

HOW TO DIE HAPPY

Written by

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INT. DOCTOR'S OFFICE - DAY

Water DRIPS out of a leaky water cooler.

ADDIE WESTON, 27, sits on an examining chair, staring at the dripping water. She's wearing all black.

ADDIE

I was born on a Wednesday.

INT. ADDIE'S PARENTS' HOUSE, BATHROOM - DAY

CYNTHIA WESTON gives birth in a bathtub. Early 30s, she has sharp features. A MIDWIFE, 50s, squats by her side.

MARTIN, also 30s, paces a few feet away. He's slight, nervous and perpetually unhappy.

ADDIE (V.O.)

My mom had to home birth me because-

EXT. ADDIE'S PARENTS' HOUSE, BACKYARD - DAY

Cynthia smokes a cigarette on a lounge chair.

CYNTHIA

Even as a fetus you were anti-social.

BACK TO BATHROOM

Martin stumbles back, incredibly woozy.

ADDIE (V.O.)

And my father fainted.

THUD. Martin hits the floor. Hard.

ADDIE (V.O.)

Not because he was overjoyed, or relieved, or even disgusted...

Cynthia talks to the midwife.

CYNTHIA

(explaining)

He really didn't want to be a father.

OMIT

OMIT

INT. ADDIE'S PARENTS' HOUSE, KITCHEN - DAY

Cynthia and Martin cringe as they hold Baby Addie. It looks like they're holding a pillow case filled with human shit.

ADDIE (V.O.)
Clearly, neither of my parents
believed in the miracle of
childbirth. But they did want to
believe in something.

Martin spots a TELEVANGELIST preaching on a muted TV.

ADDIE (V.O.)
So by the time I was ten, I had
been indoctrinated into four
different religions.

EXT. ADDIE'S PARENTS' HOUSE, LIVING ROOM - DAY

Martin sets up an elaborate display against the far wall.

ADDIE (V.O.)
One year we celebrated Christmas,
Hanukkah, Kwanza and the Buddhist
Songkran all on the same day.

REVEAL: A Christmas tree is decorated with hundreds of tiny Menorah ornaments. Martin puts a statue of Buddha on top and the tree sags with Buddha's weight.

ADDIE (V.O.)
But in the end, no organized
religion had the power to overcome
the belief that my parents held
closest to their hearts...

LATER

Cynthia and Martin are splayed hopelessly across the floor.

CYNTHIA
Everyone is completely alone.

MARTIN
Everyone is completely alone.

Young Addie looks up from a coloring book, a little scared.

ADDIE (V.O.)
Sometimes that was hard to hear.

EXT. ADDIE'S PARENTS' HOUSE, KITCHEN - DAY

Young Addie drops her ice cream cone. Martin shrugs.

MARTIN
Alone in the universe.

ADDIE (V.O.)
And I don't think it made for the
happiest marriage either.

Cynthia glowers at Martin from across the room.

EXT. ADDIE'S PARENTS' HOUSE, BACKYARD - DAY

Young Addie plays with a group of LITTLE GIRLS.

ADDIE (V.O.)
But by the time I hit fifth grade,
I was my parents' most zealous
convert.

Young Addie turns to her friends, serious.

YOUNG ADDIE
God is dead, you guys.

INT. DOCTOR'S OFFICE - DAY

REVEAL: Addie sits across from DOCTOR MORGAN, 50s.

ADDIE
I've been expecting the worst for
my entire life, Doctor Morgan. So
whatever you're about to tell me,
trust me, I can take it. Even if
you're gonna say I have just three
months to live.

The Doctor looks up from a sandwich he's eating, like he's
been caught red-handed.

ADDIE (CONT'D)
Three months, really?

DOCTOR MORGAN
(shrugging)
Could be six.

INSERT TITLE: HOW TO DIE HAPPY

EXT. MASSIVE MART - DAY

CUSTOMERS stream in and out of a hideous grocery store.

INT. MASSIVE MART, ENTRANCE - DAY

Addie greets SHOPPERS as they enter the store. She's holding a palette of SMILEY FACE STICKERS.

ADDIE

Massive Mart sticker to brighten
your day?

An OLD COUPLE shuffles past Addie.

ADDIE (CONT'D)

Massive Mart sticker to brighten
your day?

A SMALL FAMILY pushes past Addie like she isn't even there.

ADDIE (CONT'D)

Massive Mart bla bla to bla bla
your bla?

A CHUBBY WOMAN ignores Addie. Addie calls after her, annoyed.

ADDIE (CONT'D)

You have a nice day now!

Addie is about to greet a new batch of customers when she notices something off about the sticker sheet... One of the stickers is FROWNING.

ADDIE (CONT'D)

At least someone gets me.

Addie presses the FROWNY FACE STICKER onto her shirt. She smiles slightly. Then the loud speaker CRACKLES to life.

LOUDSPEAKER

Customer service on aisle nine.
Customer service, aisle nine. Aisle
nine. Customer service. This means
you, Addie--

Addie GROANS and trudges towards aisle nine.

INT. MASSIVE MART, AISLE NINE - DAY

A pyramid of canned goods has toppled. Green beans and dented cans are everywhere. It's a mess.

Addie approaches, lugging warning cones. She spots a LITTLE GIRL watching her from behind a display.

ADDIE

What are you looking at?

The Little Girl pads up to Addie and sticks a piece of tape on Addie's face, right below her right eye.

ADDIE (CONT'D)

Hey! Stop that! Why are you doing that?

LITTLE GIRL

To fix your frowny wrinkles.

ADDIE

Okay. No thank you.
(re: the mess)
Did you do this?

LITTLE GIRL

Oops.

The Little Girl picks up a can and hurls it at the ground. Green beans explode everywhere.

ADDIE

Hey!

The Little Girl picks up another can, but before she can throw it, Addie grabs her arm.

ADDIE (CONT'D)

No. No throwing.

LITTLE GIRL

Let go of me!

Suddenly, Addie notices something on the can.

SLOMO as Addie zeros in on the expiration date: July 2019.

Addie's eyes widen. Shit. This can is gonna outlive her.

BACK TO FULL SPEED

A PREGNANT MOTHER, 30s, marches up to Addie.

PREGNANT MOTHER

Hey! Let go of my daughter!
(to the girl)
What's going on here, butterfly?

LITTLE GIRL
She won't let me throw the beans.

PREGNANT MOTHER
Is this true?

ADDIE
Obviously.

PREGNANT MOTHER
Go ahead, baby. Show mommy how you
throw the beans.

ADDIE
Excuse me?!

The Little Girl throws the beans. She picks up another can.

ADDIE (CONT'D)
No. No!
(to the Mother)
What's wrong with you? Have you
been shot in the face?

TAYLOR approaches. He's 16, full of boundless optimism.

TAYLOR
Addie! You need some help over
here?

ADDIE
Did I ask for help?

TAYLOR
No, but uh--
(leaning in)
You did just ask that pregnant
woman if she'd been shot in the
face.

LITTLE GIRL
(sing songy)
You're gonna get fired!

ADDIE
Oh yeah?

Addie gives the Little Girl the finger.

PREGNANT MOTHER
Oh my God!
(to the Little Girl)
Go see Daddy by the toys.

The little girl crosses out.

PREGNANT MOTHER (CONT'D)

Don't you dare treat my butterfly like that, you deadbeat Everest College dropout. She's in the ninety-fifth percentile for height and weight. She's gonna be the CEO of a tech company someday and you're gonna be here, bagging groceries for the rest of your life.

ADDIE

(quietly)

Three to six months.

PREGNANT MOTHER

(to Taylor)

I'd like to speak to a manager.

TAYLOR

Oh. Uh... Are you positive about that? I'm sure Addie is really sorry, and we can probably--

SPLAT. A handful of green beans land on the woman's face. Addie stands to the side, smirk on her face, bean juice dripping from her hands.

Taylor's jaw drops. That was not good.

INT. MASSIVE MART, BACK OFFICE - DAY

Addie sits across from her BOSS, 40s, stern and dry. He's holding a can of green beans.

BOSS

You displayed your middle finger to a child.

ADDIE

She was being a dick to me.

IN THE HALLWAY

Taylor hovers by the office door. He pretends to stamp shampoo with a price gun as he listens.

INTERCUT BACK OFFICE AND HALLWAY

BOSS
 You threw French-cut green beans at
 a pregnant woman.

ADDIE
 Who was also being a dick to me.

BOSS
 You keep calling people dicks.

ADDIE
 Okay. Fine.
 (robotically)
 It won't happen again.

BOSS
 You're right, it won't. We're
 letting you go.

ADDIE
 Letting me go where? Oh boy! Did I
 win a trip?

Taylor still listens, absently pricing. BEEP. BEEP. BEEP.

BOSS
 Realistically, Miss Weston, you
 don't have a future at Massive
 Mart.

ADDIE
 You mean because I don't have a
 future, period. Because I'm dying.

BOSS
 This has nothing to do with your
 health. It's a performance issue.

ADDIE
 Yeah well maybe my performance has
 suffered because I'm dying.

Taylor looks extremely concerned as he listens.

BOSS
 Miss Weston--

ADDIE
 Did I mention I'm dying?

BOSS
 If I could just--

ADDIE
Hey! Guess what? Dying.

BOSS
There have been problems--

ADDIE
Knock, knock! Who's there? Me!
Still over here dying.

BOSS
You're very bad at your job! Okay?
You scare the customers and no one
likes you.

Taylor stops pricing, shocked.

BOSS (CONT'D)
You should get your severance check
in a few months.

ADDIE
Yeah, well. That can of beans is
gonna outlive me. So don't bother.

Addie storms out, furious.

BOSS
(to himself)
Shelf life is a science miracle.

IN THE HALLWAY

Addie charges towards the exit, bumping into Taylor on her way out. He watches her go.

REVEAL: Taylor has unknowingly priced the same bottle of shampoo about a hundred times.

EXT. MASSIVE MART, PARKING LOT - DAY

Addie hurries out. Taylor is a few steps behind her.

TAYLOR
Addie, wait!

Taylor catches up to Addie and she turns around.

ADDIE
So I stole some wine! So what? The
tiny bottles barely even count.

TAYLOR
You stole wine?

ADDIE
No. Shut up and go away.

Addie takes a tiny bottle from her purse and gulps it down.

TAYLOR
I think I know how to cure you.
Really this time.

ADDIE
You're not Native American!

TAYLOR
My grandmother was a full-blooded
Lummi!

Addie does not look convinced.

TAYLOR (CONT'D)
Don't you at least want to try?

ADDIE
I tried already. You shook rattles.
You tickled me with feathers. You
danced in circles. It did rain
after the circle-dancing, I'll give
you that, but there was a 65%
chance of precipitation that day.
And I'm still sick.

TAYLOR
This is different. I had a vision.

Addie begins unlocking her bicycle from a rack.

TAYLOR (CONT'D)
I was in the dumpster--

ADDIE
Of course.

TAYLOR
--and I was digging around, like
three, four feet deep. I was really
in there.

ADDIE
Why?

TAYLOR

Some girl threw out her retainer. So I was searching, and lemme tell you, it's rough down there. Like, you've probably never seen a pineapple so rotten you can put your foot through it, but try to imagine.

ADDIE

Nope.

TAYLOR

Anyway, I started to get dizzy, and I must have passed out from the stench. Then I saw it: You were standing by a waterfall and I heard a voice say, "Everything's fine."

ADDIE

Well, I hate water. And falling. And I'm indifferent to TLC's "Waterfalls" ever since Left Eye passed, so...

Addie straps on her helmet.

TAYLOR

Wait. When I woke up, I found this.

Taylor hands Addie a dirty, stained map. A route is traced from LA to Washington state.

TAYLOR (CONT'D)

It's a map. To a waterfall. Right by a Lummi reservation. These are my people! We can go together!

ADDIE

Please stop trying to save me.

TAYLOR

Come on! This is such a sign! Only a literal sign would feel more like a sign than this.

Addie pedals away, careening as she swigs from her tiny bottle of wine.

TAYLOR (CONT'D)

(calling after her)

Addie!

INT. ADDIE'S APARTMENT, KITCHEN - NIGHT

Addie cleans the canned-goods out of her cabinets as she continues to drink.

ADDIE

Stupid beans.

(then, turning around)

Do you have any idea how bad it feels to encounter a canned good that has a brighter future than you?

Doctor Morgan eats his sandwich at the kitchen table.

DOCTOR MORGAN

I stay away from canned foods.

(mouth full)

Sodium is a silent killer.

Addie exits with a HUFF as the doctor continues to chew.

IN THE LIVING ROOM - LATER

Addie sits in an armchair, watching the news. A GOLDFISH swims in a bowl next to her.

ON THE TV: A MALE NEWSCASTER chats with a FEMALE NEWSCASTER.

MALE NEWSCASTER

It's time to say a big happy birthday to Ethel Smith, who turned one hundred today! Ethel is an avid salsa dancer and an accomplished playwright. Bart, can we run the clip?

Salsa music plays as Addie shakes her head.

MALE NEWSCASTER (CONT'D)

What. A. Woman. In other news, just a few months left for Addie Weston. Not much to say there.

The TV shows live footage of Addie watching the TV.

FEMALE NEWSCASTER

Wow, Bob. That is just... Pathetic.

MALE NEWSCASTER

Talk about giving up.

Addie snaps the TV off.

IN THE BATHROOM

Addie splashes water on her face. When she looks up, Taylor's map is plastered against the mirror.

IN THE BEDROOM

Addie enters to find that her bags are completely packed, organized neatly on the bed.

ADDIE

I don't want to go, okay? Just let
me die in peace!

Addie turns around and finds a laminated sign stuck on her door. It reads: THIS IS A LITERAL SIGN.

Addie GROANS.

IN THE KITCHEN

Addie grabs the frowny face sticker off her work shirt and slaps it on her chest.

CLOSE ON THE STICKER: The frown is now a smirk.

INT. APARTMENT BUILDING, HALLWAY - DAY

Addie exits her apartment and KNOCKS on the next door.

ADDIE

Jay! Open up!

MALE VOICE (O.S.)

Oh! Uh... One minute!

There's a THUD and a CRASH from inside, then JAY answers the door. Late 20s and lanky, he's a charming but insecure nerd.

JAY

Addie! Hi.

ADDIE

...hi. Are you alright?

JAY

Never better. Why?

ADDIE

Your pants are on backwards.

JAY

One sec.

Jay closes the door, then re-opens it. Now his jacket is also backwards. Addie LAUGHS.

ADDIE

Wow. You are rocking that look.

JAY

Thanks. I actually have a style blog. Backwards Jay, dot tumblr, dot com.

ADDIE

Is it just you wearing all your clothes backwards?

JAY

You've seen it!

Addie LAUGHS again. Then Jay's slacker roommate, DARREN, early 30s, a strange stoner weirdo, yells from inside.

DARREN (O.S.)

Who's at the door? Is it Smashable Neighbor Girl?

JAY

Shut up!

ADDIE

Is that me? Am I Smashable Neighbor Girl? What does smashable even mean?

JAY

Oh, uh, you know, it's uh... It's not important.

DARREN (O.S.)

Ask her if she's DTF!

JAY

Let's just... Step outside.

Jay steps outside and closes the door behind him.

JAY (CONT'D)

Roommates. Can't live with 'em, can't afford to live without 'em.

(then)

What's up?

ADDIE

I need to borrow your car.

JAY

Oh. I mean, I would, but you're like... Unable to drive, I thought.

ADDIE

My license was temporarily suspended. It's back now.

JAY

You almost killed a ninety-year-old Asian man.

ADDIE

Whose fault was that, really?

JAY

He was asleep in his living room so...

ADDIE

His house was too close to the road!

(to self)

Stupid zoning permits.

JAY

Be that as it may... I don't know if I feel right about lending my car to a girl who randomly loses consciousness behind the wheel.

ADDIE

My doctor said I'm ready to drive again. He actually recommended it. Oh! And my license was reinstated. Last week.

JAY

You mentioned that.

(then)

Where do you need to go, anyway?

ADDIE

Depot Creek Falls. In Washington.

JAY

That seems far...

(then)

But you do look good. I mean, nice. Pretty. Healthy. Pretty and healthy.

Addie smiles her cutest smile.

ADDIE

So...

JAY

So...

(off her puppy eyes)
What do I get in return?

ADDIE

A hug?

JAY

But you don't hug.

ADDIE

Air hug. And my eternal gratitude.
(then)
Pleassssssee....

Jay SIGHS as he hands Addie his keys.

ADDIE (CONT'D)

Really? Thank you so much! You won't regret this. I mean, you might. You have insurance, right? I'm kidding. I'm gonna go now, before you change your mind. Thank you! Oh, and can you feed my fish while I'm gone? I'll leave a key under the mat.

JAY

Sure.

Addie bounds down the hall. Jay watches her go.

JAY (CONT'D)

Hey, Addie?

She turns back.

ADDIE

Yeah?

JAY

Nevermind. Just... Drive safe.

Jay closes the door, wishing he was brave enough to say more.

EXT. PARKING LOT - DAY

Addie drags her luggage towards Jay's HATCHBACK. It's old, faded and beat to shit.

Addie moves to open the trunk, then there's a hand on her shoulder.

MALE VOICE (O.S.)

Addie!

Addie SHRIEKS and turns to find Taylor.

TAYLOR

I knew you were gonna try to leave without me!

ADDIE

Jesus Christ. You're sixteen. You have school.

TAYLOR

Nope. It's spring break.

Taylor lifts his shirt, as if he's flashing Addie.

TAYLOR (CONT'D)

Nerds gone wild!

Addie starts packing her bags in the trunk.

ADDIE

What did your parents say?

TAYLOR

I've never met my dad, so I didn't get his input. And my mom... She's cool with it.

ADDIE

No she's not.

TAYLOR

She basically is.

ADDIE

Why would you even wanna take a road trip with me? It's basically like pre-gaming for a funeral.

TAYLOR

One: To help you. Two: To visit the Lummi cultural museum so I can donate this photo of my grandmother.

Taylor holds up a black and white photo of his GRANDMOTHER, a Native American woman in traditional Lummi clothes.

TAYLOR (CONT'D)
It's on the way!

ADDIE
I travel alone. Sorry.

TAYLOR
Come on. It's like two thousand miles to Depot Creek. You're gonna need someone to help you drive.

Taylor loads his bag in the trunk. Addie removes it.

ADDIE
Like you even have a license.

TAYLOR
Just got my learner's permit, actually.
(placing bag in the trunk)
As long as I have an adult in the car, I can drive before nine.

ADDIE
I'm not an adult.

TAYLOR
I'm not talking emotional age.

Addie removes Taylor's bag again. But she falters as she places it on the ground. Then she stumbles back, totally disoriented.

TAYLOR (CONT'D)
Addie? Addie... Are you okay?

Addie's vision goes blurry. She stumbles a few more steps. Then... THUD. Everything goes black.

INT. HATCHBACK - DAY

Addie is passed out in the passenger seat. She wakes with a few uncertain blinks. Taylor is in the driver's seat.

ADDIE
Where are we? Where are you taking me?

TAYLOR
We're still in the parking lot. It's only been like five minutes. I just wanted to be road-ready when you woke up.

(MORE)

TAYLOR (CONT'D)

You're kind of heavy, by the way.
Also, full disclosure, I banged
your head on the door a few times.
Six times.

ADDIE

Okay, please never touch me again.
Also, get out of my car.

TAYLOR

Come on. You're never gonna make it
to Washington if you pass out
behind the wheel. I doubt you'd
even make it to Northridge. Not
that you'd ever want to go there.

Addie SIGHS. Taylor's right.

ADDIE

Keep your hands at ten and two.

Taylor smiles and starts the car. They pull away.

I/E. HATCHBACK, MOVING - DAY

The car exits the apartment complex and enters traffic on
surface streets.

IN THE CAR

Taylor drives. Addie looks out the window.

TAYLOR

What do you say we drop a road trip
selfie, really kick this thing off?

ADDIE

No thanks.

TAYLOR

Duck face!

Taylor holds out his phone, trying to take a picture.

ADDIE

Ten and two!

TAYLOR

This isn't a great angle for you,
but--

ADDIE

I don't wanna be in a picture!

TAYLOR

Too late. Already took one. What do you think would be a good filter for Snapchat?

(scrolling)

Should I put the weather, or the time, maybe LA Life...

Addie takes Taylor's phone and throws it out the window.

TAYLOR (CONT'D)

What the hell!?

Taylor SCREECHES to a halt and gets out.

OUTSIDE THE CAR

Addie and Taylor approach Taylor's demolished phone.

TAYLOR (CONT'D)

My phone!

(to Addie)

I spent like three paychecks on that thing!

ADDIE

My car, my rules. Sorry.

TAYLOR

You can't have a rule where you just throw my stuff out the window!

ADDIE

You photographed me without my consent.

TAYLOR

That doesn't give you the right to destroy my stuff!

ADDIE

Aw, poor little tween is having a panic attack without his mobile device.

TAYLOR

I don't see you smashing your phone, millennial!

Addie smashes her phone right beside Taylor's. She stomps on it ferociously, completely destroying it.

ADDIE
How about now?

TAYLOR
Holy crap...
(touching her forehead)
Are you okay? Is this part of your illness?

ADDIE
No! Get off me!
(she swats him away)
I just... I don't see the point of taking a trip if we're going to be in constant contact with the world we're trying to leave behind.
(she SIGHS)
That said, I realize that I invaded your personal space and I apologize.

Taylor picks up the remains of his phone, heartbroken.

ADDIE (CONT'D)
I'll buy you a new one when we get back.

TAYLOR
Yeah. Put it in your will.
(then)
That was insensitive. I too apologize.

Addie gets in the car. So does Taylor.

INSIDE THE CAR

ADDIE
I have one more rule.

TAYLOR
What next? We burn all our money and clothes?

ADDIE
No. Just... We can't take the PCH, okay? I wanna go up the center of the state.

TAYLOR
You mean the ugly part.

ADDIE

I mean the part that's not the PCH.
The curves make me carsick.

Addie looks at Taylor. She's serious.

TAYLOR

Fine.

Taylor SNIFFLES as he pulls back onto the road.

ADDIE

Are you crying?

TAYLOR

No!

(then)

I miss Vine.

Taylor adjusts the rearview mirror as he gets on the highway.
Behind them, Los Angeles fades in the distance.

INT. JAY'S APARTMENT, BEDROOM - DAY

Jay models a backwards shirt in his full-length mirror,
wondering if that look might actually work for him.

But he's distracted. Lost in thought...

A few seconds pass, then he shakes his head and puts the
shirt back on the correct way.

EXT. ADDIE'S APARTMENT - MOMENTS LATER

Jay grabs the key from under the mat and unlocks the door.

INT. ADDIE'S APARTMENT - CONTINUOUS

Jay enters with a few careful steps. He looks around. Notices
the canned food in the trash. The sparse decor. This is his
first time in Addie's place.

Finally, Jay's gaze lands on Addie's FISH, swimming in its
bowl across the room.

MOMENTS LATER

Jay sprinkles food into the bowl. He spots some opened mail
on the table, but shakes his head. No. Not gonna do that.

A few seconds pass, then his curiosity gets the better of him. He grabs Addie's mail and flips through it, settling on a letter from Dr. Morgan.

He scans the letter. His eyes widen. Shit.

Addie is sicker than he realized.

INT. JAY'S APARTMENT - DAY

Darren sits on the couch, rolling a joint. Jay paces nervously as he calls Addie's phone.

VOICEMAIL (V.O.)

The number you are trying to reach
is currently out of service. Please
hang up and--

Jay hurls his phone across the room with a frustrated YELL. The phone hits Darren right in the gut.

JAY

Damn it!

DARREN

Ow! Watch it, man. I bruise like a
mid-day peach.

JAY

What if--- What if something
happens to her? What if she doesn't
make it?

DARREN

I doubt she's gonna die in the car.

JAY

But what if she does?!

DARREN

I shall miss ogling her in the
laundry facility.

Jay jumps up and grabs Darren by the shoulders.

JAY

I have to get to her. I have to
tell her how I feel.

DARREN

And how do you plan on doing that?

JAY

I know where she's headed. I know she hates the PCH. I can find her.

DARREN

...but she has your car.

Jay looks at Darren with big, pleading eyes.

DARREN (CONT'D)

Oh no. No. My trusty steed could never be tamed by a man of your quivering disposition.

JAY

I'll pay your rent for the next two months.

Off Darren's look...

CUT TO:

EXT. PARKING LOT - DAY

Jay teeters away on Darren's VESPA. This is clearly his first time on a scooter.

DISSOLVE TO:

EXT. HIGHWAY - DAY

The hatchback moves with the flow of heavy traffic.

I/E. HATCHBACK, MOVING - DAY - LATER

Addie watches attentively out the window.

ADDIE

Take the next exit.

She points to an exit sign.

TAYLOR

San Luis Obispo? That's kind of a detour.

ADDIE

I know. I just... Have to pee.

TAYLOR

There's a rest area right here.

ADDIE

Okay. Fine. I don't have to pee. I just... I need to see someone.

TAYLOR

Who is it?

ADDIE

Just... A person.

TAYLOR

Are you really not gonna tell me?

(off her look)

Okay. I'll guess.

Taylor takes the exit.

EXT. SUBURBAN NEIGHBORHOOD - DAY

Green lawns. Red doors. White picket fences.

TAYLOR (O.S.)

Aunt. Uncle. Long lost twin with a secret identity.

ADDIE (O.S.)

For the last time: Please. Stop. Guessing.

The hatchback approaches, moving slowly.

I./E. RED HATCHBACK, MOVING - CONTINUOUS

Taylor casts a sidelong glance at Addie.

TAYLOR

I'm gonna take that as a 'yes' on the twin thing. Identical or fraternal?

ADDIE

Slow down. We're here.

Taylor slows to a halt. Addie moves to get out but he locks the door with a loud CLICK.

TAYLOR

Child locks on until you tell me whose house this is.

ADDIE

Oh my god. Fine.
(she turns to him)
(MORE)

ADDIE (CONT'D)

It's my ex. Happy? I just... Wanted to see him.

TAYLOR

Ohhhh. You mean before you die.
(off Addie's look)
Sorry. I'm gonna stop doing that.

ADDIE

Unlock the car please.

Taylor unlocks the car. Addie moves to get out. Taylor follows suit. Addie glares at him.

TAYLOR

What? I actually have to pee.

INT. CLARK'S HOUSE, FOYER - NIGHT

It's quaint and tastefully decorated.

Addie stands across from CLARK, early 30s, smug but lame. An effortlessly cool woman hangs on his arm. This is FIONA. She's in her late 20s, wearing black-rimmed glasses.

ADDIE

Sorry about Taylor. He has a tiny bladder.

CLARK

...no worries.
(an awkward beat)
So... How are you?

ADDIE

Oh, I'm fine.
(then)
But you seem great. You have a fiancée.
(sounding it out)
Fiancée. Fian-say. Fi-onts.

CLARK

Yep. We've been dating for like six years... Do you really not have Facebook?

ADDIE

No. Ew. I don't even have a phone anymore. Your address was in that school directory they send out every year.
(then)

(MORE)

ADDIE (CONT'D)

You guys own this house?

(Clark nods)

Impressive. It's got walls and everything.

FIONA

Walls were really important to both of us.

CLARK

Totally a non-negotiable when we were looking at places.

Clark and Fiona offer an UNCOMFORTABLE LAUGH.

Addie returns with a polite smile, but the smile fades as she zeros in on the necklace that Fiona is wearing.

CLOSE ON THE NECKLACE: It's a vintage, jointed FISH NECKLACE.

INT. CLARK'S HOUSE, KITCHEN - NIGHT

Clark, Fiona, Addie and Taylor are seated around a trendy, weathered table.

Addie is still glaring at the fish necklace. But the others eat, relaxed.

CLARK

And then my boss was like, congratulations on being the youngest partner ever! And I was like, boo-ya! Big boy pants!

TAYLOR

Did you bump fists?

CLARK

Yeah, we did the whole thing. Top bump, bottom bump, fist-to-fist, fist explosion.

FIONA

You don't need to describe the bumps, Clark. Seriously.

CLARK

It was cool! Flaggerty--

FIONA

Flaggerty never bumps. I know.

ADDIE
(blurting)
I like your necklace.

FIONA
Oh... Thanks. Clark gave it to me
on our one month. I think.
(to Clark)
One month or was it six months?

CLARK
Ahhhh. Who could say? It's been so
long, it all kinda bleeds together.

ADDIE
(cold)
Well. It's beautiful.

FIONA
Thank you.
(then)
So... What do you do, Addie?

TAYLOR
We both work at Massive Mart. She's
the greeter. I work the register.

FIONA
Ohhhh. I love that place. I mean, I
don't really shop there. But uh...
It's so big, right!?

TAYLOR
You wouldn't believe how many
people get lost in that store. One
time I found an old lady in with
the milk.

FIONA
No way!

TAYLOR
I really did. She was all like,
"Where am I?" And I was like, "In a
refrigerator." And she was like...

Taylor and Fiona continue to CHATTER as Clark reaches across
the table and nudges Addie.

CLARK
Hey. I'm glad you stopped by. I
miss you.

Addie looks at Fiona and Taylor. They're still talking. Lost in their own world.

ADDIE

Uh... What?

CLARK

I know this is weird, because I'm with Fiona now, and she's really great, but the truth is... I still think about you. A lot actually. Whenever I'm in L.A., I have this fantasy where I run into you and we get a drink or two. And then we just walk, like how we used to. And we talk all night. And by the morning we completely forget why we broke up.

ADDIE

(eyeing Fiona)
Clark...

CLARK

We're not so different, you know.

ADDIE

You own a house and I just got fired from a grocery store.

CLARK

That's semantics.
(then, leaning forward)
You have that fantasy too, right?
That's why you came here. You were hoping that I'd want you back before you died.

ADDIE

It's kind of morbid when you put it that way. And how did you know that I'm dy--

CLARK

I think it's romantic.

ADDIE

Your fiancée is sitting right there!

CLARK

So what? I still care about you, Addie. I don't want you to die alone.

ADDIE
I'm not alone.

CLARK
When's the last time you had fun?
(off her look)
Tonight, after Fiona goes to sleep,
meet me out back. We'll go to a
shitty jazz show and polish off a
bottle of Carlo Rossi behind the
Safeway like we used to.

ADDIE
Clark.

CLARK
Or we can break into the town pool
and play Marco Polo. Remember that?
(then)
I can make you feel loved.

ADDIE
But you don't love me.

CLARK
Semantics.
(then)
Marco!

Addie takes a big sip of her wine.

CLARK (CONT'D)
Marco!

Addie drinks.

CLARK (CONT'D)
C'mon, Addie. You say Polo.
MARCCCOOOO!

Addie drinks more.

CLARK (CONT'D)
It's your turn, Addie. Addie!

BACK TO REALITY:

Clark, Fiona and Taylor are all staring at Addie.

CLARK (CONT'D)
Addie?

ADDIE
(snapping out of it)
Huh?

CLARK
Fiona was just asking if you've
read any David Sedaris.

Off Addie's confused look...

EXT. STREET - NIGHT

Addie hustles back towards the car. Taylor follows close behind.

ADDIE
That woman was the worst. Who makes
duck on a Tuesday? Everyone knows
Tuesdays are for tacos.

TAYLOR
I thought it was delicious.

ADDIE
Did you see that necklace she was
wearing, with the fish?

TAYLOR
Yeah, you kind of pointed it out.

ADDIE
I gave Clark that necklace, when he
went to college.

TAYLOR
He didn't strike me as a man who
could pull off jewelry.

ADDIE
No, it was just... A good luck
charm or a memento, whatever. Then
he broke up with me and re-gifted
it to that Peking-bitch. (allow ad-
libs)
(then, emotional)
That was my necklace.

Addie tears up, suddenly getting upset.

TAYLOR
Hey, don't do that. It's okay.

Taylor tries to hug Addie, but she shrugs him off, annoyed.

TAYLOR (CONT'D)

My fault.

ADDIE

It's fine. Let's just... Get some rest.

Addie gets in the car.

TAYLOR

Seriously? Are we gonna sleep in the car every night?

ADDIE

Does Massive Mart pay you a living wage?

Off Taylor's look...

INT. HATCHBACK - EARLY MORNING

Taylor's asleep in his seat, but Addie's wide awake.

She looks over at him, then opens her door and slips out. Clearly up to no good.

EXT. CLARK'S HOUSE - MOMENTS LATER

A SPRINKLER sprays water across the lawn with a rhythmic CHK CHK CHK. All is peaceful.

OUT BACK

Addie creeps through the bushes, trying to be inconspicuous. She peers in a window and sees a darkened, empty living room.

MALE VOICE (O.S.)

Breaking and entering?

Addie turns around to see Doctor Morgan behind her, sandwich in hand.

DOCTOR MORGAN

Not great for your blood pressure.

ADDIE

Shh!

Addie tries a window. It's locked.

AROUND THE BACK

Addie spots an open window about six feet off the ground. She grabs onto the ledge, but just dangles there, unable to pull herself up.

Doctor Morgan watches from a few feet away, chewing.

Finally, Addie scrambles up the side of the house and pulls herself through the window.

INT. CLARK'S HOUSE, BATHROOM - MORNING

THUD. Addie flops into the tub.

She holds her breath, certain someone has heard her. But there's no sound. Then she hears Clark and Fiona talking. Mid-argument.

FIONA (O.S.)
You had to know she was coming!

CLARK (O.S.)
We haven't spoken in years!

FIONA (O.S.)
Oh so she just shows up,
unannounced?
(then)
You never told me how pretty she
was.

Addie smiles.

CLARK (O.S.)
She's crazy.

Addie frowns.

FIONA (O.S.)
She seemed cool to me. Like one of
those girls who could shave half
her head and pull it off, like
Cassie. Why does your ex have to be
so cool?

Addie smiles.

CLARK (O.S.)
Fiona. She works at a Massive Mart.
Not to mention the fact that she's
clearly out of her mind.

Addie frowns.

FIONA (O.S.)
 She didn't seem out of her mind to
 me. She seemed like just your type.

CLARK (O.S.)
 Look, maybe Addie and I got along
 okay as teenagers. She was kind of
 a badass.

Addie smiles.

CLARK (O.S.) (CONT'D)
 But you saw her now. She's...
 Weird. And lonely. And honestly she
 got way less hot.

FIONA (O.S.)
 So you DO admit that she was hot.

CLARK (O.S.)
 Seriously?

Addie climbs out of the tub, furious. She gets tangled in the
 shower curtain and rips it down as she storms into the hall.

CLARK (CONT'D)
 She might legitimately be mentally
 ill.

IN THE BEDROOM

Clark and Fiona are getting ready for work, half-dressed,
 when Addie bursts in, the shower curtain wrapped around her
 like a cape.

ADDIE
 I am not mentally ill!

Clark and Fiona back away, genuinely terrified.

CLARK
 Um... Why are you in our house?

FIONA
 Are you a stalker?

ADDIE
 No. I - I just...

FIONA
 (quiet to Clark)
 I'm gonna call nine-one-one.

ADDIE

No! Don't! I'm not, I just--

TAYLOR (O.S.)

Everybody chill out!

Taylor steps into the bedroom, holding a paring knife. Fiona SHRIEKS and drops her phone.

FIONA

Oh my god!

CLARK

What the hell is going on here? How did you people get into our house?

TAYLOR

Your back door was unlocked.

ADDIE

(to self)

Dammit.

FIONA

Clark! Give - Give me your phone.

ADDIE

NO!

Addie smacks Clark's phone away.

ADDIE (CONT'D)

This isn't how this is supposed to go! This isn't... This isn't...

Suddenly, Addie grabs her chest. She struggles to breathe, obviously in a lot of pain.

ADDIE (CONT'D)

Ah!

Doctor Morgan enters.

DOCTOR MORGAN

I told you this was too stressful, Miss Weston. You're a dying girl. Dying girls don't stage break-ins.

Addie doubles over, still in pain. Taylor tries to help her but she pushes him away.

TAYLOR

Addie!

DOCTOR MORGAN

If this keeps up, you need to go home.

FIONA

What's happening?

CLARK

Does she do this a lot?

ADDIE

Shut up! Everybody shut up!

TAYLOR

We're gonna go!
(wielding the knife)
No nine-one-one!

FIONA

What about... What about for her?
Is she okay?

TAYLOR

She's fine!

Addie stumbles out. Taylor follows close behind, waving the knife wildly as he goes.

CLARK

(stunned)
Was that our paring knife?

EXT. STREET - MORNING

Addie walks, with Taylor trailing a few feet back.

TAYLOR

Are you sure we shouldn't actually go to the hospital?

ADDIE

What are they gonna do? Remind me that I'm dying?

TAYLOR

Maybe they could help.

ADDIE

I just wanted to go in and get my necklace. That's it.
(turning on him)
Why did you have to follow me?

TAYLOR
You were wearing their shower
curtain. I was trying to help!

ADDIE
You have a learner's permit! You
don't know how to help.

TAYLOR
At least I'm trying.

ADDIE
Well don't! Just back off, okay?

TAYLOR
Fine.

Addie walks even further ahead of Taylor, annoyed.

TAYLOR (O.S.) (CONT'D)
I guess you don't want this then.

Addie turns and sees that Taylor is dangling the fish
necklace out towards her.

ADDIE
How did you...

Addie reaches for the necklace, but Taylor pulls it away.

TAYLOR
Not so fast.
(then)
I get to choose the next stop.

ADDIE
No PCH?
(he nods)
Deal.

Addie grabs the necklace and clasps it on. She smiles. This
feels a little too good.

CUT TO:

EXT. REST AREA - DAY

A sparsely populated roadside stop. A few vending machines
and bathrooms, not much else.

Jay pulls up on the Vespa. He struggles to stop, then slowly
tips over. The Vespa falls on top of him.

JAY
Shit! Ouch.

A woman rushes over, concerned. This is MARGOT, 50s. A warm, motherly type with a slight temper.

MARGOT
Oh my goodness, are you okay?

JAY
I'm alright, I think. Thanks.

Margot pulls the Vespa off of Jay. He rolls over, revealing BADLY SCRAPED KNEES.

MARGOT
You took quite a spill there, kiddo. Fear not: I have a first aid kit in my truck.

Margot helps Jay up. He winces as he stands.

JAY
I'm fine, really. It's just a scrape.

MARGOT
Just a scrape!? Oh, I guess you want lymphangitis then? That's fine, as long as you're not too attached to that right leg.

JAY
I... I am, but--

MARGOT
Then let's get you a band-aid and some Neosporin before that puppy has to be lopped off!

Margot leads Jay towards the bed of her pickup.

JAY
(to himself)
Lopped off?

A FEW MINUTES LATER

Jay sits on the tailgate of Margot's truck as she bandages his wounds.

MARGOT
You new to scooters or what?

JAY
Is six hours new?

MARGOT
You need to be careful on those things!
(then)
This might sting a little.

She dabs at the wound and Jay winces.

MARGOT (CONT'D)
(loving)
Okay. You're gonna be fine.

JAY
Are you a nurse or something?

MARGOT
Just a mother.

Margot's phone DINGS. She looks and LAUGHS, shaking her head.

JAY
Something funny?

MARGOT
My daughter is on this road trip with her friends for spring break, and I'll tell ya, those kids are too much. They've got that senioritis pretty bad!
(holding up her phone)
Look at this one.

It's a big group of TEENS, being silly at a water park.

JAY
Typhoon Lagoon. Nice.
(then)
That's pretty close to here.

MARGOT
Oh yeah. I've been trailing them for almost a week. Staying a few miles back in case she needs me. Real easy to follow kids these days.
(holding up the phone)
Screenagers, I call them.

JAY
Oh. Ohhhhh. Okay. Does she know that you're uh...

MARGOT

Oh heck no. I'm real discreet.

(off Jay's look)

Call me a smother or a helicopter parent if you want, but if you ask me, too many moms just throw in the towel the minute the clock strikes eighteen.

(vulnerable)

It's her first time away from home.

JAY

Hey, no judgement here. I'm road-tripping to Washington on a scooter.

MARGOT

My Emmy is headed to Seattle!

(then)

What're you goin' up there for?

JAY

Oh, just a... Cousin. My second cousin on my dad's side is... Marrying someone. Getting married.

MARGOT

And you're driving the whole way by yourself? On that thing?

(off Jay's nod)

Nope. You can ride with me. I've got plenty of room in the truck.

JAY

Thanks, but the scooter isn't even mine. I can't just leave it here.

MARGOT

So toss it in the back.

(off Jay's look)

I'm a real safe driver. I promise.

Off Jay's uneasy look...

MOMENTS LATER

Margot's truck zooms out of the parking lot, narrowly missing a pedestrian. Jay's Vespa is strapped in the bed.

CUT TO:

EXT. HIGHWAY - DAY

The hatchback carves through rolling hills, brown from drought.

EXT. HIGHWAY - DAY

The hatchback approaches a beautiful mountain range in the distance.

INT. HATCHBACK, MOVING - DAY

Taylor drives. Addie looks at the map, tracing the path to the waterfall with her fingers.

ADDIE

I was thinking... Maybe after the next stop we should head back.

TAYLOR

Uh, have you already forgotten? I have to deliver my granny pic to the cultural epicenter of my people.

He pulls the photo out and waves it at Addie.

ADDIE

I'm serious, Taylor. What if I kick the bucket before we even get to Washington? I don't want you to have to deal with that.

TAYLOR

I thought you had a few months before bucket-kicking.

ADDIE

Yeah, well...

She looks in the backseat, where Doctor Morgan is eating his sandwich. The doctor gives a little wave.

ADDIE (CONT'D)

...I haven't been feeling well.

TAYLOR

After this next stop, you'll be feeling great. I promise.

ADDIE

Tell me what it is then.

TAYLOR
 You really wanna know?
 (then, with authority)
 We're going to the sacred resting
 place of the Salmon Children.
 (off Addie's look)
 It's basically mecca for my people.
 Plus, it's supposed to have
 restorative properties, like a
 vortex. So it'll be good for you.

ADDIE
 ...we're going to a fish graveyard.

TAYLOR
 It's magical. Trust me.

EXT. GAS DEPOT - DAY

It's a big, classic truck stop. A long brick building with a half dozen fast food places inside. TRAVELERS and TRUCKERS trudge in and out the main entrance.

Addie and Taylor look up at the building, dismayed.

ADDIE
 Welp. Nothing says sacred resting
 place like super unleaded and
 Mickey-D's.

TAYLOR
 No...
 (angrily)
 No effing way.

Taylor strides towards the entrance. Addie hurries after him.

ADDIE
 Taylor! Wait up!

INT. GAS DEPOT - DAY

Taylor bursts in with Addie hot on his heels.

He makes a bee-line for a fast food restaurant, located just inside the entrance.

AT THE FAST FOOD COUNTER

Addie and Taylor approach a FRUMPY EMPLOYEE, 40s.

TAYLOR

Excuse me. Hi. Do you happen to know if this Gas Depot was built over the sacred resting place of the Salmon Children?

FRUMPY EMPLOYEE

Uh... We got fish sticks, but I'm not sure if they're salmon...

TAYLOR

I don't care about the fish sticks! I'm from the Lummi tribe!

FRUMPY EMPLOYEE

Hold up. Manager likes to talk when them Indians show up.

ADDIE

He's not a real Indian. He's just wondering if historically, this was like, a holy place.

FRUMPY EMPLOYEE

...there was a pretty big ruckus back when construction started.

TAYLOR

No shit! This truck stop sits directly atop hallowed ground!

FRUMPY EMPLOYEE

Looked like a dumpy old pond to me. But I tell you what, there is a little bit of a haunted feelin' around here.

TAYLOR

That's what you get when you choose profit over people.

FRUMPY EMPLOYEE

This job saved my ass, so I ain't complainin'.

(then)

You two gonna order or what?

TAYLOR

Somehow I'm not hungry.

CUT TO:

INT. GAS DEPOT, FOOD COURT - DAY

Taylor stuffs fast food in his mouth as he and Addie look out over the parking lot.

TAYLOR
(mouth full)
This whole place used to be water.
(he swallows)
Like, they had to physically alter
the geography of this land just to
bastardize it with a bunch of
corporate franchises. And for what?
(then)
I'm so... I'm so...

ADDIE
Completely disappointed?

TAYLOR
Yes!

ADDIE
Welcome to my entire life.

Taylor lets out a deep SIGH.

TAYLOR
You ever think about alternate
timelines?

ADDIE
You mean like another reality in
which I didn't squander my youth
only to find out I'm gonna die
before I turn thirty? No. Never.

TAYLOR
In some timeline, this Gas Depot is
just how it was when the Lummis
left it, right?
(then)
But that means that in another
timeline, the Salmon Children
didn't wash up here in the first
place.

ADDIE
And in a third timeline,
Christopher Columbus didn't come to
North America and murder everyone
he met.

TAYLOR

Seriously.

(then)

Casinos in no way make up for the atrocities committed against my people.

ADDIE

You're not Native American!

(off his look)

But you're right, though. It's messed up. And you wanna know the worst part? Countries, borders, even like... People's lawns. They're all just... Meaningless shapes. None of it matters.

TAYLOR

What does matter then?

ADDIE

Nothing.

TAYLOR

(gesturing)

What about this?

ADDIE

The fish sticks?

TAYLOR

No. This.

(off Addie's look)

Before we came out here you had never been out of L.A., right? And you had no friends.

ADDIE

What's your point?

TAYLOR

My point is... I don't know...

(then)

The Lummi have this story about this guy, "The Changer," right? He basically just transforms the world into whatever people need. If there's a drought, he brings rain. If they're cold, he brings fur.

ADDIE

...if they need cheap diesel luke warm fish sticks, he brings a truck stop?

TAYLOR

Maybe.

Addie looks up at Taylor, squinting through the sun.

ADDIE

Maybe you're right.

(then)

Maybe we should respect that.

Off Taylor's look...

EXT. GAS DEPOT, PARKING LOT - DAY

Addie and Taylor stand facing the building, side by side.

ADDIE

Let us honor this Gas Depot. And
also the uh... Fish children...

Of... Uh...

TAYLOR

The spirit of the Salmon Children.

ADDIE

Right.

(then)

Let us honor them with a moment of
silence.

Addie and Taylor share a look, then they bow their heads. For a moment, the silence is magical. The sun shines. The wind blows quietly. The truck stop looks almost holy.

Then... HONK! A CAR pulls in front of Addie and Taylor. They're standing in its way.

The car lets out another long HOOOOONK and Addie's ears start to ring. She closes her eyes.

Slowly, the RINGING drowns out the sounds of the honking. Addie doubles over, clutching her head.

When she looks up, the car is no longer there. Instead, a SALMON CHILD stands where the car was.

It's a creature with the body of a Native American child, and the head of a fish.

The Salmon Child slowly closes in on Addie, sounding a desperate, ghostly plea...

SALMON CHILD

Water. I need water...

The plea for water gets louder and louder until there's a complete, deafening cacophony.

Addie falls to her knees. She covers her head and SCREAMS, overwhelmed and terrified.

SMASH CUT TO:

INT. ADDIE'S CHILDHOOD HOME, LIVING ROOM - DAY

Martin holds an empty fish bowl. Cynthia paces beside him.

CYNTHIA

She spent over an hour picking that fish. Do you really think you can find another one with identical spots? She's gonna know.

MARTIN

It's worth a try. Otherwise she's gonna cry, and we're gonna have to bury it with the gerbil out back. I'm already having a down week.

Young Addie emerges from behind the couch. Calm and innocent.

YOUNG ADDIE

Freckles isn't dead.

CYNTHIA

Great. She's right here.
(then, to Addie)
Your fish is done for. Sorry.

YOUNG ADDIE

Nu-uh. He told me he just couldn't hold his breath underwater anymore.

MARTIN

That's not how fish work, Addie.

YOUNG ADDIE

Freckles knows that, but he's not a normal fish. He thought maybe he could breathe better in the clouds, so he flew away.

Martin and Cynthia exchange glances. Addie watches.

ADDIE

Please don't tell me I'm wrong.

CYNTHIA

What do you think happened to the gerbil? You think it burrowed a tunnel to China?

Young Addie's lip starts to quiver. Addie watches, shaking her head. Martin pulls Young Addie aside.

MARTIN

Hey... Don't cry. Look, I got you a new fish. And I promise... This one's never gonna die.

Martin hands Young Addie the JOINTED FISH NECKLACE. It's the same one Addie stole from Clark. Young Addie holds it up, proud.

YOUNG ADDIE

Look, Mom!

CYNTHIA

That's not a real fish, Adelaide. It's just some piece of crap your father got at the flea market.

Addie steps forward, replacing her younger self.

ADDIE

Please let me believe in something.

CYNTHIA

There's nothing to believe in. You know that, Adelaide.

Taylor appears at Addie's shoulder.

TAYLOR

Yikes. I bet your parents told you Santa wasn't real as soon as you could talk.

CYNTHIA

Who is this?

TAYLOR

I'm her friend--

ADDIE

He's not my friend. We're not friends.

TAYLOR
We're best friends.

ADDIE
Get out of my head!

TAYLOR
I'm trying to help you.
(then)
We all have goldfish buried in our
plumbing somewhere.

ADDIE
Freckles didn't die! He told me he
didn't want to live here anymore!

MARTIN
I died, Addie. I'm dead.

Addie pushes her dad.

ADDIE
No you didn't!

Addie starts smacking Martin.

TAYLOR
Addie--

ADDIE
I can feel you! You're standing
right here!

MARTIN
I'm dead, Addie. None of this is
real.

ADDIE
Yes it is!

TAYLOR
Addie! Addie! Wake up!

EXT. MASSIVE MART PARKING LOT - DAY

Addie slowly opens her eyes. Taylor is hunched over her.

TAYLOR
Holy shit. Are you okay?

ADDIE
I need to go home.

TAYLOR
But... The waterfall.

ADDIE
We're too far away. I'm not gonna
make it.

TAYLOR
What if we just stop by the museum
to deliver the photo? I bet that
would lift your spirits and--

ADDIE
I can't, Taylor.
(off his look)
I'll take you to the bus station if
you wanna keep going.

TAYLOR
Like I'm gonna let you drive.
(then)
Come on.

Taylor helps Addie up and leads her towards the car.

TAYLOR (CONT'D)
(trying to cheer Addie up)
Have I ever told you the Lummi
story of the woman who married the
sea?

ADDIE
Please don't.

TAYLOR
It's kind of like a reverse *Little
Mermaid*...

Taylor DRONES on as Addie gets in the car, exhausted.

CLOSE ON ADDIE'S STICKER: It's frowning, with dark circles
under the eyes.

EXT. HIGHWAY - DAY

Margot's truck speeds down the road. The Vespa bounces
slightly in the back.

INT. MARGOT'S TRUCK, MOVING - DAY

Margot drives, tapping boisterously on the steering wheel.
Jay looks at her phone.

JAY

They're, uh... They're stopped at a rest area. Hashtag: snacks.

(then)

I'm just not sure I feel right about this.

MARGOT

Oh come on. Think of it like we're on a stealth rescue mission for the Secret Service, but instead of the President, our targets are my daughter and her friends.

JAY

Meh, that did not help.

MARGOT

We're not doing anything criminal here. I'm ninety-six percent sure of that.

JAY

Well I feel crazy. Like... Like maybe this whole, uh...wedding... thing was a big mistake.

MARGOT

Is it because you don't have a date?

JAY

No. I mean. Kind of.

(then)

I think there's gonna be a girl there that I like. That's uh... That's kind of the only reason I'm going.

MARGOT

So...

JAY

So I don't know what I'm even gonna say to her once I get there. "Hey! I stalked you here to see if you'd like to go out some time. Also, I'm a psycho."

MARGOT

You're not a psycho, son. No more than I am.

Jay is not reassured.

MARGOT (CONT'D)
Why don't we practice?

Suddenly Margot HONKS at a passing car and swerves violently.

MARGOT (CONT'D)
Jackass!
(to Jay)
Sometimes I get the road rage.
(then)
Okay, so pretend I'm... What's her name?

JAY
Addie.

MARGOT
Pretend I'm Addie.

JAY
I can't do this.

MARGOT
Come on. I'm Addie, and you just caught me. What do you say?

JAY
I'm not hunting her.

MARGOT
Out with it!

JAY
Okay. Uh. Addie. Geh... Er...
(then)
I'm so nervous! And you're not even her.

MARGOT
Oh boy. Okay. Here's a little trick I used with my Emmy when she was just a baby. Helps get the feelings out. Ready?
(off Jay's look)
Pretend you're an alien. And imagine talking to Addie. But she's an alien too. And just talk like you're both aliens. In alien language. Just noises if you want.
(off Jay's unsure look)
Go 'head!

JAY
Okay. Addie... Hi.

MARGOT
Like an alien!

JAY
Right. Okay. Uh...
(feeling it out)
Bee... Boo boop bop.
(Margot nods, encouraging)
Zoing. Boppa. Weeee. Wonk.
(then)
I can't do this.

MARGOT
Keep going! You're doing great.

Jay gathers his courage and starts again.

JAY
Okay...
(then)
Wurka. Burka. Doooo. Boppa, boppa.
(gathering steam)
Zoing cepha dayba... Boon holly.
Way doe. Boon holly, way doe bay
nah.
(closing eyes, heartfelt)
Bayla day, bayla doe. Bayla day,
bayla doe... Bayla. Bayla day doe.

Jay opens his eyes and looks at Margot. She's crying full-on tears.

MARGOT
You should say exactly that.

Jay smiles.

EXT. PCH - DAY

The hatchback twists alongside the Pacific Ocean.

I/E. HATCHBACK, HIGHWAY - DAY

The car drives over the iconic Bixby Bridge, then pulls over at a scenic overlook on the other side.

INT. HATCHBACK - DAY

Taylor parks and takes in the glorious view of the ocean in front of him. Addie is asleep in the passenger seat.

TAYLOR
Addie! Hey, wake up. Addie.

ADDIE
(groggy)
Are we home?

TAYLOR
Not exactly. I thought before you totally surrendered to the void we could at least do some sight-seeing.

Addie sits up and looks around.

ADDIE
Are we on the fucking PCH right now?

EXT. BIXBY BRIDGE OVERLOOK - DAY

Addie steps out of the car, incredibly pissed off. Taylor follows her out.

TAYLOR
Ta-da! Bixby Bridge. I'd suggest taking a picture, but you crushed our phones.

ADDIE
What did I say about the PCH!?

TAYLOR
You said the drive made you nauseous, but you were asleep, so...

Addie catches sight of a MAN over Taylor's shoulder. He's approaching the edge of the bridge.

ADDIE
I told you, I just want to go home.

TAYLOR
I don't think that's what you need.

ADDIE
I'm dying! Who cares what you think!

OVER BY THE BRIDGE

The Man approaches the guardrail.

REVEAL: It's ADDIE'S FATHER, Martin.

BACK BY ADDIE

TAYLOR
You're not living, that's for sure.

ADDIE
Stop talking like that! You're a
fucking teenager. You know less
than nothing.

OVER BY MARTIN

Martin looks over the edge.

MARTIN
Dear Addie, Today many things will
happen, and one of them will be
this. I hope you can forget it.

OVER BY ADDIE

Addie sees Martin over Taylor's shoulder but she tries to
ignore him.

TAYLOR
Oh, like you've got it all figured
out.

ADDIE
At least my most precious
possession isn't a picture of a
woman I've never even met!

TAYLOR
Some people have pictures, others
have necklaces.

ADDIE
CAN YOU BELIEVE HE RE-GIFTED THAT
SHIT!

OVER BY MARTIN

MARTIN
I wish I could say this was a hard
choice. But the reality is, it
wasn't a choice at all. I've known
the end of my story almost since
before it began.

OVER BY ADDIE

Addie and Taylor continue arguing.

TAYLOR
You're just freaked out because
you're afraid to feel anything!

ADDIE
Give me the keys.

TAYLOR
No!

ADDIE
Give me the keys!

OVER BY MARTIN

MARTIN
I don't know if your life will be
happier without me. But I do know I
have to go.

OVER BY ADDIE

Addie wrestles the keys from Taylor and climbs behinds the
wheel. He jumps in beside her.

TAYLOR
Addie! Stop!

INT. HATCHBACK, MOVING - DAY

Addie peels out, panicked and scared.

INTERCUT HATCHBACK AND MARTIN

MARTIN
I'd like to ask for your
forgiveness, although where I'm
going, it won't really matter much.

TAYLOR
Addie! Slow down! What are you
doing!?

Addie begins to cry.

TAYLOR (CONT'D)
Addie!

MARTIN

This isn't your fault. It's not
your mother's fault. It's not even
my fault.

Addie swerves with a SCREECH.

THUD. BANG! A tire pops. The car begins to CHUG unevenly down
the road. Addie is full on SOBBING now.

TAYLOR

Addie! Slow down!

MARTIN

It's just... What happens next.

Martin takes a DEEP BREATH, followed by a calm step forward.

Addie pulls over, overwhelmed. SOBS rock her entire body.

TAYLOR

Hey... Hey, it's okay.

(then)

It's probably just a flat. I'll
check it out. Okay? I'm... I'm
gonna go check it out.

But Taylor doesn't move. He looks at Addie as she cries.

A FEW SECONDS LATER

Taylor approaches a VERY FLAT TIRE. But he barely looks.

He leans against the car and takes a DEEP BREATH, shaken up.

IN THE CAR

Addie looks up and notices a big green road sign. It reads:
YOU COULD HAVE STOPPED HIM: 15 YEARS AGO.

ON THE SIDE OF THE ROAD

Addie punches the road sign, SCREAMING. Taylor rushes over.

TAYLOR (CONT'D)

Addie! Addie!

Taylor tries to hold Addie back but she breaks free, pushing
the sign as hard as she can.

A FEW SECONDS LATER

Addie is doubled over, exhausted. Taylor looks on from a few
feet away.

A FEW SECONDS LATER

Addie is sitting on the ground, crying more quietly now.

ADDIE
I REALLY don't like the PCH.

TAYLOR
You think?

Addie LAUGHS through her tears.

TAYLOR (CONT'D)
I'm gonna go look for the spare. We
need to get outta here. You wanna
come?

Addie shakes her head, "No."

TAYLOR (CONT'D)
Okay. I'll be right back.

Taylor walks away as Addie begins to compose herself.

BEHIND THE CAR

Taylor lifts the floor of the trunk and finds a plastic bag
with a few grams of weed and a couple of JOINTS.

TAYLOR (CONT'D)
Holy shit...

ADDIE
(sniffling)
What? What's wrong?

Taylor peeks back at Addie.

TAYLOR
We're gonna need a lighter.

EXT. PACIFIC OCEAN - DAY

DRIFTWOOD washes up on shore. SEAGULLS land on a rock. WAVES
gently lap the beach.

EXT. BEACH - LATER

Taylor and Addie smoke a joint, looking out at the water.

TAYLOR

This seems like good weed. I've never smoked weed before, but this seems good.

ADDIE

Jay and his roommate are connoisseurs.

TAYLOR

I can't believe he just loaned you his car with all this stashed in the trunk.

ADDIE

I didn't really give him time to think it through.

TAYLOR

He must really like you.

ADDIE

Nah, he's just a sweet guy.

(realizing)

He might be the sweetest guy I've ever met.

(then)

One time he didn't live-tweet Game Of Thrones because he didn't want to spoil it for me.

TAYLOR

Chivalry isn't dead after all.

(then)

You like him?

ADDIE

Yeah. He's really likable.

(off Taylor's look)

Oh. Do I *like him*-like him?

(then)

I'm not really into the whole... Dating people thing.

TAYLOR

Would have never guessed.

ADDIE

Like you can judge.

TAYLOR

As a matter of fact, I can. Because I have a girlfriend.

(MORE)

TAYLOR (CONT'D)

Well, she's a friend, who is also a girl, who recently agreed to get ice cream with me.

ADDIE

You should woo her with your extensive knowledge of smartphones.

TAYLOR

I know you're joking, but girls my age are really into that.

Addie smiles and takes a hit. She looks out over the ocean.

ADDIE

You never told me what happens to the woman who marries the sea.

TAYLOR

I did tell you. You fell asleep.

ADDIE

You're kind of long-winded.

They LAUGH as Doctor Morgan approaches and starts to give Addie a check up.

DOCTOR MORGAN

Smoking, Miss Weston? Really?

TAYLOR

So there was this woman, right?

ADDIE

I got that part.

Doctor Morgan takes Addie's pulse.

TAYLOR

And she was so beautiful that the sea wanted her to live underwater with him forever. He wanted to marry her.

DOCTOR MORGAN

Elevated heart rate.

Doctor Morgan puts a thermometer in Addie's mouth.

TAYLOR

But to win his father-in-law's approval, the sea had to promise that the woman could return to land once a year to visit her family.

DOCTOR MORGAN
 (reading the thermometer)
 Ninety nine point eight. Hmm. A
 little high.

Doctor Morgan shines a flashlight in Addie's ears.

TAYLOR
 For a while, the arrangement worked
 great. But every time the woman
 visited her family, it got harder
 and harder for her to breathe on
 land. Then, after a few years, her
 father realized that if the woman
 kept coming back to the surface,
 she'd die.

DOCTOR MORGAN
 Fluid in the ears. That's new.

TAYLOR
 So the next visit was the woman's
 last. Before she went back to the
 water, she said goodbye for good.
 Everyone was sad. Obviously. But
 from then on, whenever the family
 needed something from the sea,
 fish, oysters, whatever, they got
 it. So they always knew she was
 still there with them. Almost like
 she never left at all.

Addie takes a hit and lets it out slowly, letting the gravity
 of this story sink in.

ADDIE
 It really is like a reverse *Little
 Mermaid*.

They LAUGH.

DOCTOR MORGAN
 Elevated heart rate. Rising
 temperature. Ottis media. You need
 to return home immediately, Miss
 Weston.

ADDIE
 (to Taylor)
 I think I want to keep going.

DOCTOR MORGAN
 Why do we even have these
 appointments?

Doctor Morgan packs up his things and trudges away. Addie lets out a big hit and lays back on the sand, relaxed.

CLOSE ON ADDIE'S STICKER: It's smiling. Stoned and happy.

CUT TO:

EXT. CARNIVAL - NIGHT

A shitty Ferris Wheel. A few shitty booths. PEOPLE wander around with giant teddy bears, cotton candy, the usual.

IN THE PARKING LOT

Margot's truck is parked all the way in the corner.

IN THE TRUCK

Jay and Margot sit. Margot looks through binoculars.

MARGOT

I don't see them.

JAY

She just Instagrammed something called "Deep Fried Bacon Cake," so I'm pretty sure they're here.

MARGOT

(fussing with binoculars)
Damn it! How do you work these things!? They had good reviews on Amazon.

JAY

(re: Instagram)
Oh! Here's another picture. It's one of those giant slushee drinks. Hashtag: brain freeze.

MARGOT

They're drinking?

JAY

I don't think those things usually have alcohol in them...

MARGOT

We need to get closer.

JAY

Uh... There's no cover out there. If we get any closer she'll see us.

But Margot's already out of the car.

JAY (CONT'D)

Margot!

IN THE PARKING LOT

Margot scuttles through the shadows, trying not to be seen. Jay follows right behind her.

JAY (CONT'D)

Hey! What are you doing?

MARGOT

I'm making sure my daughter is safe.

JAY

But she's gonna--

MARGOT

Get down!

They duck behind a dumpster and Margot points towards the carnival.

There's EMILY, 18, flirting with a YOUNG GUY, also 18.

JAY

Okay. Safe and sound. Can we go now?

MARGOT

She's acting funny. She's teetering.

JAY

She's not teetering.

MARGOT

And who the hell is that guy? Did he just put something in her drink?

JAY

Are you serious? They're just talking.

Margot charges out of the hiding spot, making a bee line towards Emily.

OVER BY EMILY

Emily GIGGLES at something the Young Guy says. Then her eyes widen, horrified.

EMILY

...Mom?

Margot slaps the drink out of Emily's hand.

MARGOT

What is that drink?

EMILY

It was a wild cherry ICEE. What are you doing here?

MARGOT

Uh...

JAY

I don't think you want to know.

EMILY

Oh my god. Did you follow me here!?
(to Jay)
And who are you!?

JAY

Your mom is giving me a ride.

EMILY

(to Margot)
So you can pick up hitchhikers, but I can't attend a lame carnival in some shitty town!?

YOUNG GUY

Hey. I like my town.

MARGOT

Who is this boy!? Do you even know him!? What if he put something in your drink?

EMILY

He plays the french horn! We were talking about french horns!

MARGOT

Oh that's obviously a euphemism for somethin'.

YOUNG GUY

...I'm gonna go.

MARGOT

So are we.

EMILY

No. I didn't do anything wrong! I
wanna stay with my friends.

MARGOT

Don't you say no to me, young lady.

EMILY

Mom! I'm eighteen. Leave me alone!

MARGOT

You're still my daughter.

EMILY

No I'm not!

Emily glares at Margot for a long, serious beat. Margot looks quietly devastated.

JAY

Uh... What does she mean by that?

MARGOT

Emily was adopted.

EMILY

That's why I'm taking this trip. To
meet my real mom.

MARGOT

Honey. You don't want to meet her.
Trust me.

EMILY

Seriously? How could she be any
worse than you?

MARGOT

Well I didn't abandon you, that's
one thing.

(off Emily's look)

I-I'm sorry. I didn't mean that.

Emily's eyes harden with anger and pain.

EMILY

Stop following me.

Emily storms away, leaving a teary-eyed Margot in her wake.

MARGOT

Emily...

EXT. LUMMI RESERVATION - DAY

It' a typical low-income area: junk cars, sagging roofs and overgrown lawns. The hatchback cruises slowly down the cracked street.

I./E. HATCHBACK - DAY

Taylor drives. Addie rides shotgun, looking out the window.

ADDIE

I think we're here.

TAYLOR

But we're not here-here. This is just the outskirts.

ADDIE

(pointing out the window)
That guy looks pretty Lummi to me.

TAYLOR

The museum is the real spiritual and cultural heart of the reservation.

EXT. ABANDONED LOT - DAY

A sign reads: "MUSEUM CLOSED. SORRY FOR ANY INCONVENIENCE." Behind it, there's nothing but a pile of rubble.

Addie and Taylor approach.

TAYLOR

No, no, no, no, no. What happened?

ADDIE

...at least it's not a Gas Depot.

Taylor steps towards the wreckage.

ADDIE (CONT'D)

Be careful.

TAYLOR

I'm sure they saved some stuff, right? And they're really gonna want my grandma picture now, to help them rebuild their collection.

ADDIE

Taylor--

TAYLOR

All we have to do is find someone
in charge of the historical
society, then we can figure it out.

Taylor spots three LUMMI TEENS twenty feet down the road. He
marches towards them.

TAYLOR (CONT'D)

Excuse me. Guys?

ADDIE

Taylor!

But Taylor is already over by the teens. LUMMI TEEN 1 is loud
and brash. LUMMI TEEN 2 and LUMMI TEEN 3 stand behind him.

TAYLOR

Do you guys know what happened
here?

LUMMI TEEN 1

Shit burned down. What do you care?

ADDIE

He doesn't. Uh, we don't. We were
just leaving, actually.

TAYLOR

My grandmother was a Lummi
storyteller. I brought a photo of
her for the museum to display.

LUMMI TEEN 2

So you're part Lummi?

TAYLOR

A quarter. But I feel very
connected to my heritage.

LUMMI TEEN 1

You don't look Lummi to me.

ADDIE

He doesn't, right?
(to Taylor)
Let's go.

Addie takes Taylor's arm but he breaks free.

TAYLOR

No. I want to talk to whoever's in
charge of the museum.

(MORE)

TAYLOR (CONT'D)
 (to the Lummis)
 I want to speak to your elders.

LUMMI TEEN 1
 Elders? The fuck you think this is?

ADDIE
 Taylor, we should really--

TAYLOR
 I'm not going until I can
 personally hand my photograph to
 whoever is in charge of rebuilding
 that museum.

LUMMI TEEN 1
 (to his cronies)
 Is this dude for real?

Lummi Teens 2 and 3 shift uncomfortably. A few tense seconds pass.

LUMMI TEEN 1 (CONT'D)
 That place was a piece of shit. I'm
 glad it burned down.

TAYLOR
 That place was who you are. You
 can't just give up and live in
 shacks because that's what America
 tells you to do. You're the Lummi
 Nation!

LUMMI TEEN 2
 Who said we live in shacks?

ADDIE
 He didn't mean that. You have
 beautiful homes.
 (insistent)
 We're going now.

Addie turns to go but Lummi Teen 1 grabs her arm, spinning her back.

LUMMI TEEN 1
 You can stay.

ADDIE
 (yanking her arm free)
 I'd literally rather die.
 (getting in his face)
 And you know what?
 (MORE)

ADDIE (CONT'D)

Fuck you for treating my friend like he doesn't have a right to his heritage. He's more Lummi than you ever thought about being.

TAYLOR

Yeah... Bitch!

LUMMI TEEN 1

The fuck did you just say?

ADDIE

Okay, we're running now.

Addie and Taylor bolt for the car. Lummi Teen 1 watches them go, angry. The other two look unsure.

I./E. HATCHBACK - DAY

Addie drives. Taylor rides shotgun.

TAYLOR

That museum paid homage to hundreds of years of Lummi tradition! How could they not rebuild it!?

ADDIE

I guess they just--

TAYLOR

Thank God I didn't leave my picture there. They wouldn't even care.

ADDIE

Maybe it's--

TAYLOR

And what was wrong with those guys? They weren't peaceful at all. They weren't Lummi. They were... They were...

(searching for the words)
Illuminati.

ADDIE

They were assholes.

TAYLOR

Yes! Thank you. Assholes!

Taylor pounds the dashboard, frustrated.

TAYLOR (CONT'D)

AGHHHH!

Taylor punches the dashboard over and over, out of control.

ADDIE

...okay. I'm gonna pull over.

Addie pulls over and parks on the shoulder.

ON THE SIDE OF THE ROAD

Taylor gets out and charges into the woods. Addie follows.

ADDIE (CONT'D)

Hey! Come back here! Taylor!

IN THE FOREST

Taylor blazes a path through the brush. Addie struggles to catch up.

ADDIE (CONT'D)

Taylor! Slow down!

TAYLOR

I'm such an idiot! What'd I think was gonna happen? I would just show up and... And what? The Lummi tribe would just adopt me?

ADDIE

Taylor!

TAYLOR

They just wanted us to leave! They wanted us to--

ADDIE

TAYLOR!

TAYLOR

(spinning to face her)
WHAT!?

ADDIE

Look up.
(off his confused face)
Look up.

Taylor looks up and notices... He and Addie are surrounded by REDWOODS. He stops dead in his tracks, overwhelmed by their beauty. Then...

TAYLOR

I just want to feel like I matter,
you know?

ADDIE

You matter to me.

TAYLOR

I thought nothing matters to you.

ADDIE

I lied. I do that. It's a very
reliable defense mechanism.

Taylor sits against a tree. Addie slides down beside him.

TAYLOR

I lied too.

ADDIE

You mean you didn't really spend
three paychecks on your smartphone?

TAYLOR

I don't know who the woman in that
photo is.

ADDIE

Uh... What?

TAYLOR

I don't even know if I'm any
percents Native American.

(then)

My mom is kinda crazy. Like she
drinks a lot. And she's always
saying weird shit.

ADDIE

Sounds familiar...

TAYLOR

One day, she showed me that photo,
and she told me it was my grandma
on my dad's side. She said that my
father was half Lummi, and that his
mom was this great storyteller who
knew three Salishan dialects. She
said that my grandma was famous for
her voice, and that now, people
tell stories about her.

(then)

It made me feel special, you know?

(MORE)

TAYLOR (CONT'D)

Like I wasn't just another loser
working at Massive Mart.

ADDIE

Hey.

TAYLOR

No offense. But then, a few weeks
ago, I was doing some research
about Lummi culture or something...
And this picture came up. First
result on Google images.

Taylor takes the photo out of his pocket. Looks at it.

TAYLOR (CONT'D)

I clicked out of the window and
pretended like it never happened.

Taylor crumples the photo and turns it over in his hand.

ADDIE

(an offering)

My dad jumped off that bridge.

(off Taylor's look)

Yeah. He left me this note about
how it was like, this inevitable
thing, because life really wasn't
worth living. And I believed him. I
chose to believe him. For pretty
much my whole life. And for what?

(then)

When you're a kid, you think your
parents exist only as parents. You
think that they tell you the truth.
You think they have infinite money.
And health insurance. You think
they always do what's best for you.
But parents are just... People.
Sometimes they're messed up people
who happen to have a kid. And then,
for some reason, they try to turn
that kid into a tiny version of
themselves. But you wanna know the
truth?

(looking at Taylor)

This is your life, and you're
allowed to make it better.

Taylor looks at Addie, tears in his eyes.

TAYLOR

I really hope you don't die.

Taylor leans onto Addie's shoulder. She lets him, but she's clearly frightened by how much they suddenly need each other.

EXT. PARKING LOT - DAY

Taylor and Addie trudge back towards the car.

ADDIE
I gotta pee real quick.

TAYLOR
Me too! Wanna swing by your ex-boyfriend's place?

ADDIE
Funny.

Addie and Taylor head for opposite sides of the parking lot. But as soon as Taylor is out of site, Addie turns and walks back to the car.

She looks after him for a moment, then she gets in the car and pulls away.

INT. RED HATCHBACK, MOVING - DAY

Addie drives. Doctor Morgan rides shotgun, with two fingers pressed into her neck. Taking her pulse.

DOCTOR MORGAN
Heart rate's high. Something stressing you out, Ms. Weston?

ADDIE
Please don't talk.

DOCTOR MORGAN
He should be fine. Unaccompanied minor alone in the wilds of Oregon.

ADDIE
I said don't talk!
(Morgan shrugs)
I haven't been getting better, right?
(off his look)
This way he doesn't have to say good-bye.

Addie blinks back tears as she drives.

BEGIN MONTAGE:

I/E. HATCHBACK, MOVING - DAY

Addie passes a road sign: "Depot Creek Falls, 40 Miles. If You Don't Die First." Addie pumps the gas, speeding up.

TAYLOR'S MAP flies out an open window.

EXT. PARKING LOT - DAY

Taylor emerges from the bushes and sees that Addie is gone.

INT. MARGOT'S TRUCK, MOVING - DAY

Margot drives. Jay scrolls through Emily's Instagram.

JAY

Wanna know what she just posted?

Margot shakes her head, "no."

EXT. ROAD - DAY

Taylor walks along the median with his thumb out, looking for oncoming cars.

INT. HATCHBACK, MOVING - DAY

Addie tries to focus on the road as a coughing fit rocks her body.

EXT. ROAD - DAY

Taylor walks along, distractedly looking over his phone. Suddenly a truck pulls up behind him.

Lummi Teen 2 and Lummi Teen 3, the quieter ones, hop out. Taylor sees them approaching and his eyes widen, scared.

INT. EMILY'S CAR, MOVING - DAY

Emily rides in the front seat with a car full of her friends. She looks out the window, melancholy.

INT. MARGOT'S TRUCK, MOVING - DAY

Margot drives. Jay glances at her, concerned.

JAY

You don't have to take me if you don't want to. The Vespa could probably make it from here.

MARGOT

It's fine. I want to.

Margot feigns her best smile.

INT. HATCHBACK, MOVING - DAY

Addie speeds down the highway, right past a hidden POLICE CAR.

EXT. ROAD - DAY

Taylor backs away as the two Lummi Teens advance on him.

As they get closer, he slowly sinks the ground and curls into a ball to protect himself.

I/E. HATCHBACK, MOVING - DAY

The COP CAR flashes its lights behind Addie and she pulls over, nervous.

END MONTAGE

EXT. ROAD - DAY

Taylor is still curled up in the fetal position. Lummi Teens 2 and 3 stand above him, confused.

TAYLOR

I-I'm sorry. J-just make it quick!

The Lummis share a bewildered glance. WTF?

TAYLOR (CONT'D)

(peeking out from his cocoon)

And don't focus on the face too much, maybe?

(then)

Okay. Get on with it.

Taylor curls back up, bracing himself. There's a tense beat, then... The Lummis burst into LAUGHTER.

LUMMI TEEN 2
Dude, what are you talking about?

Taylor uncurls the slightest bit, looking up at them.

LUMMI TEEN 3
Why would we beat you up?

TAYLOR
You... Your friend--

LUMMI TEEN 3
John? He is not our friend.
(tilting his head towards
Lummi Teen 2)
He's Marshall's brother.

LUMMI TEEN 2
He's a dick. I can't believe I'm
related to him.

LUMMI TEEN 3
Yeah, cuz you're cool. But him, not
so much.

LUMMI TEEN 2
Thank you.
(to Taylor)
John just gets defensive. About
being Lummi, I guess. He hates it
when tourists come through trying
to act like they give a shit when
they don't.

TAYLOR
I get that... I think.

Lummi Teen 2 reaches out a hand and helps Taylor to his feet.

LUMMI TEEN 2
What are you doing on the side of
the road anyway?

TAYLOR
I guess... I kinda need a ride?

Taylor looks at the Lummis, hopeful that they'll offer him a
lift...

I/E. RED HATCHBACK, MOVING - DAY

A HIGHWAY PATROLMAN TAPS Addie's window. She rolls it down.
The sticker on her shirt looks nervous.

HIGHWAY PATROLMAN

Afternoon, ma'am. Where you headed today?

ADDIE

Depot Creek Falls?

HIGHWAY PATROLMAN

Do you have any contraband in the car? Drugs, chemicals?

ADDIE

Nope.

HIGHWAY PATROLMAN

Mind if I take a look at your license?

ADDIE

Oh. Uh... Sure.

Addie spots Taylor's wallet on the passenger seat. She grabs it and quickly flicks it open to the license then closes it.

HIGHWAY PATROLMAN

That's a learner's permit for a teenage boy. I'm gonna need you to step out of the car, ma'am.

ADDIE

No, wait! Listen to me! Please. I'm dying.

HIGHWAY PATROLMAN

(reaching for his walkie)
Sure you are.

ADDIE

(tearing up)
No! I'm *dying*. For real. Please don't call back up.
(losing it)
I'm never gonna get married or have kids or be anything more than a lonely Massive Mart employee with a dead dad and no friends!

HIGHWAY PATROLMAN

I'm sorry, but--

ADDIE

Are you? Are you really sorry? Because I feel like maybe you don't get it.

(MORE)

ADDIE (CONT'D)

There's something wrong with me. I don't know what it is, but it's killing me, okay? And I know this is gonna sound crazy, but my potentially Native American friend told me that the falls at Depot Creek would cure me. So please. Let me save you the time of a full investigation. I don't have a license. I don't have registration. This isn't my car, and there's a bag of weed in the trunk. I'm talking full on sticky icky, ooh wee! I know this because I smoked some earlier, illegally. Oh, and I'm wearing a necklace I stole from my ex-boyfriend's new fiancée. So you could arrest me, sure. That would be justified. But if you do, odds are I'll die in jail, and that would be on you. So if you're really sorry, you'll point me in the direction of the falls and you'll go on with your day pretending like this never happened. Please. Sir.

Addie stares at the Patrolman, pleading with her eyes. He looks around, then leans in the window.

HIGHWAY PATROLMAN

I'm gonna need to confiscate that marijuana.

Addie grins through welling tears.

INT. LUMMI TEENS' TRUCK, MOVING - DAY

Taylor sits between the Lummis in the cab. Lummi Teen 3 hits a joint and passes it to Taylor.

LUMMI TEEN 3

This is good stuff, man. Thanks.

LUMMI TEEN 2

Yeah, dude. Good looking out on the share.

TAYLOR

Consider it gas money.

(licking his lips)

You guys have any water? I'm feeling pretty parched over here.

LUMMI TEEN 3

We've got like half a soda in the cup holder, but it's old as fuck.

LUMMI TEEN 2

And there might be some stuff floating in it.

TAYLOR

I'll take my chances...

LUMMI TEEN 2

Suit yourself.

Lummi Teen 2 hands Taylor a half empty 20 oz and Taylor begins to chug it. They cringe as he drinks. Finally, Taylor finishes and BURPS. He looks queasy.

TAYLOR

UCH. That was disgusting.
(the Lummis LAUGH)
And my mouth is still so dry...

LUMMI TEEN 2

It's called cotton mouth.

LUMMI TEEN 3

You sure you've smoked before?

TAYLOR

Yeah. A bunch of times.
(then)
Once.
(thoughtful)
With Addie.

Lummi Teen 2 takes a hit.

LUMMI TEEN 2

I still can't believe she just left you out in the middle of nowhere like that.

TAYLOR

She didn't do it on purpose. She's sick. She wasn't thinking straight.

LUMMI TEEN 3

Keep telling yourself that.

Off Taylor thinking...

EXT. WATERFALL TRAIL, PARKING LOT - DAY

Addie pulls into the parking lot. A sign reads "DEPOT CREEK TRAIL: IT'S YOUR FUNERAL." She gets out of the car.

EXT. WATERFALL TRAIL, WOODS - DAY

Addie is sweaty and filthy, carefully stepping down a steep hill. But she only gets a few steps before...

SNAP. She turns her ankle and tumbles down the hill, landing with a THUD.

ADDIE

Ow! Shit!

Addie writhes at the foot of the hill, clearly in pain.

EXT. WATERFALL TRAIL, PARKING LOT - DAY

The Lummi Teens park their truck and hop out, followed by Taylor. He looks very woozy.

TAYLOR

Oof. I feel kinda...

LUMMI TEEN 2

Stoned?

Taylor LAUGHS. He looks red-eyed and woozy.

TAYLOR

Maybe, yeah. You can't overdose on weed can you?

(off their looks)

You can't. Dumb question. Anyway. Thanks again. You guys are lifesavers.

LUMMI TEEN 3

And here you thought we were gonna beat your face.

They LAUGH.

LUMMI TEEN 2

Hey, before you go... Gimme that picture you got. Of your grandma.

TAYLOR

Oh, uh... Why?

LUMMI TEEN 3

They're gonna rebuild the museum someday. We'll make sure it gets in there when it reopens.

TAYLOR

I mean, it's not... The picture isn't.. Look, keeping it real, I'm not even sure if--

The Lummi teen cuts him off.

LUMMI TEEN 3

We'll take care of it.

Taylor hands over the photo, grateful. He and the Teens fist bump, then he heads towards the trail. After a few steps he turns back.

TAYLOR

Hey!
(they turn back)
Are you guys on Instagram?

The Teens LAUGH, shaking their heads.

EXT. WATERFALL TRAIL - DAY

Addie sits on a log. She examines her ankle. It's twisted, purple and bruised. She starts to CRY quietly.

Suddenly leaves CRUNCH from down the path. Addie looks up to see YOUNG ADDIE, 10, approaching from a few feet away.

YOUNG ADDIE

Twenty-seven years old. Alone, wounded and smelly. Not exactly what we had in mind.

Young Addie sits as Addie wipes away her tears.

ADDIE

This isn't even that bad compared to the stuff Mom and Dad used to warn us about.

YOUNG ADDIE

Like eternal nothingness?

ADDIE

Or crushing and inevitable loneliness.

Young Addie offers just a hint of a smile, looking down.

YOUNG ADDIE

The weird thing is... I think they wanted us to be happy. They just didn't know what happiness was.

ADDIE

That's kind of tough to wrap your head around when you're five.

YOUNG ADDIE

Or ten.

ADDIE

Or twenty-seven.

Young Addie looks at her older self, studying her.

YOUNG ADDIE

Did this help? This whole thing, I mean. Do you feel any different?

ADDIE

I think so. Yeah.

YOUNG ADDIE

Good. I just... I don't want to turn into Dad.

ADDIE

We're not gonna turn into Dad.

YOUNG ADDIE

Are you sure? 'Cuz you kinda left Taylor back there.

ADDIE

Shit.

(then)

You think he's okay?

YOUNG ADDIE

There's only one way to find out.

Young Addie holds out her hand. Addie takes it.

DOWN THE TRAIL

Addie walks, leaning on Young Addie. There's an abandoned campsite off to the side of the trail. A cooler. A fire pit. A collapsed tent.

ADDIE

Okay, I remember this stuff. I think we're like... Halfway back. If we hurry, we can probably find Taylor before--

MALE VOICE (O.S.)

Hi.

Addie SHRIEKS and turns to see Taylor just a few feet away. Young Addie has disappeared.

ADDIE

Oh my God, Taylor!

TAYLOR

Who were you just talking to?

ADDIE

Uh... Myself?

Taylor LAUGHS. So does Addie.

LATER

Addie and Taylor laugh as they drink beers from the abandoned cooler.

ADDIE

So are you an official Lummi now?

TAYLOR

No. I'm just... Me. Whoever that is. And I'm alright with that.

ADDIE

How mature of you.

(then)

Hey... I'm sorry that I left you back there. I was coming back to get you, if that helps?

TAYLOR

You didn't make it very far.

ADDIE

I hurt my ankle!

TAYLOR

Did you even even think about how I would get home?

ADDIE

I guess not, no. I just... Didn't want you to be around if I got really sick.

TAYLOR

That's so... Selfish. Jesus.

ADDIE

I know. I'm sorry.

TAYLOR

No. You know what? I don't care if you're sorry. You just drove off without me. No one even knows where I am!

ADDIE

Don't be so melodramatic. Your mom knows where you are.

(off Taylor's look)

Right?

Taylor looks away.

ADDIE (CONT'D)

RIGHT?

TAYLOR

Maybe I left without....
Necessarily... Filling her in.

ADDIE

Hold up. Are you telling me you ran away from home? I've been harboring a teenage runaway this whole time?

TAYLOR

You needed to get to the waterfall and I needed to get to the museum. It was a win-win.

ADDIE

So you just tricked me into giving you a ride.

(then, realizing)

You made up that map, didn't you!?
Un-fucking-believable.

TAYLOR

No. The map is real. I just--

ADDIE

Whatever. It's my own fault for believing you had a spiritual epiphany in a dumpster.

TAYLOR

Stop trying to turn this around on me. You left me on the side of the road!

ADDIE

Because we're not friends, Taylor!
(then, scary calm)
We're just two people using each other to get what we want.

Addie glares at Taylor. Then she hobbles away. Taylor looks after her, annoyed.

TAYLOR

Addie!

Addie flips Taylor off as she keeps walking.

TAYLOR (CONT'D)

The map was real!

EXT. WATERFALL TRAIL, PARKING LOT - SUNSET

Margot and Jay unload the Vespa onto the ground.

MARGOT

(re: the Vespa)
Try not to let it crush you, okay?

JAY

I'll do my best.

Jay notices his hatchback parked a few feet away. He's suddenly nervous. Addie is down that trail somewhere.

MARGOT

Your cousin's having a real boondocks wedding, huh?

JAY

Yeah... There is no wedding.
(then)
I'm just... Following Addie. To tell her I love her.

Margot looks on, concerned. Jay looks to her.

JAY (CONT'D)

We've never even held hands or been on a date or anything. We just get along, you know? Like we're part of the same club or something.

MARGOT

The Love Club. Cutest club on the block.

Jay looks down, nervous. Too anxious to muster a smile.

MARGOT (CONT'D)

Come over here.

Jay steps towards Margot.

MARGOT (CONT'D)

You're gonna be fine.

Jay nods. Margot hugs him. Then they separate.

MARGOT (CONT'D)

Just make sure you never ride another scooter for the rest of your life.

They LAUGH.

MARGOT (CONT'D)

So long, kiddo.

JAY

So long.

Margot starts walking back to her car.

JAY (CONT'D)

Hey Margot?

(Margot turns back)

Emily's lucky to have you.

Margot smiles, a little forlorn. Then she gets in her truck and pulls out, leaving a swirling cloud of dust in her wake. The dust clears, then...

Jay looks around. It's just him, the Vespa, and his hatchback.

He writes "JAY WAS HERE" in the dust on the hatchback. Then he takes a minute, looking between the trail and the Vespa.

Finally, he gets on the Vespa and PUTTERS away. Still too afraid to tell Addie how he feels.

FADE TO BLACK:

FADE IN:

INT. WATERFALL TRAIL - MORNING

Addie and Taylor sleep on opposite sides of the campsite.

Addie slowly blinks awake. She looks next to her and sees Taylor lying motionless on the ground.

ADDIE

Hey, Taylor. Wake up. Taylor.

Addie takes a closer look at Taylor. He doesn't move. She nudges him.

ADDIE (CONT'D)

Taylor. Wake up.

Addie nudges Taylor harder, but nothing happens.

ADDIE (CONT'D)

(loud)

Taylor! Get up. We gotta go.

She shakes his shoulders, but he still doesn't move.

ADDIE (CONT'D)

Taylor.

DOCTOR MORGAN (O.S.)

He needs to see a doctor.

Addie turns around, startled. Doctor Morgan is there, eating his sandwich.

ADDIE

He's gonna be okay though, right?

Doctor Morgan shrugs. Addie smacks his sandwich down.

ADDIE (CONT'D)

Stop fucking eating and tell me he's going to be okay!

DOCTOR MORGAN

You're not the only person who suffers from the condition of being mortal, Ms. Weston.

Addie nudges Taylor again, tears in her eyes.

ADDIE

Taylor! I'm sorry. I'm sorry for everything!

(then)

Please wake up!

(to Doctor Morgan)

Help! Please!

But Doctor Morgan is gone. Addie looks around, helpless, alone and scared.

She tries to lift Taylor but she stumbles backwards and they fall to the ground with a THUD. Taylor blinks awake.

TAYLOR

(groggy)

Addie...? What are you doing? Did you just body slam me?

ADDIE

Oh my God! Taylor! Are you okay? You weren't responding.

TAYLOR

I'm fine. I just feel... Dizzy.

(Smacks his lips)

And my mouth is really dry.

ADDIE

When's the last time you had any water?

TAYLOR

I had some dirty soda on my way up here. And... Some weed.

(then)

Soda has water in it, right?

ADDIE

We need to get you to a hospital.

Taylor starts to rise. He's still shaky.

TAYLOR

Waterfall now. Hospital later.

ADDIE

You're not gonna die on this trip.

TAYLOR
 (strong and determined)
 Neither are you.

Addie helps Taylor up and wipes the dust off his shoulders.

TAYLOR (CONT'D)
 You do realize that you're touching
 me right now, right?

Addie stops wiping Taylor's shoulders and smirks.

ADDIE
 It's a medical emergency. I'm
 making an exception.

TAYLOR
 Or maybe it's because we're
 besties.

ADDIE
 Shut up.

TAYLOR
 Admit it. You need me.

ADDIE
 We're walking now.

Addie leans on Taylor for support and they start to hobble down the path. Addie smirks to herself as they go.

SERIES OF SHOTS:

- Taylor and Addie hike, Addie still leaning on him.
- Addie and Taylor scoot over a large boulder on their butts.
- Taylor and Addie sit. Addie's ankle is severely swollen.
- Taylor and Addie walk more slowly, both using walking sticks.
- Taylor and Addie continue walking, once again steadying each other as they go.
- The sound of RUNNING WATER can be heard. Taylor and Addie pause to catch their breath.

ADDIE (CONT'D)
 Do you hear that? I think we're
 close.

Addie pushes through a thicket of bushes as the sound of water gets LOUDER and LOUDER. Taylor's right behind her.

Just when they think they've made it, they reach a steep, muddy hill.

ADDIE (CONT'D)

Great.

(to Taylor)

Let's just... Take it slow.

Addie and Taylor climb up the hill, side by side. Their arms and legs get filthy as they slowly progress up the slope. They're just a few feet from the top when Taylor slips.

ADDIE (CONT'D)

Careful...

Addie slips on a rock, falling on her ass. Taylor reaches out to help her, but he slips too.

TAYLOR

Damn it!

ADDIE

Come on.

Addie pulls herself up and attacks the hill once more, still just a few feet from the top. Taylor follows her lead.

They wince with each step, clearly walking through pain. Addie slides back, almost falling again.

ADDIE (CONT'D)

NO!

Then... THUD. Addie hits the ground. She tries to stand, but it's too muddy. THUD. She falls again.

MALE VOICE (O.S.)

...need a hand?

Addie looks up. Jay is standing at the top of the hill, hand outstretched towards her.

Addie LAUGHS when she sees Jay. Then she grabs his hand and he pulls her up.

JAY

Hi.

ADDIE

Hi.

Addie hugs Jay. It's a long tight embrace.

TAYLOR (O.S.)
Hey guys... A little help?

Addie and Jay LAUGH as they hoist Taylor up beside them. They're so close, the sound of the water is deafening now.

EXT. DEPOT CREEK FALLS - MOMENTS LATER

The waterfall is enormous. Two hundred and fifty feet high. Breathtaking.

Addie and Taylor stumble out of the bushes and into the pool at the foot of the falls, smiling from ear to ear. Jay stands a few feet back, awed.

Addie and Taylor LAUGH, taking the water in their hands. Taylor takes a big sip, relishing the cool liquid. Then Addie pulls Jay down into the water playfully and he falls beside her with a SPLASH.

Addie smiles a huge, satisfied smile and looks around, overwhelmed by the experience. She looks from Taylor to Jay. Two people who love her. Her smile widens.

ADDIE (V.O.)
The thing is, Doctor Morgan, I've lived my entire life inside diagnoses. "You have insomnia." "You have depression." "You have six months to live."

EXT. SIDE OF THE ROAD - SAME TIME

A HOMELESS GUY finds Taylor's map in a ditch. He shakes it off and traces the route with his fingers.

ADDIE (V.O.)
And all of those problems became a part of me, because I didn't know who else to be.

INT. ADDIE'S APARTMENT - SAME TIME

Cynthia feeds Addie's fish. She looks at a giant stack of accumulated mail, worried.

ADDIE (V.O.)
In the back of my mind, I always thought bad things wouldn't happen after I grew up.

EXT. GAS DEPOT, PARKING LOT - SAME TIME

The Frumpy Employee takes out the trash. She shivers and looks around, sensing that there's something special about this particular parking lot.

ADDIE (V.O.)
But I was wrong.

INT. CLARK'S HOUSE, KITCHEN - SAME TIME

Fiona washes the dishes. Clark dries.

FIONA
Have you seen my fish necklace?

Clark shrugs, "Nope."

EXT. RUNDOWN APARTMENT COMPLEX - DAY

Barred windows, overgrown lawn. A DRUNK MAN slumped on the stoop. This is not a nice place.

Emily hurries out, crying. She steps over the Drunk Man and looks up to see Margot waiting at the curb.

EMILY
Mom!

Margot and Emily rush toward each other and embrace in a tight hug, both in tears. Then they separate, looking into each others' eyes.

MARGOT
Boppa loppa boo doo.

EMILY
Boppa loppa boo doo, too.

They hug again, overjoyed to be in one another's company.

EXT. BIXBY BRIDGE - SAME TIME

A FATHER and DAUGHTER look out over the Pacific.

ADDIE (V.O.)
The past doesn't just explode as you walk away, like the building from *Die Hard*.

The little girl is awed by its enormity. The Father is awed by the little girl.

EXT. WATERFALL - DAY

Taylor, Addie and Jay stand under the falls, smiling.

ADDIE (V.O.)

In the end, it's up to us to decide whether or not we're more than the stories that we tell ourselves.

Addie takes Jay's hand. Then she rips off the fish necklace and tosses it out into the water.

ADDIE (V.O.)

And it's only when we figure out how to be bigger than our stories...

The necklace gracefully sinks below surface.

Then it's swept away in the current. And the clear blue water is all that remains.

ADDIE (V.O.)

That we actually start to live our lives.

INT. DOCTOR'S OFFICE - DAY

Water DRIPS out of the water cooler.

Addie sits as she did before, watching the drip. Doctor Morgan holds a scan and a new sandwich.

DOCTOR MORGAN

So... Does that mean you're ready to hear your results?

ADDIE

One second.

Addie pushes past the doctor. She approaches the water cooler, twists the knob and stops the drip.

ADDIE (CONT'D)

Thank you, doctor.

DOCTOR MORGAN

Excuse me?

Addie turns back, confident.

ADDIE
Everything's fine.

Addie exits, leaving the befuddled doctor in her wake.

EXT. DOCTOR'S OFFICE, SIDEWALK - DAY

The sun is unusually bright.

Addie emerges from the office and squints against the glare. She tilts her head up, opens her body towards the sun and smiles. The light encompasses her.

INT. DOCTOR'S OFFICE - DAY

Doctor Morgan takes a bite of his sandwich and peers outside his window. Addie is gone.

EXT. DOCTOR'S OFFICE - DAY

Where Addie once stood, her faithful smiley face sticker drifts slowly towards the pavement, eyes closed, grinning blissfully in the sun.

THE END