

Executive Producer: Sam Esmail
Executive Producer: Chad Hamilton
Executive Producer: Andy Siara
Executive Producer: Allison Miller

Episode #108
Script #1008
Production #01008

UCP

The Resort

“TBD”

Story By:
Allison Miller

Teleplay By:
Allison Miller & Derek Pastuszek

Directed by:
TBD

Production Draft:
03/08/22

Universal Content Productions
10 Universal City Plaza
Bldg. 1440, 34th Floor
Universal City, CA 91608

COPYRIGHT © 2022 UNIVERSAL CONTENT PRODUCTIONS LLC.
ALL RIGHTS RESERVED. NOT TO BE DUPLICATED WITHOUT PERMISSION.
This material is the property of Universal Content Productions LLC and is intended solely for use by its personnel. The sale, copying, reproduction or exploitation of this material in any form is prohibited.
Distribution or disclosure of this material to unauthorized persons is also prohibited.

THE RESORT

Episode 108

"TBD"

PRODUCTION DRAFT

CAST LIST

EMMA REED.....CRISTIN MILIOTI
NOAH REED.....WILLIAM JACKSON HARPER
BALTASAR FRÍAS (/PENICHE).....LUIS GERARDO MENDEZ
SAM LAWFORD.....SKYLER GISONDO
VIOLET THOMPSON.....NINA BLOOMGARDEN
LUNA.....GABRIELA CARTOL
MURRAY THOMPSON.....NICK OFFERMAN

CARL LAWFORD.....DYLAN BAKER
JAN LAWFORD.....BECKY ANN BAKER

THE RESORT

Episode 108
"TBD"

PRODUCTION DRAFT

SET LIST

INTERIORS

MURRAY'S TRUCK

PASAJE

TRES OJOS

CENOTE

BIRTH CANAL

TUNNELS

WAITING ROOM

ENTRANCE SHAFT

FAR BANK

LOBBY

ON THE WATER

EXTERIORS

BAHÍA DEL PARAÍSO

ENTRANCE

PARKING LOT

JUNGLE

CLEARING

TRES OJOS

CENOTE

OPEN-AIR "ROOM"

THE RESORT

Episode 108

"TBD"

PRODUCTION DRAFT

DAY/NIGHT

2022

Day/Night	Scenes
DAY 7	4-8; 11; 13-15; 17-19
DAY 8	20-22

2007

Day/Night	Scenes
DAY 4 (12/27/2007)	1-3; 9-10; 12

OUTSIDE OF TIME / PASAJE

Day/Night	Scenes
OUTSIDE OF TIME / PASAJE	16

1

EXT. CLEARING, JUNGLE - EARLY MORNING - 2007 (DAY 4)

1

CLOSE ON: VIOLET'S FACE. Asleep.

REVERSE ON: SAM'S FACE. Asleep. A MOSQUITO lands on his neck.

We go a little WIDER to see Sam and Violet asleep on that ORANGE TARP, facing each other, with the bottom half folded up as a blanket. They're mostly covered, but we can tell they took off their clothes at some point during the night.

BACK TO Violet, just as she opens her eyes. She smiles at the sight of Sam across from her.

He eventually opens his eyes. Gives a tired smile.

SAM

I feel like I slept for maybe 30 minutes, tops.

VIOLET

It was the worst night of sleep I've ever had.

SAM

I should've put my shirt back on cuz I these jungle mosquitos made a meal out of my back. It itches so bad.

VIOLET

I might suggest that NEXT time we have sex, we do it somewhere a little more comfortable.

SAM

Oh. Okay... yeah...

VIOLET

What?

SAM

I was just gonna suggest we go again now.

VIOLET

Yeah?

After a beat, they lunge at each other and kiss --

SAM

-- Watch the neck --

VIOLET

Sorry-sorry --

(CONTINUED)

JUMP TO MOMENTS LATER

They've finished. They're now oddly positioned, sweating, WAY out of breath. She grabs his hand.

VIOLET (CONT'D)

Now, for sure, let's wait for a bedroom next time.

SAM

Absolutely. If there is a next time, of course.

VIOLET

Do you not think there will be?

SAM

Oh, no, I do.

A beat. Clock Violet's look.

VIOLET

But...?

He sits up. Really considers his next words. (While WE see how badly the mosquitos attacked his back... 30+ bites.)

SAM

This has felt like longest day of my life. And maybe the best. I don't want it to end.

VIOLET

Then let's not let it end. After we find this thing, let's just run away together.

They share a look. An enticing proposition...

VIOLET (CONT'D)

We can hitchhike to South America, maybe Argentina. Change our names, pick a spot to start a new life. Fuck it, let's just get married.

SAM

You don't want to marry me.

VIOLET

(taken aback)

Yeah, obviously I'm joking. But what the fuck does that mean?

(CONTINUED)

Sam's struggling here, not wanting things to get weird. But she's really giving him a look that he can't duck out from.

SAM

We're gonna go back to the resort and I'm gonna have to deal with my parents cuz they're for sure freaking out. And then Hanna. Then we'll go home and try to keep in touch, maybe we'll visit each other. But that'll just feel weird. My friends will underwhelm you, you'll stay in my parents' guest room, my mom will make you soggy French toast... or I'll come see you, but I'll probably have short hair, or longer hair, or maybe I'll be wearing a new shirt, or I'll smell different. Either way, it'll just be different and ultimately disappointing, because it's not gonna be this again.

She looks back at him -- NOW she's disappointed.

SAM (CONT'D)

Like I said, I don't want it to end. Just trying to be realistic.

VIOLET

Yeah, I got it.

She turns away from him to get dressed. Off Sam.

EXT. JUNGLE - MORNING - 2007

Violet and Sam walk in silence. She's constantly checking her notes in the book -- with specific notes from Iberra now. She seems even more determined now to find Pasaje. Sam looks like he might regret his honesty. Just as he's about to speak --

Violet STOPS. Her eyes go wide as she sees: THE ENTRANCE to the cenote (that we saw at the end of Episode 107).

They share a look. Their tension on pause. This is bigger...

THUNDER CRACKS! -- STARTLING both of them. It begins to rain.

That can't be good... to go underground when it's raining... But they don't know this will turn into a hurricane. And he's trying to buy something back.

SAM

What're we waiting for?

(CONTINUED)

CUT TO A WIDE: Of Sam and Violet climbing DOWN into this dark hole in the ground...

Here's a good time to throw up our final Season One **TITLE CARD.**

INT. ENTRANCE SHAFT, TRES OJOS - DAY - 2007

A winding vertical tunnel just big enough to tumble down. It's really so dark that we barely see anything -- just whatever the FLASHLIGHTS pick up as they make this first descent... We might see an occasional FLASH of someone's face, but this should feel pretty disorienting...

SAM (O.S.)

At what point are we in Pasaje?

VIOLET (O.S.)

I think there's still a ways to go once we're at the bottom.

INT. LOBBY, TRES OJOS - DAY - 2022 (DAY 7)

We're INSIDE a CAVE with SOME natural light piercing in, but it's mostly dark -- and we don't see behind us yet. ANGLED ON a narrow OPENING where the ENTRANCE SHAFT ends. We see some flashlights nearing the opening, some voices, then --

Out of the darkness -- EMMA, NOAH, BALTASAR, and MURRAY emerge. FLASHLIGHTS, HEADLAMPS, GLOVES, CAVING PACKS.

One-by-one, they each freeze when they see what's BEHIND CAMERA. Complete bewilderment on their faces.

REVEAL: A large UNDERGROUND LAKE inside the domed cave. The water's surface emits an otherworldly glow. SHADOWS scamper up the cave walls. Stalactites reach out to the stalagmites below. An alien universe in constant dialogue with itself.

The water continues into complete darkness -- no telling how far it goes. But there's nowhere else to go.

BALTASAR

I guess we swim across.

Noah and Emma share a look -- at which point Noah's flashlight hits something...

He goes closer to the water and shines his light along the surface. He reaches underwater and pulls up an ANCIENT-LOOKING ROPE...

NOAH

...The fuck is this...?

(CONTINUED)

The others follow the rope to discover it's fastened TO
SOMETHING THAT'S EMBEDDED INTO THE WALL OF THE CAVE... *What?*

MURRAY

It's a pulley.

Noah begins to PULL on the rope -- and one by one the others
join him. Hand over hand -- heaving some LARGE OBJECT on the
other side of the lake toward them.

And then -- a raft-like SKIFF appears -- EMERGING FROM THE
DARKNESS -- silently coming toward them.

They all stand there, speechless.

INT. ON THE WATER, TRES OJOS - DAY - 2022

Emma, Noah, and Baltasar sit on the boat -- as Murray guides
it across the water with the rope.

The only sounds are that of the rope, slowly *ccccrreeeeking*...

... the water's quiet wake *splashing* the side of the boat...

... the occasional *squeak* of some bats...

Baltasar's eyes scan the cave walls with growing trepidation.

Emma's eyes look into the dark waters below.

Noah watches the platform behind them fade into darkness.

Murray remains determined, staring straight ahead... Then --

UP AHEAD: THE FAR BANK OF THE LAKE APPEARS. And behind it --
some sort of light source...

MURRAY

That looks like sunlight.

INT. FAR BANK, TRES OJOS - DAY - 2022

The skiff lands on the bank. Murray hops off and secures the
rope to a nearby rock as Baltasar, Noah, and Emma step off.

Emma in the lead, they all scramble up the rocky path and, as
they do, the light gradually rises until they crest the hill
and emerge into ...

7

EXT. CENOTE, TRES OJOS - CONTINUOUS - 2022

7

A MASSIVE CENOTE. A flood of daylight illuminates a rock cathedral, open to the sky, surrounding a shock of TEAL WATER. An oasis of light in the heart of the dark, underground cave.

VINES plummet from the ceiling opening into the depths of the pool. CAVE SWALLOWS alight from the nooks of the rock walls and flutter back toward the sun. Insects float on shafts of light. **THIS PLACE IS ALIVE.**

And just like Emma, Noah, Baltasar, and Murray, WE should be in awe at this moment, too. We've now officially entered into a world that is the complete opposite of our resorts.

MURRAY

This is it. She was here.

Murray immediately starts searching for any signs of Violet.

Noah looks over to Emma to get her read on it, but she drifts off and walks along the cave-wall... On her own search.

Noah and Baltasar watch Murray desperately scour through dense plants. It's a sad sight. What does he expect to find?

As Noah goes to help him, we move --

OVER TO EMMA

Scanning the walls to the left... *there's gotta be more...*

OVER TO BALTASAR

He walks along the wall to the right, looking at every small detail. As he reaches down to examine a strange-looking rock (an ASTEROID chunk), he notices his bandaged hand trembling.

OVER TO MURRAY AND NOAH

Searching through a thick web of roots.

NOAH

Is there anything specific we should be keeping an eye out for?

MURRAY

She was wearing a purple skirt. Combat boots. A black and white top. She had a multi-colored checkered pattern backpack.

(CONTINUED)

Murray picks up the pace and intensity of his search, but is starting to seem terrified that he might actually find something.

OVER TO EMMA

As she pushes aside a cascade of dangling vines to find --

AN ENTRYWAY TO ANOTHER TUNNEL.

Just as she's about to shout out --

BALTASAR

Over here! There's more!

They all look over -- Baltasar stands in front of **ANOTHER TUNNEL**, branching off into the darkness.

EMMA

I found one over here, too!

A fork in the road.

Murray marches toward the closest one -- Baltasar's --

MURRAY

Let's split up. I'll go with
Baltasar, you two stick together.

Murray wastes no time as he disappears into the new cave.

Baltasar looks at Noah and Emma --

BALTASAR

Check back here in twenty minutes.

NOAH

Yell if you find something.

BALTASAR

You, too.

Baltasar heads into the cave.

Noah joins Emma. She's just staring into the darkness, letting the wafting air hit her.

NOAH

What is it?

EMMA

It's warm.

(CONTINUED)

NOAH
I'll go first.

And on that, he heads in, swallowed by darkness. Off Emma.

INT. TUNNELS, CENOTE - DAY - 2022

HEADLAMPS beaming, Baltasar and Murray move along the narrow, winding path -- scanning every inch for any sign of the kids.

Baltasar falls behind. IN A SMALL JUT IN THE CAVE, he sees something on the ground. *Is it a snakeskin?* He crouches down, reaching out to touch it --

MURRAY (O.S.)
You back there?

Baltasar pulls his hand back and catches up to Murray.

As they search, it seems more hopeless by the second. It's silent. Murray's intensity makes it hard for it to be otherwise. But Baltasar still feels the need to get something off his chest --

BALTASAR
Sorry I gave up back then. I tried.
I just couldn't go any further.

MURRAY
You're here now.
(then)
So you went back to the trade? I
thought you said you would never go
into the family business again.

BALTASAR
I said many things, a lot was
bullshit. I really thought I could
become a detective. I only had one
real case and couldn't cut it. I am
merely a Frías.

MURRAY
Then what are you doing here now?

BALTASAR
I made a promise. To you and Sam's
parents. I have to at least see
that through. Do one good thing.

Silence...

BALTASAR (CONT'D)
What happened after I left you?

(CONTINUED)

MURRAY

I just kept moving. Looking for any sign of Violet. It always felt like when I was around here, I was close to her. So then I thought of going to the place where I last saw her. The Resorts. Did you know there are 1,554 hotels in the Yucatán Peninsula?

BALTASAR

I did not know this data.

MURRAY

14,143 rooms. And I must have checked out nearly all of them. I infiltrated them any way I could. Especially the big, all-inclusive deals. I would go in posing as FBI... but they don't talk to the FBI. So I got creative. I was a waiter, a masseuse, a health inspector, an exterminator, Anything to get in the door and ask questions. Until one day, I ran out of questions. And I just walked into the jungle.

Baltasar nods... that was a lot.

BALTASAR

Can I make a suggestion?

MURRAY

Sure.

BALTASAR

I think you'd benefit from seeing a therapist.

MURRAY

Maybe. Maybe that's what we all need.

THEN -- MURRAY FREEZES.

REVERSE ON: They've hit a dead end. And, just in front of them, what looks like A PILE OF BONES.

Baltasar glances at Murray... Not sure what to say. Murray stares down at them, overcome. But as he crouches down to examine -- these are not bones...

MURRAY (CONT'D)

These are eggs...

(CONTINUED)

Murray's LIGHT slowly creeps around the cave wall -- and we see that above them is --

A MASSIVE YELLOW SNAKE among the roots in the ceiling.

THE YELLOW SNAKE moves its eyes to MURRAY --

It coils back and STRIKES -- BUT --

BALTASAR, in one SWIFT, PRECISE MOTION, CATCHES IT with his hand and squeezes it tight. His injured hand begins to bleed as the snake thrashes --

BALTASAR

We're being assaulted by symbols.

Murray takes out his MULTI-TOOL, opens the KNIFE, but as he approaches the snake to kill it --

BALTASAR (CONT'D)

No. Go back.

Murray backs away...

The snake wraps itself around Baltasar's arms, trying to strangle it, but this just makes Baltasar squeeze harder --

He brings it in close. Examines it. It is terrifyingly beautiful. Truly an ancient creature, desperately trying to BITE Baltasar's hand. Its green menacing eyes locked on Baltasar. Then suddenly four slits flare up and pulsate.

BALTASAR (CONT'D)

You do have four noses.

The snake's panic-thrashing slows as Baltasar chokes it... and, suddenly, Baltasar is overcome with pity.

CUT TO:

EXT. CENOTE, TRES OJOS - DAY - 2007

BACK AT that majestic cenote (where our 2022 group split up). But this time it's POURING RAIN.

WE FIND Sam nervously watching the intense rain fall. The dark, windy skies above. The rising puddles on the banks of the already rising lake.

He looks over to Violet, tracing the cave walls, searching for the other tunnels.

SAM

Maybe we should wait until the rain stops!

(CONTINUED)

VIOLET
We're close!

OVER TO VIOLET

Soaking wet, desperately looking for the other opening.
Nothing is going to stop her.

OVER TO SAM

Staring straight ahead. Genuine concern on his face. The
fantasy love bubble continues to deflate as the reality of
their situation sets in.

SAM
I really think we should go back!

He turns around -- but Violet isn't there.

10

INT. TUNNELS, CENOTE - DAY - 2007

10

Violet trudges forward in knee-high water. Sam stumbles to
catch up behind her.

SAM
I don't think this storm is letting
up. I heard people talking about a
hurricane yesterday...

Violet powers ahead, flashlight barely lighting their way.

SAM (CONT'D)
Hey. I think we should turn around.

VIOLET
Go for it!

SAM
Violet! Can you just stop for a
fucking minute?

Violet whips around.

VIOLET
What? Go back if you want, you
weren't even supposed to be here.

SAM
Okay, what?!

Violet continues forward --

(CONTINUED)

VIOLET

Just being realistic here. You were like a literal accident -- you crashed into to me.

SAM

Would you rather I not have?

VIOLET

I don't know! But I wouldn't be in here in the middle of a fucking hurricane if you didn't.

Annnnnd the fantasy bubble has officially popped.

SAM

And where do you think you'd be then? In a ridiculous *Pasaje* thing that this VERY CREDIBLE author made up? And it's such a dumb name! What do you think you're going to find?

VIOLET

You wouldn't understand.

SAM

Yeah, you're right, I don't understand, so please explain.

VIOLET

Not trying to hurt your feelings, but you're so fucking sensitive so I'm sure I am, but -- you couldn't possibly understand because you've never actually lost anything. Your girlfriend cheated on you, who fucking cares? You haven't experienced one real thing in your safe, good life.

Sam tries to unpack all of that in his head. But he fixates:

SAM

I'm too "sensitive"?! What the fuck is that?!

VIOLET

Perfect example! You didn't even hear what I said.

SAM

No, I heard you. It sounds like you're saying that because my parents are alive, I have it sooo much easier than you.

(CONTINUED)

VIOLET

Basically, yeah.

SAM

I'm sorry your mom died. But your dad is very much alive. So what the fuck are you doing out here?

Violet doesn't respond. She just charges forward in silence now. Sam immediately regrets what he said.

SAM (CONT'D)

I'm sorry. I think I'm just tired and I want to go home. I'm sorr--

VIOLET

Stop apologizing, Jesus fucking Christ.

OFF VIOLET, faltering just a bit, shining her LIGHT ahead --

MATCH CUT TO:

11

INT. TUNNELS, CENOTE - DAY - 2022

11

Emma's flashlight, scanning the walls of this narrow tunnel. The energy here plays in stark contrast to the heightened emotions of Sam and Violet's situation. While still tense, it's far more... subdued... and exhausted.

NOAH

Okay. Let's say this thing is real.

EMMA

Okay.

NOAH

This dude says it takes you where you "need to be," whatever that means. But it seems like it's maybe about reliving a moment, or going back in time and starting over, or... maybe glimpsing the future? Honestly, I'm a little unclear on what exactly it's supposed to do.

EMMA

I am, too.

NOAH

But, let's say it does one of those things. Where do you want to go?

EMMA

If it's real.

(CONTINUED)

NOAH

If it's real.

EMMA

Maybe sometime before all the shit
of life got us off course.

A beat. This stings Noah.

NOAH

But when was that in your mind? I'm
curious. Our wedding day? That was
fun. Before the baby? Or you wanna
go to that day?

(then)

Before we met? That could save us
both a ton of heartbreak.

EMMA

Probably the night we met.

A beat. Noah isn't sure how to take that.

NOAH

Oh. Okay. So we don't meet.

EMMA

I didn't say that... Murray was
telling me about how he can't
remember the last thing he said to
Violet, and it kills him...

(beat)

I remember seeing you so clearly.

FLASH TO: *The moment Emma and Noah first see each other on
the beach (Episode 102). WE DO NOT HEAR THEM.*

EMMA (V.O.)

But the rest is just bits and
pieces from the night.

FLASH TO: *Emma drinking from Noah's cool thermos.*

EMMA (V.O.)

I remember you had cologne on, and
I remember thinking "who the fuck
still wears cologne?" But it beat
the stench of Huntington, so I was
okay with it.

FLASH TO: *Noah and Emma sitting side by side by the fire.*

BACK TO EMMA AND NOAH IN THE CAVE.

(CONTINUED)

EMMA

But I can't really remember
anything else. Did you hit on me
first, did I hit on you? I dunno.

NOAH

You definitely hit on me.

EMMA

And I would guess that you hit on
me. Who's right? It's depressing
that we can't even remember that.
Maybe everything else that followed
would make more sense if we could
remember.

NOAH

Or maybe it wouldn't.

EMMA

Maybe.
(then)
Where do you want to go?

NOAH

If it's real.

EMMA

If it's real.

NOAH

One year from right now. I want to
see what happens to us after all of
this.

EMMA

What do you think will happen?

NOAH

I don't know. And that's fucking
terrifying to me.

BACK TO:

INT. WAITING ROOM, CENOTE - DAY - 2007

Violet and Sam trudge through waist-deep water, holding their
flashlights above the surface. Both of them are looking
scared. Violet's hands trace the cave wall for the next bend
in the path. But she can't find it. It's a DEAD END.

VIOLET

No no no no. This can't be right.

Violet frantically searches the walls -- Sam joins her --

(CONTINUED)

But the water is rapidly rising --

They share a brief, hopeless look, when suddenly --

SAM
We gotta go.

VIOLET
Yeah, yeah. Okay. Let's go.

She knows it. The end of the line.

They turn to head back -- then --

WATER BEGINS RUSHING IN FROM THE TUNNEL, EMPTYING OUT IN THIS
DEAD END ROOM --

SAM
Oh shit --

THE WALL OF WATER TAKES THEM OUT -- AND THEY GO **UNDERWATER.**

IN A FAST-PACED SERIES OF SHOTS:

- The FLASHLIGHTS land on the cave floor -- Violet reaches for hers but she keeps getting pummeled by the rushing water.

- They pull themselves to the surface but are faced with an impossible current at their only exit.

- Sam notices a small crevice up toward the ceiling of this cave. He tries to help Violet up into it -- maybe it's another exit -- but he can't lift her that high.

- CLOSE ON: Their feet underwater. They begin to float up and away from the ground as the water level forces them up...

- With only a few feet of air before they reach the ceiling, Sam and Violet tread water.

- They gasp, exhausted and panicked, as they each continue to try to find some kind of way out. Sam dives down. Violet comes up. Sam emerges. Violet dives down.

- The water is INCHES away from the ceiling. Only seconds left. The LIGHTS from the flashlights begin to flicker off...

- Their MOUTHS take in their last sharp inhales of air as the water finally seals them underneath.

- UNDERWATER: Sam looks at Violet. She looks back. In the silence, they both know that this is where it all ends.

They hold hands. This is it.

(CONTINUED)

WE END ON VIOLET... and for a split-second, we catch a TINY GLIMMER OF LIGHT shining in the dark... as we --

CUT TO:

INT. WAITING ROOM, CENOTE - DAY - 2022

The BEAM of a headlamp scans the darkness -- as Emma and Noah move down a dark tunnel to find they've reached a DEAD END.

EMMA

Welllll shit.

NOAH

Maybe the other guys found something.

Emma and Noah look at each other.

EMMA

(resigned)

Or maybe this is all there is.

She leans against the wall, defeated.

Noah shines his light around one more time before giving up.

NOAH

Uhh... or maybe it isn't.

Noah gestures to what he's looking at:

TWO FLASHLIGHTS (Sam and Violet's) on the ground, 15 years of wear and tear.

Emma and Noah both squat down and examine them.

NOAH (CONT'D)

(shouting out)

Hey! Guys! We found something!

Who knows if they heard.

Emma shines her light all around --

EMMA

Up there... What's that?

Her light hits a spot above Noah's head -- that CREVICE.

EMMA (CONT'D)

That's an opening.

Emma immediately tries to scale the wall --

(CONTINUED)

Noah SHOUTS OUT to the guys again --

NOAH
Murray! Baltasar!

Then he joins Emma in trying to find some footing to CLIMB --

But they keep on SLIPPING!

Noah stops. He glances back down the tunnel -- *are the guys coming??* Then he watches Emma refusing to give up.

NOAH (CONT'D)
Let me give you a boost.

EMMA
Dude, that's like 20 feet up, are you gonna throw me?

NOAH
First off, it's closer to 12 feet.
And you're gonna stand on my shoulders.
(off her look)
I've been working out SO much. And maybe it was all for this moment.

They share a smile. Then --

Noah crouches down, she sits on his shoulders, he STANDS, then they give their best gymnastics try and --

She stands on his shoulders, legs wobbling, but it works! She's just high enough so she can see into the CREVICE.

EMMA
I see something.

NOAH
What is it?

EMMA
I don't know. But it's definitely something.

NOAH
Okay, so describe this something.
Like, bones?

EMMA
Hand me your flashlight.

Noah passes it to her. She shines it in the tunnel...

(CONTINUED)

EMMA'S POV: This CREVICE leads into a SMALL TUNNEL. And about 15 feet in, we catch a BRIEF GLIMPSE of what could be:

EMMA (CONT'D)

A backpack. I think it's a backpack.

(then)

Do you think you can get me a little higher? Because I can almost crawl inside.

NOAH

Let's wait until the other guys get here.

EMMA

Just lift me up.

Noah takes a breath. Moves his hands to her feet. And in a burst of old man strength, Noah hikes her up further. Emma struggles, but manages to pull herself into the CREVICE.

14

INT. BIRTH CANAL, CENOTE - CONTINUOUS - 2022

14

Emma crawls toward CAMERA. She reaches the end of the tunnel, picks up the backpack, but it's stuck between the rocks. She pulls at the backpack until, finally, the thing dislodges!

Past the cave walls, we hear a RUMBLING OF SHIFTING ROCKS...

INTERCUT WITH NOAH IN THE WAITING ROOM

NOAH

Uhh, what the fuck was that?

Emma sits up in the tunnel, but the passage has become so small that she has to hunch over to sit up. She looks around.

EMMA

Wow, it's really tight in here.

She pulls the backpack into her lap, unzips the front pocket. It's a mess of soggy, torn papers from a notebook, a few tampons, a car key, a WALLET. Inside the WALLET: Violet's driver's license --

Emma's loses her breath for a sharp moment.

EMMA (CONT'D)

Oh my god.

NOAH

What is it?

(CONTINUED)

Emma stares at Violet's picture for a beat. Then --

She shines her light down the tunnel -- **IT KEEPS GOING AND SPLITS INTO TWO MORE...**

She crawls back to look over the ledge and down at Noah.

EMMA

It's Violet's backpack.

She tosses him the wallet, then the backpack.

NOAH

Holy shit.

EMMA

Yeah. And -- the tunnel keeps going. I have to go check this out.

(reaching out)

Come on, maybe I can pull you --

Noah tries to get as high as he can so he can reach her arm -- but can't get the leverage.

A beat. She looks back into the tunnel... then back at him.

Noah understands.

NOAH

I'll be here. Keep talking to me so I know you're okay.

Emma nods, then heads back into the tunnel.

INT. BIRTH CANAL, CENOTE - MOMENTS LATER - 2022

Emma crawls through the gradually narrowing tunnel. (Continue INTERCUTTING with Noah in the WAITING ROOM.)

NOAH

You seeing anything?

EMMA

Not yet.

The tunnel is getting aggressively more narrow...

EMMA (CONT'D)

The problem is...

NOAH

The problem? What's the problem?

(CONTINUED)

EMMA

Nothing, it's fine.

BACK TO NOAH

Panicking to himself, trying to get up into the tunnel, feeling helpless. He looks down the other tunnel again --

NOAH

Where the fuck are you guys?

BACK TO EMMA

Now she drags her body through using just her elbows.

EMMA

I think I should've taken the other tunnel, this one's getting smaller.

NOAH

Maybe you should turn around now.

EMMA

I'm okay.

Emma looks behind her, but she can barely move. The tunnel's too tight. **There really is no turning around.**

She tries to back up, but that's proving to be just as difficult. She's starting to panic as well...

EMMA (CONT'D)

(to herself)

How do I... Fuck. Okay, okay.

NOAH (O.S.)

You should probably turn around.

Emma, please. Keep talking to me.

Emma inches forward to a slightly more open spot -- phew -- so she continues to drag herself forward --

EMMA

It's okay. I'm fine. It's not much farther. I can see the other side.

UP AHEAD -- there's an opening, with some sort of light source, but it's so tight and disorienting, it's hard to tell if it's 5 feet or 15 feet up.

And -- the tunnel keeps getting tighter again. So small now that she has to grab rocks on the sides of the walls to pull herself through the tube while using her feet to push her body incrementally through.

(CONTINUED)

She pulls herself through the narrow passage, sweat dripping down her temple as she claws and pushes her way forward.

As Emma reaches to grab the next rock, her FOOT GETS WEDGED INTO A CREVICE --

BACK TO NOAH

Noah listens, but it's silent.

NOAH
Em', are you okay?
(off the silence)
Emma, talk to me!

BACK TO EMMA

She reaches out her fingers to try and grab a ROCK that juts out... But her fingers just graze it. Her FOOT isn't going anywhere. She tries again. She can't get a grip.

EMMA
I think I might be stuck.

NOAH
You serious?

EMMA
I am.

Emma tries to inch her hips forward but they won't budge -- she can't move any further.

BACK TO NOAH

He tries to RUN AND JUMP UP to the ledge -- but no luck.

BACK TO EMMA

She begins to lose it, desperately, furiously shifting. Her fingers claw at the rock. She frantically scrapes her feet against the walls of the tunnel -- the toes of her boots ETCHING LINES into the rock walls as she desperately tries to get any sort of purchase. She begins to hyperventilate.

She's going to die here.

EMMA (CONT'D)
Noah, I'm really scared.

CONTINUE INTERCUTTING --

Noah's still trying to climb up when he hears her and stops.

(CONTINUED)

He, too, is terrified, and feeling helpless. But he takes a breath to calm down...

NOAH

I'm not going anywhere. Just breathe. You'll be okay. You breathing?

EMMA

Yeah.

NOAH

Remember, just slow your breathing, relax your muscles. Just breathe in and out. I'm right there with you.

FLASH TO TIGHT SHOTS: EMMA HOLDS NOAH'S HAND (SHE HAS A HOSPITAL BRACELET). HE TALKS CLOSE. (Her side of Noah's memory in Episode 105).

NOAH (IN MEMORY) (CONT'D)

I'm right here with you. Just breathe...

BACK TO EMMA IN THE TUNNEL

CLOSE ON her face, trying to breathe, trying to remember.

NOAH (O.S.) (CONT'D)

In... and out... in... and out...

STAY ON EMMA'S FACE, her EYES CLOSE... Then Noah's voice fades away...

And everything fades away... no music, no other sounds... only her breathing...

... A calm settles in... A present state...

... It's so quiet now...

Then. WE PLAY THE FOLLOWING ALL ON HER EYES for in a blink-and-you'll-miss-it FLASH:

-- WE SEE: EMMA'S EYES -- OPEN, in an O.R. --

-- WE HEAR: The BRIEFEST half-second of a baby's cry --

-- WE SEE: EMMA'S EYES CLOSE as she's put under --

EMMA'S EYES (IN THE TUNNEL) POP OPEN AND DILATE, determined --

SHE EXHALES, forcing every last bit of air from her lungs --

This action making her chest just... small... enough.

(CONTINUED)

She reaches out her hand and GRABS THE ROCK --

And she PULLS herself forward with every ounce of strength she has, the hidden strength that comes with age --

She FREES her foot -- FORWARD -- out of the tunnel and INTO...

INT. PASAJE - DAY - OUTSIDE OF TIME

Emma scrambles to her feet, disoriented.

NOAH (O.S.)
What happened?!

EMMA
I'm okay!

And then she sees it... what we will see in just a few seconds, but first -- those CLOUD TANK COLORS we've been seeing since the opening are now reflected on her face...

And, for the first time in probably years for her, an uncontrollable childlike smile sneaks onto her face.

REVERSE ON:

A LARGE WHIRLPOOL, 30 feet across. Our cloud tank colors pulsate from its depths, giving the water and the room an otherworldly GLOW as it spins at the rate of a LAZY RIVER.

Emma walks toward it, like a moth drawn to the flame...

It's *h y p n o t i c*...

ON EMMA as she approaches the whirlpool...

She stands at the precipice, looking into the dark... Feeling that urge to dive in...

But then -- she sees *SOMETHING*...

IN THE WHIRLPOOL: *TWO BODIES*...

Both of them floating on their backs, silhouetted by the underwater glow, caught up in the current --

WHOOSH -- one passes her by --

Are they dead bodies?

She shines her flashlight just as --

WHOOSH -- the other passes her by --

(CONTINUED)

EMMA (CONT'D)

Holy shit.

And that's when she realizes **it's VIOLET and SAM**. Not a day older than we last saw them.

WHOOSH -- they pass her by --

Maybe they aren't dead.... Their faces are still and at peace, eyes half-open, in a trance-like state...

ON EMMA, trying to make sense of this. Clearly, they are seeing something in the darkness... Something she can't see.

She looks at the WHIRLPOOL's inviting water...

ON THE WATER: The entrancing allure is calling to her. It's beautiful and unsettling and miraculous and terrifying and makes no sense and might not be real or it might be but whatever it is, it's... well... would you go in?

EMMA looks down, eyeing the water at her feet... Tempted...

But then she steps back. She's not going to go in. Thank god.

She crouches down, watching SAM drift closer -- readying herself to grab him --

WHOOSH -- he passes her by, out of reach --

Emma almost falls in, but catches herself.

Violet's coming up next -- as she approaches --

EMMA (CONT'D)

Hey! Hey! Violet!

And just as Emma reaches down and for Violet's arm --

Violet grips Emma's arm back -- and she stares back at Emma with the strangest look of recognition -- and these two are LOCKED IN for a moment.

But as Violet's body keeps getting pulled by the current, pulling Emma with her, Emma resists --

EMMA (CONT'D)

Come on, get the fuck out --

Emma PULLS VIOLET OUT and she awakens from whatever trance she was in. These two stare at each other for a long and strange moment...

(CONTINUED)

Violet sees Sam's about to pass by, so she reaches to grab him -- Emma helps --

And they pull him up and he snaps out of his trance --

SAM
Oh, fuck, what happened?

He shakes off whatever that was, then he sees Emma --

SAM (CONT'D)
Who are you?

Emma's brain is breaking. She opens her mouth to speak, but she has no words. Until she finally throws her arms up --

EMMA
I've been looking all over for you.

CUT TO:

INT. WAITING ROOM, CENOTE - DAY - 2022

Noah paces. He hears something moving through the tunnel overhead.

NOAH
Em'?

Then -- SAM POPS HIS HEAD OUT, looking down at Noah.

NOAH (CONT'D)
Oh, what the fuck?

Noah's brain breaks.

SAM
Hey man, I messed up my neck, can you help me down?

Noah helps Sam down. Emma's next.

He helps her down --

NOAH
What the fuck?

EMMA
What the fuck.

SAM
Why are you guys acting so weird?

(CONTINUED)

A NOISE from above -- Noah looks at Emma: *Violet??* As he looks up, we --

CUT TO:

18

EXT. CENOTE, OPEN-AIR "ROOM" - DAY - 2022

18

Murray and Baltasar sit on the edge of the water, gazing at the natural wonder... Murray takes a sip from his flask. Then he holds it out to Baltasar.

BALTASAR

I'm okay.

MURRAY

You saved my life. I need you to take a drink.

Fair enough. Baltasar drinks.

BALTASAR

Good mezcal.

MURRAY

The same kind you gave me that Christmas.

They hear voices. Must be Emma and Noah.

Baltasar looks over -- his eyes widen -- Murray clocks this:

MURRAY (CONT'D)

What?

Murray turns around --

OUT OF THE DARKNESS emerges... Violet.

Murray stands. He can't believe it.

MURRAY (CONT'D)

No.

Violet walks closer -- recognizes Murray:

VIOLET

Dad?

MURRAY

No. No.

Violet stops. Seeing her father aged 15 years but seeming more like 15 centuries with the lines under his eyes and the grey hairs in his wiry beard -- and his SCAR -- she starts to realize the strangeness and the gravity of this moment.

(CONTINUED)

Just as he starts to crack.

VIOLET
What's going on...?

They walk toward each other and embrace in an epic hug.

Tears in his eyes, he squeezes her tight.

She squeezes back.

MURRAY
I was really worried about you.

VIOLET
I'm sorry.

MURRAY
No, no, it's okay. It's okay. Are
you okay?

VIOLET
Yeah. I think so.

Violet gets lost in the moment, as if all else drops away.

VIOLET (CONT'D)
I just really miss Mom.

MURRAY
I do too.

With a long exhale, Murray rests his cheek against the top of Violet's head.

Baltasar's eyes move to SAM, walking over with Emma and Noah.

As they lock eyes, Sam's hit with the (only days-old) memory of meeting Baltasar -- but now he looks like this?

SAM
Ooookay. Will someone please tell
us what the fuck is going on?

BALTASAR
(to Noah and Emma)
You didn't tell them?

EMMA
Uhh, we didn't really know
what to say --

NOAH
Kinda thought you'd be able
to handle that --

Baltasar looks at Sam and Violet. Where do you even start?

(CONTINUED)

SAM (PRE-LAP)
Fifteen fucking years?!?!

EXT. CLEARING, JUNGLE - DAY - 2022

The whole crew walks together. Sam is trying, and failing, to process all that's happened.

SAM
No, that makes no fucking sense. We were at the resort yesterday morning.

BALTASAR
The resort was destroyed 15 years ago.

OVER TO MURRAY AND VIOLET

Murray loads up a FLARE GUN. He looks at Violet, wearing her raggedy old backpack, processing silently, lost in a daze.

MURRAY
Have you ever fired a flare gun?

VIOLET
No.

MURRAY
Would you like to fire a flare gun?

VIOLET
Yes. I would.

BACK TO SAM, BALTASAR, AND NOAH

Sam still debates Baltasar --

SAM
Right, but I watched you dance.

BALTASAR
I haven't danced in 15 years.

SAM
If that's true, that's sad. But it's not true, because that was, like, maybe 30 hours ago. Then we were kinda kidnapped, kinda not kidnapped by that weirdo who owns the resort... Alex something?

BALTASAR
Alex walked into the ocean and drowned 15 years ago.

(CONTINUED)

NOAH
(to Baltasar)
Okay, man, a softer touch, maybe.

BALTASAR
Why be soft, this guy transcended
time, it's fucking crazy.
(to Sam)
What did you last see? What
happened when you were floating for
all those years?

Sam thinks, searching through his memory... but --

SAM
I honestly can't remember.

Sam begins to DIG IN HIS EAR.

Baltasar freezes, thinking of Alex. *Could Alex have known
about this place?*

Noah puts a comforting hand on Sam's shoulder --

NOAH
I know you're freaking out a bit.

SAM
I am. Yes.

NOAH
I don't understand any of this shit
either man. But -- I promise you,
you're gonna be okay.

SAM
I should probably call my parents.

NOAH
That's probably a good idea.

OVER TO EMMA

Who collapses in the grass, exhausted. She observes all of
them: Noah offering some comforting words to Sam.

Murray helping Violet with the flare gun. She aims high and
FIRES. The flare soars into the sky and BURSTS with a **POP!**

What a strange week.

OFF THIS TABLEAU, with the flare raining down on them, and a
helicopter way in the distance.

DISSOLVE TO:

20

EXT. ENTRANCE, BAHÍA DEL PARAÍSO - DAY - 2022 (DAY 8)

20

CLOSE ON Emma and Noah waiting to be picked up for the airport. Sipping a goodbye cocktail.

WIDER to see Sam and Violet sitting next to them, also sipping goodbye cocktails.

No need for them to say much more -- by the looks of it, they've already done a bunch of unpacking of what happened.

VIOLET

I still don't think I understand
how you guys were in the painting.

SAM

I think it has to do with our
perception of time maybe.

Violet shrugs -- she doesn't really care. They all drink simultaneously.

Murray pulls up in front with his truck. He gives a nod to Noah and Emma. They raise a glass to him.

Violet gets up.

VIOLET

Well. See you.

She awkwardly looks at Emma and Noah -- like they should give her and Sam some privacy.

EMMA

I'm really comfortable sitting
here. I don't care if you guys make
out in front of us.

SAM

Okay, we're not gonna make out.

Sam walks Violet to the truck. He salutes at Murray --

SAM (CONT'D)

Why the fuck did I just salute, I
never salute.

Violet's amused.

VIOLET

Are you gonna call me?

SAM

I'm gonna call you.

(CONTINUED)

They hug -- then kiss --

EMMA

Don't gag on his big ol' dick!

Emma and Noah giggle -- Violet flips them off.

As Violet gets in the car, Sam hands her a folded-up NOTE.

SAM

For later.

They share one final smile. Violet gets in the car and Murray drives them away.

Down to the three of them.

Up ahead, they see RAUL driving the SHUTTLE BUS.

NOAH

That's us.

BUZZ! Sam pulls out his BRAND NEW IPHONE and fumbles with it --

SAM

I can't figure out how to use this,
help, help me, please --

Emma takes it and holds it up to his face to unlock.

EMMA

(reading his phone)
A text from Mom. She says they're
pulling up.

Raul STOPS THE SHUTTLE ON A DIME in front of the resort. And --

JAN and CARL pretty much kick the doors down --

JAN

SAM!!! Oh my god! My baby boy!

CARL

Sam. What the fuck were you
thinking??

They both pull him in for a tight hug.

Noah and Emma watch this display of family love.

Noah starts to sit up.

NOAH

Ready to go home?

(CONTINUED)

EMMA

Sure.

They both get up and bring their bags to Raul.

21

EXT. PARKING LOT, BAHÍA DEL PARAÍSO - DAY - 2022

21

THE SHUTTLE ROARS BY, passing Baltasar and Luna as they walk to the PARKING LOT. They wave at it. One last smile. Then Luna's smile shifts, frozen now as they go.

LUNA

It's pretty fucked up, right?

BALTASAR

What? It's beautiful. Everyone is reunited.

LUNA

Yeah, but BECAUSE they wanted to travel back in time, they LOST time.... You see that, right? It's happy on the surface, but if you squint, it's very, very fucked up.

BALTASAR

I see your point. But... Pasaje.

LUNA

Don't be stupid.

BALTASAR

Aren't you at all curious?

LUNA

No. I'm too old to be curious.

They make it to Baltasar's brother's GRAND MARQUIS.

BALTASAR

What if... we just go in for 30 seconds, just to see what happens?

LUNA

What if... you come work here? You'll have to report to Patricia.

Baltasar shrugs, considering it... He looks out to the jungle.

Then he opens the door and gets inside. Not gonna happen.

LUNA (CONT'D)

Please don't go back to it.

(CONTINUED)

BALTASAR
Will you miss me?

LUNA
Yes, I will.

BALTASAR
(smiling)
Okay.

He closes the door, turns on the car, rolls down his window.

LUNA
Where are you going?

BALTASAR
*The mysteries of these flatlands
are done with me, Luna. Regrets are
only nonsense. I'm going West to
Mazatlán. There's a Chechen man
who's selling a boat. I have some
questions for him.*
(then)
Goodbye, my friend. Until tomorrow.

Baltasar pulls out and drives away.

INT. MURRAY'S TRUCK, DRIVING - DAY - 2022

Murray and Violet drive up the coast. Violet unfolds the note that Sam gave her...

It's Sam's SKETCH that she asked if she could have (Episode 103) of the HIPPOS DRINKING COCKTAILS IN A RESORT POOL.

But now he's added sketches of Violet and himself into the pool, floating as they were in Pasaje. She smiles, then looks at the road ahead.

And that's the end.

END OF SEASON ONE