

# **“COLLISION”**

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**A Script by  
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**Fade-In:**

**DAY 1/SCENE 0**

**INT – Construction Site – NIGHT**

PAUL and DEREK arrive by car at Construction Site, pull out a box of beer bottles from the trunk and enter.

**DAY 1/SCENE I**

**INT – House/Bathroom – DAY**

PAUL stands under the running water of the shower, morose - a young man in his late twenties.

The bathroom is small.

Paul's face bombarded by the water that leaves the shower head, surrounded by the thundering noise of its drops relentlessly hitting him as he looks on, lethargic, motionless.

He simply stands motionless, closes his eyes, runs both hands through his hair. Suddenly he looks up as if hearing something, the light flickers into and back from total darkness. Paul turns off the water, normally, grabs a towel and wraps it around his waist, leaves the bathroom. Meanwhile V.O. In Paul's own voice.

**Paul (v.o.)**

The ghost. With everything swiftly circling insanity intertwined, from all that revolves indefinitely in between removed by a whisper of a moment's feeble faith, and dissolved within itself. Dead but living.

Paul leaves the bathroom and nearly falls back, looks for a light switch in the dark house, turns on the swift and slowly studies his surroundings. Dazzled, he walks on through the dimly-lit corridor and ends up between two rooms, he enters a room, one foot before the other and turns on the light. He finds a medium size room with clothes hung on a chair. He pulls out a pair of jeans, looks at them, pulls out a pair of briefs, begins to clothe himself.

**CUT TO:**

**DAY 1/SCENE II**

**INT – House/Living Room - DAY**

DEREK – slim young man in his early twenties sleeping on the floor in front of the couch, opens his eyes, rolls over on his side and tries to sleep again, opens his eyes and stays on the floor with his eyes open. The alarm clock says 6:00am.

**Derek (v.o.)**

One beginning. Dissolved into Sense, by turn dissolved into touch, becoming no more real than the barren world beyond our hopes, felt in an almost physical burn, but no more

substantial than a repetition.

**CUT TO:**

**Blackout:**

**SEQUENCE III:**

The opening credits appear over images of an apparent ghost city: parks, roads, buildings completely empty.

**CUT TO:**

**DAY 1/SCENE IV**

**INT – House/Living Room – DAY**

Derek is still lying on the floor, Paul is just coming down the stairs. Derek gets up quickly, startled by the presence of someone else in that house. Paul is already wearing the clothes he found.

**Derek**

I'm sorry about being here... I don't remember how it happened.

**Paul**

Me neither. Never seen this house in my life.

**Derek**

So neither of us knows how we got here.

**Paul**

Do you remember where you were last night?

**Derek**

I went to sleep at home, had a weird dream.

Paul opens up the fridge very naturally and pulls out an apple.

**Paul**

There's food here.

**Derek**

have you seen the rest of the house?

**Paul**

I think the question you should ask yourself is: 'does the TV work?'. Cause if the TV works, than we're in deep shit. What did you say your name was?

**Derek**

Derek. And you are?

**Paul**

I'm Paul. Nice to meet you Derek, have a feeling we'll be getting to know each other.

Paul moves close to the window and looks out.

**Paul**

City kinda quiet today...

**Derek**

I'm gonna check the rest of the house.

Derek goes up the stairs.

Paul moves close to the couch, begins to look for the remote for the Television. Opens a drawer and finds it along with some car keys, leaves the car keys in there.

**CUT TO:**

**DAY 1/SCENE V**

**House/Bedroom – Same Time**

Derek opens the closet door in one of the rooms and finds clothes neatly organized. He pulls a shirt from inside, sees that it fits him. Sees a backpack at the corner, empty.

**Derek**

Wow. Perfect fit.

Derek goes into the other room and sees clothes larger than him. Gets a pair of pants.

**Derek**

Stuff for Paul.

**CUT TO:**

**DAY 1/SCENE VI**

**House/Living Room – Same Time**

Paul tries the remote and gets nothing, goes up to the TV, checks if everything is plugged in, messes with the antenna, opens the back of the remote, sees that it has batteries in it. Pauses, realizing something. Removes the batteries from the remote and unplugs the TV from the wall, sits on the couch and turns it on. Image comes on of outer space. A voice narrates:

**Voice**

The universe is everything. Everything. Every atom that we know, every transformation, it's where we come from, it's where we are and belong and need to expand to. The exploration of the universe could lead to answers, could lead to new forms of dealing with our technology, with the

accumulation or expenditure of our natural or artificial resources and put very simply to the unchaining of events that will result in the demise of the human race. The poetic beauty. All it takes is the natural instinct for life, the natural verve for expansion that particles tend to have. All it takes is a large enough collision.

Paul turns off the TV just as Derek comes into the room.

**Derek**

You should see upstairs, there are two bedroom with clothes for each one of us.

**Paul**

Congratulations on your discovery. I gotta get some sleep.

Paul starts walking past Derek and up the stairs.

**Derek**

Sleep? How can you sleep at a time like this.

**Paul**

No matter where I am, I'll always need sleep.

**CUT TO:**

**DAY 1/SCENE VII**

**INT – House/Bedroom – Later**

Derek watches as Paul sleeps. Paul slowly opens his eyes.

**Paul**

Do you enjoy watching me sleep?

**Derek**

Too many ideas. I have to get it out.

**Paul**

What time is it?

**Derek**

About noon. I made us lunch.

Paul gets up, cheerful.

**Paul**

The boy can cook! Why don't I just kiss you right now. You know how long it's been since somebody else cooked for me?

Paul and Derek go downstairs.

**CUT TO:**  
**DAY 1/SCENE VIII**  
**INT - House/Living Room – Later**

Paul and Derek arrive at the Living Room.

**Derek**

I've spent the last few hours thinking about this situation and I've come to a conclusion.

**Paul**

Oh really?

**Derek**

It all has to do with how gravity can fit itself into the way that things work in the known universe but cannot fit itself into the standard model. I mean, what is it that separates the logic behind subatomic particles and huge planets? What if we could relate this to the space/time continuum, I mean something could disrupt within the smallest reaction if no reaction were truly small. That of course explains how the standard model can't allow gravitation to influence it, it has to do with the stability of things in themselves, the simplicity of mass versus the complexity of, as a great example, the big bang. I mean what is the big bang?

Meanwhile Paul serves himself a plate and starts eating.

**Derek**

Think about the paradigm. First there was a big nothing and this big nothing generated a huge explosion that lead to everything as we know it. But how could a huge explosion have come out of nothing?

**Paul**

Ok Derek, calm down. Eat your lunch. I'd rather see you talk about trivialities, don't get yourself all worked up. For example, I like sausages, do you like sausages?

**Derek**

I guess it's no point if you're not gonna listen. If I could just explain it all, but it makes sense in my mind.

**Paul**

That's good. Leave it there, let it do something for you.

**Derek**

Yeah, sure.

**Paul**

I love it when you agree and disagree at the same time. It makes you even cuter than you already are.

**CUT TO:**

**DAY 1/SCENE IX**

**INT – House/Living Room – Night**

Derek open up a BOTTLE of wine, MUSIC in the background plays loudly.

**Derek**

So, I know you're gonna think I'm crazy but I think we could be in an entirely new universe, where one of these alterations from a subatomic point of view could mean the distortion of everything we know. The question is why us? Why are we put here together.

Meanwhile Derek pours wine for both him and Paul.

**Paul**

I think you talk too much. You gotta feel it working through you, it's the only way you'll know where to turn the screw.

**Derek**

I am turning the screw baby, I'm turning it on!

Derek begins to dance sensuously.

Paul gets up to dance with him.

**Paul**

This is everything we need according to something we own. Whether it is mediocrity or idiocy or even love. We live inside each other's notion of perpetuation. You are my forever.

They dance closer and closer.

**Derek**

Love me.

**Paul**

You are my forever you son of a bitch. Do I have any choice?

They kiss.

**DAY 1/SCENE X**

**INT – Construction Site – NIGHT**

Derek's dream – Disconnected images of Derek and Paul at the Construction Site.

**DAY 2/SCENE XI**

**INT – House/Living Room/Kitchen - Day**

Derek wakes up and checks the alarm clock that says 6:00, gets up, open the fridge, finds a

frying pan, scrambles a couple of eggs, makes toast, coffee, heats up milk. Paul shows in the kitchen newly showered.

**Paul**

Morning Sunshine.

**Derek**

I made us breakfast.

**Paul**

It's looking good. Do you always wake up this early?

**Derek**

I've been waking up every day at six, don't know why. Something strange happened, a dream I had yesterday continued today.

They sit at the table.

**Paul**

What is the dream about?

**Derek**

I'm arriving at a construction site with someone and I feel that that someone is the person I'm meant to be with, but I never know who it is.

**Paul**

Right. Someone but no one in specific.

**Derek**

No. Someone specific, but I can't see whom.

**Paul**

Maybe you're not ready yet.

**Derek (looking intently at Paul)**

But I have my suspicions.

They eat breakfast for a little longer in silence.

**Paul**

Let's go for a ride.

**CUT TO:**

**DAY 2/SCENE XII**

**EXT – Beachfront – DAY**

**Paul**

Everyone is gone. Just gone.

**Derek**

I think this means that we are somehow the center of the entire universe.

**Paul**

No, it can't mean that. I think these people have gone somewhere. But we just can't go, maybe we're stuck. I mean what the hell happened to everyone?

**Derek**

We should make the most of you and me. We don't have to know everyone's fate yet.

**Paul**

I thought it was all in my head you know? But what if something is really happening to these people? And what if we're next? What does it mean, to be truly finite?

**Derek (dreamy)**

I think we've met a long time ago, after all if space-time is so distorted, yesterday might have lasted two thousand years.

**Paul**

And this happiness of yours makes today last until when?

**Derek**

Let's jump in the water?

**Paul**

Sure.

**CUT TO:**

**DAY 2/SEQUENCE XIII**

**EXT – Beach – DAY**

Sequence of Paul and Derek playing in the water then running and chasing each other in the sand. Paul knocks Derek down on the ground and whispers in his ear.

**Paul**

Do you enjoy getting played by chance?

**Derek**

Every second of it. I think this is peace.

**Paul**

Do you really want this forever?

**Derek**

You're the most fascinating person I've ever met.

**Paul**

Let's go home.

They get up and wipe the sand from their bodies.

**CUT TO:**

**DAY 2/SCENE XIV**

**EXT – Beachfront – DUSK**

Paul and Derek's car pulling away.

**CUT TO:**

**DAY 2/SCENE XV**

**INT – House/Living Room - NIGHT**

Paul and Derek arrive in the house.

Paul starts going up the stairs, reaches out for Derek's hand, Derek places his hand in Paul's, they disappear up the stairs.

**DAY 2/SCENE XVI**

**INT – Construction Site - NIGHT**

More images of Paul and Derek at the construction site, breaking bottles against the wall, dancing and singing.

**CUT TO:**

**DAY 3/SCENE XVII**

**INT – House/Living Room - DAY**

Derek wakes up on the floor and looks at the alarm clock that says 6:00

Derek gets up, puts on one slipper, begins to look for the other one, finds it under the sofa. Opens the curtains and opens the window wide to the rising day, sees something that calls his attention, goes out the door.

Outside, sets of clothes align the curb, flattened out in the shape of people (pants where legs should be, shirt where torso would be, hat for head, etc.).

Derek goes back into the house

**Derek**

Paul! Wake up! You have to see this! Paul!

**CUT TO:**

**DAY 3/SCENE XVIII**

**INT – House/Bathroom – Same Time**

Paul in the bathroom, hears Derek's muffled screaming. Turns off the shower and puts on shorts, quickly leaves the bathroom.

**CUT TO:**

**DAY 3/SCENE XIX**

**INT – House/Living Room – Later**

Paul comes into the living room, sees Derek's face, goes to the front of the house and sees the clothes, collapses on his knees.

As Derek simply stares, Paul reaches into the drawer, grabs the car keys, gets into the car and drives off

**Derek**

Paul? Where are you going?

**CUT TO:**

**DAY 3/SEQUENCE XX**

**INT – House – LATER**

Sequence of Derek doing things around the house: searching pockets of the clothes in the closets; going up and down the stairs; taking a shower; opening a bottle of wine; opening drawers in the kitchen; opening up the telephone; finishing off the bottle of wine; trying to turn on the TV; smelling one of Paul's T-shirts; finally sees a box at a corner and pulls it out, finds inside DVDs and CDs such as BBC's The Big Bang Machine, or The Seventh Seal, and a CD with Isaac Asimov.

**CUT TO:**

**DAY 3/SCENE XXI**

**INT – House/Living Room - NIGHT**

Paul arrives in the house with a whiskey bottle in his hand, drunk. Derek turns from watching “The Seventh Seal”, pauses the movie and looks at Paul.

**Derek**

Where have you been?

**Paul**

It doesn't matter where I've been. Nothing matters anymore. You may think everything here is blessed, but I've seen farther.

**Derek**

I think you could've at least had the decency to tell me where you were going, or to share with me what you were feeling. It occurred to me that you might not come back. I was ready to torch this house down and try to seriously find some answers somewhere. But as long as we're both here, we're all we've got. You get that don't you?

**Paul**

I have no reason to share. I'm detached from you, I'm detached from myself, my days are numbered.

**Derek**

You're spooked because of this (pointing to the clothes)? What gives you the right to walk around like you know more about this than anybody else and won't even tell me about it? Does it feel good to tell yourself you're the center of this? And what am I, a figment from your imagination?

**Paul**

You're what keeps me. I'm what keeps you. Even though escape doesn't serve me much comfort. I'm gonna take a shower.

**Derek**

Listen to me. All you can do alone is break. I've known this since we've been here.

**Paul**

All we can do is break. Break apart.

Paul goes up the stairs.

Derek turns off the movie, lies down.

**CUT TO:**

**DAY 3/SCENE XXII**

**INT – House/Corridor – LATER**

Paul begins to open the door to the bathroom, slams it shut, places an open palm on the door, sighs, meanwhile images of Derek's dream flash. Paul pulls away from the bathroom door, sad.

**CUT TO:**

**DAY 4/SCENE XXIII**

**INT – House/Living Room – DAY**

Derek asleep on the ground. Opens his eyes, looks at the ceiling, tries to go back to sleep,

sits up, reads the alarm clock.

The alarm clock says 6:00.

Derek gets up, opens a drawer and reaches at the corner for car keys, closes the drawer, leaves the room, goes outside, opens the trunk on the car parked on the curb, picks up all the clothes and shoves them into the trunk until it is brimming.

Paul comes out the door.

**Paul**

What are you doing?

**Derek**

I don't know. I'm doing something. That's more than I can say for you. Drinking whiskey and moping. You know what the difference between you and me is? Life gives me lemons, I make fucking lemonade. I wanna know exactly what you know. You owe me that much.

**Paul**

The curiosity is killing you isn't it? There are certain things that are always there, every passing day they slice through the particles in our skin, every day we breathe its molecules in the air and we don't have a clue. The person in your dream, did you figure out who it was?

**Derek**

I think so.

**Paul**

Who was it, Derek?

**Derek**

It was you.

**Paul**

I'm leaving Derek. I don't know if it's going to happen today, next week, in a month, but I'm leaving. Do you realize the potential danger of trying to hold on to me? I need for you to spite me. I'm selfish, I want it all for myself, I never try to understand what you're going through. Wasn't that what you were feeling yesterday when you went to sleep? Well hold on to that.

**Derek**

But why do you want to leave if we can make perfection here?

**Paul**

That's your own personal illusion. I've been trying to worm myself out since the beginning while you've been trying to dig deeper.

**Derek**

But what is it? Sum it up in a sentence.

**Paul**

Everything must fail. Every failure must be somehow interpreted into success because neither really exist. Even if we could all blow up in a split second it would never constitute a simple failure or a simple success, which is exactly what keeps the universe going. Our failure becomes our ultimate refuge, our own success.

**Derek**

So why can't we succeed?

**Paul**

Because everything must fail, simultaneously. If something stays behind, it's neither alive nor dead. Come on, let's go for a ride.

They get in the car.

**CUT TO:**

**DAY 4/SCENE XXIV**

**EXT – Front of Paul's house - DAY**

Paul and Derek pull up to the front of a small house in a middle class neighborhood.

**Paul**

That's the one. This is where I lived. Come on.

They exit the car and go up to the house.

They enter.

**Paul**

The first thing that happens is you establish a before and after. You try, to place yourself somewhere in time. You'll probably remember something that happened one day, namely the 20<sup>th</sup>, right before you went to sleep. You'll also notice the repetition of some pattern, as if the day after never came.

They look around the house.

**Paul**

The second thing is realizing every single discrepancy between your life until that day and after. Realize how appliances work, the food in the fridge, the feeling of being alive, how does it go by you? Once your mind can detach from the material feel of everything, you start to feel that this is not exactly real, in the traditional sense.

**Derek**

Right. And everything has to do with the way the big bang happened when the universe began...

**Paul**

A collision? Why not? If the nothing can generate a large enough collision to create everything than a second collision could lead into the ultimate collapse, lead everything to fail at once.

**Derek**

But where do we fit in to this?

**Paul**

The clothes. We have to find more. Come on.

Paul and Derek leave the house.

**CUT TO:**

**DAY 4/SCENE XXV**

**EXT – Parking lot - DAY**

Gray day. From the inside of the parked car we see a deserted parking lot. Derek and Paul sit in the car, Paul in the driver seat, both silent.

**Paul**

This will do. Good luck.

**Derek**

You gonna stay in the car?

**Paul**

I got baloney with my name written all over it, and I don't mean that as a figure of speech. Go ahead. I'll be right here.

Paul pulls a sandwich from the glove compartment and eats it calmly.

**Paul**

Don't go too far now!

Derek moves farther from the car.

Paul finishes the sandwich, exits the car, opens the trunk.

The trunk is brimmed with CLOTHES in all sizes and types.

Paul rummages through the stack of clothes and grabs a jacket, puts it on, gropes at the jacket pockets, finds a CIGAR, lights it with a LIGHTER from his own pocket, closes the

trunk.

Derek comes running towards the car.

**Derek**

I found one!

**CUT TO:**

**DAY 4/SCENE XXVI**

**EXT - Parking Lot - DAY**

Paul and Derek running.

They stop behind a building and stare at the ground.

On the ground lie a pair of brown pants with a belt, a pair of sneakers, a t-shirt, and a red backpack.

**Paul**

Young.

Paul picks up the backpack, opens it.

**Paul**

Female clothes. There's also a sheet of paper. We'll read it later. Let's go, get the rest.

Paul leaves with the backpack in his hand

Derek picks up the rest of the clothes on the ground

They walk to the car and dump the clothes and the backpack inside the trunk

Paul folds the piece of paper and puts it in his pocket, throws out the rest of the cigar, takes off the jacket and puts it in the trunk and closes it.

They enter the car and drive off.

**CUT TO:**

**DAY 4/SCENE XXVII**

**INT – House/Living Room - DAY**

Paul and Derek enter the house.

**Derek**

So where do you think everyone went?

**Paul**

Honestly. I think they're dead. Pure and simple.

**Derek**

Well that's being grim.

**Paul**

You enjoy this don't you? Spending time together. I love it how you get all excited when I take you out. You're such a fucking tease.

**Derek**

Wanna do something about it?

Paul pulls Derek close.

Paul and Derek stand inches from each other, eye-to-eye.

Derek's hands touch Paul's body, they kiss, pull away, kiss again briefly, pull away.

**Paul**

No.

They kiss again.

**Derek**

Let it go.

Derek comes forward, Paul pulls away.

**Paul**

No.

Derek comes forward again, Paul rears back.

**Paul**

No.

**Derek**

Don't fight it. This is what you want.

**Paul**

I don't...

**Derek**

Give in, silly.

They begin to kiss again.

Paul pushes Derek away.

**Paul**

No. I can't.

**Derek**

I wanna be there for you.

**Paul**

Shut up. You have to hate me.

**Derek**

shh...

Paul breaks away to leave but turns back to Derek.

**Paul**

Alright. But I'm leaving.

**Derek**

No, you're not.

**Paul**

I'm leaving.

**Derek**

I know.

They begin to kiss again, making their way into the room.

**Paul**

I'm leaving.

**Derek**

And you'll never leave.

**Paul**

Stop. I just wanna look at you.

Paul puts a hand on Derek's chest and pushes him off, the motion is somewhat abrupt.

**Derek**

Ok, come on.

**Paul**

No, no, no. I have to look at you. I have to look at you.

**Derek**

Don't be silly Paul, come on.

Paul slaps Derek lightly on the cheek and pushes him.

**Derek**

What are you... stop that.

**Paul (angry, shoving Derek on the bed)**

Shut up! You're screwing me! I can't get over you in a million years. A million years chewing on myself for each time I made you laugh. Do you think that's fair? You don't give... you don't know.

**Derek**

I think you need me, Paul. You're just not man enough to take it so you're running away. This is all your doing.

Paul sighs, sits down on the ground at the doorway.

They remain silent for a few seconds.

**Paul**

I have no choice.

**Derek**

Neither do I! All I can do is love you and all you do about it is leave!

**Paul**

If it's any consolation, you too.

**Derek**

Me too what?

**Paul**

Are the most fascinating person I've ever met.

**Derek**

How the fuck is that gonna help me right now?

**CUT TO:**

**DAY 4/SCENE XXVIII**

**INT – House/Bedroom - DAY**

Derek enters the room, turns on the light, locks the door, heaves himself on the bed.

Derek lies down on his bed, legs crossed, staring at the ceiling. Gets up slowly, opens a large drawer on his closet.

The drawer is brimmed with CASSETTE TAPES.

Derek pulls one from the bunch, looks at it, removes his t-shirt and pants, places the tape inside a tape player on the nightstand, lies down on the bed and presses play. As soon as the tape begins, Derek closes his eyes and begins masturbation.

**Tape**

“Even now we are not through. The nuclear force that keeps neutronium in being can withstand a gravitational inpull intense enough to collapse ordinary atoms and even the electronic fluid. Neutronium can withstand the weight of masses beyond Chandrasekhar's limit. Yet surely, even the nuclear force is not infinitely great. Even neutronium cannot hold up mass piled on mass.”

Derek intensifies.

**Tape**

“Since there are stars up to 50 to 70 times as massive as the Sun, it is not inconceivable that once collapse begins, it may on occasion be powered by a gravitational fury even greater and more intense than that which can be withstood by a neutron star. What then?”

Derek stops, stops the tape, rewinds, presses play, resumes masturbation.

**Tape**

“...Every cubic centimeter. In that case, the density of outer space would be something like zero...point...zero...zero...zero (as Derek has an orgasm, the Tape repeats 'zero' another nineteen times)...seventeen grams per cubic centimeter.

**CUT TO:**

**DAY 4/SCENE XXIX**

**INT - House/Living Room - DAY**

Just as Derek gets out of the room, Paul appears showing off to Derek a bag of weed and a bottle of whiskey.

**CUT TO:**

**DAY 4/SCENE XXX**

**INT - House/Living Room - LATER**

Derek and Paul sitting on the sofa, Derek with the whiskey bottle in his hand, laughing hard.

**Derek**

So that's the way the cookie crumbles, uh?

**Paul**

If you consider the soggy complexion of the poor cookie, yeah.

Derek laughs even harder, Paul joins him.

Derek takes a swig from the bottle.

Paul hands him a joint, he smokes.

They both look considerably drugged and drunk.

Paul has a sheet of paper in his hand.

**Paul**

Ok, so this is called "Health", a poem written by the girl who owned the red backpack, in very cute handwriting, though the paper itself is commonplace. What else? The paper smells good. Is that... lavender?

**Derek**

(Laughs). Just read the freakin' thing.

**Paul**

Anyway, here goes...(clears throat)

"Brainwashed, emotionally circumcised, devotionally undecided, retaining decay".

**Derek**

(Laughs) What the hell...

**Paul**

"Upheaval and relief in downward spiral, motionless. Crematory flicker, sublime glow, the light seems to be fading".

**Derek**

Good one.

Derek passes the joint back to Paul, who takes another puff.

**Paul**

"Sensitivity prick, territorial itch, the light is only fading. Into lies, into silence, into small fatal growths". Gimme the whisky.

**Derek**

It says that, gimme the whisky? That's bad poetry. (laughs)

**Paul**

I'll trade you.

Paul gives Derek the joint, takes the whisky bottle and drinks from it.

**Paul**

"That are altogether great and single, like a silver ring of lost love in a gutter, like dried-up victory-lap-sweat hangovers".

Derek laughs. Paul begins to look somber.

**Paul**

"In canine aftermath bones. The light can only fade. Brain-dead, emotionally circumlocutory"...

**Derek**

That's a big word.

**Paul**

Shh, "a small immaterial groping clinging to the cylinders". What?

Derek laughs.

**Paul**

"A fortifiable ending with leisure in branded enemies, needless of fire, in the lowest growl, in a small tubular instinct of choking throats in a box, on a bed, in a collision". This is some whacky shit. And then it ends: "In a beheaded insentient in a thunderous iris of pain." Disturbing.

Paul passes Derek the bottle.

Derek puts out the joint.

Paul lights a cigarette.

They both stay silent for a few seconds.

**Derek**

Nothing there, right?

**Paul**

Shh... Watch this.

Paul turns on the television.

Images of outer space, a male voice-over.

**V.O.**

Everything must fail. Everything must fail.

**CUT TO:**

**DAY 5/SCENE XXXI**

**INT – House/Bedroom - DAY**

Derek wakes up in his bed, sits up with a start, checks the alarm clock that says 6:00, gets out of the bedroom, goes to the living room.

In the center of the living room are Paul's clothes, set in the same way as the clothes on the curb.

MUSIC kicks in, Derek is bereft, collapses on his knees.

**CUT TO:**

**DAY 5/SCENE XXXII**

**EXT - The Desert - Day**

The sun burns fiercely.

In the distance, walking on the sand we see Derek, with a black backpack on his back, determined.

He emerges from behind a sandbank, drinks from a canteen, continues to move.

**Derek (V.O.)**

All it would take is a large enough collision. And if there was anything aside from nothing left than there could be no second chance, if there was nothing, then there's no way that everything could come from it, and the whole destiny of the universe would be held back, by a broken heart.

Paul moves on, getting farther and farther away.

**END CREDITS**