

Family Business

written by

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INT. APARTMENT LIVING ROOM - DAY

A furnished rental, bland.

SOFIA (20-30s), a splash of color as she steps into view.

She is dressed for the 1950s Olympics, but listening to modern headphones.

She looks SERIOUS as she opens a candy bag, sets out a ROW OF CANDIES.

JUMP CUTS:

- Sofia does pushups, sit-ups, handstands.

- Room is empty. Nope. Sofia swings by on a TRAPEZE.

- Sofia finishes, curtsies for invisible judges.

She sweeps the CANDIES into a GARBAGE BIN full of sweets.

EXT. CITY SIDEWALK - DAY

Sofia ROLLERSKATES to work, wearing her CAFE T-SHIRT.

She rolls up behind FAMILY MAN walking with an OLDER GIRL (7) and YOUNGER GIRL (4).

Older Girl clings to Family Man.

Younger Girl wanders, waves at Sofia. She offers CANDIES to Sofia, reaching up her chubby little hand...

A clueless BICYCLE RIDER shoots between them noisily.

The family are gone. They were never there.

Sofia slowly tilts her face upward, feeling the SUN.

EXT. SPACE - DAY

Planets orbit a fiery SUN.

INT. CAFE - DAY

A SOLAR SYSTEM LIGHT FIXTURE in a kitschy cafe that's as COLORFUL as Sofia's apartment was not.

Sofia looks HAPPY here, unlike at home. She climbs a LADDER to clean the light fixture.

At a nearby table, a MOTHER loses patience with RUDE BOY (12) and WHINY GIRL (8).

MOTHER

You two could get along if you tried.

RUDE BOY

You should have thrown out the turkey baster after me. The planet doesn't need more people.

WHINY GIRL

He keeps touching my brownie.

The fight escalates, their words indistinct to Sofia, still cleaning the outer TINY PLANET.

The door jingles. NICK (50-60) enters.

Nick surveys the place like a COP, which he isn't. He looks like a MOVIE STAR, which he is.

Sofia and Nick make eye contact. Glimmers of recognition.

Meanwhile, the Mother begins to ugly-cry.

Nick regards Mother with DISGUST then heads to the COUNTER, where Sofia's COWORKER is working.

Sofia descends the ladder, goes to crying Mother.

SOFIA

(meekly)

Ma'am, I think there's a phone call for you in the back.

MOTHER

(confused, wiping tears)

Why would someone call me here?

SOFIA

Maybe it's one of those random surveys where you win a prize. Take your time. I'll keep an eye on these two.

The Mother gets it. She rises like a pardoned prisoner, and leaves. Whiny Girl and Rude Boy stare at the interloper.

SOFIA (cont'd)

(no trace of meekness)

Have you ever heard of a Faustian bargain?

We don't hear what Sofia says to negotiate with the kids.
 Nick watches everything from the counter.

EXT. ALLEY - DAY

A dark sedan pulls into an alley and parks.

A BURLY MAN and a WIRY MAN step out and survey the area.
 Both wear dark colors.

BURLY MAN
 It's hot. We're in the shade here.
 Why's it so hot?

WIRY MAN
 People don't wear seersucker
 anymore.

BURLY MAN
 Does that wrinkle? Like linen? I
 don't do linen. Why's it so hot in
 this alley?

WIRY MAN
 It must be the name. Seer-suck-er.

BURLY MAN
 Let's just go in the front door. I
 can't wait out here in this heat.
 This is how you get jock itch.

WIRY MAN
 Seer-suck-er. Seersucker.

INT. CAFE DAY - CONT'D

The Mother returns, dry-eyed and composed. Her kids STARE at
 Sofia and eat like quiet robots.

Sofia returns the LADDER to its spot behind the counter.

NICK
 That was some fine diplomacy work.
 What did you promise those kids?

SOFIA
 Trade secret.

NICK
 I could use someone like you on my
 team.

Sofia's body pulls toward him, like he has gravity.

NICK (cont'd)
Is your passport up to date?

SOFIA
I'm sure one of them is.

NICK
How would you like to make a bunch
of money for a couple days' work?

What? Does Nick think he's in a real-life version of his hit
rom-com *Heart of Gold*? Or *Hooked On a Ceiling*? Or *Fire Sale
on Love*?

NICK (cont'd)
We're shooting a movie, out of the
city. It's only a few lines, but
they're good ones. The only catch
is you'd have to leave tonight.

SOFIA
You think I'm an actress?

NICK
Why wouldn't you be?
(fire-hosing charm)
It's only a week. Think about it
before you say no.

Nick turns to Sofia's coworker JULIE (30s), who's been
making his COFFEE. She gawks at him, starstruck.

JULIE
I'm a huge fan.

Nick is proud. His plan is going PERFECTLY. He's a genius.

JULIE (cont'd)
I just saw you in *Camel Toe Three*.

Emotional U-Turn. Nick has career regrets.

JULIE (cont'd)
When I was little, all my brothers
wanted to be you. Our mom only let
us get movies from the dollar bin,
so we used to watch yours over,
and over, and over.

Nick is horrified. He overcompensates by putting SEVERAL
BILLS in the TIP JAR.

As he steps away with his coffee cup, he gives Sofia his trademark Bashful Grin™.

JULIE (cont'd)
 (elbows Sofia)
 Well? It's only a week.

SOFIA
 Oh, Julie. You'd be lost without me.

JULIE
 I'll manage.
 (gazing at Nick)
 I'd go to Mars with that man. In the winter. Like in *Camel Toe Two*.

SOFIA
 As long as he doesn't try to marry you.

JULIE
 Husbands get ideas. Boyfriends are just fine.

Julie walks away, but then grabs Sofia from behind and presses a wet bar cloth to Sofia's nostrils.

JULIE (cont'd)
 Hey, does this rag smell like chloroform?

Sofia pretends to faint in her coworker's arms.

EXT. ALLEY - DAY (CONT'D)

Wiry Man waits next to a door, his back to the wall.

Burly Man paces by the dumpster, visibly sweating.

BURLY MAN
 I'm already itching. It's a fungus. Like mushrooms.

INT. CAFE - DAY (CONT'D)

Sofia and Julie are tossing coffee beans at each other's open mouths when Whiny Girl comes up, eyebrows raised in hopeful anticipation.

Sofia hands over a spray bottle and a cloth. Whiny Girl proudly cleans the day's specials off the CHALKBOARD.

Rude Boy steps toward Sofia. She starts untucking her shirt. Rude Boy changes his mind, and runs for the door.

Nick, observing everything, claps like he's at an off-Broadway show.

Sofia hides her internal struggle. She desperately WANTS to run to Nick and leap into his outstretched arms. But no. She can't. It would end badly.

She throws a bag of garbage over her shoulder.

SOFIA

Trash duty. If I'm not back in two minutes...

JULIE

...I'll avenge your death.

EXT. ALLEY - DAY

Sofia sees a dark sedan, and Burly Man. She rips open the garbage bag and tosses the contents at his face.

An unseen Wiry Man grabs Sofia from behind. She stomps on his foot, cracks him on the face with her head, drops out of his arms, and yanks open the cafe's back door.

INT. CAFE BACK HALLWAY - DAY (CONT'D)

Wiry Man reaches through the closing door for Sofia's arm.

Sofia uses the door as a weapon. When he lets go, she slams it again. On his hand. He whimpers.

Sofia opens the door, and kicks the man in the chest. He bowls over Burly Man in a tidy two-for-one.

She deadbolts the door, checks for blood on her shirt. All good.

She walks up behind Julie, who's cleaning a steam nozzle.

SOFIA

It's happening.

Dramatic billows of steam surround them.

JULIE

Pizza turtles in the dumpster?

SOFIA

I have to leave right now. I'm
sorry about the schedule.

JULIE

And I'm sorry you won't be here
when you get the Employee of the
Month award.

Sofia takes a framed print off the wall. She peels a
PASSPORT and CASH from the back. Julie watches in shock.

The coffee shop is empty. Nick has left.

JULIE (cont'd)

No. For real?

Julie clenches her jaw and offers the whole tip jar.

Sofia refuses the cash.

She has her wits, passport, and the ONE WEIRD THING Nick is
secretly after.

EXT. CITY STREET - DAY

Nick is unlocking his sports car when Sofia steps out.

Burly Man and Wiry Man are approaching on foot. They haven't
clocked Sofia yet.

Sofia looks down the street. Over at Nick. The street. Nick.
The street. Nick, Nick, Nick! DAMN IT!

SOFIA

Nice ride. Is this what we're
taking to the airport?

INT. NICK'S SPORTS CAR - DAY

Nick taps the car's navigation screen. His Bashful Grin™
won't stop.

NICK

Punch in your address.

SOFIA

No, thanks.

NICK

Don't you want to pack a bag?

SOFIA
For a week?

NICK
You're like me. You travel light.

INT. TINY WASHROOM - DAY

The sound of plane announcements.

The washroom is empty except for a MAGAZINE.

Sofia enters, picks up the magazine and LOOKS RIGHT AT US.

We are in the mirror's POV.

Staring at us unnervingly, Sofia copies the magazine model's BEGUILING SMILE.

She goes BLANK as she flips to another page and emulates another model's SURPRISE.

She flips to a third photo and practices CUTE CONCERN.

The door opens, and she looks away, greeting Nick with a combination of the expressions.

He closes the door behind him.

NICK
Do you know what a cipher is?

SOFIA
(playing dumb)
Is it a type of crossword puzzle?

NICK
You didn't lock the door.

SOFIA
I didn't lock the door.

NICK
A cipher is nobody. A ghost. Who did it? Nobody. Who was that sweet girl who fell from the sky and made all his problems go away? Nobody.

SOFIA
You're even cuter in real life.

NICK
Cuter? Cute? I'm cute?

SOFIA
Are you going to kiss me, or did I
forget to lock the door for no
good reason?

The airplane hits a pocket of TURBULENCE, and Nick is in FREEFALL for an instant. He's rattled. Sweating.

He should forget about his crazy idea. Sofia is more than he bargained for.

But... he spends all his willpower dollars resisting his other addictions. Why not live a little before he's dead?

Another pocket of turbulence.

NICK
I hate flying commercial.

SOFIA
Then don't. You're the boss.

She's right. He is the boss.

With those words, Nick finally gives in, and takes her in his arms.

This is not a will-they-or-won't-they situation.

They will, and they DO.

EXT. RESORT ENTRANCE - DAY

Ah, the glorious resort--modest but photogenic!

Our featured location OOZES juicy tax credits for Nick's newest film, which could be anywhere and chose here.

Nick and Sofia step out of a taxi, or canal boat, or moose-drawn sled, or hot air balloon.

Holding hands, they come upon a FOUNTAIN in the courtyard.

NICK
We found ourselves a real Garden
of Eden. Watch out for snakes.

Nick pinches her bottom. They're playful, into each other.

NICK (cont'd)
 Hey. I need you to do me a favor.
 Are you staying with me, or...?

SOFIA
 I'm with you.

NICK
 Go into our room, and clear out
 the mini fridge. Not the crackers.

SOFIA
 Got it.

INT. RESORT LOBBY - DAY

NATALIE (18) works the front desk. Natalie is sweet as pie,
 and desperately in love with the HEAD CHEF, whom she can't
 believe is gay, even though he keeps telling her he is.

Natalie jumps to attention when Nick and Sofia walk in. She
 opens her mouth, and...

NICK
 Cappuccino.

NATALIE
 There's fresh coffee in the dining
 room, sir, or I'd be happy to have
 it sent up to your room if you...

Nick takes off his BLAZER, drops it over Sofia's shoulders,
 and strides in the direction of the dining room.

OXIDIZED ROOM KEYS hang behind the front desk. All hooks
 have 2-3 keys hanging, except one, which is down to 1.

This feels like a clue, because it is. Murder mysteries are
 fun!

Natalie takes TWO KEYS from the next hook, and hands them to
 Sofia.

NATALIE (cont'd)
 I hope you enjoy your nine days
 with us.

SOFIA
 Nine days?

What?! Nick said the shoot was a WEEK. Did she get CONNED?

NATALIE

You should to hike up to the waterfall. Oh! And you have to go to the Snout Factory. It's the best snout for miles.

INT. HALLWAY - DAY

Sofia uses an OXIDIZED KEY to unlock the room. The plaque next to the door reads "Presidential Suite."

Sofia steps in, then steps back out again. She lifts the plaque. It has a second side, reading "Honeymoon Suite."

INT. PRESIDENTIAL SUITE - DAY

The room is large, but it's no suite, and the décor is more honeymoon than presidential. Red walls. Red carpet.

Sofia checks under the bed. It has a solid base. She checks the window LOCKS.

A WOMAN emerges from the bathroom. It's COCO (50s), flamboyantly dressed in RED, which actually camouflages her in the RED ROOM.

Sofia is still wearing Nick's blazer.

Coco creeps up on Sofia.

Sofia slides her belt off, and wraps it around her fist.

She whips around, sweeps the woman's legs. Coco's down. Sofia climbs on top like a kid on a pony, and secures Coco's wrists using the belt.

COCO

Lemme go! You're hurting me!

SOFIA

Who sent you?

COCO

Nobody!

Sofia presses trigger points like a PRO. She's calm and collected, either a SECRET AGENT or a SERIAL KILLER.

COCO (cont'd)

I thought you were Nick!

Sofia releases the woman.

Coco wriggles over to the mini fridge, takes out a tiny bottle, and whips it at Sofia's head.

Sofia catches it easily.

Coco pulls out a second bottle.

Together, they unscrew their bottles and drink.

COCO (cont'd)
 Why'd you have to tackle me like that?

SOFIA
 (matching Coco's tone)
 I was just playing.

COCO
 You play rough.

SOFIA
 I grew up around a lot of cousins.

COCO
 Do you come from a big family?

SOFIA
 Big enough. What are you doing in here?

COCO
 The maid let me in. I get constipated when I fly. I had a big bran muffin, and it kicked in all of a sudden.

Coco has the expression of a cat who has swallowed the canary and wants to be BUSTED.

SOFIA
 The water wasn't running when I came in.

COCO
 I wanted my darling ex-husband to know I was here.

Coco hoists herself up and teeters into the washroom. A toilet FLUSHES. She comes out with her hands up.

COCO (cont'd)
 Happy now?

The water runs noisily through the hotel's ancient pipes.

EXT. COURTYARD - DAY

Nick has a coffee in hand. He strolls up to the DIRECTOR, who's using his hands to frame the local scenery.

FRIDMAN (70) has long hair in a ponytail, and wears wool socks with sandals.

NICK
Here we are again, Old Goat.

FRIDMAN
Here we are again, Crazy Boy.

Neither men like those nicknames.

NICK
Yup.

FRIDMAN
Yup.

INT. PRESIDENTIAL SUITE - DAY

Coco's gone. Sofia REHEARSESES in a mirror.

SOFIA
(sweet southern drawl)
I took care of it. Someone needs
to teach that woman some manners.

SOFIA (cont'd)
(tough, menacing)
I took care of it. If she pulls
another stunt like that, she'll be
sorry.

Nick enters the room. The porter wheels in lots of LUGGAGE. Nick doesn't travel as light as he claims.

Sofia starts hanging up his clothes.

NICK
Why do I smell my ex-wife's
perfume?

SOFIA
She and I met.

NICK
Don't tell me she was in here
leaving her calling card.

SOFIA
 (sweet and tough)
 I took care of it.

NICK
 I should have told you Coco would
 be here. And both of my children.

SOFIA
 I might not have come.

NICK
 Lying is really underrated, when
 it comes to getting what you want.

Nick makes a rope from her hair and gives it a playful tug.

NICK (cont'd)
 If you want breakfast instead of
 lunch, you'd better get moving.

SOFIA
 And leave this room? It's so...
 presidential.

There are HEART-SHAPED PILLOWS everywhere.

NICK
 I've got to check in with
 wardrobe. It won't take long.
 Working on such a tight production
 does have its perks. Yup. It's a
really low budget.

SOFIA
 How low *is* the budget?

NICK
 (delighted she asked)
 They've cut so many corners, the
 scripts are circles.

Sofia gives him a sweet chuckle. She's either good at the
 LONG CON or she's falling for him.

Both are flanked by prints of CUPID shooting arrows.

NICK (cont'd)
 You can relax for now. They won't
 need you today.

SOFIA
 I'll come and watch you work.

NICK
 I get watched enough.
 (pulls out cash)
 You wanted to take a trip into
 town to get some clothes. You know
 who else loves shopping?

INT. DINING ROOM - DAY

Coco sits alone at a table that's been SET FOR THREE. She has changed clothes from RED to TOPAZ BLUE.

Around her are a dozen FILM CREW people in drab clothes. Their tables are cluttered with communication devices.

Coco lights up when she sees Sofia enter, and waves her over like a long-lost friend.

SOFIA
 That blue brings out your eyes.

COCO
 I'm just like Nick. I say I'm
 going to pack light, but I never
 do.

A hush falls over the room. The crew observe the ex-wife and the new squeeze interacting. Meow, meow?

COCO (cont'd)
 (to the crew)
 This is Nick's new girl. He
 brought her along just to annoy
 me.

Sofia is still standing, the center of attention.

COCO (cont'd)
 (twirling her hand)
 Give us a twirl, new girl.

The TENSION in the room is delicious.

Sofia holds out her arms, and executes a perfect ballet turn.

Coco laughs and claps. The crew join in politely.

INT. RESORT LOBBY - DAY

Sofia and Coco stand by the front desk, talking to Natalie.

NATALIE

You could take the bicycles.
They're free for the guests.

COCO

Why would I ride a bicycle? Give
me the keys for something with a
motor.

NATALIE

I'm so sorry. We don't have any
vehicle rentals.

COCO

How did you get here? Horse and
buggy? Magic pumpkin? Is there a
big twirly water slide I didn't
see?

Natalie reluctantly hands over a set of keys.

NATALIE

It's the one with the mismatched
doors.

COCO

Of course it is.

The women leave. We STAY with Natalie, who looks WORRIED.

A film crew member, FIVER (20s), saw what happened. He has a
GORGEOUS BODY, same build as Nick, but a FLAWED FACE--
prosthetics. He is happy and agreeable, like Natalie.

FIVER

Are you new to all this?

NATALIE

It's my first day. I used to work
at the Snout Factory.

FIVER

Rich people always take advantage,
but it can work out.

NATALIE

Like in the bible?

FIVER

Sure. Let's say they accidentally break some old dinosaur bones in a museum, and get into a high-speed chase with the police, and wrap your ten-year-old Mitsubishi around a granite statue of a man on a horse. You'll probably get a brand-new Mitsubishi.

Fiver offers a HIGH FIVE.

Natalie is confused by the gesture, tries giving him complimentary water, a shower cap, her own BAGGED LUNCH.

INT. NATALIE'S JEEP - DAY

Coco drives, whipping around potholes like a stunt driver.

Natalie's Jeep is decorated with Jesus stuff.

COCO

(in conclusion)

That's why a girl needs to get as much money as she can, while she can, however she can. Where did he find you, anyway?

SOFIA

Redondo Beach.

Coco is surprised to hear this. Why would Nick be in Redondo Beach? Who is this agreeable girl? She's like HUMAN TOFU! Is this part of Nick's secret plan to GET RID OF Coco?

They hit a big BUMP.

COCO

Oh, no. My poor bladder. Don't ever get old.

SOFIA

You're not old. You're gorgeous.

Coco looks at Sofia with even more suspicion.

EXT. FARMER'S MARKET - DAY

Coco is in the distance, looking at souvenirs.

Sofia approaches a VENDOR GIRL who's about her height, wearing the locals' fashions.

SOFIA
 (holding out cash)
 I love everything you're wearing.

MINUTES LATER

The Vendor Girl wears a scarf as a makeshift dress, smiling as she hands Sofia her CLOTHES IN A BAG.

Coco returns, and takes a look at the Vendor Girl's BARE FEET before steering Sofia away.

COCO
 Imagine being so poor you can't afford shoes. I'm glad we're filming here. It's so rewarding to help these poor people. They're all so warm and welcoming.
 (points to nail salon)
 Do you think we could get a pedicure without catching any of their diseases?

INT. NAIL SALON - DAY

Colorful fish swim in a big tank. Two sets of WOMEN'S FEET drop in.

COCO
 That tickles!
 (pulling up skirt)
 What if I got all the way in?
 Would the little fish nibble on my papaya?

The MANICURIST clears her throat and points to a sign: "NO SITTING IN TANK"

COCO (cont'd)
 But what if...?

The Manicurist points to another sign, of a cowgirl riding a dolphin and the words "NO PORPOISING."

Coco turns to Sofia, and continues a previous conversation.

COCO (cont'd)
 It was supposed to be the other guy's breakout role. Nick stole that movie. I bet you can't even remember the other guy's name.

SOFIA

Calvin Hendricks. He played FBI Agent Sharpe.

Coco is SURPRISED by Sofia and also by her feelings. She's so LONELY and desperate for connection she would kiss Sofia... if Nick wanted her to.

COCO

Nick was a real *crazy boy* over that one. He made everybody call him Catsby, and I mean everybody.

She waves for the Manicurist.

COCO (cont'd)

These fish aren't very hungry. They're not nibbling at all.

MANICURIST

Live fish pedicures are a health hazard. They're illegal, and cruel.

COCO

But I like all of those things.

Manicurist scoops out a fish, shows the BATTERY.

Coco scoops up ROBO-FISH and tries them inside her clothes.

Nick's son BOXER (20s) approaches. Physically, he is NOT the embodiment of his name.

BOXER

I thought I sensed evil nearby.

COCO

Boxer! My little *gloomy boy*. Come. Join us in Neptune's Paradise. You can't sit on the fish. I already asked.

BOXER

I can't stay. I left Izzie outside. I bet she hasn't even noticed I'm gone. She'd be easy pickings for a kidnapper. Not that anyone would want her.

COCO

Be nice to your sister. It's hard being a girl.

BOXER

I just popped in to check out
Dad's new protege.
(to Sofia, with sarcasm)
I'm glad you could pick up and
leave home on such short notice.

Sofia scans the salon, stops on a hair model poster, and matches the girl's VAPID expression.

SOFIA

I know, right?
(offering hand)
It's such an honor to meet you.

BOXER

(leaving her hanging)
I couldn't find any of your acting
credits.

COCO

Oh, Boxer. You know your father.
The joke's on him, because we're
best friends now.

Coco puts one arm around Sofia as she drops a ROBO-FISH down her shirt.

BOXER

(to Sofia, backing away)
I'd be careful if I were you. My
stepmother is just like a cat. She
plays with her food before she
eats it.

We leave the salon, following Boxer out.

He's UPSET, pushing people out of his way.

He pushes a granny, then a SMALLER granny, then a TINY
granny.

EXT. FARMER'S MARKET - DAY

Boxer finds his sister, IZZIE (18), looking at vegetables.
Izzie has NO internal monologue, and was hit hard by the
Puberty Fairy.

She LOCKS EYES with Boxer as she fondles a BIG, PURPLE
EGGPLANT.

Boxer, still FUMING, yanks it out of her hands.

BOXER

I can't believe she's in there
with Dad's new girlfriend. They're
doing something with fish.

IZZIE

(excited)
Piranhas?

BOXER

In front of everyone. Like it's
all okay.

IZZIE

So?

BOXER

I'm only worried for you, Izzie.
He's going to have more kids, then
you won't be the baby anymore.

Izzie grabs another eggplant and tucks it into the front of
her shorts.

IZZIE

Remind you of anything?

BOXER

(embarrassed)
I can't believe you.

IZZIE

I'm having fun. You should try it
sometime.

BOXER

I knew you wouldn't understand.

IZZIE

Have you tried not being so...?

BOXER

I'm not.

IZZIE

(mocking him)
Dad, look at me dive into the
pool! Dad, I'm going to do my own
stunts! Look at me, look at me,
Daddy!

Between the taunting and the eggplant fondling, Boxer is too
ANNOYED to continue the conversation. He storms off.

INT. WEIGHT ROOM AT RESORT - DAY

Boxer and Fiver are working out. Fiver's body is still perfect. Boxer's is not.

FIVER
 (getting a nice pump)
 Do you think your dad waxes his
 balls or shaves?

Boxer lifts weights that are too heavy. He gets into TROUBLE with a barbell. The bar presses on HIS NECK as his face TURNS RED.

FIVER (cont'd)
 Do pubes turn gray?

Boxer gurgles for help.

FIVER (cont'd)
 Do straight pubes exist?

Fiver finally notices Boxer, and lifts the weight off.

FIVER (cont'd)
 Bro.

BOXER
 (angrily)
 Bro.

Fiver offers a hand. Boxer looks over Fiver's glistening muscles, inch by inch, then gets up without help.

FIVER
 Bro?

Fiver offers a high-five. Boxer walks out.

INT. HALLWAY - DAY

Boxer is still sweaty from the gym when he crosses paths with his father. Nick wears VINTAGE ARMY CLOTHES.

BOXER
 Dad. Hey. I wanted to talk to you
 about some ideas I had...

Nick doesn't even break stride.

NICK

Keep it up with the workouts. That growth spurt might kick in any day now.

Boxer feels the BURN. He wants to be loved by his dad so much that he hates himself 100%.

We follow Nick outside.

EXT. POOL - DAY

Sofia and Coco are chatting poolside like a pair of mermaids when Nick strolls out.

NICK

You two had better not be comparing notes on me.

COCO

I told her to pack her suitcase and run, but some people have to learn the hard way. She'll be in way too deep by the time she finds out what a monster you are.

NICK

What am I looking at?
(waving at Coco's chest)
Is that the fat from your butt?
It's familiar, but out of context.
Like when you see your meditation guru at the caviar store.

COCO

Admit you miss my luscious curves.

NICK

With every bullet so far.

COCO

(to Sofia)
It was his idea. He was pretending he was that gangster, and he wanted a woman with big knockers. A real trophy.

NICK

That's you, Coco. The trophy for first place. What a knockout you were. One of a kind.

COCO

Get some water and shade. You have sunstroke, crazy boy.

NICK

I do need to freshen up. I can't get my dinner on this. We don't have the budget for dry cleaning. They've cut so many corners, the scripts are circles.

Coco laughs loudly at the bad joke. Sofia matches the laugh, as though she hasn't heard it already.

Nick looks suspicious as he leaves to get changed.

INT. RESORT KITCHEN - DAY

Comedic interlude.

Jump cuts:

- A large dish-washing station fills with dirty dishes.
- TWO DISHWASHERS (any age) enter frame.
- They do NOT GET ALONG.
- The sun goes down, the lighting gets moody.
- They gradually start to GET ALONG, peeling off clothes, climbing into the sudsy sink like it's a hot tub.
- Clean, orderly plates stack up.

Finally, our dish washers lean back and share a SNACK and/or DRINK, smiling like two satisfied lovers in bed.

EXT. SHORELINE - SUNRISE

Local wildlife make tracks at the water's edge.

A FISHING BOAT goes by in the distance.

INT. PRESIDENTIAL SUITE - MORNING

Day 2 at the resort. Someone gets murdered tonight!

Nick dresses for running. Sofia sleeps. Nick KICKS the base of the bed to wake her up. He pretends he didn't.

NICK
 Do you think I need sunscreen?
 (frowning at bottle)
 I hate this stuff. I always get it
 in my eyes.

Sofia jumps out of bed, sprays the sunscreen onto her hands,
 and applies it to Nick. He melts under her touch.

SOFIA
 Do you want some company?

NICK
 You'd only slow me down. Keep
 doing what you've been doing
 around here, and I'll promote you
 from Associate to Soldier, or
 Capo.

Nick watches her for a reaction to the GANGSTER LINGO.

SOFIA
 (playing dumb)
 You don't have to get me more
 lines in your movie.

NICK
 What if I need someone killed?

SOFIA
 Just say the word, Boss.

He pecks her on the cheek like she's a wife, and leaves for
 his run.

INT. PRESIDENTIAL SUITE BATHROOM - DAY

Sofia practices SMILING in the mirror.

She unzips a new makeup bag, and finds something
 unexpected--a CAT'S EYE MARBLE.

She stares at it a long time, then embeds it in the BAR OF
 SOAP, out in the open.

INT. DINING ROOM - DAY

Sofia pours coffee at a self-serve table. The film crew
 noisily wolf down food around her.

Everyone goes quiet as Izzie enters.

Izzie's chest and buttocks are comically INFLATED.

She joins Sofia at the coffee bar.

IZZIE

The coffee here smells like a
dog's hairy balls.

Izzie overfills a cup, adds a heap of sugar, makes a mess.

Sofia sees down Izzie's shirt. Her bra is stuffed multiple
silicone fillers.

IZZIE (cont'd)

The place we went to for Christmas
was way better. Except they had
chocolate potpourri, and I got
massive pimples.

SOFIA

(trying dry sarcasm)
Existence is suffering.

IZZIE

I didn't know you were a math
scientist.

SOFIA

(switching tactics)
Your top is so cute. I hate
everything in my closet.

IZZIE

We should trade later. You can
have this. I'm sick of it already.

SOFIA

I'm not sure I'd fill it out.

IZZIE

(whispering)
It's padding.

Sofia takes Izzie's coffee and transfers it to a LARGE MUG.
The two walk to a table. Despite the larger mug, Izzie
spills more coffee.

IZZIE (cont'd)

The youngest guy working here is a
billion years old.

SOFIA

(matching Izzie's tone)
There are a few cute guys around.

IZZIE
 (sudden demonic rage)
 You ruin everything!

The crew exchange knowing looks.

COCO
 Why is everything with you always
 zero to ten?

IZZIE
 You're the one who makes a big
 deal out of everything.

Coco notices the breast pancakes, picks one up, shakes it.

COCO
 You're making a spectacle of
 yourself. Is this what you want?
 To humiliate your father?

Izzie sits down and pulls out more padding, including a floppy BLUE ALIEN DONG.

Coco grabs increasingly WEIRDER items and SHAKES them.

COCO (cont'd)
 I've got news for you. It doesn't
 work. You might think you have the
 moves, but your father wrote the
 playbook!

As Coco winds up, Izzie settles down, SMUG and satisfied.

Coco takes a breath, grabs Izzie's mug, drinks, spit takes.

COCO (cont'd)
 There's sugar in here. Fridman's
 going to pinch a loaf. He's not
 making some art house mumblecore
 with ugly zit people!

Sofia takes the mug from Coco, and deftly plays the role of PEACEMAKER, as Nick wants.

SOFIA
 That's mine. I like it sweet.

Coco deflates like a balloon with a slow leak.

Izzie takes Sofia's mug and gives it a big slurp.

IZZIE
 Mmm. Hairy dog balls.

COCO

Language.

SOFIA

(like a master diplomat)
I didn't know everyone in the
family got a part in the movie.
How fun.

COCO

I'm not in it.
(sits next to Izzie)
Accidents on sets can happen, and
I wouldn't want to accidentally
shoot anyone in the head.

IZZIE

There's no shooting. The insurance
is way lower. It's all about
money.

COCO

Since when do you know anything
about money, besides spending it?
(to Sofia)
She's been a real pill ever since
her friend got into that big show
with all the teenagers snorting
drugs off each other's backsides
in disco lighting.

Sofia takes a moment to THINK, looking from mother to
daughter before uttering the perfect panacea.

SOFIA

Your family is too classy for
television.

We're close on Coco and Izzie as they shiver with DELIGHT.

A large ALIEN DONG enters the frame and softly mashes Coco's
features. (It's held by Izzie, not alive.)

INT. DINING ROOM - TIME-LAPSE

People finish eating, the resort staff clean up.

The Elderly Janitor enters, does BALANCE AND STRETCH
EXERCISES. Because of the sped-up time lapse, he appears to
be doing PARKOUR.

An ELDERLY MAID enters, with her own sped-up EXERCISE.

They DO NOT GET ALONG.

The two comedically FIGHT, climbing over tables to grapple.

The fight evolves, until they GET ALONG... with a QUICKIE.

The room empties, is prepared for the evening meal, and fills up again for dinner.

INT. DINING ROOM - EVENING

Cast and crew dine together, tired from a long day.

Nick steers Sofia to a small table away from the others.

He frowns at the LIQUOR MENU and tosses it on another table. He's restless.

They are distracted by a flash of YELLOW. It's Coco entering at speed. She goes straight to Boxer, starts yelling.

COCO

Don't treat me like I'm stupid!
I'm not stupid! I know what I saw!

Boxer gets up and escorts his stepmother out.

Nick GLARES at Fiver. They have history.

NICK

(growling to Sofia)
If we could just get through a
single one of these without some
sort of debacle, it would be a
miracle.

QUICK FLASHES of Nick's face in a variety of lighting, unified by an EXPRESSION OF PURE RAGE.

Nick, UTTERLY COMPOSED in the present, grabs the LIQUOR MENU off the other table.

Now we see temptation everywhere, from COCKTAILS on a tray to BEER and WINE on the other tables.

We dip into his POV, where the drinks get MORE ELABORATE:

- Giant glass cowboy boots full of beer.

- A fish bowl of blue slush and ROBO-FISH, with curly straws and umbrellas.

- A huge salt-rimmed margarita with a MERMAID. We zoom in. The Mermaid is Sofia, beckoning Nick to DIVE IN.

INT. PRESIDENTIAL SUITE BATHROOM - NIGHT

Sofia practices in the mirror, beckoning Nick to dive in.

She notices there's a DIVOT IN THE BAR OF SOAP but no MARBLE. She looks everywhere for it.

SOFIA
(through door)
Have you seen the marble that was
in here?

INT. PRESIDENTIAL SUITE - NIGHT

Sofia steps out of the bathroom and finds Nick ASLEEP.

She straddles him, puts her nose to his, and stares at him until he WAKES UP.

He opens his eyes, then his mouth in alarm, and she kisses him aggressively.

INT. RESORT KITCHEN - NIGHT

It's dark except for a single light over a table.

HEAD CHEF WYATT (40s) is deep in research, cookbooks all around. He's dreamy.

Izzie comes in wearing skimpy pajamas, trying hard to CATCH HIS EYE.

HEAD CHEF WYATT
Gay.

Izzie turns on her heel and leaves.

EXT. POOL - NIGHT

Boxer stands alone in the dark, smoking a cigarette and staring up at the windows for the rooms.

Fiver comes up to him.

FIVER
How do you know if a girl likes
you?

Boxer continues staring up at the windows.

FIVER (cont'd)
I never had a girlfriend before. I
do a lot of double work, but I
never get credit as myself.

The light in a room blinks off. Boxer stubs out his unfinished cigarette.

FIVER (cont'd)
Do I just tell her I like her?

Boxer walks away. We follow him inside.

INT. RESORT LOBBY - NIGHT

Boxer sees Natalie blocking the exit with her body.

A disinterested Wyatt is trying to leave for the day.

NATALIE
Call me if you need any help
roasting those poblanos tonight.
I'll be up for hours dealing with
these guests and all their
fahrvergnügen demands.

Natalie realizes Boxer, a guest, is standing there.

NATALIE (cont'd)
I mean their perfectly reasonable
requests.

Wyatt takes advantage of her distraction and ducks out.

Boxer tosses his PACK OF CIGARETTES at Natalie's head. She barely catches them.

BOXER
I need you to smoke those for me.

EXT. GARDEN - NIGHT

Earthworms emerge from rich compost like zombie fingers and twine around each other.

INT. PRESIDENTIAL SUITE - NIGHT

Nick and Sofia sleep together, with Nick possessively spooning.

Sofia wakes and wriggles free.

She pulls on a robe, and HARD-SOLED SHOES.

INT. HALLWAY - NIGHT

Sofia finds the vending machines disappointing, continues exploring the dark, quiet resort.

There's a light on up ahead. People are talking.

Sofia drops down low to spy around the corner.

INT. RESORT KITCHEN - NIGHT

Coco is in the kitchen with the director.

The two are shamelessly raiding the kitchen.

Head chef Head Chef Wyatt is gone, but his cookbooks remain.

COCO

It's just so... I can't even... I feel like I'm going crazy.

FRIDMAN

They say the mind is its own place. It can make heaven into hell.

COCO

Oh. Maybe. Everything makes sense when you say it. That's it. I bet they're gaslighting me again.

FRIDMAN

Why don't you get away for a bit? Go on a fishing trip.

COCO

I don't fish.

FRIDMAN

But you like boats.

COCO

I do like boats.

Fridman drops a glass pitcher of orange juice, which SMASHES on the floor. He's upset.

COCO (cont'd)
 You're an old man now. You need to
 be careful.

FRIDMAN
 I'm not that much older than you.

COCO
 How dare you!

They leave.

Sofia enters the kitchen, crunching over the broken glass
 with her HARD-SOLED SHOES.

INT. HALLWAY - NIGHT

Sofia eats a RED APPLE as she walks to her room.

The door to the stairwell opens, and Fiver steps out. He's
 SURPRISED to be caught up there, but plays it cool.

FIVER
 Can't sleep?

SOFIA
 (bites apple)
 You're on the wrong floor.

FIVER
 I'm not just a sound guy. I also
 do stand-in work.

Fiver lets his robe FALL OPEN, and runs a finger over his
 abs suggestively.

FIVER (cont'd)
 Everywhere Nick goes, I go.
 Nobody's ever seen Nick's butt.

SOFIA
 Nobody?

FIVER
 I work out seven days a week, and
 I treat my body like a temple. No
 drugs, no alcohol. From the neck
 down, I'm Nick, twenty years ago.

Fiver takes Sofia's apple and tries to give it a SEXY BITE
 while enticing her with his STAND-IN BODY.

Sofia moves DECISIVELY toward him.

Fiver jumps back, suddenly TERRIFIED his bluff worked. Unlike the smarter people on set, Fiver instinctively knows to be SCARED of Sofia.

Sofia unlocks her door, which he was in front of.

INT. PRESIDENTIAL SUITE - NIGHT

Sofia slides into bed next to Nick.

She lifts the sheet and admires Nick's real butt before falling asleep.

INT. RESIDENCE - NIGHT (FLASHBACK)

We hear MUFFLED YELLING from a WOMAN (30s) before we see her. She resembles Coco, but with tear-streaked makeup. Her face goes still, but the yelling continues.

INT. PRESIDENTIAL SUITE - NIGHT (CONT')

Sofia sits up in bed. The room is still dark. Nick's side of the BED IS EMPTY.

There's MUFFLED YELLING coming from the room next door.

It stops.

Sofia settles back and fluffs her SHEETS.

INT. COCO'S ROOM - MORNING

Dune-like waves of SHEETS. A PILLOWCASE SMEARED WITH MAKEUP. Coco's lifeless face. She's dead, eyes open.

A PINK FEATHER DUSTER enters the frame, and tickles her nose to no reaction.

A YELLOW KITCHEN GLOVE pokes her cheek.

BLUE TONGS are used to close her EYES.

EXT. POOL - DAY

Sofia's EYES fly open. Nick looms over her with a dripping ICE CUBE. There's water on her stomach.

It's day 3 at the resort. Coco's dead, but few know.

SOFIA
 (mock outrage)
 How dare you? I'll have you know
 I'm here with my husband, the
 wealthy oil sheik.

NICK
 And I'm here for the sales
 convention.

SOFIA
 Which sales convention is that?

NICK
 Brushes. Brushes of all kinds.

SOFIA
 Chimney brushes?

NICK
 Our top seller.
 (overtly sexual)
 I'd sweep your chimney for free.

SOFIA
 Take a few laps in the pool. Cool
 yourself down.

NICK
 Only if you join me, Miss...?

SOFIA
 This bikini is dry-clean only.

Nick scoops her up in his arms.

SOFIA (cont'd)
 Put me down, you lowly brush
 salesman.

Nick throws her in the pool, and they play like kids.

The Elderly Janitor wheels by a cart of supplies including
 what we saw poking Coco's face: A BRIGHT PINK FEATHER
 DUSTER, YELLOW KITCHEN GLOVE, and BLUE TONGS.

INT. RESORT KITCHEN - DAY

Head Chef Wyatt sharpens a MEAT CLEAVER.

Natalie enters the kitchen and slowly creeps up behind him.

EXT. POOL - DAY (CONT'D)

Nick and Sofia are CUDDLING in the poolside SWING.

NICK

I have this swing at home. The exact same one.

SOFIA

Globalization.

NICK

Is there anything you can say that doesn't sound sexy as hell?

SOFIA

(sexily)

Globalization.

He starts pulling off her bikini.

They are interrupted by the arrival of Nick's son. He's fully dressed, not there for the pool.

NICK

Now what?

BOXER

(turning to leave)

Never mind.

NICK

What has she done now?

BOXER

I heard one of the rooms got broken into last night.

NICK

And?

BOXER

I thought you'd want to know.

NICK

If there's a break-in, you call the police.

BOXER

I don't know if it's a big deal.

NICK
 (super cold)
 Then you should be able to take
 care of it.

Boxer WITHERS under his dad's harsh tone before leaving.

Sofia watches Boxer walk away. She understands exactly how he feels. But she's falling for Nick, and he treats her like gold, so...

Nick kisses Sofia and picks right up where he left off. He reaches for a nearby glass, grabs a CUBE OF ICE.

INT. HALLWAY BY ICE MACHINE - DAY

A CUBE OF ICE drops to the floor. Someone fills a BUCKET.

It's Fiver, looking WORRIED.

Fridman walks up, looking AGITATED.

FRIDMAN
 What's this? Are you throwing a
 party?

FIVER
 I thought that we--

FRIDMAN
 I don't pay you to think. Did you
 find a meat cleaver?

Fiver shakes his head in SHAME.

EXT. TENT - DAY

Boxer sits for the makeup artist, BELINDA (60s).

Belinda stares off into the distance. Boxer follows her gaze, doesn't see anything.

BOXER
 I'm the only one here on time, as
 usual.

BELINDA
 (distracted)
 It's that bird again. It was
 pecking at my window this morning.

BOXER

They do that. They fight with
their own reflections. Birds
aren't very smart.

BELINDA

They're smarter than most people.

Belinda opens a palette of eye shadow and applies a streak
of YELLOW to Boxer's eyelids. He pushes her hand away.

BOXER

What are you doing? Are you on
drugs?

BELINDA

No. Maybe. Do mushrooms count?
It's okay. I have a prescription.

BOXER

Great. Just what this production
needs.

(echoing his father)

If we could just get through one
of these without a disaster, it
would be a miracle.

BELINDA

Maybe it's a good luck bird, like
those canaries they send into the
coal mines for good luck.

(staring off)

Hello, Good Luck Bird! Thank you
for blessing our production!

We see the YELLOW BIRD that Belinda sees. It's a CARTOON.

The Cartoon Bird falls out of the tree, DEAD, with cartoon X
EYES.

INT. COCO'S BATHROOM - DAY

Coco, dressed in YELLOW but dead, is in her tub, surrounded
by ice. Fiver dumps another bucket on her, begs God for
forgiveness.

Fridman enters in, startling Fiver.

FRIDMAN

I found this by the barbecue pit.

Fiver is horrified as a BIG OL' AX is handed to him.

EXT. BIKE RACK - DAY

Sofia is alone, trying to find a decent BICYCLE in the collection of wrecks when Nick approaches.

NICK

Hey. What are you doing with that bicycle?

SOFIA

(hiding surprise)

I'm not sure this pile of rust qualifies to be called a bicycle.

NICK

Do I need to get my hearing checked? I swear you said you were just going up to the room to get changed.

SOFIA

That's what I said. And look. I'm changed. Ready for a bike ride.

NICK

I have the strangest feeling you were going to ride out of here and never come back. What happened? Did Coco finally show her devil horns?

SOFIA

I haven't even seen her today.

Nick blocks Sofia's escape route.

NICK

Is it the break-in? Izzie probably dropped her earrings in the toilet. I seriously doubt someone picked the lock on her door.

SOFIA

They wouldn't need to. The hotel keeps all the room keys in plain sight behind the front desk.

Nick ponders this briefly, and then the OLD BICYCLES.

NICK

Which one of these has the most working gears?

SOFIA

The green one has a decent seat.

NICK

Is that a crack about my age?

Sofia notices an undercurrent of ANGER. She deliberately ANGLES HER BODY to look small and weak.

SOFIA

(flirty)

I wouldn't want you to damage anything important. Aren't you due back on set later?

NICK

Fiver is filling in for me. You know why they call him that, don't you?

SOFIA

Is it because he gives a lot of high-fives?

Nick grins as he strides a rusty green bicycle like it's a Harley. We'll get the Fiver punchline later.

EXT. MAIN STREET - DAY

MONTAGE: Nick and Sofia ride bikes around town, see the local tourist attractions.

Sofia secretly checks the BUS SCHEDULE.

Nick secretly looks at ENGAGEMENT RINGS.

Both are followed by TWO DETECTIVES who eventually stand side by side watching Sofia and Nick bike away.

The Detectives triple-dunk MINIATURE DONUTS in their TAKEOUT COFFEE in sync. We don't see them eat the donuts. Just the dunk, dunk, dunk.

INT. DINING ROOM - EVENING

The dining room is full and bustling. Only a few people know that Coco's dead upstairs.

Nick and Sofia share a table with both of Nick's kids. Sofia looks around for Coco, who isn't there.

A waiter fills all their glasses with ICE WATER.

INT. COCO'S BATHROOM - NIGHT

ICE WATER surrounds Coco, who floats in a tub.

INT. DINING ROOM - EVENING (CONT'D)

Sofia eats with Nick, Boxer, and Izzie. The kids are on their phones.

SOFIA
(to the kids)
Is your mom not feeling well?

NICK
Boxer. Izzie. Someone's talking to you.

The kids give Sofia MATCHING blank looks.

SOFIA
I was just wondering where your mother was.

BOXER
My mother is running a donkey sanctuary in Arizona.

IZZIE
She went fishing or something.

SOFIA
Izzie, I heard your room got broken into last night.

IZZIE
I was sleeping.

SOFIA
You didn't latch the deadbolt?

BOXER
She shouldn't have to. We know everyone here. Except you.

Nick, disinterested, stands with his glass of water and taps it with a spoon. The room goes quiet.

IZZIE
Here we go again. Good ol' Dad and his inspiring speeches.

BOXER
Shut up, Izzie.

NICK
 (like a benevolent king)
 Everyone, I just wanted to say how
 exhilarating--

INT. PRESIDENTIAL SUITE - NIGHT

Nick is fast asleep in bed. He rolls over, yanking the covers off Sofia, who reads a PAPERBACK.

EXT. BOAT - NIGHT

A fisherman in a yellow rain slicker throws something overboard.

EXT. SANDY PART OF SHORELINE - MORNING

It's day 4, and Sofia's first acting scene.

Sofia reads a PAPERBACK with a film crew surrounding her. The crew pays special attention to lighting her butt.

Visual gag: We see Sofia's butt in PEACH-COLORED SHORTS. Fiver's face enters the frame, takes a bite. It was a peach, blocking an identical view of Sofia's butt.

Fridman struggles to read his SCRIPT. Belinda offers him GLASSES. He knocks them away, and they land by Sofia.

FRIDMAN
 Look what you've made me do!
 You're all amateurs and lunatics!

BELINDA
 I'm not an amateur.

From Sofia's low POV, Fridman stomps up brandishing the ROLLED-UP SCRIPT like he might smack her with it.

SOFIA
 (nods at her butt)
 Go ahead. Spank me. Do it now,
 while everyone's watching. That
 way the rest of the crew will know
 what happens when they're bad.

FRIDMAN
 I couldn't do that to you. You're
 my angel. The only one around here
 who isn't actively sabotaging this
 production.

Sofia's face shows PLEASURE at his praise. Fridman squats to show her the SCRIPT.

FRIDMAN (cont'd)
Pretend I'm giving you notes.

SOFIA
What notes? Is my face okay?

FRIDMAN
I was on the wrong page. I had a stroke three years ago. I've been to Hell and back. Pretend I'm being hard on you.

Sofia reacts as ordered. She acts a little TOO WELL.

Fridman is UNNERVED.

EXT. ROCKY PART OF SHORELINE - DAY

Coco's body, still whole, wearing the YELLOW PANTSUIT, washes up on shore.

EXT. SANDY PART OF SHORELINE - DAY (CONT'D)

The crew is filming Sofia in her peach-colored shorts.

Fiver is on stand-in duty, wearing Nick's clothes.

More of the setting and wildlife, including the Cartoon Bird.

Belinda FOLLOWS the Bird away from the set, taking photos and moving along the shoreline.

EXT. ROCKY PART OF SHORELINE - DAY (CONT'D)

Belinda follows the Cartoon Bird to Coco's body.

Belinda inhales to scream.

INT. RESORT KITCHEN - DAY

A digital meat thermometer BEEPS ITS ALARM.

Head Chef Wyatt wipes away tears as he checks on a roast, then carries on CHOPPING ONIONS.

Natalie enters the kitchen, her cheeks DAMP WITH TEARS.

NATALIE

Wyatt, did you hear the news? It's so terrible. That poor woman. Would you like to pray with me? We don't have to hold hands unless you want to.

Barely looking up, Wyatt THROWS RIPE TOMATOES at Natalie until she reluctantly backs off.

We dive DOWN through the floor to...

INT. BOILER ROOM - DAY

The film crew are crammed into a dingy basement area like they're about to throw the Worst Surprise Party Ever.

Not present: Sofia, Boxer, Izzie, or Nick.

Fridman delivers a speech to the somber crew.

FRIDMAN

She wasn't on the property.

BELINDA

(to the group)

The bird knew. It was leading me to her. Birds are very spiritual.

FRIDMAN

(ignoring Belinda)

If an accident occurs on the set, we shut down. If it occurs off the set, we do not shut down. If the devil himself appears on a flaming horse, playing a banjo, either on or off the set, we do not shut down.

BELINDA

I saw the bird yesterday, too.

FRIDMAN

It's day four, people. We're halfway through. We are fully pregnant.

BELINDA

The local people say the spirits of the dead can take other forms, like birds.

FRIDMAN

Belinda, you're in charge of giving the bird a job on the crew. We need all the help we can get. I've got investors breathing down my neck. We're burning dollars by the minute.

BELINDA

It takes a lot of time to train a bird.

FRIDMAN

Anyone who's not on board with getting back to our jobs first thing tomorrow morning, raise your hand. I'll gladly buy you a first-class bus ticket to Neverworkagain.

Belinda silently sounds out the word *Neverworkagain*.

EXT. SHORELINE - SUNSET

The day fades away as police mark the area with yellow tape.

The Two Detectives observe.

They triple-dunk REGULAR-SIZE DONUTS (upgraded from their previous miniatures) in TAKEOUT COFFEE in sync.

INT. RESORT BAR - NIGHT

Sofia is alone at the bar with a GLASS OF WINE.

INT. RESIDENCE - NIGHT (FLASHBACK)

A dropped WINE GLASS lays on carpet. The Woman we saw yelling in the other flashback lies next to it, dead.

Paramedics tend to the dead woman.

The two girls we've been seeing in flashbacks are there.

Younger Girl shows no emotion as she comforts crying Older Girl. The framing focuses on the Older Girl, implying she's Sofia.

INT. RESORT BAR - NIGHT (CONT'D)

Sofia is still alone at the bar. Izzie joins her.

IZZIE
Vodka with soda.

There's no bartender there. Sofia rounds the bar and makes the teen a drink with just a splash of vodka.

IZZIE (cont'd)
What a day.

SOFIA
I'm so sorry for your loss.

IZZIE
I can't talk about it.

Izzie reaches over the bar, grabs the vodka bottle.

SOFIA
It's okay not to talk about every
little thing.

IZZIE
Sure. Like you and Dad, with your
physical connection. I bet you two
don't talk at all.

Izzie drinks vodka from the bottle. Sofia takes it away.

IZZIE (cont'd)
She kept telling Dad she was going
to kill herself and frame him for
it.
(devious grin)
I'm surprised it took her this
long.

SOFIA
It was an accident. She went on a
fishing trip, and fell overboard.

IZZIE
My mother didn't fish.

SOFIA
I heard she liked boats.

IZZIE
Everyone likes boats.

Uncomfortable silence. The sound of Izzie crunching ICE. The distant sound of Natalie crying.

IZZIE (cont'd)
You can be my new mommy.

SOFIA
You should get some sleep.

IZZIE
I can't sleep.

SOFIA
I'll go up with you.

IZZIE
And read me a bedtime story?
You're a good mommy.

INT. IZZIE'S ROOM - NIGHT

The teen's hotel room is a disaster.

Izzie whips the bedspread to clear off wrappers and bottles. She slides into bed and holds the covers OPEN for Sofia.

Sofia heads for the chair.

IZZIE
Get in here, or I'll start
screaming that you're scissoring
me.

Sofia sits in the chair.

IZZIE
That was a joke. I'm normal, I
swear. I just don't want to be
alone. Please?

Sofia reluctantly climbs in next to the girl.

IZZIE (cont'd)
My dad said to tell you that all
the bicycles are locked up. What's
that supposed to mean? Is it a sex
thing?

SOFIA
Did he really lock up the
bicycles?

IZZIE

He probably got someone else to do it. He used to yell at people a lot, but then his psychiatrist showed him how to be nice. Why would he lock up the bicycles?

SOFIA

It's just a joke. About me running away.

IZZIE

I think about running away, too.

SOFIA

Let's talk about it in the morning.

Sofia tries to leave, but Izzie clings to her.

IZZIE

Stay for ten more minutes? Please?
I can fall asleep quick, if I try.

Sofia settles in and watches the clock. The red LED numbers tick forward, blurring.

INT. APARTMENT LIVING ROOM - DAY (DREAM / FLASHBACK)

FLASHBACK to Sofia on her exercise trapeze. She's upside down, and the floor is HOT LAVA. And she's TIED UP.

Older Girl and Younger Girl FLOAT BY on sofa cushions. Sofia tries to scream, but they cram into her mouth:

- Candies.
- Whole eggs.
- Live, wriggling, plump-bodied rats.

It's genuinely CREEPY.

The girls GNAW the live rats, with blood on their faces.

Still CREEPY. No relief.

INT. IZZIE'S ROOM - DAY

It's day 5 at the resort.

Sofia sleeps. Izzie is straddling and hunched over her. It MIRRORS the scene with Sofia and Nick. Izzie's nose touches Sofia's nose.

Sofia slowly opens her eyes, does NOT REACT.

IZZIE

(without pausing)

You can't talk until you brush your teeth. My mom sent me a weird text message yesterday. She said she loved me, and there was a heart.

They're still NOSE TO NOSE.

Sofia blinks, and Izzie is gone, speedy like a VAMPIRE. (She's not. We're just enjoying the surreal because it's fun. Coco died for this!)

Izzie stands next to the door.

IZZIE

Don't go in the bathroom.

Izzie leaves the room.

Sofia gets out of bed, secures the deadbolt, then starts a search.

She finds multiple prescription PILLS, then a wad of tissue paper containing two DIAMOND EARRINGS.

Sofia unfastens her belt and uses a hidden tool to pry out the diamonds, which she places in a compartment in her SHOE.

INT. HALLWAY - DAY

Sofia is on her way to her room. The door to Coco's room is open. Sofia peeks in.

Two Detectives, DIPPS and SMARTE, hold LARGE DONUTS over TAKEOUT COFFEE. The cup size has remained constant, so the donuts barely fit. Dunk, dunk, dunk.

We meander through the room, filled with Coco's colorful wardrobe and EXPENSIVE SHOES.

DETECTIVE DIPPS

(wisecracking)

One of these designer shoes could feed my family for a year.

DETECTIVE SMARTE
(professional and literal)
Not without the other one. Nobody
wants one left shoe.

The two wander the room like they don't know why they're
even there. They pass the door but don't notice Sofia.

DETECTIVE DIPPS
(trying to be funny)
Nah. I just need to find a buyer
with a prosthetic leg.

DETECTIVE SMARTE
Prosthetics have feet on them.

DETECTIVE DIPPS
Who do you like for this one? The
husband? It's always the husband.
I bet they find two big ol' hand
prints right on her back.

DETECTIVE SMARTE
It's too soon to speculate. It
might have been an accident.

DETECTIVE DIPPS
Nah. This whole thing is just like
my mother-in-law's cooking. It
don't sit right in my belly.

DETECTIVE SMARTE
I've met your mother-in-law. She's
an accomplished woman. She doesn't
need to know how to cook.

DETECTIVE DIPPS
This whole thing is like that gym
bag full of yoga pants you keep in
the squad car. It's funky.

DETECTIVE SMARTE
There's no need to get personal.

DETECTIVE DIPPS
This whole thing is like my son's
math homework. It don't add up.

DETECTIVE SMARTE
I thought he was doing better
since you and Barbara got him the
tutor.

Sofia slips past unseen by the detectives, to the Presidential Suite door. A phone is heard RINGING.

INT. PRESIDENTIAL SUITE - DAY

The phone stops RINGING as Sofia enters. She checks the space under the bed, still solid, and the window locks.

LATER

Wearing a towel, Sofia runs to answer the RINGING phone.

FRIDMAN (V.O.)

There you are. I caught my little avenging angel before she could make her escape.

SOFIA

I didn't go anywhere. I kept poor Izzie company last night.

FRIDMAN (V.O.)

Is she next on your hit list, Madame Assassin?

Madame Assassin is her small MOVIE ROLE, not an accusation, but Fridman's tone puts her on edge.

SOFIA

Did you need to speak to Nick? He's not in the room, but I can take a message.

FRIDMAN (V.O.)

You're the one who's needed on set.

SOFIA

But I'm not--

FRIDMAN (V.O.)

Change in plans. We have to shoot the FBI training montage, and B-roll.

SOFIA

What's B-roll?

FRIDMAN (V.O.)

It's something we have to shoot today.

EXT. WOODS - DAY

MONTAGE: Sofia and Boxer film an outdoor training montage. The crew are distressed and grim.

The Cartoon Bird is around. Belinda is jumpy.

Sofia sees Boxer and Fridman DISAGREEING over something in the script. Boxer has handwritten PAGES he gives Fridman, who RIPS THEM UP.

EXT. BARBECUE PIT - SUNSET

The BIG OL' AX lands dead-center in a chopping block by the barbecue barrel.

Natalie looks around furtively, then pulls out the PACK OF CIGARETTES Boxer tossed at her.

She tentatively lights one, takes her first puff, and coughs.

INT. RESORT KITCHEN - NIGHT

A gleaming knife cuts through fleshy... roast beef.

Dinner is being plated, seen over by perfectionist Head Chef Wyatt.

INT. DINING ROOM - NIGHT

Dinner time again, and Nick stands for another inspiring speech. He opens his mouth, and...

INT. PRESIDENTIAL SUITE - NIGHT

Nick sleeps soundly.

Sofia's awake, and reaches for a fresh GREEN APPLE on the night stand.

EXT. ANIMAL PEN - MORNING

It's day 6 at the resort.

Sofia tosses a GREEN APPLE to a pig. She leans over the fence to pet a goat. Chickens flap around.

The director approaches.

FRIDMAN

Don't get attached to our dinner.
(indicates pig)
They've been feeding it olives and
nuts for weeks. It makes the meat
taste heavenly.

SOFIA

I was just headed back. Am I late?

FRIDMAN

I wanted to say thanks for all
your divine help.

SOFIA

I've barely done anything.

FRIDMAN

Don't sell yourself short. We will
be wrapping this film.

SOFIA

Everyone says it's what Coco would
have wanted. Have you heard
anything? Did she mix the wrong
thing with alcohol?

FRIDMAN

You tell me.
(beat)
Never mind. It's better I don't
know. What name are we using for
you in the credits?

Sofia pretends to be confused.

FRIDMAN

I know you're not Julie, or at
least not Julie Louise Baxter. It
turns out your face doesn't match
the ID that you used on your
release forms. What's that all
about?

SOFIA

Long story.

Sofia works up TEARS of SADNESS. Fridman isn't sure if he's
buying the act. She's a little too good at it.

FRIDMAN

Are you on the run from an abusive
ex? That's what I told the
detectives.

SOFIA
 (sniffing)
 You didn't have to do that for me.

FRIDMAN
 Why stop now?
 (heavy pause)
 God created the world in seven
 days. We can do a movie in nine.
 Do you know what it's like to care
 about something bigger than
 yourself?

For the first time, Sofia's face shows genuine DISTRESS.
 There's a buzzing sound. A small plane flies overhead.
 Both Fridman and Sofia look up to the SUN.

EXT. SPACE - DAY (FLASHBACK)

We revisit the images of the SUN, PLANETS IN ORBIT.
 The sound of water running.

INT. PRESIDENTIAL SUITE BATHROOM - DAY

Sofia is alone in a sudsy bath. There's a SNAP of the old
 pipes as Sofia turns off the water.

Nick enters, undressing.

SOFIA
 Do you have a reservation, sir?

NICK
 (beats chest like gorilla)
 Don't you know who I am?

SOFIA
 Get in here, you big monkey.

NICK
 Monkey? I'm a great ape.
 (settling in tub)
 Do great apes have tails?

SOFIA
 You should ask your zookeeper.

Nick pretends to be offended. He pulls her into the water,
 one inch at a time, until her mouth is below the water line.

NICK

I hear the training montage went well today.

Sofia blows bubbles. Nick releases her.

NICK (cont'd)

What do you think? Is Fridman going to finish this lousy movie?

SOFIA

It's not lousy.

Oops. Nick pulls her underwater less playfully. There's some PSYCHO in this guy.

SOFIA (cont'd)

(spitting out water)

It isn't Oscar bait.

NICK

It is not. But it isn't lousy. I was wrong to call it that. Thank you for pointing out my error.

SOFIA

Just say the word. We can be gone tonight. Fridman can finish the last day with your body double and whoever wants to stand in for me. Belinda is about my size.

NICK

Maybe twenty years ago.

SOFIA

My commitment is to you, not Fridman.

NICK

Why do I let him talk me into these things? I barely survived Christmas. The bugs tried to eat me alive. And don't get me started on the rain. When they give you the dates for monsoon season, it's just a suggestion.

Sofia looks at a RUBBER DUCKY on the bathtub ledge while Nick drones on.

INT. RESIDENTIAL BATHROOM - DAY (FLASHBACK)

Family Man, face not seen, uses a RUBBER DUCKY to console Older Girl. Younger Girl isn't crying. She is partially out of frame, not the father's focus.

NICK (V.O.)
How would you like to make that official?

INT. BATHROOM - DAY (CONT'D)

Sofia and Nick are still in the tub. Sofia looks from the RUBBER DUCKY to Nick. She's missed something.

NICK
Your commitment to me.

They stare off. It's TENSE. Like a dare.

Sofia squeaks the RUBBER DUCKY. It does NOT break the tension. (Maybe a few nervous twitters, armpit sweats in the dark theater.)

NICK (cont'd)
I'll get you a ring the next time we're in a real city.

SOFIA
Did Izzie put you up to this?

NICK
I asked you a question.

SOFIA
Did you?

Nick leans out of tub, pulls the CAT'S EYE MARBLE from his clothes.

He balances the marble on her clavicle.

The light catches the glass.

INT. PRESIDENTIAL SUITE - NIGHT

Nick looks over Sofia's DEMURE outfit as they prepare to leave for dinner.

NICK
I changed my mind. Wear the dress.

Nick leaves.

Sofia takes out an EVENING GOWN.

INT. HALLWAY - NIGHT

Boxer sees his father leaving the room without Sofia.

He holds back, waiting. When Sofia emerges, he pretends he was just passing by.

BOXER

Is my father having another one of his wardrobe crises? He gets confused when he doesn't have his stylist around telling him what to wear.

(knocking on door)

Dinner's getting cold.

(to Sofia)

I bet he fell asleep.

SOFIA

He's downstairs.

BOXER

Ah. Well, I'm glad I bumped into you. We're not connected on any of the socials. I can't find you. We should connect.

SOFIA

I don't do that.

BOXER

You don't connect?

SOFIA

The internet stuff. I'm a private person.

BOXER

I bet my dad already asked you to marry him.

Sofia doesn't feel compelled to answer implied questions.

BOXER (cont'd)

If he hasn't asked you yet, he will. Dad's got a pattern.

(MORE)

BOXER (cont'd)
 (turning confrontational)
 If I find this abusive ex-husband
 you've been crying about to
 Fridman, is he going to tell me a
 different story about who you are?

SOFIA
 Probably. Liars lie.

BOXER
 Yeah, yeah. And hurt people hurt
 people. I'm onto you.

SOFIA
 This must be a difficult time--

BOXER
 I said I'm onto you. Whoever you
 are.

Boxer jabs a FINGER at Sofia.

She expertly twists the finger back. Boxer drops to his
 knees.

INT. DINING ROOM - NIGHT

Cast and crew are dining. They are less somber, but not
 joyful.

Sofia enters. Everybody stares. Tonight, she looks like a
 starlet. Nick is pleased.

Boxer slinks in, sits away from them, with Izzie.

LATER

Nick stands, and taps his water glass with a spoon to get
 everyone's attention.

NICK
 I know it's been a difficult
 shoot, in spite of the warm
 hospitality of our hosts. I'd like
 to personally thank everyone for
 staying here to finish what we
 started. It is what Coco would
 have wanted. I only get paid if
 the job's complete, and my ex-wife
 would have wanted her share. I'll
 speak to her lawyer about setting
 her half on fire.

(MORE)

NICK (cont'd)
 (chuckles with everyone)
 The truth is, I didn't mind paying alimony. I liked seeing Coco get whatever her heart desired, which was--in addition to the generous alimony--the Malibu house, the New York condo, two family vacations per year, and yours truly's genitals, professionally stuffed and mounted by a taxidermist.

Nobody laughs harder than the director.

NICK (cont'd)
 Seriously, folks. I'm as smooth as a plastic doll down there. Just ask the nice lady in the wardrobe department who sews cucumbers into my underwear.

BELINDA
 (drunkenly)
 Come see me and my tackle box!
 I've got what every woman wants!

NICK
 It does feel good to laugh.
 Fridman, why don't you ever do any decent comedies?

FRIDMAN
 Why don't you?

IZZIE
 Get him! Roast him!

NICK
 (to Izzie)
 My beautiful princess. Your mother may be gone, but her spirit, her light, and her beauty live within you. I'm proud of my body of work, but my true legacy is...

Boxer holds very still, waiting for a crumb of PRAISE that won't come.

NICK (cont'd)
 Enough of the sappy stuff. Coco, wherever you are tonight, I hope you've finally found what you were looking for. Lord knows it wasn't me. To Coco.

People raise their glasses to toast. They sip...

NICK (cont'd)
I almost feel sorry for that poor
red devil who runs Hell. He has no
idea what he's in for.

FRIDMAN
(raising glass)
Here's to Hell. May we never get
there, but always be on our way.

BOXER
To Hell. To Hell with everyone.

LATER

Sofia watches as Nick and Fridman talk in private at the
edge of the room.

Izzie joins Sofia, and starts eating her dessert.

SOFIA
(nodding at the men)
Do you know what that's about?

Nick and Fridman leave together.

IZZIE
He's got something over my dad. It
rhymes with smackmail.
(inhaling dessert)
This is too good. We can split it
down the middle. I only want half.

SOFIA
That's not funny.

IZZIE
Why do you think my dad does all
these terrible movies?

Izzie reaches for a drink on the table and knocks it over.
Her reactions are slow. She's DRUNK or HIGH.

SOFIA
Don't let your father see you like
this.

Izzie knocks over another drink, this time on purpose.

SOFIA
Stop acting out.

IZZIE
 Nobody cares. I do what I want.

SOFIA
 Your actions reflect on your family. Your father deserves your respect.

IZZIE
 Who died and made you the boss?

Sofia grabs Izzie's arm and SQUEEZES IT.

IZZIE (cont'd)
 You're mean.

SOFIA
 And you're high.

IZZIE
 He doesn't care. I'm not that high.

Sofia applies more physical FORCE.

SOFIA
 (showing her scary side)
 Go to your room. Drink water, and go to bed. Now.

Izzie leaves, SCARED and confused.

Fiver slides into the empty seat. He's even more DRUNK than Izzie. So much for his body being a temple.

FIVER
 A few of us are going to the hot tub.

Sofia gets up and leaves.

INT. RESORT LOBBY - NIGHT

The front desk is unattended.

Sofia hops over the counter. There's a new set of THREE SHINY KEYS. Sofia swipes one.

INT. COCO'S ROOM - NIGHT

We see the dead woman's empty room. It is unchanged since the Detectives were there.

Sofia enters.

She searches the washroom, kneeling by the toilet.

She inspects the bed, finding PILLOWCASES SMEARED WITH MAKEUP as well as some LONG HAIRS.

EXT. POOL - NIGHT

The director's LONG HAIR is in the usual ponytail. He and Nick are smoking cigars and talking privately. Nick has just shared the news about his ENGAGEMENT.

NICK

We'll wait a respectful amount of time before telling people. I wanted to say something tonight, but I could read the room. Misery loves company. Misery hates hearing about hopeful plans for the future.

FRIDMAN

Hold it for the release.

Nick doesn't care for the director's directing.

FRIDMAN (cont'd)

(hushed)

After everything I've done, it's the least you could do.

NICK

I'm clean. I haven't touched a drop in months.

FRIDMAN

You know what I mean. With Coco. What you did to Coco.

NICK

I don't like the sound of my wife's name in your mouth.

FRIDMAN

Did you have to do it on location? Why not back in Malibu? We could have blamed her construction workers.

Nick is alarmed. Did he do something during a BLACKOUT and forget?

They're interrupted by Sofia, in a swimsuit.

SOFIA

(sweetly to Nick)

Mind if I borrow our director for a moment? I have an acting question that I'm too embarrassed to ask in front of you.

NICK

You're trying to get rid of me.

SOFIA

Go change into your swimsuit.

FRIDMAN

You don't need a swimsuit, do you, Crazy Boy?

NICK

I did bring something special, just to annoy Izzie.

Sofia claps her hands excitedly. Nick kisses her possessively, and leaves.

FRIDMAN

Now what? Has my angel become just another neurotic actress?

Sofia drops a SHINY ROOM KEY into the director's hand.

SOFIA

They changed the locks. Your old one won't work.

FRIDMAN

(playing dumb)

What old one?

SOFIA

Remove your DNA, in case they come back with a more thorough crew.

FRIDMAN

What do you want?

SOFIA

Peace and quiet. A swimsuit that doesn't ride up my buttcrack.

FRIDMAN

Does Nick know?

SOFIA

Take the sheets off the bed, and clean the bathroom. Be sure and get all your little dribbles next to the toilet.

FRIDMAN

Were you really working at a coffee shop in Culver City when Nick found you?

SOFIA

Redondo Beach.

FRIDMAN

They must have the best coffee in all of California.

Nick returns, wearing what he calls The World's Tiniest Speedo. He looks good, so it's not that funny. He struts around the pool, dives in, emerges SPLASHING.

EXT. DOCK - NIGHT (FLASHBACK)

Older Girl and Younger Girl stand on a moonlit dock. Family Man is in the water, beckoning. Older Girl backs away, scared. Younger Girl flings herself at him.

EXT. RESORT EXTERIOR / VARIOUS - MONTAGE (PRESENT DAY) - MORNING

Shit's going down today.

- The sun rises over a beautiful landscape.
- Natalie shamefully smokes a cigarette in her Jesus Jeep.
- Fridman sits poolside, taping together the RIPPED PAGES he fought with Boxer about.
- Boxer furiously does fast, impressive push-ups. Camera roll to reveal it's against a tree.
- Head Chef Wyatt stands at the animal pen fence, holding up a RED APPLE, then a GREEN APPLE, in front of...
- The PIG in the animal pen looks back at the chef.
- Elsewhere, a phone rings in the pocket of a NEWS PHOTOGRAPHER who's passed out in a wagon full of department store mannequins.

- Sofia MEDITATES into the next scene.

EXT. IDYLLIC NATURE SETTING - DAY

It's day 7 at the resort, a.k.a. shit-goes-down day.

Sofia MEDITATES in character, the film crew all around.

Fridman enters the frame and adjusts something minor. He's up to something. A trick.

SOFIA

What's the problem? How's my face?

FRIDMAN

Uh. It's fine. We're just waiting on the light. What are you thinking about, anyway?

SOFIA

The big feast tomorrow night.

FRIDMAN

(comically bad acting,
like a lawyer in a
courtroom melodrama)

I might have been sleeping with
Coco, but at least I didn't kill
her. What did you use? A pillow?
It was her own pillow, wasn't it?

SHORT FLASHBACK to the PILLOWCASE SMEARED WITH MAKEUP.

Back to present. The crew looks bored, except for Fiver, who's watching intently.

Sofia realizes she's being RECORDED with a PARABOLIC microphone.

SOFIA

(playing dumb)

Is this an acting technique, Mr.
Fridman? Are you trying to make my
character nervous?

FRIDMAN

Sure. Let's roleplay. How does it
feel when your victim finally
stops breathing?

(MORE)

FRIDMAN (cont'd)
 (still acting like a
 cheesy TV lawyer)
 Was it an accident? Accidents
 happen, and manslaughter isn't
 homicide. What happened? Were you
 two horsing around, and it went
 too far?

Sofia stares at him, COLD and expressionless.

FRIDMAN (cont'd)
 I bet nothing makes you
 uncomfortable. Except the idea of
 having your wings clipped.

SOFIA
 Let's say I confessed to a crime.
 Right now, while Fiver is
 recording. What's your endgame?

FRIDMAN
 He's not recording.

SOFIA
 Fiver, do you know why they call
 you that? It's because your body's
 a ten and your face is a zero.

Fiver looks DEVASTATED. Blows his cover.

FRIDMAN
 You're just a jezebel. I know what
 you did.

SOFIA
 Finish what you started so I can
 get out of here.

FRIDMAN
 You've still got another action
 scene. A new one.

SOFIA
 No. No stunts.

FRIDMAN
 It's nothing too dangerous. It was
 Boxer's idea. The script doesn't
 have enough sex.

SOFIA
 The script doesn't have any sex.

FRIDMAN
Exactly. Zero sex is not enough
sex.

INT. DINING ROOM - DAY

Nick carves fruit with a sharp knife when Sofia sits across from him with a BIG PLATTER of food.

NICK
That's a lot.

SOFIA
My last bikini scene is finished.
Now I'm going to get nice and fat.

Nick shows alarm.

SOFIA (cont'd)
Just in the middle of my back. The
women in my family have big
buffalo humps.
(points to croissant)
Are you going to finish that?

NICK
It's yours.

SOFIA
I was joking.

NICK
I don't joke about carbs.

Nick uses his knife to stab the croissant for handing over.

NICK (cont'd)
There's something going on around
here. Do you feel it?

SOFIA
Fridman asked me some weird
questions while I was being
recorded.

NICK
Sounds like Fridman.

SOFIA
I can handle it, but I thought you
should know.

Nick tries to play it cool, but he's AGITATED.

EXT. RESORT LOBBY - DAY

Fiver leans on the front desk, crying into his hands while Natalie pats his back.

NATALIE

It's not true.

FIVER

It is true. Ten plus zero divided by two equals five.

NATALIE

If your body is actually a seven, your face could be a three.

FIVER

I could get plastic surgery, but then I'd be out of work. Actors are insecure. They wouldn't want me around.

NATALIE

You're wrong. They keep you around because you're a hard worker, and you don't report them to the authorities for their sinful deeds.

(whispering)

I've seen things. The Good Lord should scoop these people up in his Almighty Hand, and drop them into the place where your eyeballs get roasted on the fire like marshmallows.

She clams up because Sofia and Nick are passing by.

SOFIA

(to Natalie)

We're going to check out that waterfall.

NATALIE

Wonderful! Have a blessed day!

We follow Nick and Sofia out.

EXT. BIKE RACKS - DAY

Sofia notes the EMPTY bike rack as they walk past it, heading for the waterfall on foot.

SOFIA

Did you always want to be an actor?

NICK

I wanted to be an architect, but I couldn't handle the idea of the buildings getting all the attention.

SOFIA

That story says a lot about you.

NICK

Isn't that the point?

The sound of water crashing.

EXT. WATERFALL - DAY

Nick is already swimming. He holds his arms out, urging Sofia to jump in.

Sofia holds back, mirroring the cautious Older Girl on the dock in the FLASHBACKS.

INT. CAFE - DAY

Back in the city, Julie is hanging the new EMPLOYEE OF THE MONTH photo on the wall.

It's Sofia, but the photo is blurry, and she's holding up her HAND trying to HIDE her face.

Julie has a new COWORKER, whom she sneaks up on with the rag.

JULIE

Hey, does this rag smell like chloroform?

The Coworker gives her a blank, confused stare. Sniffs the rag. Tastes it with the tip of her tongue.

INT. RESORT KITCHEN - DAY

Head Chef Wyatt is taste-testing barbecue sauces with the Two Dishwashers. He's very serious about his job.

EXT. RESORT GROUNDS - DAY

Fiver cries and picks wildflowers.

EXT. WATERFALL - DAY

Nick and Sofia are getting dressed.

SOFIA
How bad is it?

Nick shakes his head.

SOFIA (cont'd)
I have your back, no matter what.

NICK
You know how there are three sides
to every story? With my kids,
those three sides can turn into
four, or five, or God knows.

SOFIA
You're protecting your kids?

NICK
We were doing one of these two-
for-ones, and Izzie took a liking
to one of the waiters.

SOFIA
Is that why there are mostly women
and old men on your crew?

Nick's face says it all.

SOFIA (cont'd)
What was the problem? Izzie
wouldn't have been the one in
trouble.

NICK
I walked in and found them
together.

SOFIA
You killed the guy.

NICK
No! But he'll never wait on tables
again.

SOFIA

That's worse.

NICK

Fridman saved my bacon. We pinned it on some local. Coco promised to keep a tighter rein on Izzie.

SOFIA

Nobody can look after a girl like her father.

NICK

I miss being able to unwind.

SOFIA

You've got me now.

NICK

Do I?

He's got a weird look in his eye. Sofia is starting to suspect their meet-cute was NO COINCIDENCE.

Nick grabs her roughly.

INT. RESORT LOBBY - DAY

Natalie is praying at the front desk when Fiver comes in with WILDFLOWERS for her.

NATALIE

You are too sweet. Wyatt never gives me flowers.

FIVER

The chef? He's gay.

NATALIE

No, silly. He's just playing hard to get.

FIVER

What did you mean before, about seeing things?

Natalie holds a finger to her lips and points to the lounge.

Izzie is stretched out on the sofa like it's her personal throne, ripping pages out of BOOKS as she reads them.

Then Belinda comes through the lobby, jabbering to herself.

Belinda backtracks to talk to Fiver and Natalie.

BELINDA

What does this sound like to you?

Belinda makes BIRD NOISES.

EXT. ANIMAL PEN - DAY

The chickens are clucking about something.

Nick and Sofia are coming back from the waterfall. Sofia stops to pet the goat, but Nick keeps going.

There's TENSION between them.

Alone, Sofia checks on a SECRET STASH she's hidden in the animals' feed shed.

INT. RESORT LOBBY - DAY

Sofia finds Izzie sprawled on the lobby sofa, "reading."

SOFIA

Hey. Still mad at me?

IZZIE

For what?

SOFIA

Last night.

IZZIE

(confused)

I was in my room all night. I was so tired. I got a grilled cheese from room service.

Izzie picks up her feet, inviting Sofia to sit.

IZZIE (cont'd)

Dad said you went to the waterfall. Without me.

SOFIA

We'll bring you next time. And we'll wear bathing suits, too.

IZZIE

Ew.

SOFIA

Are you ready for your last scene?
With your brother?

IZZIE

Half-brother. Plus he's adopted.
We're not even blood related.
That's why he's not as tall as
Dad. His mom cheated on Dad with a
stand-in.

Sofia is SUSPICIOUS about why Izzie is volunteering all this
information.

IZZIE (cont'd)

(wearily)

I prefer stage acting. I could do
New York, if I wanted.

SOFIA

Can you sing?

IZZIE

Anyone can sing.

SOFIA

How about dancing?

IZZIE

You just do what the choreographer
tells you to do. My mom's a
dancer. Was.

(clouding over)

She didn't even say goodbye when I
saw her that morning.

SOFIA

You saw her?

IZZIE

She came to my room really early.
I didn't sleep that night.

Sofia knows this CONTRADICTS Izzie's report of the break-in.

SOFIA

It's too bad she didn't mention
what tour she was taking. They're
having a hard time finding the
boat she fell off of.

IZZIE

She didn't fall. She wanted to
die.

SOFIA
 (dead serious)
 You don't have to cover for
 anyone. I know she didn't come to
 your room that morning.

Izzie kicks Sofia in the thighs.

SOFIA (cont'd)
 Stop it.

Izzie kicks her again.

SOFIA (cont'd)
 Don't. You're going to leave a
 bruise.

Izzie kicks yet again.

Sofia winds back and SLAPS the crap out of her.

Izzie launches herself at Sofia in a fit of RAGE.

Sofia was expecting this. She easily throws Izzie onto the
 COFFEE TABLE, which implodes.

Izzie gathers herself and storms out.

EXT. POOL - DAY

Nick is asleep by the pool when Sofia steps out.

Sofia has freshened up since her fight with Izzie. She wears
 SUNGLASSES.

Sofia curls up next to Nick, and admires his FOREARM.

INT. MOVIE THEATER - NIGHT (FLASHBACK)

The same FOREARM is on a movie screen. It's Family Man.

He's revealed as a younger Nick.

It's more of the previous Flashback, where he coaxes Older
 Girl and Younger Girl to jump in from a dock.

TWIST!

SOFIA's FLASHBACKS have been from a MOVIE.

In the audience, a SOFIA, looking younger, watches in awe.

She's imprinting on the actor.

EXT. POOL - DAY (CONT'D)

Sofia is still curled up next to Nick on the lounge.

NICK
(waking up)
Are you done already?

SOFIA
Not yet. I'm heading to the set in
a minute.

NICK
What's Fridman got you doing,
anyway?

SOFIA
Trust me, you don't want to know.

Sofia gets up. Nick catches her wrist roughly.

NICK
I do. Trust you.

Sofia leans down to kiss him, and he pulls off her
SUNGLASSES.

NICK (cont'd)
Don't cover yourself up. You have
such unique eyes.

Her eyes are UNIQUE, but we don't see why just yet.

They stare, Nick daring Sofia to admit something, Sofia not
giving in.

INT. TENT - DAY

Sofia gets her makeup done by Belinda.

BELINDA
Spirits can get trapped in another
creatures. Coco could be stuck
inside that bird. What does this
sound like to you? CAW-CAW. I'm
Caw-Caw. Co-Co. I was mur-dered.

SOFIA

Hey, I have a question. We're shooting a night scene, but it's the middle of the day.

BELINDA

Oh, it's day for night. They change it in post. They don't call it movie magic for nothing. Speaking of which...

Belinda opens the notorious TACKLE BOX of silicone body parts. She lifts out a pair of HANDCUFFS (used later), then offers Sofia a PLAIN SHIELD.

BELINDA (cont'd)

It's for your protecting your den of thieves.

SOFIA

My what?

BELINDA

Your berry patch. Your five-star theme park. Your heart of darkness.

Sofia gets it. She takes the shield.

BELINDA (cont'd)

We really should have an Intimacy Coordinator. It's not right to throw you in without a net.

SOFIA

I'll have a film crew six feet away.

BELINDA

Hands can wander.

SOFIA

And fingers can be broken.

The Cartoon Bird flutters into the tent and lands nearby.

BELINDA

(frightened)

Don't look in her eyes. Keep your head down and get out of here. Go!

EXT. WOODS - DAY

Sofia and Boxer walk through the woods in formalwear. No! Halloween costumes. Maybe a fuzzy bunny and a frog prince.

FRIDMAN (OVER MEGAPHONE)
Now talk to each other, my
pretties.

BOXER
(yelling)
I don't have any lines!

FRIDMAN (OVER MEGAPHONE)
We'll run the music over this. My
nephew has a new band.

BOXER
(to Sofia, romantically)
I like peas and carrots, peas and
carrots.

SOFIA
(also romantically)
You'd better hope these scenes are
left on the cutting room floor.

Boxer laughs it off and sweeps Sofia's bunny ear back for the camera.

SOFIA (cont'd)
You're going about this all wrong.

BOXER
I know exactly what I'm doing.

SOFIA
What were you and Coco fighting
about, anyway? Did you think she
was giving me tips for handling
your dad?

Boxer is shaken. He hadn't considered that. He doesn't like it at all. He sure is glad Coco's dead.

BOXER
I don't care. It doesn't matter.
Why? Did he propose?

SOFIA
We just met.

BOXER

I bet you can't wait to start
pushing out babies. You've got
great cheekbones.

(angrily)

They're going to be so cute.

Sofia responds as the conversation continues...

INT. SHED - DAY

Sofia and Boxer canoodle inside a small WOODEN SHED. One wall has been removed for filming.

Halloween costumes are coming off, bit by furry bit.

SOFIA

Is that what you're worried about?
Your dad having more kids to
replace you? Is that why you're
trying to scare me off?

BOXER

(feigning passion)

I don't care what he does.

SOFIA

Everything you do is about him.
He's the sun.

Boxer pulls away. He never realized he was so hung up on his dad. He turns to camera, looking AT US.

BOXER

Line?

FRIDMAN (THROUGH MEGAPHONE)

There are no lines. You're not on
mic. Let's take ten. Someone get
me a spicy burrito.

EXT. TENT - DAY

Sofia and Boxer have bare shoulders. They take ten on folding chairs.

They are naked except for FLESH-TONED modesty covers, and the comically large feet/slippers from their furry costumes.

BOXER

You shouldn't talk so much. Even if we're not on your face, your body vibrates different when you're talking.

SOFIA

You want the sex to look real.

Boxer gives her a DUH look.

SOFIA (cont'd)

Are you trying to poison the well, or...?

BOXER

I'm not the bad guy here. Fridman wrote these scenes, not me. He'll blame me if the reviews are bad, but I didn't write this crap. Why would Special Agent Williams go into a shed with a trained assassin who could kill him with a poison pellet on her tongue?

INT. SHED - DAY

They're shooting the scene again, and Boxer is avoiding kissing Sofia on the mouth.

SOFIA

You actually care about this movie. And you didn't kill Coco.

BOXER

I... what? What are you talking about? She fell off a boat.

SOFIA

The day *after* she was killed.

BOXER

You're being paranoid. She could be annoying, but who'd want to...

Boxer realizes who killed Coco.

SOFIA

What? You know who did it.

BOXER

Shut up.

SOFIA
Tell me. I can help.

FRIDMAN (V.O. BY MEGAPHONE)
Very nice. Now, Boxer, give her
what she wants.

Boxer holds back.

Sofia tongues his ear like she's trying to fish the
information out of his brain.

Boxer's expression is pleasure/pain.

FRIDMAN (V.O. BY MEGAPHONE) (cont'd)
Kiddies, brace yourselves, because
it's about to blow...

EXT. SHED - DAY

FRIDMAN (INTO MEGAPHONE)
...up at sunset!

The shed is empty now, and the crew is replacing the side
that had been cut away.

FRIDMAN
Don't worry about that side. We've
got three good angles, right? And
all the explosives are packed in
place?

FIVER
(doing movie quote)
I love the smell of Napalm in
the--

EXT. WOODS - DAY

The bushes rustle and part.

Out steps Belinda. She stalks through the woods.

INT. BLANK WALL / MORGUE - DAY

Our Two Detectives stand in front of a plain wall. They
attempt to triple-dunk their EXTRA-LARGE DONUTS, which are
too big for dunking. They exchange a concerned look.

They're in a morgue, by a body bag, with a CORONER.

CORONER

The victim was smothered to death.

DETECTIVE DIPPS

Right. She was smothered to death with water. We know that.

DETECTIVE SMARTE

I believe the technical term is drowning.

CORONER

(holds up tiny feather)

She was smothered to death with a pillow the day *before* she drowned.

DETECTIVE DIPPS

That lady had some real bad luck.

DETECTIVE SMARTE

What are the odds?

CORONER

You don't understand.

DETECTIVE DIPPS

It's true. I'll never understand why we human beings hate each other so much...

DETECTIVE SMARTE

...when all any of us wants is to be loved.

EXT. PATH TO RESORT - DAY

Fridman walks toward the resort with stiff-backed urgency, needing the WASHROOM. The resort gets further away every time he looks.

Sofia catches up to the director easily.

SOFIA

I'm onto you.

FRIDMAN

Get in line.

SOFIA

You're the lightning rod. You get everyone to hate you so they don't turn on each other.

FRIDMAN

You got me.

SOFIA

You're also the family fixer.

FRIDMAN

I get the job done. Now, if you'll excuse me, I need to hit the little boy's room.

The resort is still so very far away.

SOFIA

Who helped you move the body?

Fridman walks even faster.

SOFIA (cont'd)

You never got your strength back after the stroke. You can barely lift a coffee mug.

Fridman huffs, puffs, sweats.

SOFIA (cont'd)

You couldn't get her out right away. You had to make a plan, pay some fishing guide to toss her off a boat. Did you pack her in ice, in her own tub?

Fridman couldn't look guiltier if he were in prison grays.

SOFIA (cont'd)

I know who *didn't* help. Belinda. She would have changed Coco's clothes.

Fridman experiences so very many REGRETS, especially the spicy burrito.

SOFIA (cont'd)

How did you get the password for her phone?

FRIDMAN

I never touched her phone.

Sofia realizes who killed Coco. Deep down, she's known for a while, but hoped it wasn't true.

FRIDMAN (cont'd)
 Why do you care? Someone cleaned
 up the mess so you didn't have to.
 I'm loyal to Nick.

SOFIA
 We both know you only did it for
 the movie.

FRIDMAN
 Greatness requires divine
 sacrifice. Without pain, without
 suffering, without blood and
 tears, there can be no...

We hear a scary GURGLE.

Fridman stops and stares off into the distance.

From his POV, the resort gets even further away. It's on top
 of a mountain now. A herd of BUFFALO stampede through the
 middle distance.

Fridman gives up on porcelain, and dives into the woods.

INT. HOTEL LOBBY - DAY

Sofia's stilettos clack on the floor as she enters, alone.
 Natalie is at the front desk, looking GUILTY.

NATALIE
 I didn't tell them anything!

SOFIA
 Who?

NATALIE
 The reporters. We closed the gate
 at the end of the road. Is it
 true? They said Coco was already
 dead when she fell off the boat.
 What if the killer is still here?
 He could try to get me, or he
 might go after sweet little--

INT. COCO'S ROOM - DAY

Izzie, the killer, hacks the sleeves off her dead mother's
 dress. She tries it on. She tucks in the silicone padding.

There's a KNOCK at the door. Izzie ignores it.

Someone KICKS OPEN THE DOOR.

EXT. VARIOUS - DAY - STUFF'S ABOUT TO GO DOWN MONTAGE

- The News Photographer rattles the road gate.
- Fridman is in the woods, grabbing leaves from a tree.
- The Elderly Janitor uses the BLUE TONGS to pull gross clumps from the pool filters.

INT. PRESIDENTIAL SUITE - DAY

Sofia hurriedly packs alone. She wears her OLD T-SHIRT plus the BELT WITH HIDDEN TOOLS.

Nick enters, sees the TRAVEL OUTFIT Sofia has laid out for him on the bed, and begins getting dressed.

SOFIA

Did she tell you herself?

NICK

She told her brother, who told me.

SOFIA

We need to get out of here before the press gets in. I'll arrange for transport.

NICK

I should have known it was too good to be true. Coco never wore the same outfit twice on a trip. She wasn't like me. She didn't understand the value of packing light.

SOFIA

I'll need your phone.

Nick hands over his phone.

SOFIA (cont'd)

(while texting)

We'll fly out tonight.

NICK

It's bad luck to rush a flight.

SOFIA

Then we'll get a hotel tonight. In the next town.

NICK

Sure. It will buy us time to get our stories straight.

Sofia continues packing. Nick pulls something from an accessory bag, and toys with it. He seems to have lost interest in getting out of there.

NICK (cont'd)

My big break was playing a real guy.

Sofia bristles but keeps packing.

Nick holds up the CAT'S EYE MARBLE and looks through it.

NICK (cont'd)

Catsy had two daughters. One was loyal, and pure of heart. A real diamond. The other was not as spectacular as her big sister, but useful. When their father was looking at prison time, one of the girls stepped up to seduce an FBI agent.

SOFIA

Did she do it, like in the movie?

NICK

No.

(pause)

She killed him.

SOFIA

That's quite the story.

NICK

She was a good girl who took her dad's orders. She was a cipher. A nobody.

Sofia FIGHTS the urge to contradict Nick. Obviously he's wrong. So wrong.

NICK (cont'd)

What does your father do for a living?

SOFIA

He was a firefighter for a while,
and now he's an inspector in the
agricultural industry. He's like a
farmer, but with a badge.

(pause)

What were you doing in Redondo
Beach the day we met?

NICK

Getting coffee.

Nick backs up toward the door.

NICK (cont'd)

Wait right here. I'm going to grab
us a couple coffees for the road.

Nick leaves, closing the door quietly.

EXT. WOODS - DAY (CONT'D)

Belinda tracks the Cartoon Bird as it jumps from branch to
branch.

She carries a LARGE SHOTGUN from a vintage era.

EXT. BARBECUE PIT - DAY

Head Chef Wyatt is lovingly preparing a slaughtered HOG for
cooking. Seasoning it. Massaging it.

Izzie sidles up, dressed in her dead mom's hacked-up
clothes.

HEAD CHEF WYATT

Still gay.

Izzie waggles the BLUE ALIEN DONG.

HEAD CHEF WYATT (cont'd)

Hard pass.

INT. BOILER ROOM - DAY

Nick follows Boxer into the dingy boiler room where the crew
once gathered. It DRIPS with GLOOM.

Dramatic orchestra music plays as Boxer searches the
shelves.

Boxer finds something (we find out later it's the CHLOROFORM) and shows it to his father.

We're close on Nick's face as he struggles with his decision. Can he TRUST Sofia, or should he kill her to protect Izzie?

The music reaches its dramatic CRESCENDO then pauses. We see Nick from Boxer's POV as...

NICK
(BOOMING, in slow motion)
I'm proud of you, son.

The dingy boiler room fills with beautiful HEAVENLY light.

Everything bleak turns beautiful. The grungy shelves become sleek display cases. Boxes of light bulbs become spectacular blown-glass art.

Nick beams like God Himself as he hands Boxer an ENORMOUS GOLD KEY.

In reality, it's Nick's key to the Presidential Suite.

EXT. PRESIDENTIAL SUITE BALCONY - DAY (CONT'D)

Sofia steps out and closes her eyes as she faces the SUN.

Quick FLASHBACK to the SOLAR SYSTEM SUN. FLASHES of Sofia's MOMENTS up until now.

Sofia leans against the railing.

Sofia climbs over the railing, prepares to drop to freedom.

INT. PRESIDENTIAL SUITE - DAY (FLASHBACK)

Sofia wears the demure outfit from a few days back. Nick is on bended knee. They are ENGAGED.

EXT. PRESIDENTIAL SUITE BALCONY - DAY (CONT'D)

Sofia hesitates. It's a long way down to a hard ground.

She closes her eyes and falls backward, arms outstretched, like she's diving into a pool.

Sofia plunges into WHITENESS WITH NO END. Gauzy layers of RED CURTAINS ripple around her. She is at peace with her decision.

EXT. HALLWAY - DAY

Boxer quietly slides a key into a door.

INT. PRESIDENTIAL SUITE - DAY

Sofia sits cross-legged on the bed, facing the open balcony door. Gauzy RED CURTAINS flutter in the breeze.

Her face is peaceful.

She doesn't know someone has entered the room until the CHLOROFORM-SOAKED RAG is under her nose.

INT. SHED - DAY (FLASHBACK)

Blurry images of a couple inside the shed. It's like Boxer's scene with Sofia, except no Halloween costumes, and he's with someone else.

BOXER

I can't. Not here. Stop it. We're going to get caught?

IZZIE

Isn't that what you want? For him to know what you do to his little princess?

BOXER

We're not kids anymore.

IZZIE

Pretend I'm someone else. It's not a sin if we're not actually related.

BOXER

You don't know how sin works.

IZZIE

Then why don't you show me?

The shed door opens. Coco stands in the doorway.

She's ALIVE, and this is a FLASHBACK.

COCO

(unable to see them)

Is my *naughty boy* ready for some fun?

Coco steps inside for her planned tryst with Fridman.

IZZIE

Mom!

COCO

Izzie? Boxer?

Coco sees who's in there, and opens her mouth to SCREAM.

Fridman pops up behind her, covers her mouth with his hand.

INT. SHED - DAY

In the present, Sofia wakes, sees Izzie and Boxer getting HOT and HEAVY.

Ah, now everything falls into place for Sofia.

Her hands are CUFFED behind her back. There's TAPE over her mouth.

She CHEWS OFF the tape and spits it at their legs to get their attention.

IZZIE

She's awake already. Hit her!

SOFIA

(groggy but calm)

Don't.

Boxer prepares to punch her but doesn't know what he's doing.

Izzie pushes him out of the way, and slaps Sofia.

IZZIE

(loud)

How do you like it?!

Boxer shushes Izzie.

BOXER

Do I have to tape your mouth, too?

SOFIA

Don't tape anyone's mouth. I haven't screamed yet, have I?

BOXER

You'd better not. Someone spilled the chloroform. We'll have to hit you with something.

IZZIE

Hit her.

SOFIA

How long have you two been... partners in crime?

IZZIE

If you can't keep it in your pants, put it in mine.

BOXER

(edging away from sister)
I'm not--I never--

SOFIA

Nobody saw anything. I'm woozy from the...

(spits to clear mouth)
Chloroform? Seriously?

BOXER

They use it for pool cleaning, certain types of fertilizers--

SOFIA

(cutting off Boxer)
Izzie, I know you didn't mean to kill your mom.

IZZIE

I didn't. She killed herself.

SOFIA

You smothered her with her own pillow, then Fridman found her when he let himself in the next morning.

INT. HALLWAY - DAY (FLASHBACK)

We get a visual this theory is true.

Fridman returns the DUSTER, GLOVES, TONGS to the janitor cart. We pan down to VARIOUS CHEMICALS. One has a handwritten note: "CHLOROFORM - NOT FOR RECREATIONAL USE. THIS MEANS YOU, GARY."

INT. SHED - DAY (CONT'D)

Sofia, Izzie, and Boxer are still in the shed.

Sofia is eerily calm, like she PLANNED this. (She didn't.)

IZZIE

Mom and Mr. Fridman? Ew.

SOFIA

You said someone stole your earrings while you were sleeping, but you didn't sleep that night. You thought you'd blame someone else, like when your dad put that waiter in the hospital.

IZZIE

Dad didn't put him in the hospital, and it wasn't a waiter.

BOXER

(to Izzie)
Bathtub Guy?

INT. BATHROOM - NIGHT (FLASHBACK)

A red-faced Nick drowns a YOUNG MAN in a tub while Izzie watches. This is the bigger picture of the angry-face flashes we saw earlier.

INT. SHED - NIGHT (CONT'D)

Sofia is still tied up. Boxer and Izzie reminisce.

IZZIE

That was in Maui. I think she's talking about the one in Mexico.

EXT. DESERT - NIGHT (SHORT FLASHBACK)

A red-faced Nick kicks a MIDDLE-AGED MAN on the ground while his daughter looks on, cheering.

INT. SHED - NIGHT (CONT'D)

BOXER

That guy just had to get his jaw wired shut.

IZZIE
He got brain damage.

BOXER
You've got brain damage.

SOFIA
(interrupting)
Izzie, it's no wonder you can't
control your temper. Look at how
you were raised.

IZZIE
I don't have a temper.

EXT. DARK ALLEY - NIGHT (SHORT FLASHBACK)

In a REVERSAL of previous flashback, Izzie kicks the same
Middle-Aged Man on the ground while Nick looks on, cheering.

INT. SHED - DAY (CONT'D)

Fridman joins the party in the shed. He has a FLASHLIGHT.

Sofia continues trying to talk to Izzie.

SOFIA
You're on all sorts of pills.
Being your age is confusing enough
without all the family stuff.
(pause)
You didn't know what you were
doing.

INT. COCO'S ROOM - NIGHT (FLASHBACK)

Coco is passed out on the bed, mini bottles all around.
Izzie stands over her, holding a pillow.

IZZIE
I know exactly what I'm doing.

Coco's eyes flutter. We see her blurry POV as the pillow
comes in and everything goes BLACK.

INT. SHED - DAY (CONT'D)

BLACK turns to searing WHITE LIGHT. Fridman shines his
FLASHLIGHT into Sofia's eyes.

Sofia is still handcuffed in the shed with Boxer, Izzie, and now Fridman, too.

FRIDMAN

Look at that. The Mark of the Beast. I saw it in the dailies, but I thought it was something on the camera lens.

IZZIE

Ew. Why are her eyes like that? She looks like that sickly goat.

BOXER

I see a cat. She's got cat's eyes.

INT. PRESIDENTIAL SUITE / BATHROOM (FLASHBACKS)

FRIDMAN (V.O.)

Remember how your dad played that gangster? They called him Catsy because of his eyes.

CLOSEUPS of the appearances of the CAT'S EYE MARBLE:

- On the bar of soap.
- On Sofia's clavicle.
- Between Nick's fingers.

Now we know what the MARBLE was all about. Nick was TOYING with Sofia.

INT. SHED - DAY (CONT'D)

The shed is crowded with handcuffed Sofia plus Boxer, Izzie, and Fridman.

The FLASHLIGHT reveals Sofia's IRIS DEFORMITY. It's subtle, but up close she has keyhole pupils, or cat's eyes.

SOFIA

Catsy is a character in a movie. He's not real.

IZZIE

Why are your eyes like that?

SOFIA

It's called a coloboma. It's a defect in the iris. It can be hereditary.

IZZIE

Can you see normal, or is everything messed up?

SOFIA

My vision is twenty-twenty. The coloboma is—

Sofia is cut off by TAPE over her mouth. They do a better job this time.

The shed door opens. A man is backlit.

QUICK FLASHBACK to Nick, opening his car door for Sofia.

Back to reality. It's just Fiver.

FIVER

We're ready to blow this thing.
 (dramatic movie quote)
 I love the smell of Napalm in the--

Fiver does a double take when he notices Sofia tied up. He clamps his mouth shut, as he always does when the rich people are up to no good.

FRIDMAN

Then I guess everyone who doesn't want to get blown up at sunset should leave this shed.
 (kneeling before Sofia)
 Thank you for delivering my sweet salvation. I sent some footage of you and your unique eyes to a friend, and the bidding war has already begun. Art is eternal, my angel, but only when a price is paid. You and I... will live forever.

Fridman gets up with a groan, and leaves.

BOXER

I was wrong about you. Your cheekbones are just average.

Boxer leaves.

IZZIE

Try to math-scientist your way out
of this one.

Izzie leaves.

Fiver is the last to leave. He holds eye contact until he's yanked out.

We hear a power tool, and see the ends of screws splintering through the wood as the door is SCREWED shut.

EXT. WOODS - DAY

We're close on Nick, who's bashing through the woods, looking intense.

Is he coming to save Sofia?

INT. SHED - DAY (CONT'D)

Sofia is alone, still tied up. She arches her back and wriggles her hands to the front. She's in the HANDCUFFS from Belinda's tackle box, and they're real.

EXT. GATE - DAY (CONT'D)

A News Photographer climbs the gate.

INT. SHED - DAY (CONT'D)

Sofia opens her belt buckle, pulls out a tool to unlock the cuffs, fumbles it into a crack in the floor.

EXT. GATE - DAY (CONT'D)

The News Photographer is stopped by the Elderly Janitor.

EXT. SHED - DAY

We see the shed from multiple picturesque angles, with camera crosshairs.

Then the ugly side, no camera crosshairs.

A hole appears. Sofia's hand bursts out, struggles to loosen the OLD BOARDS. Sofia's cuffs are off, but the boards are tricky.

Two more HANDS come into frame from the outside.

It's Fiver, OUR HERO, on his belly. He helps pry off the boards.

The shed births a grimy Sofia.

FRIDMAN (V.O., MEGAPHONE)
Twenty minutes, people!

Fiver nods for Sofia to follow him, and they both belly-crawl to the cover of the woods.

EXT. BARBECUE PIT - NEAR SUNSET

Sofia is alone and dirty, running. She stops by a smoking barbecue barrel. Next to it is a WHEELBARROW holding Head Chef Wyatt's precious HOG.

FRIDMAN (V.O., MEGAPHONE, DISTANT)
Fifteen minutes, people!

Sofia lifts the wheelbarrow handles to test the weight.

Fiver emerges from the woods and joins her at the hog.

They exchange a look, and he offers her a HIGH FIVE.

EXT. WOODS - CONT'D

Nick is still running alone.

He checks his pulse. He's in running gear, NOT coming to rescue Sofia.

Nick is all chase. He got his targeted dream girl, his dopamine plummeted, he discarded her.

Addiction is cruel.

EXT. ANIMAL PEN - SUNSET

Sofia washes her face in the water trough.

She lifts up the animal feed bags, pulls out the LOCAL GIRL'S CLOTHES.

A warning horn blares in the distance.

EXT. BARBECUE PIT - NIGHT

Head Chef Wyatt carries fresh herbs past Natalie and Fiver. Fiver is grass-stained and dirty from helping Sofia escape. Natalie is smoking.

NATALIE

I never even touched a cigarette before this week, and now I'm smoking three a day!

FIVER

Three packs a day?

NATALIE

Three whole cigarettes.

FIVER

It's this business. I never drank until this week... but... I'm quitting, right now.

NATALIE

Me, too!

Natalie continues smoking.

NATALIE (cont'd)

Right after this one.

FIVER

There's no need to be wasteful.

He lifts his LARGE FANCY COCKTAIL with fruit garnish, mermaids, and paper umbrellas, and takes a slurp.

Meanwhile, Wyatt reaches the EMPTY wheelbarrow. He checks the barbecue barrel. No hog. He looks around frantically.

Natalie comes over to deliver the bad news.

NATALIE

The movie people are blowing up your Iberian hog with the shed.

Fiver joins in, putting his arm around Natalie. First love is in the air.

FIVER

Practical effects are making a comeback.

(MORE)

FIVER (cont'd)
 Did you know some cannibal
 cultures refer to humans as tasty-
 tasty num-nums?

NATALIE
 (flirting with Fiver)
 You're so worldly.

Wyatt stares at them in DISBELIEF.

Natalie flicks her lit cigarette at Wyatt.

NATALIE (cont'd)
 I'm sorry, Wyatt, but you had your
 chance.

There's another warning blare, and a distant explosion,
 followed by barbecue-like SIZZLES, then the PLOPS as chunks
 land.

FIVER
 (like he's in a war
 movie)
 Do you hear that? It's raining
 meat.

More sizzles and plops.

Head Chef Wyatt falls to his knees, cries out to the SKY.

EXT. WOODS - DAY

Pan from the SKY back to earth.

Belinda digs a hole in the dirt. The SHOTGUN rests nearby.
 She cradles a DEAD CARTOON BIRD in her hands.

BELINDA
 You can move on now, Coco. You're
 done with this crazy world. I've
 set you free.

A BROWN CARTOON BIRD flutters to a tree branch nearby.

Through Belinda's POV, we hear Coco one last time.

COCO
 (as a cartoon bird)
 Aww, why'd you have to kill my new
 boyfriend? That was a boy bird,
 Belinda.

(MORE)

COCO (cont'd)

They get to wear all the fun colors, and we girls are chained to our eggs, wondering if he's ever going to come home with some juicy worms. Then he does come home, and you ask him for one little thing, like a nest with a view, and he dumps you in for a younger bird! Then all you've got is gray feathers and a leaky bladder.

(pause)

Oh, why don't you just shoot me right now?

(pause)

Is that a ladybug? I think I like those.

(eats bug)

Nope.

EXT. LOCAL DIVE BAR - NIGHT

A dive bar named "THE SNOOT FACTORY."

INT. LOCAL DIVE BAR - NIGHT

Sofia wears the LOCAL GIRL'S CLOTHES as she moves through a crowd to the bar.

She sits next to the PILOT (30s), a rugged local man.

SOFIA

Buy a drink for a gal who's down on her luck?

The man does a double take, signals the bartender.

PILOT

Last I heard, you were missing. Presumed dead.

SOFIA

People like to presume things.

PILOT

Slick outfit. Something tells me you're not here for the deep-fried snout with cheese curd and gravy.

Sofia pulls off her shoe, retrieves TWO DIAMONDS, and sets them in front of him.

The Pilot folds them into his fist.

PILOT (cont'd)
You're back in.

SOFIA
I have my own money. Can you do a
job for me?

PILOT
That depends. Will I need a
parachute?

A grin spreads across his face. He drops the diamonds into his shirt pocket.

The bartender drops off their drinks, then picks up a remote control, hits the volume. SCREAMING.

INT. SMALL PLANE - DAY

Four SCREAMING people--Nick, Boxer, Izzie, and Fridman--cling to each other inside a shaking plane.

INT. COTTAGE - DAY

An elderly LANDLADY turns down the radio.
Through a WINDOW is a new and idyllic view.

INT. SWANKY HOTEL SUITE - DAY

We see a MYSTERY MAN from behind as he picks up a land line.

MYSTERY MAN
Oink oink.

Sitting across from him is Burly Man, wearing SEERSUCKER.
Burly Man shakes his head, no.

MYSTERY MAN (cont'd)
(still into phone)
Is this the little piggie who went
to market?

Burly Man makes the so-so gesture.

INT. COTTAGE - DAY (CONT'D)

We're back in Cozy Country. The Landlady shows Sofia around.

LANDLADY

The hot water tank is new. Give it a minute, and it'll get nice and hot. It's just you? No kids? No boyfriend? No pets?

SOFIA

Just me. Does the dog next door bark a lot?

LANDLADY

Murphy? Nah. That old hound dog don't bother nobody. I'll need first and last, plus you have to swear on my bible that you're not the sort of girl who looks up old high school friends and pretends she wants to catch up, only to try and recruit them into a multi-level marketing program for weight-loss supplements.

An ancient-looking telephone RINGS.

LANDLADY (cont'd)

Oh, sugar. Who could that be?
(answers phone)
Hello?
(looks at Sofia)
It's for you, dear.

Sofia takes the phone.

MYSTERY MAN (V.O.)

Sofia.

Shivers! It's the first time we've heard her real name. It's also the first time she's heard it in a long time.

SOFIA

What do you want?

MYSTERY MAN (V.O.)

Come home. Now.

Sofia slowly hangs up the phone.

She looks at the sweet Landlady, then the window.

The view is idyllic, with flowers in the window box.

A BUTTERFLY lands on the flowers.

We zoom out to see a freshly-baked PIE cooling.

We zoom out further, and a HANDSOME COWBOY (30s) steps into view in the doorway.

HANDSOME COWBOY

Hello there, little lady. After you get unpacked, how'd you like to join me and ol' Murphy for some baked beans and sunset watchin'?

INT. SWANKY HOTEL HALLWAY - NIGHT

Sofia walks with her head down, rolling a small, plain suitcase behind her.

She reads the sign next to a door: "Presidential Suite."

INT. SWANKY HOTEL SUITE - NIGHT

This Presidential Suite lives up to the title.

Wiry Man lets Sofia in. He's wearing SEERSUCKER. He has a BANDAGE on his HAND. He gives her a wide berth.

SOFIA

Nice seersucker.

Sofia goes to the dark windows, a city's twinkling lights. From behind, she appears to float away, into the DARKNESS OF SPACE.

We hear Mystery Man, who is CATSY (50-60s) before we see him, seated at a DESK. He's handsome but not pretty, the real-life version of the crime boss Nick played in *Made Man*.

CATSY

Your sister misses you.

Sofia returns to earth. She moves like a sulky child, and flops into a chair across from her father.

SOFIA

She doesn't miss me. She's too busy spoiling your grandchildren. They're going to grow up weak and useless. Just like her.

CATSY

Edward is very good with the violin. He's learning to speak Mandarin, and he can do one hundred push-ups.

SOFIA

Good for Edward. And good for you. You finally got the son you wanted.

CATSY

It will be years before I can bring him in.

SOFIA

You don't even like the violin. You should switch him over to the piano. Every big family should have a piano player.

Matching shots of their unusual eyes with the hereditary KEYHOLE DEFORMITY.

CATSY

I've had a busy week, thanks for asking. Someone crashed one of my planes.

SOFIA

Don't those old puddle jumpers have issues all the time?

INT. PLANE - DAY (FLASHBACK)

The Pilot wears a parachute pack. He fends off Nick, Boxer, Izzie, and Fridman on his way to the open door.

CATSY (V.O.)

The pilot survived. He managed to jump free, right before the plane crashed into the side of a mountain.

INT. SWANKY HOTEL SUITE - DAY (CONT'D)

Back to Catsby and Sofia facing off at the desk.

SOFIA

Lucky him.

CATSY

One of the people who died was
that actor. The one I don't like.

(softens)

You killed him. For me.

SOFIA

Sounds to me like a mountain
killed him.

(squirms)

I was miles away when it happened.

(shifts in chair)

He started it. He tried to kill me
first.

CATSY

You sound pleased with yourself.

SOFIA

I would have been more pleased if
I'd been on the plane with a
parachute of my own. I would have
loved to have seen their faces.

CATSY

It is nice to see their faces when
they realize what they've done.

INT. PLANE - DAY (FLASHBACK)

Nick's horrified face in his last moments. Papers and debris
fly around the tiny cabin. His horrible family fight around
him. He knows Sofia did this.

INT. SWANKY HOTEL - NIGHT (CONT'D)

Back to Catsby and Sofia, at the desk.

CATSY

Even so, you could have used
someone else's plane.

SOFIA

Your guys are the best.

There's a SOLAR-SYSTEM EXECUTIVE TOY on Catsby's desk. Sofia
idly flicks the outermost planet.

CATSY

Your sister will be glad to see
you again, after your little
vacation.

Sofia snorts. It was not a vacation. It was a failed escape.

CATSY (cont'd)
I have a job that needs doing.
Something in your wheelhouse.

Sofia crosses her arms, eyes the SOLAR-SYSTEM TOY.

CATSY (cont'd)
You had your fun playing at being
someone else.

We focus on the SOLAR-SYSTEM TOY's tiny outermost planet as Sofia flicks it into motion. The planet is unable to escape its orbit.

Sofia's face changes as she accepts her fate.

CATSY (cont'd)
You're here now.

SOFIA
I'm here.

CATSY
I need you.

He needs her? It's as close to I LOVE YOU as Sofia has ever heard.

She looks up with BRIGHT EYES, like how she used to look at Nick.

EXT. SCIENCE FAIR EXHIBIT OF SOLAR SYSTEM - DAY

Our Two Detectives stand next to each other as usual, observing the majesty of the universe.

Up come the MOST ENORMOUS DONUTS YOU'VE EVER SEEN. These will not be dunked, let alone triple-dunked.

Detective Dipples pours coffee over Detective Smarte's monster donut. Then vice versa.

We finally see them take bites.

Both moan about how good the donuts are, talk over each other. What's the harm in having JUST ONE DONUT every now and then?

FADE TO... BUT WAIT, THERE'S MORE

INT. SWANKY HOTEL SUITE - DAY (CONT'D)

Catsy and Sofia are still at his desk.

Catsy watches as Sofia slowly lowers a DOSSIER full of papers and photos. She places it on the desk and pushes it away.

Both look GRIM.

CATSY

You can see why I thought of you.

SOFIA

These people are... a nightmare.

CATSY

Okay. Enough said.

Catsy reaches for the dossier.

Sofia grabs it like she's picking up the bill for dinner, and holds it to her chest.

She LOOKS RIGHT AT US again, and SMILES.

FADE TO BLACK