt doesn't count.

**MARY**

I'll make note.

302

302

**EXT. SMALL GRAVEL ROAD - DAY**

The family walks up to their car, a blue Toyota Prius. Gabriel sheds his daypack, trying to open the hatchback. It won't lift.

Mary goes to open the passenger door. Locked.

**MARY**

Did you hit it?

**GABRIEL**

Shouldn't have to.

70.

He fishes the keys out of his pocket. Presses the remote entry button repeatedly.

Gabriel tries to open the driver's side door. Locked. Even Noelle knows something's wrong.

Gabriel pulls the small mechanical key out of the fob. Unlocks the door and climbs in. Opens the door for Mary and Noelle.

**GABRIEL (CONT'D)**

I think we left the overhead light on.

He taps it. Moves the switch.

**MARY**

Shit.

Noelle signs her made-up representation of "shit."

**MARY (CONT'D)**

Noelle.

Gabriel slides the key into the slot. Hits "START."  
Nothing.

**GABRIEL**

Battery is dead. Least the starter  
is.

Noelle leans forward, aware that this is something serious.

**MARY**

How do we...?

**GABRIEL**

We call the service. That's all we  
can do.

**MARY**

It's just the little battery that's  
dead, right? The big one is  
probably fine.

**GABRIEL**

I guess.

**MARY**

We can't jump it from one battery  
to the other? Cross-over somehow?

**GABRIEL**

Who did you marry? MacGyver?

71.

He gets out of the car, retrieving his cell phone. Mary  
follows him out. Noticing that he's not dialing...

**MARY**

Are you getting a signal?

**GABRIEL**

No. Do you?

She checks her phone. A long beat.

**MARY**

Yes! One bar.

They're both relieved. Finding the AAA card in his wallet, Gabriel takes the phone and dials.

It's at this moment we notice the familiar green string bracelet around Gabriel's wrist.

In the back seat, Noelle KNOCKS on the window. She signs, asking if everything is okay.

**MARY (CONT'D)**

We're okay. Daddy's calling people to help us.

Gabriel pulls the phone from his ear. Looks at the screen. Hits redial. Fuck.

**GABRIEL**

The minute you try to place a call, the bar goes away.

**MARY**

Keep trying.

**GABRIEL**

Okay, I'll keep trying, Mary. But it will keep happening.

**MARY**

Well, what do you want to do?

**GABRIEL**

I don't know.

He tries redial.

**MARY**

Maybe if you hold it up higher.

Humoring her, he holds it at arm's length. No good.

72.

**GABRIEL**

The problem is we're boxed in. It's a canyon.

A beat.

**GABRIEL (CONT'D)**

Where we turned off the main road,

it was more open. And higher, too.

**MARY**

That's at least a mile.

**GABRIEL**

I can run that.

**MARY**

So...we stay here?

**GABRIEL**

You okay with that?

**MARY**

I don't think we have a choice, so,  
yeah. Go.

Half a beat, while each waits for the other to think of a better plan. Neither does.

Gabriel leans down next to Noelle's window.

**GABRIEL**

Daddy's going to get a truck to  
help us out. You take care of your  
mom, okay?

Noelle nods.

**GABRIEL (CONT'D)**

I'll be right back.

Gabriel gives Mary a quick peck and starts running down the road.

We MOVE IN on Noelle, who smiles a little.

**CUT TO:**

303

303

**EXT. GRAVEL ROAD - DAY**

Gravel CRUNCHES under Gabriel's shoes as he runs. He keeps an easy pace.

In VARIOUS SHOTS, we get a sense of the distance he's travelling. He passes gulches, meadows and boulder fields.

He finally arrives at the junction of the dirt road and a larger...

304

304

**EXT. PAVED ROAD - DAY [CONTINUOUS]**

Pulling out Mary's cell phone, Gabriel tries to get a signal. By his reaction, it's still iffy.

He dials, but the call drops. Tries again. Just the same.

He looks left. Looks right. Looks back down the dirt road.

He decides to head off to the right, downhill.

305

305

**EXT. FURTHER DOWN THE ROAD - DAY**

We catch up to Gabriel as he's walking in the middle of the road, still trying unsuccessfully to get a signal.

In the distance, he spots a patch of moving color: a female hiker. A moment's hesitation, then he YELLS out to her:

**GABRIEL**

Excuse me! Hi! Hello?

She stops, turns.

Gabriel jogs to close the distance. As we approach, we reveal SIERRA, 38. In the past 10 years, she's "made a fresh start" 12 times. In this incarnation, she's a wilderness-loving, Bush-hating, wildly-overeducated clerk at Trader Joe's in Venice.

**GABRIEL (CONT'D)**

Excuse me. Do you have a cell phone?

**SIERRA**

No, I don't. There's no service up here.

**GABRIEL**

(re: his phone)

Yeah, I'm finding that out.

**SIERRA**

You can usually get a signal up at  
the ranger station.

**GABRIEL**

Okay...

She points in the opposite direction -- back the way he came.

**74.**

**SIERRA**

You follow the road. It's  
probably... I don't know. You have  
a car?

**GABRIEL**

It's dead. That's why I need...

**SIERRA**

Oh...

She pulls a stray hair back from her mouth. Notices him  
noticing her.

**GABRIEL**

Yeah.

A beat. She takes a subtle step closer to the center of the  
road.

**GABRIEL (CONT'D)**

Are you headed back to your car  
now? If you could give me a ride  
to a gas station, wherever...

She doesn't leap to extend an invitation. It takes a beat  
for Gabriel to figure out why.

**GABRIEL (CONT'D)**

Oh. Hey. Look, I'm not some crazy  
Ted Bundy guy. I'm not going to  
rape you or kill you or anything.

She doesn't seem reassured.

**GABRIEL (CONT'D)**

Of course, that's what Ted Bundy  
would say. Look, I'm a videogame  
designer.  
(fishing through wallet)  
My wife is an editor. My daughter

is four.

He offers her a family photo. She looks at it, but doesn't take it.

**GABRIEL (CONT'D)**

They're waiting back at the car,  
and I want to get some help before  
it gets dark.

**SIERRA**

I can call somebody when I get to  
town.

Trying to temper his frustration...

75.

**GABRIEL**

I believe you. I do. But you  
don't know where the car is. And  
the guy might not come. We can't  
be up here all night.

Sierra backs away.

**SIERRA**

I'm sorry.

**GABRIEL**

Don't be sorry. Just help me out  
here.

**SIERRA**

No. I can't. I'm sorry.

Once she feels she's reached a good distance, she turns and keeps walking.

**GABRIEL**

Why won't you trust me?

She doesn't turn back, heading down the road.

**TRANSITION TO:**

306

306

**EXT. ROAD / INT. PRIUS - DAY**

Mary is sitting in the back seat of the Prius with Noelle,

who's getting tired of her coloring book.

Noelle signs something to Mary, who considers the request.

**MARY**

Okay, but you have to be careful,  
understand? You have to use Big  
Girl hands.

Noelle nods. Mary hands her the small video camera. Noelle has some trouble folding out the little screen, but eventually gets it open without any help from her mom.

**MARY (CONT'D)**

Do you want to see where we were  
today?

Noelle nods.

Mary takes the camera back for a second, flipping it to playback mode and rewinding. The blocky video footage zips past.

76.

**MARY (CONT'D)**

Okay, now hit play. This button.

Noelle does. On the tiny screen, we see Noelle and her father eating lunch by a waterfall. (Mary is filming.)

**MARY (CONT'D)**

There's you. And there's Daddy.  
You're a little movie star, huh?

Noelle smiles. Signs something.

**MARY (CONT'D)**

He'll be back soon. Don't you  
worry.

**CUT TO:**

307  
307

**EXT. PAVED ROAD - DAY**

Gabriel continues walking, headed back in the direction he came. From behind him...

**SIERRA (O.S.)**

Hey!

He turns, finding her a ways back. She approaches.

**GABRIEL**

Were you following me?

**SIERRA**

Once I was sure you weren't following me. I'm sorry, it's just...

**GABRIEL**

You thought I was Ted Bundy.

**SIERRA**

Kinda.

**GABRIEL**

My name's Gabriel. Bundy.

She smiles.

**SIERRA**

Sierra.

They shake.

**SIERRA (CONT'D)**

Weird that there's no cars. At all.

77.

**GABRIEL**

Yeah.

**SIERRA**

So, listen. I'm parked that way.

She points off the road, through the forest.

**SIERRA (CONT'D)**

It's not that far. If you want, I'll give you a ride to town.

**GABRIEL**

Really?

**SIERRA**

Yeah. Make up some karma.

**GABRIEL**

Lead the way.

She does. They cross off the pavement, descending into a dark forest.

**TRANSITION TO:**

308

308

**EXT. FOREST - DAY**

Gabriel walks with Sierra. The trees here are taller, creating a cathedral-like ceiling above them.

**SIERRA**

Okay, confession. I kind of recognized you.

**GABRIEL**

Really?

**SIERRA**

I wasn't sure, but I think I saw a picture of you in some videogame magazine my boyfriend had. You're, like, the shit.

**GABRIEL**

No.

**SIERRA**

You're like the Quentin Tarantino of that world. A videogame God.

**GABRIEL**

Not really.

78.

**SIERRA**

Fine.

**GABRIEL**

You seriously recognized me off of one photo?

**SIERRA**

I thought you were kinda hot. Considering.

**GABRIEL**

Considering..?

**SIERRA**

Within the subset of videogame people.

**GABRIEL**

Okay.

**SIERRA**

I wasn't masturbating to your picture or anything.

**GABRIEL**

Well, I guess I'm flattered.

**SIERRA**

You should be. I'm stingy with compliments.

**GABRIEL**

So your boyfriend plays videogames?

**SIERRA**

Ex-boyfriend. And yes. Way too many. He used to play Evercrack back in the day, but yours, well, that was like...what's worse than crack?

**GABRIEL**

Super-crack?

**SIERRA**

Sure. He was this orc witch doctor guy.

**GABRIEL**

Shaman?

**SIERRA**

Yeah. At one point he was spending like, 40 hours a week gathering "thunderleaf" or whatever.

**(MORE)**

79.

**SIERRA (CONT'D)**

Then I was his mule, hauling it around because he ran out of space.

**GABRIEL**

You had an account?

**SIERRA**

I was part of your world, and you didn't even know it.

**GABRIEL**

Sorry.

**SIERRA**

You can make it up to me.

309

309

**EXT. ROAD NEAR PRIUS - DAY**

Mary is pacing -- but trying not to look like she's pacing. She holds the other cell phone (Gabriel's), which she turns on and off, hoping that somehow she'll get a signal.

Each time she turns it on, we hear the CHIMES.

**IN THE PRIUS**

Noelle is still playing with the video camera, watching footage of the hike. She decides to wind back further.

CLOSE ON the blocky pixels rushing past.

Noelle hits "play." For now, we just hear the audio.

**MAN'S VOICE**

...I have five seasons mapped out, and though it sucks, either you go away, or the show goes. I had to make a decision, and that's the decision I made. I'm sorry.

We reveal the screen. We're watching the argument between Gavin and Melissa from Part 2.

**MELISSA (ON TAPE)**

So it's done. Finished. Decided.

**GAVIN (ON TAPE)**

Yeah.

Confused, Noelle looks out at her mother, Mary, who is still pacing with the cell phone.

**MELISSA (ON TAPE)**

I understand.

80.

**GAVIN (ON TAPE)**

You do?

**MELISSA (ON TAPE)**

I understand. It's not your fault.  
You're morally incapable of doing  
the right thing.

Noelle REWINDS further. Blocky pixels RUSH PAST as we...

**CUT TO:**

310

310

**EXT. FOREST - DAY**

Sierra continues to lead the way. She seems confident where she's headed, even though there's no real path.

During the conversation, we notice a small tattoo on her right shoulder blade: IX.

**SIERRA**

So you play a lot of characters at once?

**GABRIEL**

A couple. Most people do.

**SIERRA**

You're not most people. You created the world. You know all the secret codes.

**GABRIEL**

What, like 'God mode'?

**SIERRA**

That's what you call it?

**GABRIEL**

That's when you have all the powers, and you can't be killed. It's fine when you're designing, but it's really boring to play. A game isn't fun unless there are

rules.

**SIERRA**

And you make the rules.

**GABRIEL**

Yes I do. I mean, you want to give everyone freedom, but they can't handle it. Half your players are teenage boys, and it's like they're programmed to be destructive.

**(MORE)**

81.

**GABRIEL (CONT'D)**

They deliberately crash the world servers. They'd ruin everything just to prove they could.

**A311**

**A311**

**INT. FOREST VALE - DAY**

Sarah offers Gary her water bottle, which he gladly takes.

Out of nowhere...

**SIERRA**

Do you think I'm pretty?

She stops, turning to face him.

**GABRIEL**

What?

**SIERRA**

Do you think I'm hot? On a purely physical level.

**GABRIEL**

Sure.

He drinks.

**SIERRA**

That's a rave.

**GABRIEL**

Well, I don't know why you're asking.

**SIERRA**

My ex-boyfriend, the orc, he says,  
"What I like about you is that  
you're not so hot that I'm afraid  
of losing you."

**GABRIEL**

So where's the orc now?

**SIERRA**

He's dead. I spiked his water  
bottle with a massive quantity of  
GHB. He hallucinated, went into  
convulsions and died.

He screws the cap back on the water bottle and hands it back.

**GABRIEL**

Remind me not to piss you off,  
Sarah.

82.

**SIERRA**

Sierra.

He's surprised. He could have sworn her name was Sarah.

**GABRIEL**

Sorry.

**SIERRA**

And what makes you think you  
haven't pissed me off already?

She smiles, keeps walking.

311

311

**EXT. ROAD / INT. PRIUS - DAY**

Mary sits down in the front passenger seat of the car.  
Noelle is still in back, watching footage on the video  
camera.

**MARY**

How are you doing, kiddo?

Noelle doesn't look up.

**MARY (CONT'D)**

I was thinking we could all go to  
El Cholo for dinner. How would you  
feel about some blue corn  
enchiladas? Should we ask Daddy  
when he gets back?

Without looking up...

**NOELLE**

He's not coming back.

Mary is stunned. For her part, Noelle seems to have no idea  
she just spoke her first words.

We hear three evenly-spaced BEEPS. After the third one, Mary  
says:

**MARY**

How could you...

Mary flinches. It's like someone walked over her grave.

Noelle hands her the camera. The footage is cued to earlier  
in Part 2, where Gavin is having Melissa loop in a wild line:

**MELISSA (ON TAPE)**

Howkajew. How could you. How  
could you.

**(MORE)**

83.

**MELISSA (ON TAPE) (CONT'D)**

(beat)  
I feel so dirty.

**GAVIN (ON TAPE)**

That's how I like ya.

Mary backs out of the car, as if trying to get away from the  
video camera. But she's still holding it.

She hits STOP. Tries to collect herself.

Noelle gets out of the car, but doesn't approach. She  
signs,  
"Mommy?"

Mary backs away.

**CUT TO:**

312  
312

**EXT. FOREST VALE - DAY**

Gabriel and Sierra stop for a moment, so he can pull off his outer shirt. For the first time, we see that Gabriel has a large tattoo on his back which looks like this:

**IX**

He's sweating a lot.

**GABRIEL**

Am I crazy, or is it getting hotter?

**SIERRA**

Oh, you're crazy.

She hands him back the water bottle. He gladly drinks.

When she takes the bottle back, she steps forward. The motion leaves them face-to-face. She pauses for a moment, just long enough for him to turn away.

He doesn't.

She kisses him. He doesn't really kiss back -- but he doesn't fight it, either.

She puts a hand on his thigh, sliding up the inside. Only when she reaches his crotch does he pull back.

**GABRIEL**

I have a wife. And a daughter. They're waiting for me.

**SIERRA**

Where are they?

**84.**

**GABRIEL**

Back at the car.

**SIERRA**

I mean, which direction?

**GABRIEL**

They're back...

Gabriel turns, trying to get his bearing. The trees BLUR. He nearly falls over.

He manages to steady himself.

**SIERRA**

Face it, G.: You don't know where they are. You don't know where you are. We've been walking in circles for an hour.

**GABRIEL**

Where's your car?

**SIERRA**

There is no car. That was all a...  
(what's the word)  
"pretense," I guess. An excuse to get you alone.

Wobbling, Gabriel sits down on a stump. Sierra kneels down in front of him.

**SIERRA (CONT'D)**

Dizzy, huh? It's probably just the GHB. In the water.

She holds up the water bottle.

**FLASH TO:**

**QUICK FLASHBACKS FROM PARTS ONE AND TWO**

313

313

**EXT. FOREST - DAY**

Gabriel experienced the flashbacks. He felt time move.

**GABRIEL**

What's happening?

**SIERRA**

I'm sorry it had to come this, G.  
But it'll all be over soon.

85.

**GABRIEL**

You're trying to kill me.

**SIERRA**

No! No. This isn't a murder.  
It's an intervention.

**CUT TO:**

**FLASHBACK SEQUENCE.**

Images to accompany previous dialogue...

**SUSAN**

I had to get you away from her. She  
was holding you back. You had to  
give her up.

**GAVIN**

Melissa?

**SARAH**

I can you out of here. But you  
have to trust me.

**SUSAN**

Do you feel like a man? You're  
not.

315

**EXT. FOREST - DAY**

315

Gabriel dry-heaves. Sierra rubs his shoulders.

**SIERRA**

That's right. Just let it go. Let  
it go.

She's genuinely empathetic -- she doesn't enjoy his  
suffering.

**GABRIEL**

Why are you doing this?

**SIERRA**

You did it to yourself. Admitting  
that is the first step.

She comes around to face him. And now we see they're not  
alone. Two other familiar faces approach:

THE PAROLE OFFICER/AGITATED MAN, and

**OCTAVIA.**

They're Nines as well.

**SIERRA (CONT'D)**

You're a crack-head, G. The thing is, this planet, these people, they're your drug of choice.

**CUT TO:**

99

99

**INT./EXT. VARIOUS LOCATIONS - DAY**

[The next sequence bridges multiple earlier scenes from Parts One and Two. Gary/Gavin/Gabriel has one conversation with Sarah/Susan/Sierra, but it's broken up among previous scenes and locations, sometimes for just a line.]

**S.**

It's not that hard to make a universe. At first, you just checked in every once in a while. See how the Neanderthals were doing. Move some continents around. But then you got more into it. Starting playing a couple of characters of your own. Kings. Slaves. Messiahs. Pretty soon, you were playing 24/7.

**G.**

How long have I..?

**S.**

You've been gone for four thousand years. Not that time means the same for us, but...

**G.**

You came looking for me.

**S.**

That's what a girl does.

**G.**

Why now?

x107

x107

**EXT. STREET - DAY [PART ONE]**

Streetwalker Octavia leans in Gary's car window.

**OCTAVIA**

Because you forgot who you were.

87.

x228

x228

**INT. TESTING ROOM - DAY [PART TWO]**

The Agitated Man leans up to the one-way glass.

**AGITATED MAN**

You forgot this wasn't real.

99

99

**INT./EXT. VARIOUS LOCATIONS - DAY**

**S.**

We couldn't just storm in on a fiery chariot. It's your universe. We had to play by your rules. We had to make you see how limited and corrupt your little world was. Don't get me wrong, this world is nice. It's cozy. But do you remember where you came from?

A few beats while it comes back to him. Tears start to build in his eyes. What he's picturing is unspeakably beautiful.

**G.**

It was warm. And white. Like...

x160

x160

**INT. LIVING ROOM - DAY [PART ONE]**

The Agitated Man/Parole Officer attaches Gary's anklet.

**AGITATED MAN**

You can't describe it with human words.

x108  
x108

**INT. MOTEL ROOM - DAY [PART ONE]**

Octavia leans over Gary, who has fallen off the bed.

**OCTAVIA**

You can't think it with human  
thoughts.

99  
99

**INT./EXT. VARIOUS LOCATIONS - DAY**

**S.**

That's why you have to come back.  
Come back with us. With me.

x256  
x256

**OMIT**

88.

316  
316

**EXT. GRAVEL ROAD / NEAR THE PRIUS - DAY**

Mary is sitting on the road. Noelle has her chin on her  
mother's shoulder, watching the videotape with her.

ON SCREEN, with tinny audio: (from scene 177)

**MARGARET**

You could destroy the world with a  
single thought.

(suddenly)

Don't, incidentally. Just file  
that away. But the truth is, you  
hold all the cards: every church,  
every candle, every sacrifice --  
that's for you. When people pray,  
they're not praying because they  
want this thing or that thing.  
They just don't want to be  
forgotten.

**BACK TO:**

A317  
A317

**EXT. ROAD / PRIUS - DAY**

Mary is still watching the tape. She realizes Noelle isn't watching over her shoulder anymore.

Mary looks around. Her daughter is nowhere to be seen.

**MARY**

Noelle? Noelle!

**CUT TO:**

317  
317

**EXT. FOREST CROSSROADS - DAY**

Gabriel and Sierra are back at the junction where the paved road meets the gravel road.

**GABRIEL**

Maybe if I just cut back, didn't get so involved...

**SIERRA**

We both know that'll never work. Next week, you'll be back here redesigning the pinecones. You have to quit cold-turkey.

**GABRIEL**

I can't.

89.

**SIERRA**

You can. But I can't force you to leave. You have to want it.

She takes his hand, running a finger through the green string bracelet around his wrist.

She kisses him. And then she's gone.

Gabriel stands there for a long beat, considering his decision.

x103  
x103

OMIT

318

318

**EXT. GRAVEL ROAD / NEAR THE PRIUS - DAY**

Panicking, Mary calls out for --

**MARY**

Noelle! Noelle!

She's nowhere to be found. Then, from behind her...

**GABRIEL**

She's here.

Gabriel is walking up the gravel road, with Noelle holding his hand.

**GABRIEL (CONT'D)**

I didn't forget you guys.

Mary regards him as a familiar stranger, a beloved imposter.

**MARY**

Everything okay?

**GABRIEL**

Absolutely. Let's go home.

MUSIC BEGINS, a song that will carry us through the next sequence.

319

319

**INT. PRIUS - DAY**

Gabriel climbs into the driver's seat. Both Mary and Noelle watch with interest as he pushes the "START" button. The car BEEPS and engages without any problem.

Everyone fastens their seatbelts.

90.

320

320

**EXT. FOREST ROAD - DAY**

The Prius drives down the gravel road. Mary tries to keep

her eyes on the scenery, but they keep drifting over to Gabriel, trying to read what he's thinking.

321  
321

**EXT. CROSSROADS - DAY**

The Prius turns on to the paved road. Headlights switch on.

322  
322

**OMIT**

323  
323

**OMIT**

324  
324

**OMIT**

325  
325

**EXT. HOUSE - NIGHT**

The metal gate at the top of the driveway swings open, SQUEALING on its rusty hinges.

326  
326

**EXT. DRIVEWAY - NIGHT**

Gabriel lifts the sleeping Noelle out of the car. Carries her into the house. Mary shuts the door behind them.

327  
327

**INT. NOELLE'S ROOM - NIGHT**

Taking off her shoes, Gabriel tucks Noelle into bed. Turns on a nightlight for her.

328  
328

**INT. MASTER BATHROOM - NIGHT**

Gabriel brushes his teeth with an electric toothbrush while Mary reads a magazine on the toilet.

329  
329

**INT. BEDROOM - NIGHT**

Gabriel switches off the light. He spoons Mary, who kisses his hand. On both Mary and Gabriel's faces, we see anxiety. Things left unsaid.

330  
330

**INT. BEDROOM - NIGHT [LATER]**

Gabriel lies awake, staring at the ceiling.

91.

331  
331

**INT. STAIRWELL - NIGHT**

Gabriel's bare feet walk down the carpeted stairs.

332  
332

**INT. DINING ROOM - NIGHT**

Gabriel stares at the three paintings on the wall.

333  
333

**INT. KITCHEN / EXT. BACK YARD - DAWN**

Gabriel stands in the doorway, looking out at the inky-blue sky. His eyes are red, tired. He hasn't slept at all.

It's very quiet, except for the occasional precocious BIRD CALL.

Mary enters from the living room, still in her pajamas. He knows she's there. Neither wants to speak.

**MARY**

You need to go, don't you?

**GABRIEL**

No. I can stay.

**MARY**

How long? Forever? Every day,  
you'd know what you were missing.

He smiles, a little.

**MARY (CONT'D)**

What happens? If you go.

**GABRIEL**

Worst-case scenario? Spontaneous  
disintegration into a fiery void.  
Oblivio accebit. The end of  
everything.

**MARY**

That's all?

Both smile.

**GABRIEL**

That probably wouldn't happen. The  
basic structure of the universe  
should hold. I guess I'm just  
worried about the human factor.  
You guys kill each other a lot.

92.

**MARY**

In fairness, that's usually in your  
name. Plus we've gotten much more  
efficient at it.

A beat.

**GABRIEL**

I like this world. I like my life,  
here, with you and Noelle...

**MARY**

But it's not real. I'm not really  
your wife, you're not really my  
husband. On some level, it's all  
pretend.

**GABRIEL**

It's not pretend. There's a reason

you were there, in every version.  
You were my sister, my wife, my  
best friend...

**MARY**

That's a little creepy.

**GABRIEL**

I wanted you close. In one  
version, I even told you. I warned  
you that some day they might come  
for me, and...

**MARY**

...You'd have to leave. How many  
versions were there?

**GABRIEL**

Ninety. This is the last one.

**MARY**

Wow.

**GABRIEL**

I've destroyed billions of people  
with a thought. Obliterated them.  
And you'd like to think it's  
painless...

**MARY**

Stop. You don't have to explain, or  
apologize. Everything that is, is  
because of you. If that's all,  
that's enough.

With that, there's really nothing more to say.

93.

**MARY (CONT'D)**

So.

**GABRIEL**

So.

**MARY**

Guess you don't really need to pack  
anything.

**GABRIEL**

I'm good.

**MARY**

You're great. It's been a pleasure.

**GABRIEL**

Likewise. I love you.

**MARY**

Love you, too. Ya big lug.

He kisses her. It's not a big, passionate, movie-ending kiss, but rather a fond kiss farewell. At the end of it, he WHISPERS into her ear:

**GABRIEL**

You're my favorite.

She smiles.

With two fingers, Gabriel BREAKS the green string bracelet around his left wrist.

And in that moment, a film passes over him, like the boundary between water and air.

He's stepped out of this dimension.

Mary is frozen with the same smile on her face, but we notice that she and the kitchen around her have flattened out to two-dimensional images.

She and everything around her has become like wallpaper, slowly curling away, revealing emptiness beneath.

Gabriel collapses into a single, spiky sphere of light.

The light moves through the kitchen, creating waves that ripple through the tissue-thin walls.

Picking up speed, the sphere rushes through the window, heading west.

94.

334

334

**EXT. LOS ANGELES - DAY**

As the light flies out over Hancock Park, the mansions and skyscrapers seem unreal, like models.

Reaching Santa Monica, we pass over the ferris wheel at the

end of the pier.

We dive into the blue ocean beneath us, which becomes only a swirling gray fog with a viscous thickness.

We see three lights in the distance. We join them, moving with them.

Further ahead, more lights, circling. It's a loose spiral made of stars, resembling nothing so much as the number 9.

As we get closer and closer, we...

**MATCH CUT TO:**

**A PALE EYE,**

opening. We are...

335

335

**INT. KITCHEN - MORNING**

Hands reach up, expecting to find glasses, but there are none.

As we PULL OUT, we reveal it's not Mary, Melissa or Margaret, but a fourth person -- just slightly different from any of them. We'll call her M.

She looks first to the spot where Gabriel was standing.

Empty.

**MAN'S VOICE (O.S.)**

Honey, do we have nutmeg?

M looks over at husband Ben, who is busy making pancakes, reading from a recipe.

**M**

We should.

Coming around from behind Ben, Noelle checks through the spice drawer. M watches her with cautious fascination.

**BEN**

Cinnamon, too.

M catches her reflection in the toaster. Notices she looks different than she expected.

**NOELLE**

(to Ben)

If I had a horse...

Noelle turns back with the spices, handing them to Ben one at a time.

**NOELLE (CONT'D)**

I would name her Cinnamon.

**BEN**

Really.

**NOELLE**

And if I had another horse...

**BEN**

Nutmeg?

**NOELLE**

No, Flash.

**M**

Sweetie?

She beckons Noelle over. Tucks back the little girl's hair. Keeping her voice low enough so Ben can't hear:

**M (CONT'D)**

This is going to sound really strange, but...what's my name?

Noelle only gives her a half-crazy look.

**NOELLE**

Mmmmmmmmmmm-Mommy.

Noelle smiles. M smiles too, a little embarrassed.

**M**

Right. Exactly.

Noelle looks her right in the eye.

**NOELLE**

He's not coming back. But it's gonna be okay. He put the pieces together, it's like...

**M**

The best of all possible worlds.

Noelle taps her nose.

96.

**BEN**

Honey? Is it supposed to stick  
like this?

Sharing a look...

**M**

We should help him.

Noelle agrees. They head over to assist.

We MOVE ACROSS the family as they work on the pancakes,  
Noelle directing how big the ears on hers should be.

We leave them in the middle of a messy kitchen, gooey  
pancakes, and a good life.

**FADE OUT.**

**THE END**

97.

**ADDITIONAL MATERIAL**

The following scene (Scene 99) is the conversation between S  
and G that plays near the end of Part Three. The plan is to  
shoot this scene in almost every setup of the film that  
involves both characters -- be it in Part One, Two or Three.

So we'll be shooting this scene a lot. We'll then be  
intercutting the best of all these moments to create one  
sequence.

99

99

**INT./EXT. VARIOUS LOCATIONS**

**S.**

It's not that hard to make a universe. At first, you just checked in every once in a while. See how the Neanderthals were doing. Move some continents around. But then you got more into it. Starting playing a couple of characters of your own. Kings. Slaves. Messiahs. Pretty soon, you were playing 24/7.

**G.**

How long have I..?

**S.**

You've been gone for four thousand years. Not that time means the same for us, but...

**G.**

You came looking for me.

**S.**

That's what a girl does.

**G.**

Why now?

**S.**

We couldn't just storm in on a fiery chariot. It's your universe. We had to play by your rules. We had to make you see how limited and corrupt your little world was. Don't get me wrong, this world is nice. It's cozy. But do you remember where you came from?

A few beats while it comes back to him. Tears start to build in his eyes. What he's picturing is unspeakably beautiful.

**98.**

**G.**

It was warm. And white. Like...

**S.**

You can't describe it with human words. You can't think it with human thoughts.

(beat)

That's why you have to come back.  
Come back with us. With me.