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Episode #105
Script #1005
Production #01005

UCP

The Resort

“TBD”

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Production Draft:
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THE RESORT

Episode 105

"TBD"

PRODUCTION DRAFT

CAST LIST

NOAH REED.....TBD
EMMA REED.....TBD
BALTASAR FRÍAS (/PENICHE).....TBD
VIOLET THOMPSON.....TBD
SAM LAWFORD.....TBD
MURRAY THOMPSON.....TBD
LUNA.....TBD

ALEX VASILAKIS.....TBD
GREY TED.....TBD
TAYLOR.....TBD

THE RESORT

Episode 105
"TBD"

PRODUCTION DRAFT

SET LIST

INTERIORS

ALEX'S SUV

BAHÍA DEL PARAÍSO
EMMA AND NOAH'S SUITE
BATHROOM
BEDROOM
PLAYROOM
KIDZ ZONE

GOLF CART

HOSPITAL ROOM

OCEANA VISTA RESORT
PENTHOUSE SUITE
BATHROOM
BEDROOM
LIVING ROOM

EXTERIORS

A BEACH

BAHÍA DEL PARAÍSO
BEACH BAR
RESORT JUNGLE PATHWAYS

FRUIT STAND TABLES

JUNGLE
ATV TRAILS
CRASH SITE

THE RESORT

Episode 105

"TBD"

PRODUCTION DRAFT

DAY/NIGHT

2022

| Day/Night | Scenes |
|-----------|------------------|
| NIGHT 4 | 9-11; 13-14 |
| DAY 5 | 17; 20-23; 25-27 |

2007

| Day/Night | Scenes |
|-------------------------|---------------------|
| NIGHT 2 (12/25/2007) | 2-4; 6-8; 12; 15-16 |
| DAY 3 (12/26/2007) | 18-19; 28-29 |

EMMA & NOAH'S 2007 TIMELINE

| Day/Night | Scenes |
|-----------------------|--------|
| EMMA/NOAH PRE-NIGHT 1 | 5 |

EMMA & NOAH'S 2016 TIMELINE

| Day/Night | Scenes |
|---------------------|--------|
| EMMA/NOAH PRE-DAY 2 | 24 |

1 **EXT. JUNGLE - DAY**

1

FROM A HIGH ANGLE: A blanket of lush, green trees fills our entire frame...

WE HEAR the noise of nature. Wind. Birds. Distant ATVs.

THEN -- A STRANGE **SCRATCHING** SOUND... A **SCRAPE**...

UNTIL OUR GREEN/BROWN JUNGLE FRAME IS SUDDENLY **SCRAPED** AWAY BY THE TIP OF A FINGER, AND WE FLY OUT OF --

ALEX'S EAR

And find ALEX staring at the EARWAX he just dug out. Terrified by the size. REVEAL we're inside his --

2 **INT. BATHROOM, PENTHOUSE, O.V. - NIGHT - 2007 (NIGHT 2)**

2

BACK IN 2007. He's freshly showered, only in a towel. He smears the earwax into the jar. Stares at himself in the mirror. Makes some faces. Checks his gut.

ALEX

Alexander Vasilakis. Where did you come up with such a weird name?

Then -- he HEARS a noise in the other room. Whispering?

3 **INT. BEDROOM, PENTHOUSE, OCEANA VISTA - NIGHT - 2007**

3

He steps out of the bathroom...

ALEX

Hello?

Alex looks at his closet... He slowly steps toward it...

He OPENS THE CLOSET DOOR and is startled to find:

SAM and VIOLET. She's clenching the KEYS. But both are FROZEN. No fight in them.

But then Alex grabs a ROBE from a hanger (Frías brand, with the embroidered YELLOW SNAKE), CLOSES the closet door, and --

WE STAY IN THE CLOSET WITH SAM AND VIOLET, processing that confusing interaction. After a beat..

SAM

Uh... what's going on?

Violet peeks through the slats. Alex combs through hundreds of Post-it notes, clearly looking for something...

(CONTINUED)

VIOLET
He's... reading Post-it notes?

SAM
Let's make a run for it.

WE MOVE OUT TO ALEX, looking through Post-its... **THUD!** --

VIOLET AND SAM BURST OUT OF THE CLOSET IN A MAD DASH THROUGH --

INT. LIVING ROOM, PENTHOUSE, OCEANA VISTA - CONT. - 2007

THE LIVING ROOM, JUMPING OVER ALL ALEX'S SHIT, CHARGING UP TO THE FRONT DOOR, BUT --

IT'S LOCKED!

VIOLET
No-no-no-no-no--

Sam desperately TUGS at the door handle --

Violet SLAMS her body up against it to no avail --

When Alex wanders out of the bedroom in his robe.

ALEX
Where do you think you're going?

Oh Jesus. Is this how they die? And with that, they **FREEZE.**

OFF SAM AND VIOLET'S IMAGE -- FROZEN IN TIME --

The hypnotic "Detrás de una Flor" by Mueran Humanos begins...

TITLE CARD: The Resort

WE BEGIN TO CROSSFADE THIS FRAME WITH A SERIES OF IMAGES...

- OUR SOAP BUBBLE FROM EPISODE 101...

- THE OVERHEAD GREEN OF THE JUNGLE...

- A TIGHT SHOT OF EMMA'S PUPIL... WE BEGIN TO PULL BACK --

CAMERA SPINS, LIKE WE ARE BEING HYPNOTIZED NOW. VIBRANT COLORS RADIATE FROM HER IRIS. SHE APPEARS TO BE LYING ON THE GROUND, HER FACE IN THE MUD, WHERE SHE CRASHED THE ATV...

BALTASAR (V.O.)
Without your memory, your reality
crumbles.

FLASH TO EMMA'S POV WHILE DRIVING THE ATV (EPISODE 101) --

BALTASAR (V.O.)
You must allow yourself to remember
where it all began.

BACK TO EMMA. PUSH IN... The faintest SMILE takes shape --

CUT TO:

EXT. A BEACH - NIGHT - 2007 (EMMA/NOAH PRE-NIGHT 1)

DOZENS OF DRUNK AND MOSTLY NAKED PEOPLE RUN TOWARD THE OCEAN,
ROARING INTO THE NIGHT. CAMERA rotates OFF the asses to FIND:

EMMA (at 25), younger, hipper, happier, and clothed, sitting
next to a BONFIRE. She finishes off a BEER as her friend,
TAYLOR, struggles to undress.

TAYLOR
Don't be lame, Emma!

EMMA
Please keep your bra on.

Taylor RIPS off her bra and WOOS, then sprints off with the
group, leaving Emma alone with the fire. Well, there's ONE
OTHER PERSON LEFT -- on the OTHER SIDE --

NOAH (25), also younger, hipper, happier. They share a look.

NOAH
I truly can't think of anything
more awful. It's probably so cold.

EMMA
And so filthy.

NOAH
A guy at my high school got a flesh-
eating bacteria here. He died.

EMMA
I remember hearing about that. The
ocean kills people.

The NAKED PARTIERS yell (O.S.) for Noah and Emma to join.

Emma goes for another sip of beer, but she's empty.

EMMA (CONT'D)
Pools, though. Love a good pool.

NOAH
Pools are wonderful.

Noah sips from a THERMOS COFFEE MUG, then looks to Emma --

(CONTINUED)

5

NOAH (CONT'D)

Hot toddy?

EMMA

Only if it's in a cool thermos.

NOAH

That's so weird, because: This is a really cool thermos.

EMMA

Get the fuck out of here.

He moves to her blanket to sit closer. He hands her the cool thermos and she takes a sip. Pretty good. A silent beat...

NOAH

I'm Noah.

EMMA

Emma. I should probably mention that I just got out of a long relationship and I'm not looking to date anyone.

NOAH

Yeah. Same here. I keep jumping from relationship to relationship. It's a real problem.

EMMA

Me too. But, that said, I find you very attractive.

NOAH

Yeah. Same here.

They lock eyes. Fireworks are going off somewhere. These two are about to HAVE SOME SE--

HARD CUT TO:

6

INT. LIVING ROOM, PENTHOUSE, OCEANA VISTA - LATER - 2007

6

VIOLET and SAM, rattled, sit on the big COUCH. Like two hostages. Sam's LEG nervously bounces. Their eyes are set on:

ALEX'S BEDROOM. Alex steps INTO FRAME, holding a paint brush. He looks at them. Then disappears OUT OF FRAME.

SAM

(under her breath)

I think he's painting us.

(CONTINUED)

VIOLET
Just play it cool.

SAM
He has a weird smell, right?

VIOLET
Stop bouncing your leg.

SAM
I can't.

She holds his leg down -- after a few bounces it stops. Then she holds his hand and gives it a tender squeeze. CUT TO:

INT. BEDROOM, PENTHOUSE, OCEANA VISTA - NIGHT - 2007

CLOSE ON Alex and the MURAL. He's just getting an outline of Sam and Violet, not the completed work. He puts the paintbrush down, seems satisfied with himself.

ALEX
I'll finish off you two later.

BACK TO:

INT. LIVING ROOM, PENTHOUSE, OCEANA VISTA - NIGHT - 2007

With Sam and Violet. Violet nudges him to look at:

AN ANTIQUE SWORD ON THE WALL.

Sam looks at her: *You serious?* She shrugs. *Maybe?*

Sam locks eyes. He starts to sit up, then --

ALEX (O.S.)
You wanna play with my sword?

Sam freezes.

Alex is standing in his bedroom doorway drinking Mezcal from the bottle. He removes the sword from the wall, then squints to read an old POST-IT he put next to it:

ALEX (CONT'D)
"There is an egoless letting go
that transcends the attachment to
life or death."
(then, to Sam and Violet)
What do you think that means?

(CONTINUED)

He tosses the sword on the couch -- THE TIP OF THE BLADE
LANDS INCHES FROM SAM.

CUT TO:

TWO SHOTS OF TEQUILA ARE POURED --

EXT. BEACH BAR, BAHÍA DEL PARAÍSO - NIGHT - 2022 (NIGHT 4)

EMMA and NOAH take the shots. BACK TO THE NIGHT OF EPISODE 104.
They just sit there, staring off with the glazed-over look of
someone whose understanding of the world just crumbled apart.

**FLASH TO EMMA AND NOAH IN THE MURAL (NOTE: BALTASAR AND LUNA
ARE ALSO STANDING WITH THEM IN THE MURAL).**

NOAH

Maybe someone is fucking with us.
Some kind of timeshare scam.

EMMA

I don't think that makes sense.

NOAH

No, it doesn't.

They take big sips of their big beers.

NOAH (CONT'D)

Sorry I was a jerk about your
tooth.

EMMA

Yeah. That was weird...

NOAH

To be fair, it's kinda weird you
didn't tell me about it.

Emma looks at him... And he looks at her.

NOAH (CONT'D)

But I get it.

A beat... of understanding? Maybe. They drink.

NOAH (CONT'D)

But... that painting is legitimately
the weirdest thing I've seen in my
entire life. I've seen a lot of
weird shit. Nothing is weirder.

LUNA walks up --

(CONTINUED)

9

LUNA

Mr. And Mrs. Reed! There you are.

Noah and Emma both shoot her a half-assed glare. And Luna understands. She looks at the BARTENDER --

LUNA (CONT'D)

Three shots of Frías Anejo, please.

The Bartender puts out their three shots. She picks one up --

LUNA (CONT'D)

(to Emma and Noah)

I should have told you about
Baltasar. Let us drink to remember
our mistakes. We shall learn from
them, then make more mistakes.

After a beat, Noah and Emma shrug, and they all drink --

10

INT./EXT. GOLF CART/RESORT JUNGLE PATHWAYS - NIGHT - 2022

10

Luna drives along the paths with Noah and Emma, reminiscent of their first day, but she's a bit looser with the speed limit. Noah and Emma share the occasional nervous look.

LUNA

... And we were as close as you
could be, minus the sex, of course.
But he changed. Got in his own
head. Became very obsessed...
yeah... very obsessed. You'll see --

NOAH

Look out!

Luna SWERVES, nearly hitting an IGUANA.

LUNA

Close one! Thank you!

Emma's looking up the road --

EMMA

Is that... Ted?

Sure enough, they see GREY TED trudging down the path in only his swim suit and a towel draped on his slumped shoulders.

Luna slows down beside him.

LUNA

Do you need a ride, Mr. Perry?

(CONTINUED)

JUMP TO MOMENTS LATER... (GOLF CART DRIVING AGAIN)

Grey Ted catches them up on his bumper of an evening --

GREY TED

... Just as we're about to get into the jacuzzi, which I'd been looking forward to all day, he stops and says he doesn't think I surprise him anymore. And I vehemently disagree with him. Then HE says this was his biggest fear getting into a relationship with an older guy in the first place. He said: "I'm worried that I lost time." Then he walked away.

NOAH

You didn't chase after him?

GREY TED

No! I went into the jacuzzi. I don't know what he wants.

EMMA

I think he wants to be surprised.

Grey Ted GROANS.

EMMA (CONT'D)

When was the last time you were surprised?

GREY TED

By Ted?

EMMA

By anyone. Or anything.

Grey Ted really thinks about it. As do Noah and Luna. Grey Ted suddenly looks a little sad.

GREY TED

It's been a while...

Luna slows to a stop at Grey Ted's suite. He doesn't get out.

GREY TED (CONT'D)

What're you guys up to tonight?

Emma, Noah, and Luna share a brief look --

EMMA

Going to bed early.

NOAH

Watching a movie.

(CONTINUED)

10

LUNA

Going home.

Grey Ted gives them a sad smile. Then parts ways.

CUT TO:

A SERIES OF CLOSE-UPS / PANS:

- **A SKETCH** OF SAM IN HIS MID-30s WITH A HIP MUSTACHE... THEN ONE WHERE HE HAS A BEARD... THEN ONE WHERE HE'S BALD... SUNGLASSES... AN EYEPATCH...

- **A SKETCH** OF VIOLET IN HER MID-30s... ONE WITH LONG STRAIGHT HAIR TO ONE SIDE... SMOKING A CIGARETTE... BALD... EYEPATCH.

- **A MAP** OF THE YUCATÁN PENINSULA (WITH LOCATIONS MARKED)...

- **A TABLE FULL OF THICK BINDERS**, EACH ONE DESIGNATED TO A DIFFERENT PART OF THE CASE: ONE FOR SAM (PROM PHOTO ON THE COVER, AMONG OTHERS), FOR VIOLET, MURRAY, CARL, JAN, HANNA, LUNA, BALTASAR, ALEX, THE PENTHOUSE, THE POST-ITS...

- **A WHITEBOARD** -- WHERE BALTASAR IS CURRENTLY FINISHING OFF A TIMELINE WITH TODAY'S EVENTS... His bloody ear from Episode 104 is covered by a GAUZE PAD that's held on by a rubber band.

We finally PULL OUT TO REVEAL --

11

INT. PLAYROOM, KIDZ ZONE, BAHÍA DEL PARAÍSO - NIGHT - 2022 11

BALTASAR is on his knees as he writes all of this on a KID-SIZED WHITEBOARD in the resort's PLAYROOM, which he's converted into his own investigation center. It all provides a window into his brain -- where CHAOS and ORDER collide.

BALTASAR

"Stick to the needle and thread
Baltasar." That's what they always
said. Needle and thread...

He turns and looks directly AT CAMERA:

BALTASAR (CONT'D)

But then our lives would not have
intersected.

CAMERA finally comes around to REVEAL EMMA, NOAH, and LUNA sitting at the other end of the table. Emma flips through SAM'S SKETCHBOOK. Noah takes in the rest of the room. Luna watches Baltasar curiously... even she didn't know he was this obsessed.

(CONTINUED)

Baltasar takes a seat, opens a BINDER and CLICKS a pen -- he flips past pages of VARIOUS PEOPLE ON THE MURAL (with POLAROID PHOTOS of each one in the mural) -- each page filled with BIOGRAPHICAL NOTES that Baltasar has made.

BALTASAR (CONT'D)
I know everything there is to know
about everyone entangled in this
case. But I don't know you...

He turns to a PAGE WITH EMMA AND NOAH'S MURAL IMAGE -- but this page is completely blank.

BALTASAR (CONT'D)
So... Who are you, Emma and Noah?

Emma and Noah nervously laugh -- Baltasar writes SOMETHING...

EMMA
What'd you write down?

He ignores the question, then points at Noah --

BALTASAR
You were born when?

NOAH
... How is this relevant?

LUNA
What is this nonsense, Baltasar?

Baltasar puts down the pen.

BALTASAR
If you have a better idea on how to
proceed...

EMMA
Well. I mean --
(gesturing to the binders)
-- This is all super-thorough and
clearly WAY more work than the
police ever put into it, but... we
have the phone. Or had it. And if
you're saying the contents of the
phone don't matter, why don't we go
back to WHERE we found it.

NOAH
Not a bad idea, might be other
stuff out there.

BALTASAR

Do you really believe that?

NOAH

No.

Emma looks at him, disappointed.

EMMA

It's the most tangible piece of evidence we have. It's all we got.

BALTASAR

But it's not. We have you two.

(then)

We can do your search when there's daylight and we're rested and caffeinated and I can properly tend to my injuries from the golf club attack. First, tell me about you.

Baltasar and Emma lock eyes. He's studying her... Noah doesn't like that, so --

NOAH

Alright, I was born July 13, 1982.

(beat)

In Lakewood. California.

BALTASAR

That's it?

NOAH

I went to Cal State Fullerton.

Baltasar looks at him, wanting more. Noah isn't a big sharer.

BALTASAR

My name is Baltasar Frías. I was born in 1975 in the town of Izamal to the famed seamstress, Beatriz Frías, and her talentless husband, Mauricio Peniche. My mother says I was gifted with a dexterity far superior to my siblings, and it was on me to bring Frías into the future. But sewing the yellow snake into garments for the morally bankrupt rich, left me wanting no part of that world. I was ten years old and very depressed.

(beat)

(MORE)

(CONTINUED)

BALTASAR (CONT'D)

But as I stood on the edge of that dark void, one nudge away from succumbing to full hopelessness, my father gave me *The Long Goodbye* by Raymond Chandler. Suddenly I felt less alone. My father fed me a diet of crime fiction through my adolescence. But then he passed away. Feeling I could never be the man my family wanted me to be, I left. And found the Oceana Vista. And a strange man named Alex who saw in me... me. I stopped wearing the mask. Every turn led to this moment now, where I'm sitting across from you.

(to Noah)

So, tell me your story.

Emma and Noah share a look. That was a LOT.

NOAH

Okay, I mean, my life's pretty boring. My mom was a teacher, my dad always had two jobs or three jobs, so we could have a vacation every summer. Parents are still alive and happily married.

Luna watches Baltasar transcribe all of this down...

NOAH (CONT'D)

I was good at math in school. So I thought it made sense to keep doing it. And now I teach it.

BALTASAR

Do you enjoy it?

NOAH

Yeah. Enough. Been a rough couple years. But I'm not alone there.

BALTASAR

And you met Emma 15 years ago...?

NOAH

Yeah. We were at a bonfire. She started hitting on me, and --

EMMA

Ehh, not quite how I remember it.

(CONTINUED)

NOAH

It's safe to say we were both very into each other right away. Like we already had a history together. She felt so easy to talk to.

FLASH TO: *That last look they had on that first beach night.*

Emma nods, fondly remembering this moment as well.

BALTASAR

Then what?

NOAH

We were pretty much inseparable from that point on.

FLASH TO: *Emma and Noah (2007), under bed sheets, face-to-face, falling in love. They kiss --*

Noah's surprised by his sudden vulnerability. So is Emma.

NOAH (CONT'D)

Moved in a couple months later, engaged a couple years later, married in 2012... Now we're here.

He shares a look with Emma. And Baltasar notices the look.

BALTASAR

Nothing in the last ten years?

NOAH

...Not really. Just life, man. It slows down at a certain point.

BALTASAR

Why didn't you turn in the phone when you found it?

NOAH

(gestures to Emma)
I'm with her. Just trying to help.

BALTASAR

Do you like to help her?

NOAH

Yeah. Of course.

BALTASAR

Do you find joy in helping her?

(CONTINUED)

NOAH
Absolutely.

BALTASAR
Did she ask you for your help?

A beat. Noah looks at Emma.

FLASH TO: *Noah putting the RAZR on the table after he found it snooping in Emma's bag (NOTE: This is returning to Episode 101).*

NOAH
No. She didn't.

Emma's surprised by his admission.

EMMA
But I wanted you to help.

NOAH
Yeah.

But does Noah believe that? Baltasar zeroes in on Emma.

BALTASAR
Why?

EMMA
Why not? ... Why what?

BALTASAR
Noah said you didn't want his help.
You say you did. Why?

Baltasar just waits for the answer. Emma shoots Noah a look -- *where is this going?* Noah has no clue, but he's... curious.

EMMA
I dunno, teamwork and shit, two is better than one... And it worked.
He found the text and picture --

BALTASAR
But you found the phone first?

EMMA
Yeah.

BALTASAR
Tell me about it.

FLASH TO: *Emma flying off the ATV in Episode 101 --*

EMMA

I got in an ATV accident, fell down
a hill, landed right by it.

BALTASAR

Yes, but what did you feel?

EMMA

Pain?

FLASH TO: *She lands with a painful THUD! But has a tiny smile.*

BALTASAR

But what did you feel when you saw
the phone?

FLASH TO: *Emma staring at the RAZR, h y p n o t i z e d . . .*

EMMA

Nothing. I was wondering what the
hell an old RAZR was doing in the
middle of the jungle.

Baltasar studies her...

BALTASAR

I was wrong. I thought Noah would
be tough. You are a fortress.

EMMA

Thanks.

Emma takes it as a compliment. Baltasar takes her response as
a challenge. He puts down his pen.

BALTASAR

What do you want out of this?

EMMA

I want to find out what happened to
Sam and Violet. I want to know how
we're in a 15-year-old painting.

(to Noah)

Right?

He nods. Shows his allegiance. But still curious. Meanwhile,
Luna seems confused by the new and (un?)improved Baltasar.

BALTASAR

(to Emma)

I just want to know what you hope
to accomplish. You attacked me so I
wouldn't take the phone. Why is
this yours to solve?

(CONTINUED)

EMMA

Just trying to find some closure.

BALTASAR

There's no such thing as closure.

She scoffs. But doesn't know how to respond to that.

EMMA

Why does mine feel like an
interrogation when Noah just gave
you the CliffsNotes of his life?

He stares at her, studying her...

BALTASAR

What did you lose?

That may be one step too far for Noah and Luna --

NOAH

Okay man, that's enough.

LUNA

What are these questions?

But Baltasar stays on Emma. And she stays silent...

BALTASAR

This all began because Sam lost the
three most important parts of his
identity as a 22-year-old straight
man: his girlfriend, his
skateboard, and his phone. Every
person in this lost something or
someone they loved, and their loss
put them on a different path than
they planned, and it led them to
this mural, where all points meet.

EMMA

Everyone loses something they love.

BALTASAR

Luna lost her family. I lost my
father. Alex lost his memory.

EMMA

And Violet?

BALTASAR

She lost her mother.
(off Emma's look)
You didn't know? She passed away
one year earlier.

This hits Emma, but she reveals little. Baltasar can tell.

(CONTINUED)

11

BALTASAR (CONT'D)

I know your look. I recognized it
the moment I met you. What did you
lose?

FLASH TO: *Emma (pregnant) cuddles into Noah on the couch.*

EMMA

A baby. A girl.

Emma doesn't like the sympathetic looks --

EMMA (CONT'D)

It's fine. Shit happens. If you're
fishing for losses, cool, there's
ours. But it has zero connection to
any of this.

BALTASAR

I disagree.

EMMA

I bet you do.

Noah leans over to her --

NOAH

You want to head back?

She considers him. Then looks at Baltasar. Then the evidence.

EMMA

You done with whatever this was?

A beat. Then he pushes the BINDER away from him.

BALTASAR

Yes. Now we try it your way.

Off Baltasar's look... seems up to something...

CUT TO:

**ANGLED FROM INSIDE OF A GLASS TUMBLER, WE SEE ALEX'S NOSE
GIVE IT A BIG SNIFF --**

12

INT. LIVING ROOM, PENTHOUSE, OCEANA VISTA - NIGHT - 2007

12

-- He's smelling USED GLASSES on the coffee table. He pours
two glasses of MEZCAL and hands Sam and Violet each one. Sam
keeps eyeing the sword, inches away, as he takes the drink.

ALEX

You don't look like you're having
any fun.

(CONTINUED)

He moves to his STEREO to find some MUSIC.

VIOLET
We aren't.

ALEX
Breaking into my place isn't fun?

SAM
We were just trying to get my
skateboard back. I swear.

ALEX
Who are you? What's your name?

SAM
Sam.

Alex grabs a SHARPIE and scribbles "SAM" on his forearm.

ALEX
And you?

VIOLET
Violet.

Alex scribbles "VIOLET" right underneath.

ALEX
Alright, what are you doing here?

VIOLET
We just told you --

ALEX
NO! Here. At my resort.

Alex finds the right SONG, then he dances over to Sam, making
Sam increasingly uncomfortable.

SAM
I'm on vacation. With my family.

VIOLET
Yeah. Same. To be honest, my dad is
probably looking for me right now --

ALEX
Cool, but I doubt that. So, how do
you like it?

They share a look. Strange turn.

SAM

You have a great resort.

VIOLET

We love it.

ALEX

Do you?

SAM

Yeah. We really do. So much fun.

ALEX

What do you love about it?

Beat. Alex continues to move about his living room, constantly needing to keep himself stimulated.

VIOLET

The food.

SAM

Great food. The drinks.

ALEX

Don't you fucking lie to me. The food is terrible. Right?

VIOLET

Awful. But the drinks are honestly really great.

ALEX

Yeah, whatever, but, really, what do you love about it?

Sam and Violet share a nervous glance.

SAM

I met her. Violet. I met Violet.

VIOLET

Yeah. We didn't know each other before.

ALEX

So you're creating memories here?

They both nod. Alex doesn't love this response.

ALEX (CONT'D)

And, what, you two break into my room to... fuck?

(CONTINUED)

VIOLET

No --

ALEX

Then you came to steal my stuff?
Gotta be one or the other --

SAM

I came for my board. My skateboard.

ALEX

Do you like each other?

They share another look.

ALEX (CONT'D)

Don't be shy. Do you like each
other?

VIOLET

Yeah.

SAM

Yeah.

Alex looks off. And a bit melancholic.

ALEX

That's great. That's really great.

Then he picks up the sword and looks at Sam --

ALEX (CONT'D)

I gave you the chance to take it
and strike me down, bud. Don't
snooze through life.

(then)

Watch this --

Off Sam's "What?" look, Alex AIMS AT A LARGE PAINTING ON THE
WALL AND THROWS THE SWORD TO IMPALE IT --

But he fails and the sword just **CLANGS** onto the ground. Alex
sighs, disappointed.

ALEX (CONT'D)

Alright, let's get serious here.
Employees have been stealing from
me, so empty out your pockets and
purses and whatever you got.

Sam and Violet look at each other... and then... nod. *Okay, I
guess we're doing this.*

Sam pulls out his RAZR, Violet pulls out some chapstick. Alex
grabs Sam's RAZR and examines it. He reads some texts...

(CONTINUED)

ALEX (CONT'D)

Ooo, who is Hanna? What if we send her a pic?

SAM

Please don't.

Alex holds up the RAZR CAMERA and frames them --

ALEX

Say... "breaking and entering..."

CLICK. Alex admires his work. (It's **THE PHOTO** from 101-103.)

ALEX (CONT'D)

Yeahhhh, you guys got something I'm into. I don't want to forget this --

He pockets Sam's phone, then looks at Violet.

ALEX (CONT'D)

What's in your bag?

Violet reluctantly reaches into her bag to pull out the contents: WALLET. SUNBLOCK. MOM'S CAR KEYS. FISTFUL OF MINTS.

VIOLET

That's it.

Alex grabs a mint, offers one to Sam. He passes.

ALEX

I can clearly see something weighing down your bag.

But Violet doesn't want to share it... A tense moment.

ALEX (CONT'D)

What do you got in there?

SAM

Leave her alone, man. Just keep my skateboard, I don't care.

She finally hands over her bag.

ALEX

Thank you.

Alex dumps the remaining contents out on the couch -- her PHONE, some TAMPONS, and then --

A loud **THUD!** as HER BOOK THAT'S FULL OF POST-ITS bounces off the couch and onto the floor.

(CONTINUED)

Alex picks up the book and flips it over. He's struck by the title. *La Desilusión del Tiempo* by Illán Iberra. And the two arrows on the cover that match the tattoos on Violet's arms.

VIOLET

See, we didn't steal anything.

She holds out her hand for the book.

But Alex walks away, flipping through it. He finds MAPQUEST directions with BUS TIMES written on it. He traces the heavily annotated margins. Someone spent a lot of time on it.

ALEX

This isn't my handwriting...

VIOLET

Yeah, no shit.

SAM

(to Violet)

What's going on, what is it?

VIOLET

It's nothing, it's just a stupid detective book.

But it's clearly more. Alex turns to the PURPLE BOOKMARK -- to the chapter titled **PASAJE**... He seems to recognize it...

... Then the handwritten note, which he reads:

ALEX

"Violet. Meet me here. Love, Mom."

Sam looks at Violet, now understanding *why* the book is so important. So he quickly GRABS THE SWORD AND RAISES IT --

SAM

Give it back, motherfucker.

13 INT. BATHROOM, E & N'S SUITE, BAHÍA DEL PAR. - NIGHT - 2022 13

Noah's alone in the shower. He's staring at a little STICK FIGURE MAN Emma made out of her hair on the shower wall. He grabs his body wash... but stops. Puts it back. Grabs Emma's instead. As he lathers up, Emma walks into the bathroom.

INTERCUT WITH EMMA as she brushes her teeth. She glances at Noah in the shower.

EMMA

You doing okay?

(CONTINUED)

13

NOAH

Yeah... I don't know. Just haven't thought about it in a while. You?

EMMA

Oh, I'm fine. I just avoid telling people about it cuz it's always the same reaction. But I'm fine.

OFF Emma aggressively brushing her teeth.

14

INT. BEDROOM, E & N'S SUITE, BAHÍA DEL PAR. - NIGHT - 2022 14

Emma's in bed, a few of the Baltasar's BINDERS open in front of her. She's studying the VIOLET BINDER. Sees a PICTURE of VIOLET and her MOM, RITA. She then looks at Violet's picture in the MURAL BINDER... She keeps flipping through until --

She turns to the picture of her, Noah, Baltasar, and Luna. She looks closely... is that a papaya in her hand? And it looks like Noah and Luna are each eating fruit as well. *Huh.*

15

INT. LIVING ROOM, PENTHOUSE, OCEANA VISTA - NIGHT - 2007 15

SAM HOLDS THE SWORD UP IN ATTACK POSITION... But --

Alex doesn't flinch. He just looks back at Violet, calmly.

ALEX

Pasaje, Pasaje, Pasaje. Why do I know *Pasaje*?

VIOLET

It's on the last page.

Alex flips to the last page. It's covered in margin-notes and Post-its. Even the Post-its fold out into more Post-its... numbers... *Are those longitude/latitude coordinates?*

Alex squints at the text, but something is fucking with his head... like he forgot how to read... He picks at his ear.

ALEX

Can you... Can you read this...?

Alex finally gives the book to Violet. She feels an immediate calm at its return to her hands. She reads the final page.
[Will be condensed in Post, but keeping it long here.]

(CONTINUED)

VIOLET

*And so it went. And so he went.
Straight into the heart of a futile
mystery that exists in the heart of
a broken person who exists at the
heart of a tired concept, which
slips through the arthritic fingers
of our disappointed detective. And
now I shall finally give you his
name: Alejandro. A fine name.
Neither good nor bad.*

We PAN OVER to see that Alex is sitting at a PIANO, adding a loose score... and he seems to be MOUTHING some of the words like he knows them, or is CHANNELING THEM somehow...

VIOLET (CONT'D)

*As Alejandro lay in this tunnel,
unable to pull himself any further,
he remembered the time we met at a
bar in Miami while I was visiting a
cousin who had just buried his wife
(the morning after the funeral my
cousin walked into the ocean to
take his own life). Alejandro
remembered what he told me on that
stormy June afternoon: With memory,
we all love. With memory, we all
suffer loss. Now, Illán, are you
going to live in service of love
and the people you love, or are you
going to live in the fear of loss,
and therefore fail to love at all?*

As Violet continues, we see this is quite emotional for her.

VIOLET (CONT'D)

*I forgot what Alejandro asked me
until I wrote it just now. We both
were quite intoxicated at the time,
and, to speak bluntly, Alejandro
was far more of a fool than a
philosopher. As you know, he had
several failed marriages and six
children he never met. But now,
trapped in this tunnel, perhaps for
the first time in his old life,
Alejandro understood his question.*

*And so he reached. Through the
ribbed canal of memories frozen in
pain and ruined by time... The
disillusionment of time.*

(MORE)

(CONTINUED)

VIOLET (CONT'D)

"I am tired of suffering." And with this final, pitiful battle whimper into oblivion, Alejandro pulled himself into the cold glow of PASAJE... A room outside of time.

That's the end. Violet closes the book. Shares a heavy look with Alex. They are locked in on the same wavelength.

VIOLET (CONT'D)

The author lives around here. I was going to try to find him to make sense of this.

ALEX

Because you lost your mom.

Violet nods.

ALEX (CONT'D)

Sorry.

VIOLET

Thank you.

Alex looks at Sam -- who's still holding the sword.

ALEX

And you're going with her.

This is the first Sam's heard of Violet's plans, but --

VIOLET

Yeah. I mean, if you want to. Yeah.

SAM

Yeah. Sure.

ALEX

Can I come, too?

(beat)

Look, I don't know what it is, but I feel like I have to.

VIOLET

Uhh, I dunno, man --

SAM

It's super late --

ALEX

I'll drive us, we'll go right now.

(then)

Do you guys wanna see my pole?

JUMP TO:

16 **INT. PENTHOUSE SUITE, OCEANA VISTA - MOMENTS LATER - 2007** 16

Alex OPENS A SECRET DOOR to his FIREMAN'S POLE. The three of them look down the dark hole.

SAM
Does this go all the way to the bottom?

ALEX
Can't remember.

He grabs Violet's BOOK and tosses it down --

VIOLET
What the hell?!

Alex jumps on the pole --

ALEX
Lift your legs up so you don't break them at the bottom.

Alex slides down, disappearing into darkness.

Sam and Violet look at each other. Free from this strange man's strange hostage situation, free to do as they please.

17 **EXT. ATV TRAILS, JUNGLE - DAY - 2022 (DAY 5)** 17

Baltasar kneels down on the side of the ATV trail. Feels the dirt. Notices some broken branches and trampled brush...

BALTASAR
I think I found the spot!

He looks DOWN THE TRAIL toward Emma, Noah, and Luna -- all eating some FRESH FRUIT they picked up on the way in.

Baltasar stands and brushes his hands off as the others join.

EMMA
Yeah, this is it.

She sees the TREE with a DENT from her helmet --

FLASH TO: Emma SMACKING into the tree --

BACK TO: Baltasar watching Emma, as if he saw her flashback.

BALTASAR
So what do you suggest we do now?

(CONTINUED)

17

EMMA

Let's split up and see if we find anything?

CUT TO A WIDE: These four small figures in an endless jungle.

LUNA

Sorry to be the party pooper, but... it's been 15 years.

BALTASAR

Emma's right. If the phone was discovered back then, there would've been a proper search. Let's split in pairs. Noah and Luna, you walk the trail, Emma and I will begin where she discovered the phone.

NOAH

I can pair off with Emma, and you --

EMMA

It's fine. Walk the trail.

She's already heading down, leaving Noah behind. Off Noah --

18

INT. ALEX'S SUV - DRIVING - DAY - 2007 (DAY 3)

18

Alex is driving. Speeding. The BOOK on the passenger seat. He scans the radio for a long time, like he's on loop.

ALEX

Music, sports, or talk radio?

We REVEAL: Violet and Sam are in the backseat.

VIOLET

Whatever you want.

He just presses SCAN and the music changes every 10 seconds.

Sam and Violet share a look. Violet mimes like she's texting.

SAM

Hey, could we get our phones back? Just to check in with our parents so they don't think we've been kidnapped.

ALEX

No way! You'll just tell them I did kidnap you.

(CONTINUED)

VIOLET

That is kinda what you're doing.

IN THE REARVIEW MIRROR: We see Alex is staring at them...

ALEX

How long have you two been an item?

VIOLET

What?

ALEX

I see it. You can always tell when a couple has a history. Battle scars make you stronger, you know.

Sam and Violet share another look -- *for sure something is wrong with this guy.*

ALEX (CONT'D)

I was in love once... I was in love and it killed me.

Sam feels obligated to ask a follow-up.

SAM

What happened?

Alex tries to remember, but he can't... then SOMETHING catches his eyes UP AHEAD:

A ROADSIDE FRUIT MARKET WITH A COUPLE DOZEN CUSTOMERS.

ON ALEX, a slow, confused expression on his face...

HE LOOKS IN THE REARVIEW MIRROR... Something is happening...

HE SWERVES TO THE SIDE OF THE ROAD -- SAM AND VIOLET BRACE FOR IMPACT --- but he just parks.

ALEX

Let's get some fruit.

EXT. FRUIT STAND TABLES - MOMENTS LATER - DAY - 2007

ON A WIDE: Violet and Sam sit at an OUTDOOR TABLE, eating their fruit. They're looking over at Alex, in the background, standing on the embankment by the road, just looking around. (He should remain in frame the entire scene.)

SAM

Something is seriously wrong with this guy.

(CONTINUED)

VIOLET

Do we ditch him? Just run into the jungle and hide.

SAM

How do we get back to the resort?

VIOLET

I gotta find this author. We're like halfway there already.

They look over at Alex again...

SAM

He has our phones. And the book.

VIOLET

Right. Fuck.

They go back to eating their fruit.

SAM

I'm really sorry about your mom.

VIOLET

Thanks. I am too.

A beat. Violet feels the urge to admit something:

VIOLET (CONT'D)

I didn't say goodbye to her. I could have, but I didn't.

SAM

What do you mean?

VIOLET

She was sick for a while. Brain cancer. My dad took care of her. But for whatever reason, in those last few weeks, I couldn't step foot in their bedroom.

(pivoting)

Probably cuz she'd only talk about this pseudoscience bullshit she got obsessed with. She was a regular caller on Coast-to-Coast.

SAM

Ah, yeah. One of my best friends loves Art Bell. Made me listen to an episode on Big Foot. It was pretty good, actually.

(CONTINUED)

Violet gives him a sad smile...

VIOLET

But, yeah... I don't know... Maybe
I was scared of remembering her
like that. Or it was just easier
not to go in. It's fucked, I know.

SAM

I don't think so.

They're silent for a moment. He's looking at her, she's lost
in some future memory.

VIOLET

I wish I asked her more questions.

In the B.G., WE SEE Alex grab something in his SUV, then
start running toward them -- but Sam and Violet don't notice.
Until he finally makes it to them, and with a --

THUD! -- he drops the BOOK on the table with INTENSE EYES --

ALEX

I'm sorry if I scared you guys. I
scare myself sometimes, too. I have
memory problems, but I think I
remember everything I need to
remember and I finally understand
what's going on. It's too hard to
explain, but I think I can still
help, before it's too late.

SAM

Help what?

ALEX

You two keep going, okay? And don't
turn back. You gave me a gift --

Alex looks off in the distance -- his eyes widen --

ALEX (CONT'D)

Oh god, I gotta go.

VIOLET

What the fuck's going on?

ALEX

Go, children. Now... Fly!

VIOLET

What?

SAM

What?

(CONTINUED)

With an intense fire in his eyes, he sprints back to his SUV, dives inside, and SPEEDS AWAY.

STAY WITH SAM AND VIOLET... uhhh...

EXT. CRASH SITE, JUNGLE - DAY - 2022

Baltasar watches as Emma walks around the area she crashed, trying to remember.

EMMA

Pretty sure it was here, but the exact spot doesn't really matter.

She faces the other way, toward the jungle. But --

BALTASAR

Or it does. You have the original phone, yes? Try to remember. Let's translate emotions into images. Without your memory, your reality crumbles.

What's he up to...? Emma takes out the *original RAZR* (not the one that fell off the ledge in Episode 103).

She looks over the area again --

FLASH TO: *Emma seeing the RAZR in the mud for the first time.*

Emma squats down and puts the RAZR back. Seems about right.

BALTASAR (CONT'D)

And now rewind time for a moment, where were you when you saw it?

Emma steps backwards from the phone to the spot.

BALTASAR (CONT'D)

But you were lying down, yes?

Off Emma --

EXT. ATV TRAILS, JUNGLE - DAY - 2022

Noah and Luna slowly walk on opposite sides of the trail, scanning the ground. Luna's finishing up her life story --

LUNA

... And me and Cecelia were off and on for 5 years, got married and had Carlos 2 years ago.

(MORE)

(CONTINUED)

21

LUNA (CONT'D)

Then you and Emma caught me by surprise, took me in one big circle, back to the Oceana Vista. I can't escape it.

NOAH

Do you miss any of it?

LUNA

(admitting to herself)

All of it. Sometimes. The work was miserable. But after work, it felt like one big party...

(staring ahead, exhausted)

Parenthood... sometimes you just need a break.

(realizing)

Sorry. Very inappropriate.

NOAH

Nah, it's fine.

LUNA

That must have been hard.

NOAH

Yeah...

FLASH TO TIGHT SHOTS: NOAH HOLDS EMMA'S HAND (SHE HAS A HOSPITAL BRACELET). HE TALKS CLOSE. WE HEAR A BABY'S CRY --

BACK TO Luna listening to Noah dig up this memory...

NOAH (CONT'D)

It started out fine, but Emma's health took a turn. Then the baby's. These constantly tipping scales... I remember the moment where I realized it was unlikely they would both make it. I felt the temperature shift. The nurse asked if I wanted to cut the cord -- I knew I was supposed to, but I actually couldn't let go of Emma's hand.

BALTASAR (PRE-LAP)

Focus on the memory. Moment by moment.

22

EXT. CRASH SITE, JUNGLE - DAY - 2022

22

Emma is on the ground, face in the mud, staring at the phone. Back to the where we saw her in the opening.

(CONTINUED)

22

EMMA

I don't see how this is helpful.

BALTASAR

But I think you do. Why else would you want to stop to get fruit?

(then)

Your lives are threaded together with Sam's and Violet's. And for some reason, this is where they intersect. I want to know why you landed in this exact spot.

FLASH TO: HER POV WHILE DRIVING THE ATV (EPISODE 101) --

EMMA

It was a freak accident.

BALTASAR

Accident or incident?

EMMA

Are you suggesting I was meant to find the phone?

BALTASAR

No. I'm suggesting that every point in your life led to this point. There are no isolated moments. And while you consider some to have no meaning, I strongly disagree. Every moment has meaning. Every scar life and time inflicts on us becomes who we are, whether we like it or not. You must allow yourself to remember.

FLASH TO: TIGHT SHOT as Noah rubs the baby's tiny bare foot with his thumb. Feeling her tiny fingers. We see an I.V.

23

EXT. ATV TRAILS, JUNGLE - DAY - 2022

23

Noah and Luna walk in silence. He just shared the story...

NOAH

Emma never even got to meet her.

FLASH TO --

24

INT. HOSPITAL ROOM - DAY - 2016 (EMMA/NOAH PRE-DAY 2)

24

ON EMMA as she blinks awake in bed. She feels her hand is holding Noah's. By her side. She looks at him with a smile. But he doesn't need to say anything. And her smile fades. She blinks, confused, not processing. This doesn't make sense.

25

EXT. ATV TRAILS, JUNGLE - DAY - 2022

25

NOAH

I get to have this memory of this
pudgy beautiful face -- and she
doesn't.

NOAH (CONT'D)

We never figured out how to move
forward.

LUNA

You can't.

BALTASAR (PRE-LAP)

Bring me back to the exact moment.

26

EXT. CRASH SITE, JUNGLE - DAY - 2022

26

Baltasar kneels near Emma on the ground.

BALTASAR

What did you really feel?

EMMA

Alive.

FLASH TO A SEQUENCE:

SLOW-MO: THE MOMENT EMMA OPENED HER EYES AND SAW THE PHONE
(EPISODE 101)... AND THAT TINY SMILE...

THE OVERTURNED ATV WHEELS SPIN... BUT WE NOW REALIZE WE'RE
SEEING THE CRASH SCENE IN REVERSE (SHOTS FROM EPISODE 101)...

BALTASAR (V.O.)

And were you not alive before?

EMMA (REVERSE) SMACKS INTO A TREE... SHE TUMBLES (BACKWARDS)
UP THE HILL... SHE FLIES BACK ONTO THE ATV...

BALTASAR (V.O.)

What were you?

EMMA ON THE ATV, JUST BEFORE GOING OFF THE PATH. CLOSE ON HER
HANDS SLOWLY LETTING GO OF THE HANDLEBARS.

ON EMMA (present). Blinking. Having just dug up a memory
buried somewhere deep in her subconscious.

EMMA

You're right, it wasn't an
accident. I let go on purpose.

(CONTINUED)

26

BALTASAR

Why?

EMMA

Why not?

27

EXT. ATV TRAILS, JUNGLE - THAT MOMENT - 2022

27

Noah and Luna return to the first spot on the trail --

NOAH

Here it is --

DOWN THE HILL, he sees Emma lying on the ground.

NOAH (CONT'D)

What the hell? Emma!

Worried something is wrong, he rushes down -- but in doing so, he loses his footing, trips and TUMBLES DOWN THE HILL --

THROUGH A BUSH, SMACKING A TREE, until he lands with a loud --

CRACK! -- among the roots of an old tree, WINCING in pain. About 25 feet from Emma and Baltasar.

EMMA

Oh my god, are you okay?!

He turns his head to see Emma and Baltasar rushing over, but --

Something else grabs his attention... Inches from his face, wedged under the roots, something rectangular, plastic...

It's Violet's phone.

CUT TO:

28

A CELL PHONE VIDEO RECORDING - MOMENTS LATER - 2007

28

ALEX TALKS TO THE CAMERA, out of breath, a bit manic:

ALEX (INTO PHONE/VIDEO)

Baltasar, my memory detective. Man, it's crumbling fast over here... I have to come clean: I don't know when I am, I don't know when you are... God, I hope we're not too far off. Violet and... Swimmy? Whatever, he has a forgettable name. They went to find...

(looks at his PALM)

Illán Iberra. Pasaje. Why do I know that?... That's gotta be what it's all about.

(MORE)

(CONTINUED)

28

ALEX (INTO PHONE/VIDEO) (CONT'D)
Anyway, I'm sure I'll see you soon
and you'll have no idea what I'm
talking about.

RECORDING ENDS.

29

EXT. CRASH SITE, JUNGLE - CONTINUOUS - 2007

29

We now see that Alex was walking through the JUNGLE, and has STOPPED at a spot very familiar to us.

Alex moves over to an OLD TREE, at the spot where Noah fell. He wedges VIOLET'S PHONE right into the roots.

He walks over to the spot Emma found SAM'S RAZR. Puts the phone down. He moves to where Emma was lying down, crouches and drops his head as low as possible, his beard in the mud to get a good angle of the RAZR. He goes back to the RAZR, moves it to the left, checks again. Right there. Perfect.

Alex stands up, brushes off. A beautiful SHAFT OF LIGHT pierces through the trees, but just misses shining on him.

He looks around for a moment. Like he's forgotten what he was doing and is lost. Then --

HE SPOTS AN IGUANA giving him the stink eye, 20 feet away.

Alex SQUINTS. *You piece of shit.*

The IGUANA SQUINTS BACK. Then starts RUNNING TOWARD ALEX --

ON ALEX, TERRIFIED --

CUT TO A WIDE:

As Alex flees this iguana and they both leave frame, WE STAY IN THIS LOCKED OFF SHOT. We HEAR Alex get further away -- until we can't anymore. And now we only HEAR the noise of nature. Wind. Birds.

Then some distant ATVs. But they get closer and LOUDER. We HEAR them ROAR by on the O.S. path up the hill.

Then -- THE SOUND OF AN ATV CRASHING, FLYING OFF PATH --

THE **THUD!** AND **CRACK!** OF TREES BEING COLLIDED WITH --

Until Emma lands flat on her stomach in the mud.

END OF EPISODE