

THE BUCKET LIST

by

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FULL SECOND WHITE

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FADE IN:

1 EXT. THE HIMALAYAS

1

Wide as all the world. Towering and timeless and rumbling mutely into the sky to scrape the floor of heaven.

We're GLIDING BETWEEN them as if on a cloud, and CARTER'S VOICE is quiet and humble and yet somehow makes us feel as though he knows a great many things we don't.

CARTER (V.O.)

Edward Perriman Cole died in May.
It was a Sunday afternoon, and
there wasn't a cloud in the sky...

One mountain rises above the rest. A plume of ice and snow billows from its wedge-shaped peak which thrusts up into the jet stream.

CARTER (V.O.)

It's difficult to understand the sum of a person's life... Some people will tell you it's measured by the ones left behind. Some believe it can be measured in faith. Some say by love... Other folks say life has no meaning at all.

We're MOVING HIGHER now as the mountain looms closer, drawing us UP its massive shoulders.

CARTER (V.O.)

Me, I believe that you measure yourself by the people who measure themselves by you.

CONTINUING OVER ridges and glaciers towards the peak.

CUT TO:

2 EXT. MOUNT EVEREST

2

A SKI POLE THRUSTING THROUGH A CRUST OF FROZEN SNOW.

The CLIMBER is wrapped in a hooded mountaineering suit and his face is protected by an oxygen mask and ski goggles.

With great effort, he lifts his right foot and plants it forward next to the ski pole, his thin breath swept away by the exertion as he turns to take in the view of the entire world beneath him...

(CONTINUED)

CARTER (V.O.)

What I can tell you for sure is that by any measure, Edward Cole lived more in his last days on earth than most folks manage to wring out of a lifetime.

The climber turns back to the summit.

CARTER (V.O.)

I know that when he died his eyes were closed, and his heart was open... And I know that he could hear the mountain...

The climber plants the second ski pole and takes another agonizing step as we RISE HIGH ABOVE him until he becomes small on the face of the giant.

CARTER (V.O.)

And I know the mountain heard him in return.

And we slowly...

FADE TO BLACK.

FADE IN:

A CIGARETTE

ASHING INTO AN EMPTY "CHOCK FULL O' NUTS" COFFEE CAN.

MANNY (O.S.)

Name the five Presidents whose last names begin with the letter 'H.'

3 INT. McCREATH SERVICE CENTER - DAY

3

CARTER CHAMBERS (66) is a black mechanic with a worn, but thoughtful demeanor. He leans back against the El Camino he is working on.

His partner MANNY (26) is beneath the hood, working on the engine. Next to him is a book of Trivia.

CARTER

Warren G. Harding, Rutherford B. Hayes, Herbert Hoover. And the Harrisons -- Benjamin and William Henry.

(CONTINUED)

MANNY

Ah, I thought I'd get you with the double Harrisons. You're sick, you know that.

CARTER

You think that's sick? Can you name their wives?

MANNY

No.

CARTER

Neither can I.

From across the shop:

ANOTHER MECHANIC

Carter, when do they need the Camaro?

CARTER

Yesterday.

MANNY

(reading from
the book)

All right, I got one for you. Who invented the radio?

CARTER

Now that's a tough one.

MANNY

What do you know, I finally got you.

CARTER

No, I just don't know if you're looking for the guy who everyone thinks invented the radio or the guy who actually invented it.

MANNY

It says here...

CARTER

Marconi, right?

MANNY

Yeah. It ain't him?

(CONTINUED)

3

CONTINUED: (2)

3

CARTER

Well, he's generally accepted as the inventor. In fact, he won the Nobel Prize for it in 1909. The truth is a man by the name of Nikola Tesla patented the basic system of radio in 1896, a system Marconi used to get his own patent several years later.

The PHONE RINGS. As Carter ambles towards it, where it hangs on the wall next to a calendar of vintage Ford Mustangs:

CARTER

Tesla fought Marconi until the day he died in 1943. That same year, the Supreme Court held Marconi's patent invalid, recognizing Nikola Tesla as the primary inventor of radio.

MANNY

You really are sick.

*

Carter picks up the phone.

CARTER

(into phone)

This is Carter... Oh, hey, Ginie... Yep... About time. What did he say?... Uh-huh... What does that mean?... Okay, then.

He quietly hangs up the phone and removes the butt from between his lips as smoke dribbles from his mouth. He looks at the cigarette for a moment, then drops it to the floor.

He steps on the cigarette as he walks in a daze past Manny and out the door of the garage.

CUT TO:

4

INT. RIVERSIDE COUNTY BOARD OF SUPERVISORS - CHAMBER - DAY

4

ANGLE ON A HAND-HAMMERED COPPER THERMOS releasing a waft of rich steam as the dark contents are poured into a cup which is lifted to the waiting nostrils of EDWARD COLE who inhales deeply.

(CONTINUED)

EDWARD

Kopi Luwak. The rarest beverage
in the world.

WIDER

Sitting on the dais, the BOARD CHAIRMAN who's flanked by
four fellow BOARD MEMBERS who are moving to their seats.

At an adjacent table are representatives of the county
health department and Winwood Hospital administrators.

Edward is in his mid-60s. He's dressed casually almost
in defiance of the occasion.

He hands the cup over to RICHARD, one of several
EXECUTIVES in Edward's retinue.

EDWARD

(coaxing with
his hand)

Here, take a whiff.

Richard bends his head to the cup, sniffing it.

BOARD CHAIRMAN

Mister Cole? We're ready to begin.

EDWARD

Hold on a sec.

Edward nods for Richard to take a sip. Realizing he has
to take a sip in order for the meeting to proceed,
Richard takes a tentative sip. Edward's eyes bore into
Richard's, waiting for a response.

EDWARD

Well?

RICHARD

(clearly doesn't
get it)

Wow. Really good.

EDWARD

(to Richard)

'Really good.'

BOARD CHAIRMAN

Mister Cole... sir?

*
*

(CONTINUED)

4

CONTINUED: (2)

4

EDWARD

You know what a Philistine is, Jim?

RICHARD

Sir, it's Richard.

*

EDWARD

(coughing)

That's right, Phil. Give them the schpiel.

*

Richard takes the podium.

RICHARD

Thank you, Mister Chairman, fellow supervisors. Thank you for allowing us the opportunity to address you today. We at the Cole group feel that the decline of Winwood Hospital is a direct result of significant fiscal mismanagement.

COUNTY HEALTH DIRECTOR

I beg your pardon! This --

RICHARD

Overhead costs are nearly double what they should be. Your lease and land costs were similarly overbid. Donations have atrophied to the point where you've fallen well behind the curve in research, pediatrics, oncology, and MRI.

Edward COUGHS again as he watches the proceedings with seeming disinterest. The administrators range from ashamed to apoplectic.

RICHARD

The Cole Group has successfully privatized fifteen public hospitals in the past seven years, each of which now provides, or is being re-designed to provide, the highest standard of medical care to their communities.

FEMALE ADMINISTRATOR

Despite being grossly understaffed?

RICHARD

The better the doctors, the less need there is for --

*

(CONTINUED)

4 CONTINUED: (3)

4

BOARD CHAIRMAN

What about beds? There have been reports that you increase the number of patients to the point of overpopulation.

RICHARD

Patient density has always been...

COUNTY HEALTH DIRECTOR

And your emergency rooms are known to be --

Edward abruptly stands.

EDWARD

I run hospitals, not health spas. Two beds to a room. No exceptions. Look, I passed up a lunch with Michelle Pfeiffer to be here. So can we desist from further inane posturing. You need me, boys and girls... I don't need you. Now, there's a sizeable check in this envelope. Let me know if you decide to cash it.

*
*

Coughs into his handkerchief again.

BOARD CHAIRMAN

Mister Cole?

Edward stares in shock at the ugly puddle of clotted blood staining the white silk of the handkerchief...

DISSOLVE TO:

5 INT. GREYHALL MEMORIAL ONCOLOGY CENTER - DAY

5

A pair of elevator doors open at the far end of a long hallway emitting THOMAS, mid-30s, lugging a set of two massive suitcases and a bunch of flowers tucked under his arm as he counts room numbers.

6 INT. HOSPITAL ROOM - DAY

6

Thomas barrels in and drops the bags onto the empty bed by the door. He opens the first suitcase, beginning to set up the room with practiced efficiency...

He plugs in a cell phone cradle and sets it on the bedside table along with the laptop computer...

(CONTINUED)

6

CONTINUED:

6

He places a Royal Classic copper coffee siphon on the window sill, along with a copper Thermos and saucers and spoons, and an elegant wooden box. *

Finally he removes a crystal vase and stuffs the flowers into it. VOICES are heard in the hallway -- a commotion drawing closer. *

Anticipating their arrival, Thomas, looking for a place for the flowers, quickly walks around the bed and yanks open the separator curtain which bisects the room, revealing Carter.

THOMAS

What are you doing here?

Carter is thin and drawn and plugged into a network of tubes. His bedside table is stacked high with an imposing tower of books.

The wall behind him is collaged with get well cards and pictures of his family: two sons, several grandchildren and a beautiful 20-year-old daughter.

CARTER

Oh, you know, fighting for my life... You?

THOMAS

No, I was just surprised that...

Just as the hallway brigade bursts into the room as doctors and nurses and handlers hover over --

EDWARD

(lying in a gurney)

And tell Dr. Shit-for-brains I want a full rundown on this Bleomyacin drip he wants to get me on. What's the upside? I hear it eats your lungs. When I address Congress next month, I don't want to be breathing through a hole in my throat.

DOCTOR

That's not exactly what --

EDWARD

Where the hell is Thomas?

THOMAS

In plain view, sir.

(CONTINUED)

6

CONTINUED: (2)

6

NURSE SHING

We're going to move you into the bed now.

EDWARD

I can do it myself, goddammit. I ain't dead yet.

He tries to lift himself into the bed, but falls to the floor.

THOMAS

How 'bout now?

EDWARD

Have I fired you lately?

THOMAS

Not since the Oprah interview.

He bends down and helps Edward into the bed. Edward settles a moment before noticing Carter.

EDWARD

Who the hell is that?

CARTER

Who the hell are you?

CARTER (V.O.)

That was the first time I laid eyes on Edward Cole. An inauspicious beginning to be sure.

CUT TO:

7

INT. HOSPITAL ROOM - EARLY MORNING

7

ELECTRIC CLIPPERS SHAVING SMOOTH AVENUES ONTO EDWARD'S SCALP.

Edward's mood has not improved.

EDWARD

I'll be damned if I'm gonna spend the next three weeks lying next to this guy. He looks half dead already.

*
*
*
*

THOMAS

You can't have your own room. It would create enormous PR problems.

*
*

(CONTINUED)

7

CONTINUED:

7

EDWARD

I don't give a shit about PR. I
want my own room. It's my
hospital, for Christ's sake.
Don't tell me I can't have my own
room.

*
*
*
*
*

(to Carter)

No offense, pal.

*

THOMAS

You have defended this policy
publicly countless times. You run
hospitals, not health spas. Two
beds to a room. No exceptions.

*
*

EDWARD

I never been sick before.

*

NURSE SHING squeezes a small dollop of cream onto
Edward's pate.

NURSE SHING

(rubbing the cream
into his scalp)

Dr. Eldridge will be in in a
minute to dot you up.

She walks out, leaving him to stare in horror at his
newly-bald reflection in the mirror...

EDWARD

Jesus.

(to Thomas)

Thomas, don't let me wake up
paralyzed.

*
*
*

THOMAS

I'll do what I can.

*
*

CARTER

(after a beat)

This really your hospital?

EDWARD

Yeah, pretty much.

CARTER

Might wanna do something about the
pea soup.

CUT TO:

8

OMITTED

8

9

INT. OPERATING THEATER - DAY

9

Dr. Hollins and his surgical team operate on Edward who lies in fragile stasis.

CARTER (V.O.)

By the morning of the surgery, the cancer had spread so far throughout Edward's body that the doctors gave him only a five percent chance to survive... but then they didn't account for how pissed off they'd made him.

PUSH INTO Edward's inert face which, even under sedation, appears annoyed at the intrusion.

From the operating lights we...

WHITE DISSOLVE TO:

10

INT. HOSPITAL ROOM - NIGHT

10

Edward lies quietly, eyes closed. Carter is sitting up in bed eating a home-cooked meal brought by his wife VIRGINIA (mid-60s), who sits in a chair beside his bed.

VIRGINIA

No visitors come in to see him?

CARTER

(shakes his head)

He's been sleeping a lot since they brought him back.

VIRGINIA

That's another reason I don't miss nursing... Always so sad seeing a patient like that all alone after that kind of surgery.

CARTER

(nods sympathetically)

'Least it's quiet.

Virginia's unsure if he's being editorial about her presence.

They sit in silence for several moments. She looks at him as if expecting him to speak. Her discomfort is palpable.

*

VIRGINIA

Rachel called this morning.

(CONTINUED)

CARTER

How is she doing?

VIRGINIA

She's auditioning for first violin
in next semester's symphony.

CARTER

That's wonderful.

Another beat... Finally, she starts to collect her
things.

VIRGINIA

You need any more books?

CARTER

Nah, I'm good.

Nods at the healthy stack of tomes on his bedside table.

VIRGINIA

(after another beat)

Got your meds for the night?

CARTER

Already took 'em.

VIRGINIA

How about pillows?

CARTER

I'm fine... Thank you, Virginia.

VIRGINIA

(forcing a smile)

Sure.

A beat as she girds herself, working up to --

VIRGINIA

I can stay awhile if...

She takes his hand...

CARTER

No sense in both of us being
useless in the morning.

VIRGINIA

Okay.

(CONTINUED)

10 CONTINUED: (2)

10

She pulls her hand away, then leans over to kiss him, but the closeness is awkward. Her eyes fall, feeling the lack as they touch cheeks.

She squeezes his hand then turns to go, disappearing through the door. He stares at the empty doorway for several moments.

EDWARD

(eyes still closed)

She gone?

CARTER

What?

Edward opens his eyes for the first time, looks over at Carter.

EDWARD

As something of a public health expert, it's my belief more people die from visitors than disease.

Edward and Carter exchange looks.

CARTER (V.O.)

What is a BlackBerry?

CUT TO:

11 INT. HOSPITAL ROOM - DAY

11

Edward opens his eyes to see Carter's television turned on to "Jeopardy."

ALEX TREBEK (V.O.)

(on TV)

This Swedish berry is also known
as the cowberry.

*
*

CARTER

What is a lingonberry?

*

CONTESTANT (V.O.)

(on TV)

I'll take It's the Berries for
eight hundred, Alex.

Edward, who's in some pain, watches with an "I can't believe I'm stuck in a room with this guy" expression.

(CONTINUED)

11 CONTINUED:

11

ALEX TREBEK (V.O.)

(on TV)

In a top 40 hit of 1956, this
'Berry' told Beethoven to roll
over.

*
*

CARTER

Who is Chuck Berry?

EDWARD

Hey, pal, do you mind...?

He indicates lowering the volume.

CARTER

Huh? Oh. Sorry.
(lowers the volume
to the TV)
What is The Mariana Trench?

Just as Dr. HOLLINS enters.

DR. HOLLINS

Morning, Edward. How you feeling?

EDWARD

Dumb question.

Dr. Hollins nods approvingly. Marks the chart.

DR. HOLLINS

How's the catheter?

EDWARD

Love it. I don't know how I ever
did without it.

DR. HOLLINS

Good. Humor is a healthy sign.

EDWARD

Kiss my ass.

DR. HOLLINS

As is surliness.

He checks the integrity of the bulging plastic Groshong
catheter implanted several inches above Edward's heart.

DR. HOLLINS

The operation went well. All the
post-op brain scans were clean.
Now we go after the sarcoma in the
rest of your body.

(MORE)

(CONTINUED)

11 CONTINUED: (2)

11

DR. HOLLINS (CONT'D)

Unfortunately, your blood markers
are extremely high, so we'll need
to begin the first course of chemo
this morning.

EDWARD

I love the smell of chemo in the
morning.

DR. HOLLINS

I'll be back to check on you
later.

*
*
*

Dr. Hollins turns to leave.

CARTER

Say, Doc. Do you think you
could --

DR. HOLLINS

I'm sorry. I'm running late.
Who's your doctor?

CARTER

Dr. Gibian.

DR. HOLLINS

I'll let the nurse know.

Walks out.

CARTER

Appreciate it.

Edward tries to sit up but is held in place by the web of
tubes running in and out of his body.

CARTER

Bitch, isn't it?
(back to the TV)
What are quarks?

Edward studies him.

EDWARD

How long you been here?

CARTER

Oh, in and out the last few
months. Got me on an experimental
treatment now. What is a
quadratic equation?

(CONTINUED)

11 CONTINUED: (3)

11

EDWARD
 (after a beat)
 So, how rough is it?

CARTER
 The chemo?
 (shrugs)
 Not too bad. If you don't mind
 'round-the-clock vomiting,
 watching your veins turn black and
 the feeling that your bones are
 made of napalm... it's a day at
 the beach.

EDWARD
 (paling slightly)
 Well that's a relief.

CARTER
 Of course I hear people react
 differently. You'll know by
 tonight.

*
*
*
*

After a beat...

CARTER
 If you don't mind my asking,
 what's that contraption you got
 over there?

Points over to the high-tech coffee maker.

EDWARD
 It's a siphon. Makes coffee.

Fumbles for the nurse's call button.

CARTER
 What else does it do?

*

EDWARD
 What else does it have to do?

After another beat...

CARTER
 Did you know that coffee was
 originally discovered by a
 shepherd in Ethiopia?

EDWARD
 (struggling with
 the call button)
 You don't say.

(CONTINUED)

11 CONTINUED: (4)

11

Carter eases himself out of his bed and begins to unravel Edward's call button, while continuing with his story...

CARTER

It's true. It seems his goats had been eating the berries of an unfamiliar bush. Before long, they were running and jumping all over the place, having just a great old time. The shepherd took some branches to the local monastery where the abbot decided to roast them. When the berries started to burn the beans inside gave off such a pleasant aroma that they brewed them into a stew.

EDWARD

(could care less)

Stew, huh?

CARTER

Stew.

(unable to stop himself)

So within a few hundred years, it spread to Arabia and Europe.

(as Edward stares at him)

Even Sumatra, like that hooch you got over there.

EDWARD

It's called Kopi Luwak.

CARTER

I know what it is.

EDWARD

You do? *

CARTER

Never catch me drinking that shit. *

EDWARD

You've tried it?

CARTER

No. I'm more of an instant coffee man. *

He hands Edward the liberated call button.

CARTER

Here ya go.

(CONTINUED)

11

CONTINUED: (5)

11

EDWARD

Thanks.

CARTER

No problem.

Edward just looks at Carter.

EDWARD

You always had those freckles?

CARTER

As far as I know.

EDWARD

Nice. My uh... nice.

*

CUT TO:

A LID OF AN ALUMINUM CONTAINER

BEING LIFTED, REVEALING AN APPETIZING ITALIAN MEAL.

12

INT. HOSPITAL ROOM - NIGHT

12

As Thomas unpacks aluminum containers from Giorgio Baldi's. Spoons the contents onto a large plate.

THOMAS

Okay, we got prosciutto and melon, some Burata mozzarell', and a veal Paillard. Giorgio sends his best.

CARTER

You sure you want to eat all that?

EDWARD

That's the plan.

He's cut off as Thomas clears his throat loudly.

EDWARD

What?

(to Carter; off
Thomas' look)

Oh. Uh, you want Thomas to make you a plate? Tommy, fix a plate for, uh --

CARTER

Carter.

(CONTINUED)

12 CONTINUED: 12

EDWARD
First name or last?

CARTER
First.

EDWARD
Interesting. So, you want uh...?
Might cheer you up? *

CARTER
I'll pass. *

Edward pops a piece of fried artichoke in his mouth and
chews it loudly.

EDWARD
You sure? Yum, yum... best in
L.A. *

CUT TO:

EDWARD

PUKING HIS KIDNEYS OUT.

13 INT. HOSPITAL ROOM - NIGHT 13

As his sumptuous dinner is jettisoned to the floor. He's
moaning and spitting.

Carter never looks up from his book...

CARTER
(under his breath)
Still the best in L.A.?

Continues reading as Edward continues purging in the b.g...

DISSOLVE TO:

14 OMITTED 14

15 INT. HOSPITAL ROOM - NIGHT 15

Edward is sleeping. The bandages have been removed from
his head, which is littered with uneven patches of stubble.

(CONTINUED)

15 CONTINUED:

15

Sitting up in his bed, Carter looks haggard as he removes an old photo from an envelope. On the back of the photo is written: "DEAR DAD, HERE'S TO GETTING BACK ON YOUR FEET. CAN'T WAIT TO SEE YOU AND MOM DANCING AGAIN. LOVE, RACHEL."

He flips it over to see a long-forgotten shot of him and his wife in their twenties, dancing at a sock-hop, laughing, and clutching each other... A lifetime ago...

DISSOLVE TO:

16 OMITTED

16

17 INT. HOSPITAL BATHROOM - DAY 17

Edward kneels on the floor, head resting on the toilet seat, fast asleep. He's woken by VOICES coming from the room. He weakly pushes open the door to see who it is.

18 INT. HOSPITAL ROOM - CONTINUOUS ACTION 18

ROGER, 47, Carter's oldest son...

ROGER

Maya made the honor roll again.

CARTER

Bet your ass she did. That's another fifty I owe her. That child of yours gonna put me in the poor house.

ROGER

You and me both.

*
*

19 INT. HOSPITAL BATHROOM - DAY 19

Edward tries to get the taste out of his mouth as he glances down into the bowl.

EDWARD

Oh, man.

Wipes his lips and flushes...

20 INT. HOSPITAL ROOM - CONTINUOUS ACTION 20

Edward shuffles out, shaking his head.

EDWARD

(to himself)

Somewhere, some lucky bastard's having a heart attack right now.

ROGER

Mr. Cole.

Edward gives a small wave without looking up.

EDWARD

Gentlemen.

Climbs gingerly into his own bed as Roger hands Carter a small object, badly wrapped with childish wrapping paper.

(CONTINUED)

20

CONTINUED:

20

ROGER

It's from Kai. Says when he grows up, he wants to be a mechanic like his granddaddy.

CARTER

Hope you talked him out of that.

Edward watches as Carter peels off the wrapping revealing a keychain with a small, die-cast-'65 Ford Mustang GT pendant.

ROGER

It's a Shelby 350.

CARTER

How about that. Always wanted one'a those.

ROGER

Kai remembered.

CARTER

He's a good boy.

ROGER

Mom's worried you're not getting enough rest.

CARTER

Mmm-hmmm.

ROGER

She loves you, Pop.

CARTER

(averts his eyes)

Mmm-hmmm.

A beat... Roger decides not to pursue it. Gets ready to leave...

ROGER

You'll call when you get the test results.

CARTER

If that day ever comes. *

ROGER

I love you, Pop. *

Kisses him goodbye. Roger exits.

(CONTINUED)

20

CONTINUED: (2)

20

EDWARD
Is he your oldest?

*
*

CARTER
Yeah.

*
*

EDWARD
What's he do?

*

CARTER
Roger's a tax attorney.

*

Carter hands a picture of his immediate family to Edward.
He points to Lee.

CARTER
His brother Lee is an engineer.

*

EDWARD
Who's the little lady?

*

CARTER
Rachel's the youngest of the
three.

*
*

EDWARD
Big age difference.

*

CARTER
She was a surprise. We'd hardly
gotten the boys out of the house
when she came along. Girl can
make you cry the way she plays the
violin.

His swollen pride is evident as Edward hands the picture
back with a polite smile.

CARTER
You got kids?

EDWARD
Depends.
(takes a beat)
Never stayed married long enough.

CARTER
That's all right, I been married
long enough for the both of us.

EDWARD
And how's that going?

CARTER
It's going.

(CONTINUED)

20 CONTINUED: (3)

20

EDWARD

That good, huh? Hey, don't get me wrong. I love being married. Been there four times. Problem is I love being single, too. Hard to do them both at the same time. God knows I tried.

*

CARTER

Nobody's perfect.

*

*

EDWARD

The only successful marriage I had was me and my work. I started making money when I was sixteen, and that was that.

*

*

*

*

CARTER

I wanted to be a history professor.

EDWARD

Nobody's perfect.

*

CARTER

Made it through two months of City College before Virginia gave me the news... Young, black and broke with a baby on the way, you take the first job they offer you. I always meant to go back. But... Forty-five years goes by pretty fast.

EDWARD

Like smoke through a keyhole.

*

CUT TO:

LIFE IN HOSPITAL SEQUENCE

(NOTE: **ALL SCENES** in this MONTAGE have been **COMPLETELY RENUMBERED**. ONLY use numbers from this draft on.)

20A INT. HOSPITAL ROOM - NIGHT

20A

Carter is sleeping. Edward is dragging his I.V. to the bathroom.

- 20B INT. HOSPITAL ROOM - NIGHT 20B
Edward is reading. Carter is dragging his I.V. to the bathroom.
- 20C INT. HOSPITAL ROOM - DAY 20C
Edward is sleeping. Carter is reading. Nurse Shing replaces Edward's I.V. drip. (Edward makes comment about morphine.)
- 20D INT. HOSPITAL ROOM - DAY 20D
Edward is sleeping. Nurse Shing is drawing blood from Carter.
- 20E INT. HOSPITAL ROOM - NIGHT 20E
Edward watches TV. After a moment, he turns it OFF. Next to him Carter struggles with pain. Edward feels for him.
- 20F INT. HOSPITAL ROOM - DAY (RAIN) 20F
Now the roles are reversed as Carter reads a book and Edward is struggling in pain. Carter looks over in sympathy.
- 20G INT. HOSPITAL ROOM - NIGHT 20G
Carter is sleeping. Edward is lying in bed. *
- EDWARD *
- I'm so confused. I wonder if I *
- have lost my mind already. Jesus, *
- no, no Jesus I'm not praying. I'm *
- talking to myself. I got nobody *
- to talk to. *
- Edward gets up out of bed and wanders over to Carter's bed. *
- EDWARD *
- Are you awake? Carter, I'm not *
- the only one who farts in his *
- sleep. *
- (after a long pause) *
- I'm scared to death. *

20H INT. HOSPITAL ROOM - LATE AFTERNOON 20H

Edward and Carter are playing gin.

EDWARD

You know, Nurse Shing could be the Angel of Death.

CARTER

What?

EDWARD

You think you're safe because she likes you better. But maybe she's trying to kill us both, you ever think of that?

CARTER

No.

(after a beat)

Gin.

EDWARD

Are you the devil?

20-I INT. HOSPITAL ROOM - NIGHT 20-I

Edward is dragging his I.V. to the bathroom.

20J INT. HOSPITAL ROOM - NIGHT 20J

Carter is dragging his I.V. to the bathroom.

20K INT. HOSPITAL ROOM - NIGHT 20K

Nurse Shing is giving Carter some pills. Then she gives Edward some pills.

20L OMITTED 20L

20M INT. HOSPITAL ROOM - DAY (OVERCAST) 20M

Nurse Shing is replacing Carter's I.V.

20N INT. HOSPITAL ROOM - NIGHT (RAIN) 20N

Edward and Carter are playing gin.

CARTER

In 1909, Eldwood Baker --

(MORE)

*
*

(CONTINUED)

20N CONTINUED:

20N

CARTER (CONT'D)
 -- of the Knickerbocker Whist Club
 of New York City was the man
 generally credited with the
 innovation and scoring of what has
 become modern gin rummy.
 Strangely, Baker achieved more
 notoriety posthumously as the
 victim of an unexplained murder.
 Many suspected at the hand of an
 irate card player.

*
*
*
*
*
*
*
*
*
*

EDWARD
 You don't say. Eight.

*
*

CARTER
 Four.

*
*

EDWARD
 Happy?

*
*

20P INT. HOSPITAL ROOM - LATE AFTERNOON

20P

Edward and Carter walk down the hallway together,
 dragging their I.V.'s.

EDWARD
 Ever think about suicide?

CARTER
 Suicide? Lord, no.

EDWARD
 Thought so. Stage one.

*

CARTER
 What?

EDWARD
 The five stages.

*

CARTER
 Oh, denial, anger, bargaining,
 depression, acceptance.

*
*

EDWARD
 Of course you're not thinking of
 suicide. You're in stage one.
 Denial.

CARTER
 What stage are you in?

(CONTINUED)

20N

CONTINUED: (2)

20N

EDWARD

Denial.

CARTER

And thinking of suicide.

*
*

As Edward and Carter walk away from us, we HEAR:

EDWARD

You ever see *The Defiant Ones*?

20Q

INT. HOSPITAL ROOM - DAY

20Q

Edward is having some blood drawn.

EDWARD

Can't you use the old blood?

20R

INT. HOSPITAL ROOM - DAY (OVERCAST)

20R

Edward is dragging his I.V. to the bathroom.

20S

INT. HOSPITAL ROOM - DAY (LATE AFTERNOON)

20S

Carter is dragging his I.V. to the bathroom.

20T INT. HOSPITAL ROOM - NIGHT 20T

Edward, dragging his I.V., comes out of the bathroom. He passes Carter, dragging his I.V. on his way into the bathroom. They perfunctorily high-five each other.

CUT TO:

20U OMITTED 20U

20V INT. HOSPITAL ROOM - AN EMPTY I.V. BOTTLE - DAY 20V

Edward is reading a Milton Friedman book.

Nurse Shing removes the empty bottle from the stand next to Carter's bed.

NURSE SHING

You won't be needing this anymore.

CARTER

That's it?

NURSE SHING

Fourth and final.

CARTER

When will we know something?

NURSE SHING

They'll have to run all the tests first, see where we stand.

CARTER

How long?

(CONTINUED)

20V CONTINUED: (A1)

20V

NURSE SHING

Takes awhile. I'll get Dr. Gibian
to schedule them as soon as I see
him. I'm on for another hour.
Anything you need?

CARTER

I'll take a clean bill of health
if you got one.

(CONTINUED)

20V CONTINUED:

20V

NURSE SHING

Hang in there, Carter.

CARTER

That's what I do.

She heads out as he checks his watch.

CARTER

(to Edward)

Mind if I turn this on?

Edward waves his hand dismissively. Carter dons a pair of headphones and tunes the television to "Jeopardy" and becomes immediately engrossed...

CARTER

What is The Great Divide?... What is somnambulism?...

Edward puts his book down. Glances over at Carter...

CARTER

What is the Hindenburg?

EDWARD

You ever miss one?

CARTER

(lifts one headphone
off his ear)

What's that?

EDWARD

You ever miss one?

CARTER

(thinks a moment)

Oh, sure. Missed one last week.
I mixed up optometrist with
ophthalmologist.

EDWARD

That can happen.

(a beat)

Ever think about going on the
show?

CARTER

Ahh, that's for other people.
What is a banyan tree?

*

Edward studies him for a moment, then...

DISSOLVE TO:

21 INT. HOSPITAL ROOM - NIGHT

21

THE SOUNDS OF A BASEBALL GAME.

Carter writes on a sheet of lined paper resting between the open pages of his book. We see the words:

INSERT - WORDS

BUCKET LIST

1. WITNESS SOMETHING TRULY MAJESTIC.
- 2.

EDWARD (O.S.)

Hit the cutoff, for Christ sake!
See, that's the problem with the
game today.

BACK TO SCENE

Carter lowers the book just enough to reveal Edward watching TV on his stomach with his head propped on a pillow at the foot of his bed, stretching his tubes and cables to the limit as he berates the Dodgers.

EDWARD

No fundamentals. Did you ever
read *The Time of Your Life*? *

CARTER *

By William Saroyan? *

EDWARD

Yeah: 'No foundation all the way
down the line.' When we were
growing up... What are you doing? *

CARTER

Nothing. Just scribbling.

EDWARD

Scribbling what?
(diverted by the TV)
Yeah, that's what ya wanna do,
bounce a slider with a man on
third! You see these kids
today... Ah, I'm talking to
myself. *

Carter puts on a pair of headphones and listens to BACH'S
CELLO SUITE NO. 1 in G-MAJOR.

(CONTINUED)

21

CONTINUED:

21

He returns to his list. He thinks a moment before writing the words: "HELP A COMPLETE STRANGER FOR THE GOOD."

When he looks up again, Hollins is standing at the foot of Edward's bed. The doctor's face is pinched and somber as he speaks... Edward listens implacably, his face impossible to read.

Carter slides the headphones off to listen...

DR. HOLLINS

Six months. A year if we're lucky. There's an experimental program we're conducting, and, though I don't want to get your hopes up, I think you'd be an excellent --

EDWARD

Doc.

DR. HOLLINS

-- candidate. It's cutting edge medicine. The odds are against you, but --

EDWARD

Hey, Doc.

DR. HOLLINS

Yes?

EDWARD

You're blocking my view.

DR. HOLLINS

Oh. Sorry.

Hollins steps to the side of the television. Stares for a beat.

DR. HOLLINS

Well, if you have any questions.

Waits another beat then starts for the door.

EDWARD

(eyes on the game)
One thing.

*

DR. HOLLINS

Yes.

*

(CONTINUED)

21

CONTINUED: (1A)

21

EDWARD
Carter?

CARTER
Yeah?

EDWARD
'Something you wanted to ask Dr.
Hollins?

*

(CONTINUED)

21 CONTINUED: (2)

21

DR. HOLLINS

I'm sorry, I'm not familiar with
Mister Chambers' --

EDWARD

Well, get familiar.

Hollins stares at him but Edward's attention never leaves
the screen.

CARTER

Just want to know where I stand is
all.

Hollins nods...

DR. HOLLINS

Let me get your chart.

He walks out, leaving Carter staring at Edward's back.

ANGLE - EDWARD

WATCHING THE GAME.

Slowly his eyes fall from the screen as he contemplates
the news of the end of his life.

Carter searches for the right words...

CARTER

Edward...

Edward doesn't respond. A beat...

CARTER (V.O.)

There was a survey once; a
thousand people were asked, if
they could know in advance, would
they want to know the exact day of
their death.

Hollins enters reading from the chart as he starts to
speak to Carter...

CARTER (V.O.)

Ninety-six percent of them said
no.

Carter listens implacably...

(CONTINUED)

21 CONTINUED: (3)

21

CARTER (V.O.)

I always kinda leaned toward the other four percent. I thought it would be liberating, knowing how much time you had left to work with.

He crumples the list he was working on into a ball...

CARTER (V.O.)

It turns out it's not.

He looks up at Edward who is staring back at him over his shoulder...

They hold the look for several moments. Finally...

CARTER

You want to play cards?

EDWARD

Thought you'd never ask.

FADE OUT.

FADE IN:

22 INT. HOSPITAL ROOM - DAY

22

CLOSE ON EDWARD fast asleep. A square of sunlight moves across his eyes. The light is cut off as someone moves past and begins cleaning up the mess of tissues and pill bottles on the bedside table.

The ray of light stutters until Edward opens his eyes to see Thomas straightening up his side of the room.

THOMAS

Rise and shine.

Edward, without even opening his eyes, gives Thomas the finger.

THOMAS

Or that.

Edward rolls over to see Carter, sleeping with his back to him.

He notices the crumpled ball of paper and catalogue on the floor between them. With some effort, he leans out of bed to reach for it.

*

THOMAS

I'll get it.

(CONTINUED)

22

CONTINUED:

22

Thomas hands Edward the paper. *

EDWARD *

Thomas, call Lisa at Sotheby's and
tell her I won't be bidding this
season. *

THOMAS *

I understand. Sir, I don't mean
to be indelicate, but how do you
want me to deal with your uh... *

EDWARD *

Death? Treat it as if it were
your own. Now go get me one of
those almond croissants and don't
buy any green bananas. *

Then Thomas exits. *

Edward unravels it to reveal Carter's "Bucket List."
Edward scans the list of activities, scoffing under his
breath.

CARTER (O.S.)

What are you doing?

EDWARD

What is this?

CARTER

Give it back.

EDWARD

What is it? *

CARTER *

Give it back. *

EDWARD *

It was on the floor. I didn't
know it was a State secret. *

CARTER

(sighs)

My freshman philosophy professor
assigned this exercise in forward
thinking. We had to make a list
of all the things we dreamed of
doing with our lives before we...

EDWARD

... before you 'kick the bucket.'
Cutesy.

(CONTINUED)

22 CONTINUED: (2)

22

CARTER

Back then I had things like, 'Make a million dollars.' 'First black president.' Young man's wishes. Thought I'd make up a new list, but then...

EDWARD

(reading)

'Help a complete stranger for the good.' 'Laugh until I cry.' Not to be judgmental, but -- This is extremely weak.

*
*

CARTER

Yeah, well, it's pointless now.

EDWARD

I would argue the exact opposite.

Grabs a red pen and begins to write his own list alongside Carter's.

CARTER

(sliding out of bed)

What are you doing?

EDWARD

A little rewrite, that's all. I mean, don't you want to go out with some balls? Guns blazing? Have a little fun?

*
*

CARTER

It's not about going out guns blazing, it's -- You're missing the --

*
*
*

EDWARD

What the hell is 'something majestic'?

CARTER

You ever been to the Himalayas?

EDWARD

'Drive a Shelby Cobra's' not bad. How 'bout Skydiving? Now we're onto something.

*

Starts to write again.

(CONTINUED)

22

CONTINUED: (3)

22

CARTER

We're on to something. Let me see
that.

*
*

Carter snatches the paper from him. Grimaces at Edward's handwriting scrawled like graffiti alongside his own neatly blocked list.

CARTER

(reading)

'Kiss the most beautiful girl in
the world'? How you figure on
doing that?

EDWARD

Volume.

CARTER

(scanning the rest)

Get a tattoo? This is the sum of
your ambition? Shit, I've taken
baths deeper than you.

EDWARD

It's easy to be deep in freshman
philosophy. What'd Dr. Hollins
say? You've got months, right?

*

CARTER

Maybe a year.

EDWARD

You think forty-five years went by
fast.

Edward hops out of bed. Grabs the list back from Carter and begins pacing...

EDWARD

We could do this. We should do
this. Don't think about money.
That's all I got is money.

*
*

CARTER

I don't know, I --

EDWARD

What don't you know?

CARTER

It was meant to be metaphorical,
you know, trying to get a handle
on --

(CONTINUED)

22

CONTINUED: (4)

22

EDWARD

Blah, blah, blah. Metaphors. I
got news for you. Life is not for
other people. You're the one
cryin' you never took a shot.
Here's your chance.

*
*
*

CARTER

To make a fool of myself?

EDWARD

Never too late. I mean, what do
you think happens now? I go back
and sit around listening to people
talk about mezzanine financing and
subordinated debt, pretending I
care about dead money. You go
home to some sentimental
processional into death, with
everyone standing around watching
you die while you try to comfort
them. Is that what you want, to
be smothered by pity and grief?
Well, not me. And, in your heart,
I believe not you either, Carter.

*
*
*
*
*

Carter looks down at the keychain and flips it several
times over his fingers. A beat...

EDWARD

We're both in the same boat.
How's that for a metaphor? We got
a real opportunity here.

*
*

CARTER

Opportunity. That's pretty twisted.

EDWARD

We still feel good, right?
Energy's coming back. We're not
in pain. Asymptomatic, the doc
says. The way I see it, we can
lie around here hoping for a
miracle in some bullshit science
experiment... or we can put some
moves on.

*
*
*

Carter's mind churns... Finally, he looks up at Edward
and smiles...

CARTER

Skydiving, huh?

... just as Virginia pushes through the door...

(CONTINUED)

22 CONTINUED: (5)

22

VIRGINIA
What kind of hospital is this?
There isn't an M.D. within a mile.

CARTER
Virginia, we need to talk.

VIRGINIA
What'd they say?

EDWARD
Mrs. Chambers, I'm going to give
you two some quiet time.

*
*
*

Edward exits to the hallway.

*

CARTER
It's not good.

*
*

CUT TO:

23 OMITTED

23

23A INT. HOSPITAL ROOM - DAY

23A

VIRGINIA
I knew we should have gone to
U.C.L.A. The surgeons are better.
The post-op is --

CARTER
It wouldn't have made a
difference.

VIRGINIA
You don't know that. We're not
giving up. I want another
opinion.

Pulls out her cell phone and dials furiously.

CARTER
Virginia.

VIRGINIA
(into the phone)
Yes, Oncology please. Dr.
Veteri's office.

CARTER
Ginnie. No.

(CONTINUED)

23A CONTINUED:

23A

VIRGINIA

Let me handle this.

(into the phone)

Dr. Veteri? Virginia Chambers...
 Yes, that's right... Well, it's my
 husband. Are you still running
 that ECL662 study? Yes, I was
 hoping I could --

Carter grabs the phone and closes it. After a beat...

CARTER

I'm going away for a while.

VIRGINIA

What are you talking about?

CARTER

Edward and I are going away.

VIRGINIA

Edward and you? Going away where?

CARTER

I don't expect you to understand.

VIRGINIA

You're damn right I don't
 understand. I don't understand
 how you can just give up like
 this. How you can just, just...
 quit fighting.

CARTER

Virginia...

VIRGINIA

Why don't you tell our children
 that? See what they say when they
 find out you've given up on them.

CARTER

Given up on them?! I got forty-
 six years greased up under the
 hood of a car to see that they
 didn't want for anything! And
 they didn't... I think I've earned
 a little time for myself.

*

VIRGINIA

To do what? Run off with a total
 stranger...

(CONTINUED)

23A CONTINUED: (2)

23A

CARTER
He's not a stranger.

VIRGINIA
I'm your wife.

CARTER
And I'm your husband... And I'm
their father. And I'm a grandfather.
And I'm a mechanic...

VIRGINIA
And you're a fool. A fool who
thinks he's figured out how not to
have cancer anymore.

CARTER
I'm sorry.

She stares at him for a moment, then slowly turns to go.
He watches as she walks out the door.

23B INT. HOSPITAL HALLWAY - DAY

23B

Virginia passes Edward. They make brief eye contact.

VIRGINIA
My husband's not for sale.

She walks away. After a beat, Carter enters the hallway,
stands next to Edward. They both watch as Virginia walks
away without looking back.

EDWARD
She hates me. Do you hate me?

*
*

CARTER
Not yet.

*
*

CARTER (V.O.)
And so it began.

DISSOLVE TO:

23C OMITTED
&
24

23C
&
24

25

INT. SMALL AIRPLANE - DAY

25

CARTER'S KEYCHAIN FLIPPING NERVOUSLY OVER HIS FINGERS.

WIDER as Carter, beneath a jump helmet, stares out the open rear door of an airplane at THE MOJAVE DESERT 8,000 feet below.

Carter's beginning to hyperventilate.

(CONTINUED)

25

CONTINUED:

25

CARTER

(muttering to
himself)

Always scared to go up in an
airplane, and now you wanna jump
out of one on the whim of a
maniac.

(as the keychain
flips off his hand)

Dammit!

The keychain slides forward, towards the cockpit where
Edward is seen from the back, talking with the pilots.
Carter reaches out, but is held in place by KYLE, young
and brawny, sitting immediately behind Carter. In fact,
Carter is literally sitting in Kyle's lap.

KYLE

Wanna get it?

CARTER

How do you suggest we do that?

Kyle stands suddenly with Carter bound to his torso via a
series of nylon jump straps. As his feet dangle, Carter
pitches forward until his upper-body is almost horizontal
while his hips are still vertically strapped to Kyle.

Kyle duck-walks the suspended Carter over to the
keychain.

Carter extends his arms down but the keychain slides out
of his grasp... and into Edward's outstretched hand.

Carter looks up at him. Edward holds out the keychain,
Carter grabs it. *

CARTER

Not a word. *

Edward mimes buttoning his lips. *

CARTER

(barks) *

Back to the bench, Kyle!

Kyle waddles back to the bench.

EDWARD

(to Kyle)

You'll have to forgive him, Kyle.
He's worried about the little
woman.

(CONTINUED)

25

CONTINUED: (2)

25

CARTER

This has nothing to do with my
wife.

Another INSTRUCTOR comes out and straps himself to
Edward's back.

INSTRUCTOR

Thirty seconds to drop.

EDWARD

(to Carter)

The Sequel was like that. Never
back me up on anything.

*
*

CARTER

The Sequel?

EDWARD

The second Mrs. Edward Cole. God,
that woman hated me.

KYLE

Maybe because you called her The
Sequel.

EDWARD

Gee, Kyle, I never looked at it
that way.

*
*

INSTRUCTOR

Fifteen.

CARTER

I can't do this.

EDWARD

Sure ya can.

CARTER

No, really, I can't.

EDWARD

It's not the jump you're afraid
of.

CARTER

The hell it isn't.

As the Instructor pulls the door open, filling the cabin
with whipping wind.

(CONTINUED)

25 CONTINUED: (3)

25

EDWARD

You're just worried your chute
won't open and you'll show up at
your funeral as a Denver omelet.

*
*

CARTER

No, I'm pretty much just worried
the chute won't open.

Kyle stands and moves Carter closer to the door. Carter
eyes the abyss outside. Edward is nonplussed.

Carter screams as Kyle jumps and they disappear out the
door. Edward watches them fall as Carter's arms wave
wildly, screaming.

*

EDWARD

Man's got some lungs. Life or
death. Roll the dice. No
progress in careful.
(turns to the Instructor)
Let's hit the silk.

*

*

25A EXT. SMALL AIRPLANE - DAY

25A

As they leap from the plane, free-falling into the ether.
Everything goes quiet save for the flapping of their jump
suits.

ANGLE - EDWARD

having the time of his life...

ANOTHER ANGLE

CARTER'S eyes are frozen in terror... Edward dives INTO
FRAME as the Instructor locks hands with Kyle so that
Carter and Edward are once again face-to-face.

EDWARD

How about this, huh? This is
living.

Carter looks up at Edward, cheeks flapping in the
cyclonic wind.

(CONTINUED)

25A CONTINUED:

25A

CARTER
(terrified)
I hate your guts.

EDWARD
No you don't. We're loving it.
C'mon, take it in, baby.
Surrender to the void. Acceptance.

*

Looks back down at the quickly approaching ground.

CARTER
Which one of these cords do you
pull?

He and Kyle separate, getting distance between them...

KYLE
We're not in the drop zone yet.
We could wind up in --

But before Kyle can finish the sentence, Carter panics
and pulls the cord. They're jerked OUT OF FRAME.

ANOTHER ANGLE

Edward and the Instructor continue to drop, watching
their counterparts' dueling chutes flapping high above.

INSTRUCTOR
Okay, let's deploy.

EDWARD
(singing)
'I got a feeling I'm fallin'...'

INSTRUCTOR
We're in the red zone. Pull the
cord.

EDWARD
'I got a feeling I'm falling in
love.'

INSTRUCTOR
Pull the damn cord!

EDWARD
I was in love once.

But Edward just closes his eyes, spreads his arms out,
and lets the gods decide.

(CONTINUED)

25A CONTINUED: (2)

25A

Finally, the Instructor yanks the cord jerking them OUT OF FRAME.

CUT TO:

26 EXT. JUMP SCHOOL - DAY

26

As Edward and Carter walk towards the limo, Edward takes out The Bucket list. With the red pen he crosses off "SKYDIVING!!" from his side of the list.

EDWARD

Tommy, we live to die another day.

THOMAS

How lucky for me.

EDWARD

No jokes, Thomas. Remember the will. You're so close now.

*
*

Edward walks ahead to the limo. Carter and Thomas follow.

CARTER

Lemme ask you, is it Tommy or Thomas?

THOMAS

It's Matthew, actually. But he finds that too biblical.

EDWARD (O.S.)

Let's eat something.

*
*

CARTER

Is he insane?

*
*

THOMAS

Depends.

*
*

CUT TO:

27 EXT. MODEST, TWO-STORY HOME - DUSK

27

LEE (V.O.)

Mom, you want some corn?

28 INT. DINING ROOM - DUSK

28

Virginia sits at the end of the dining room table.

(CONTINUED)

28

CONTINUED: (A1)

28

She's tuned out of the conversation, trying not to look at the empty chair at the opposite end of the table.

The rest of the Chambers family is there: Roger and his wife CHANDRA (40s), along with their daughter MAYA (14), and son KAI (6); Carter's younger son LEE (38), is there with his pregnant wife ELIZABETH (36); and finally Carter's daughter RACHEL (19).

(CONTINUED)

28 CONTINUED:

28

CHANDRA

How about some of the beans? *

ROGER

Give her some of the corn. She likes corn. *

He looks over at Virginia. Chandra reaches out and lays her hand over Virginia's. The PHONE RINGS in the kitchen.

ELIZABETH

Maybe she's just not hungry. *

KAI

I'll get it!

Runs into the kitchen.

RACHEL

Can we please stop talking about Mom like she's not even here.

LEE

You mean like you just did?

RACHEL

Shut up, Lee.

KAI

Grandpa's on the phone. He wants to talk to Grandma!

Holds the phone out to Virginia. Everyone stops...

Roger looks over at Virginia. She shakes her head, doesn't want to speak to him.

ROGER

Here ya go, Kai.

Takes the phone from Kai.

ROGER

Pop, you okay? Where are you?

INTERCUT WITH:

29 EXT. URBAN TATTOO PARLOR - DUSK

29

Carter stands outside the doorway.

(CONTINUED)

CARTER

Lancaster.

ROGER

Lancaster? What the hell are ya -- Okay, give me the address and we'll come pick you up.

CARTER

Where's your mother?

ROGER

She... uhh...

CARTER

Doesn't want to talk to me.

ROGER

Not right now.

CARTER

I need you all to look after her for me for a while.

ROGER

When are you coming home?

CARTER

I don't know.

ROGER

You are coming home?

(a beat)

Pop?

CARTER

Roger, this is not about any of you. I need to do this.

Roger listens for several moments while the others watch him. Finally his shoulders slump...

ROGER

Okay, Pop... I understand. We love you, too.

He hangs the phone up. Turns to look at his family. Virginia gets up from the table and leaves the room.

Carter closes the cell phone. Takes a deep breath then exhales...

EDWARD (V.O.)

Son of a bitch!

30

INT. TATTOO PARLOR - DUSK

30

Carter enters to find Edward seated in a chair while a heavily-inked TATTOO ARTIST works Edward's shoulder with a BUZZING NEEDLE. Carter hands Edward the cell phone.

EDWARD

So, you decided?

CARTER

Huh? Oh, I dunno. Can't think of anything I wanna be stuck with permanently.

EDWARD

What's permanent? We're gonna be dead in five minutes.

The BUZZING STOPS.

TATTOO ARTIST

What?

EDWARD

Figure'a speech...
(to Carter)
So no Confederate flag or the
black Jesus.

*

CARTER

I think I'm gonna --

EDWARD

-- pass, yeah sure.

*

CARTER

I never agreed to desecrate myself.

EDWARD

What, are you worried they won't
let you into a Jewish cemetery?
I'm not doing this if you're going
to check everything with the old
ball and chain. It's not like
you're dumping her for another
woman.

*

*

*

*

CARTER

(a beat)

I've never been with another
woman.

Edward shakes off his incredulity... A beat...

(CONTINUED)

30

CONTINUED:

30

EDWARD

Whoa, whoa, whoa. That's gotta be
on the list!

CARTER

I don't think so.

EDWARD

(to Carter)

Sixty-six years and you never...
Man oh man we should have a big
orgy. *

CARTER

No. *

EDWARD

Orgy's not being unfaithful. *

CARTER

No. *

EDWARD

It's professional.

CARTER

I said no. *

The Tattoo Artist finishes up.

TATTOO ARTIST

There you go. What do you think?

Edward studies his tattoo.

EDWARD

It's not bad, it's just... Do I
really look that --

CARTER

Old?

EDWARD

I was going to say satanic.
(to the Tattoo
Artist)

Excellent work. *

TATTOO ARTIST

(to Edward)

Thanks. *

(to Carter)

You really should consider that
orgy.

(CONTINUED)

30

CONTINUED: (2)

30

Carter shoots the Tattoo Artist a look, then looks back at Edward.

EDWARD

I wouldn't have to be there.

*

CUT TO:

31

EXT. CALIFORNIA SPEEDWAY - DAY

31

A PRISTINE '65 SHELBY MUSTANG GT 350R.

Carter lays his hand reverently on the hood.

(CONTINUED)

31 CONTINUED: 31

CARTER
Hello, darlin'.

Edward and Carter, dressed in racing suits, stand beside the Mustang and a souped-up Dodge Challenger.

Carter continues to stroke the hood.

EDWARD
You gonna cop a feel or drive it? *

CARTER
We're just getting to know each other. *

Carter slips into his car, Edward into his. *

32 INT. MUSTANG - DAY 32

CARTER ADJUSTS THE HELMET-MIC IN FRONT OF HIS MOUTH. WITH THE KEY ON HIS SHELBY KEYCHAIN, HE STARTS IGNITION ON THE MUSTANG.

CARTER
You sure we're cleared for this?

The CHALLENGER comes to life, WHINING like an aircraft engine.

EDWARD (V.O.)
Of course we're cleared for it.
And what if we weren't?

CARTER
Just checking.

Both cars pull onto the track.

33 OMITTED 33

& &
34 34

35 INT. MUSTANG - DAY 35

IN THE MUSTANG, Carter is in seventh heaven behind the wheel.

36 EXT./INT. CHALLENGER/MUSTANG - DAY 36

The Challenger quickly pulls even with the Mustang.

(CONTINUED)

36	CONTINUED:	36
	EDWARD	
	C'mon, tap it, baby. Let's see what she's got.	*
	CARTER	
	Oh, we're doing just fine.	*
	EDWARD	
	You sound like a guy going to the junior prom.	* * *
	CARTER	
	You sound like someone looking for an ass whuppin'.	
	EDWARD	
	Ass whuppin'? You got nothing.	
	CARTER	
	I got enough for you, sonny Jim dangling.	*
	INSERT - CARTER'S FOOT	*
	Hitting the GAS.	*
37	OMITTED	37
38	EXT. RACE TRACK - DAY	38
	MUSTANG ZOOMING ahead of Challenger.	*
38A	INT. CHALLENGER - DAY	38A
	Edward -- reacting to the challenge.	*
	INSERT - EDWARD	*
	Hitting the GAS.	*
38B	EXT. RACE TRACK - DAY	38B
	The Challenger pulling even with the Mustang.	*
38C	INT. CHALLENGER - DAY	38C
	Edward -- looking over to Carter.	*

(CONTINUED)

38C CONTINUED: 38C

EDWARD *
Did you just make a penis *
reference? *

38D INT. MUSTANG - DAY 38D *

CARTER *
What of it? *

38E EXT. RACE TRACK - DAY 38E *

The Mustang slams into the side of the Challenger. *

38F INT. CHALLENGER - DAY 38F *

EDWARD *
Jesus, you're gonna kill us both. *

38G INT. MUSTANG - DAY 38G *

CARTER *
What if I did? *

38H EXT. RACE TRACK - DAY 38H *

The Mustang slams against the Challenger again. *

38-I INT. CHALLENGER - DAY 38-I *

EDWARD *
You're breaking evil on me. *

38J INT. MUSTANG & CHALLENGER - DAY 38J *

CARTER *
Evil? I'll show you evil. I'll *
show you goddamn Evil Knievel. *
Pick up on this, chicken man. *

EDWARD *
Chicken man. *

38K EXT. RACE TRACK - DAY 38K *

The Mustang makes a leap, then exits the track. The *
Challenger also makes the leap. *

38L	INT. CHALLENGER & MUSTANG - DAY	38L	*
	EDWARD		*
	Chicken man?		*
	CARTER		*
	Buck, buck.		*
38M	EXT. OUTSIDE RACE TRACK - DAY	38M	*
	The Mustang races under the grandstand with the Challenger in pursuit.		*
			*
38N	EXT. OUTSIDE RACE TRACK - DAY	38N	*
	Up ahead are two tunnels. The cars race towards, then enter the tunnels.		*
			*
38P	INT. MUSTANG - DAY	38P	*
	Carter in the dark as sparks fly.		*
38Q	INT. CHALLENGER - DAY	38Q	*
	Edward also in the dark, trying to negotiate the tunnel.		*
38R	EXT. TUNNELS - DAY	384	*
	The Mustang exits the tunnels, but where is the Challenger?		*
			*
38S	INT. CHALLENGER - DAY	38S	*
	Edward is stuck. He tries but the engine won't turn over.		*
			*
38T	INT. MUSTANG - DAY	38T	*
	Carter checks his rear view mirror. Where is Edward?		*
38U	EXT. OUTSIDE TUNNEL - DAY	38U	*
	The MUSTANG SCREECHES to a halt.		*
38V	INT. MUSTANG - DAY	38V	*
	Carter looks back at the tunnels only to find the Challenger emerging with Edward pushing.		*
			*

(CONTINUED)

38V

CONTINUED:

38V

Carter then gets out of his car and shouts back to Edward.

*
*

CARTER

You might want to get that looked at. I know a good mechanic.

*
*
*

39
&
40

OMITTED

39
&
40

41

EXT. SANTA MONICA AIRPORT - SUNSET

41

A GULFSTREAM G-550 TAKING OFF INTO THE SKY.

CUT TO:

41A INT. GULFSTREAM PRIVATE JET - SUNSET

41A

Carter, Edward, and Thomas aboard the elegantly-appointed private plane. A wide-eyed Carter takes it all in as a FLIGHT ATTENDANT hands him a drink.

CARTER

How much money you got anyway?

EDWARD

Didn't anyone tell you it's rude to talk about money?

CARTER

Never knew anyone with enough money to ask.

DISSOLVE TO:

41B INT. GULFSTREAM PRIVATE JET - NIGHT

41B

The lights are low. Carter lies under a blanket, eyes closed. In the front of the cabin, Thomas is fast asleep. At the rear of the plane, the bathroom door opens, and Edward enters the cabin. He casually grabs a cookie, checks to see that everyone is still sleeping, puts the cookie down, then gestures to the bathroom. The FLIGHT ATTENDANT emerges, tucking in her blouse. Edward makes his way to his seat and sits. Carter, his eyes now open, just looks at him and shakes his head.

EDWARD

What? You vetoed the orgy.

ALT. EDWARD

What? Medicinal.

Edward grabs a magazine. Carter stares out the window, taking in the night sky.

CARTER

It's unimaginably beautiful.

EDWARD

I always love flying over the polar cap. Above the desolation.

*

CARTER

Look at all the stars. This really is one of God's good ones.

EDWARD

So you think a being of some sort did all this?

*

CARTER

You don't?

(CONTINUED)

41B CONTINUED:

41B

EDWARD

You mean do I believe if I look up
in the sky and promise this or
that, the biggie will make all
this go away? No.

*
*
*

CARTER

So ninety-five percent of the
people on Earth are wrong?

EDWARD

(shrugs)

If life has taught me anything,
it's that ninety-five percent of
the people are always wrong.

*

CARTER

It's called faith.

*
*

EDWARD

I envy people who have faith. I
just can't get my head around it.

*
*

CARTER

Maybe your head is in the way.

EDWARD

Carter, we've all had hundreds of
these discussions. And every one
of them finally hits the same
wall. Is there a sugar plum fairy
or not? And nobody has ever
gotten over that wall.

*
*
*

CARTER

So what do you believe?

*

EDWARD

I resist all beliefs.

*
*

CARTER

No Big bang? Random universe?

*
*

EDWARD

We live, we die and the wheels on
the bus go 'round and 'round.

*
*

CARTER

What if you're wrong?

EDWARD

I'd love to be wrong. If I'm
wrong, I win.

*

(CONTINUED)

41B CONTINUED: (2)

41B

CARTER

I'm not sure it works that way.

*
*

EDWARD

You're not claiming to know
something I don't?

*
*
*

CARTER

No, I just have faith...

EDWARD

Hallelujah, brother. And pass the
mustard.

CUT TO:

42 EXT. EZE VILLAGE - HELICOPTER SHOT - DUSK 42

LOOKING DOWN ON the 10th Century Moorish village built atop a mountain whose slopes plunge into the Mediterranean.

The village is dominated by the large stone CHATEAU DE LA CHEVRE D'OR ("House of the Golden Goat").

CUT TO:

43 INT. LA CHEVRE D'OR RESTAURANT - DUSK 43

Edward and Carter sit at the premiere window table in the dining room in what is arguably the world's greatest restaurant. Both men are garbed in new, beautifully tailored suits. Carter pops a caviar-laden toast point into his mouth.

After a beat...

CARTER

You know how they harvest caviar, don't you?

EDWARD

Hit me.

CARTER

When the female sturgeon is caught, the fisherman has to take great care that she dies peacefully. If she feels at all threatened, she'll secrete a sour chemical that will ruin the eggs.

EDWARD

Sounds like my third wife.

(beat)

The woman thought mayonnaise came from a plant.

Carter takes a sip of champagne.

CARTER

I could get used to this.

EDWARD

That also sounds like my third wife.

Edward stares out at the view.

(CONTINUED)

43

CONTINUED:

43

EDWARD

Thirty years I've been coming
here. First time with a guy.

*
*

CARTER

I'm flattered.

After a beat...

EDWARD

Emily's tenth birthday was the
best.

*
*

CARTER

Who's Emily?

EDWARD

My little -- Well, she's not so
little anymore, she's --

CARTER

You have a daughter? I thought
you said --

EDWARD

Yeah well... I didn't know you
then. Anyway, I don't see her.

*
*

After a silence, Carter pulls the list from his breast
pocket.

*
*

EDWARD

What are you doing?

CARTER

Maybe it's time.

Writes at the top of the list: GET BACK IN TOUCH.

EDWARD

Cross it off.

CARTER

Why?

EDWARD

(grabs the list)

Why?

*

Edward snatches the pen and crosses it off himself.

Several moments pass as Edward's reaction sits pregnantly
between them. Carter, feeling discomfort, suddenly gets
up from the table.

(CONTINUED)

43 CONTINUED: (2)

43

EDWARD
What's the matter?

CARTER
Excuse me.

EDWARD
Where are you going?

He walks away, leaving Edward with his caviar...

EDWARD
Oi, just like a broad.

*
*

Edward sits a moment, then finally throws his napkin on the table and follows after Carter.

WE FOLLOW EDWARD towards the back where he enters...

44 INT. LA CHEVRE D'OR MEN'S ROOM - DUSK

44

Carter stands at one of the sinks, back turned as he rubs his shirt with a towel.

EDWARD
Look, I'm sorry. Sometimes I get a little overbearing.

Carter turns to reveal the front of his shirt is soaked in blood.

EDWARD
Jesus Christ!

CARTER
It's all right.

*
*

EDWARD
Maybe we should get you to a hospital.

CARTER
The cap on my catheter came loose is all. Look, it's already stopped. I'm okay. Let's just go.

*
*

*

45 OMITTED

45

45A EXT. CHATEAU - NIGHT

45A

A beautiful old French chateau.

46 INT. CHATEAU LIVING ROOM - NIGHT

46

Edward and Carter enter an elegantly-furnished living room.

CARTER

How much money do you have? *

EDWARD

Don't bleed on the carpet. *

CARTER

Nice soak in a tub, I'll be good as new. *

Thomas is on the phone.

THOMAS

(into phone)

Okay, we're all set then.

(hangs up; then
to Edward)

All right. It took some doing, but I rearranged everything. Cairo tomorrow, then Tanzania for two days, then Johannesburg on Saturday.

EDWARD

Thomas, I want to say you're irreplaceable, but I'd be lying. *

THOMAS

I cherish your honesty. *

CARTER (O.S.)

Look at this! They got 'Jeopardy' in the bathroom. *

EDWARD

What?

THOMAS

On the T.V. 'Jeopardy.' *

Thomas exits. Edward's CELL PHONE RINGS. *

EDWARD

(to himself)

'Jeopardy' in French? *

Edward picks up his cell phone, looks at the number displayed. Doesn't recognize it.

EDWARD

Hello.

47

INT. CARTER'S HOUSE - KITCHEN - DAY

47

INTERCUT: VIRGINIA STANDING IN HER KITCHEN.

VIRGINIA

Mister Cole?... This is Virginia
Chambers.

(CONTINUED)

47 CONTINUED:

47

EDWARD

Oh, yeah, hi. Lemme get Carter for you.

VIRGINIA

Actually, I called to speak to you.

EDWARD

Oh.

VIRGINIA

Is he alright?

EDWARD

Uh, yeah. He's fine.

VIRGINIA

(after a beat)

May I ask where you are?

EDWARD

Uh, France, actually. Tomorrow we're supposed to fly down to...

VIRGINIA

Give him back to me.

EDWARD

(a beat)

Virginia. May I call you
Virginia. I'm not sure I can...

VIRGINIA

I'm not asking for his sake... Mr. Cole, I've been a nurse my entire adult life. Had a ringside seat to more human tragedy than any woman should ever have to bear. I'm prepared for my husband to die... I'm just not prepared to lose him while he's still alive.

Edward stares into space... Nothing he can say.

CARTER (V.O.)

Who is Howdy-Doody?

CUT TO:

48 INT. CARTER'S HOTEL SUITE - BATHROOM - NIGHT

48

Carter lazes in the massive marble tub, his face largely obscured by mountainous bubbles as he watches a satellite feed of "Jeopardy" on a small television.

(CONTINUED)

48

CONTINUED:

48

CARTER

Who are Bert and Ernie?

There's a KNOCK on the door.

CARTER

Entrez-vous.

EDWARD

You're looking... uh... buoyant.

CARTER

(re: the TV and
his surroundings)Never been in a tub where my feet
couldn't reach.

Edward pulls a chair next to the tub.

CARTER

Who is Spiro Agnew?

EDWARD

You know, I've been thinking. You
know, with the catheter and
everything, maybe we should put
this on hold for a while.

CARTER

Don't worry about me... I'm fine.

EDWARD

It's not that... It's just. If
you're worried about letting me
down... it's easy for me. I mean,
you've got your family to think
about.*
*

Carter turns the TV OFF...

CARTER

You spoke to Virginia.

This stops Edward.

CARTER

Why do you think I'm doing this?

EDWARD

Because I talked you into it.

After a beat...

(CONTINUED)

48

CONTINUED: (2)

48

CARTER

Edward, you're strong, but you're not that strong.

(beat)

When Rachel left for college there was a hole. There was no more homework, no more Little League games, recitals, school plays, kids crying, fights, skinned knees. For the first time in forty years, I looked at Virginia without all the noise, without all the distractions, and I couldn't remember how it felt when I couldn't walk down the sidewalk without holding her hand. She was the same girl I fell in love with. She hadn't changed, but somehow everything was different. We lost something along the way...

Edward nods slowly, affected by Carter's clarity.

CUT TO:

49
thru
49C

EXT. SERENGETI (SERIES OF SHOTS) - DAY

49
thru *
49C *

EDWARD AND CARTER SCREAMING INTO THE WIND.

Their heads protrude through the sunroof of a Land Rover as they make their way past animals and beautiful vistas.

OVER THE SHOTS (49, 49A, 49B, 49C) of these vistas, we HEAR:

*
*

CARTER (V.O.)

I was very pleased when Edward conceded in our argument over item #9 on his list: 'Hunt the Big Cat.' Of course he did insist on discharging a few rounds from the big gun.

*
*
*
*
*
*
*

50

EXT. SERENGETI - DAY

50 *

Carter leans casually against the Land Rover. In the f.g., Edward pointing his rifle in the air, FIRES off a SHOT. The recoil sends him sprawling to the ground.

*
*
*

CARTER (V.O.)

One proved to be enough.

*
*

51 OMITTED 51 *

52 EXT. AFRICA - SUNSET 52

The sun is setting on this beautiful spot on the plains.
Tents have been set up near a grove of trees.

CARTER (V.O.)
Chamberlain or Russell?

EDWARD (V.O.)
Chamberlain.

CARTER (V.O.)
Please.

52A INT. TENT - CONTINUOUS ACTION 52A

Edward and Carter are playing gin.

EDWARD
Wilt Chamberlain scored one
hundred points in one game and
averaged over fifty points for an
entire season.

CARTER
Bill Russell won eleven NBA
championships.

(CONTINUED)

52A CONTINUED:

52A

EDWARD

Chamberlain got 55 rebounds in one game. Against Russell.

CARTER

Eleven championships.

EDWARD

Chamberlain led the league in scoring seven years in a row. He led the league in rebounding eleven times. He even led the league in assists one year. Just 'cause he wanted to.

CARTER

Watch my lips... Eleven championships.

EDWARD

Wilt Chamberlain slept with twenty thousand women. And he did it without Bob Cousy, K.C. Jones, or John Havlicek.

CARTER

(lays down his cards)

Two.

Edward throws his cards down on the table in disgust.

DISSOLVE TO:

53 EXT. THE GREAT PYRAMID OF KHUFU - DUSK

53

Bathed in the glow of the evening sun, Edward and Carter arrive at the top of the pyramid and sit down on a stone. They take in the endless expanse of desert below.

CARTER

Did you know the only dog ever to be struck by lightning was here in Egypt?

EDWARD

I wish I had met you before we were dead.

Edward takes the list out. He crosses off "SEE THE PYRAMIDS."

(CONTINUED)

EDWARD

Technically we can cross off two
items. See the pyramids and
witness something majestic. This
is about as majestic as it gets.

*
*

(CONTINUED)

53

CONTINUED: (AA1)

53

CARTER

Wait till you see my mountain.

EDWARD

Right, your mountain. Still, this
ain't half bad.

(CONTINUED)

53 CONTINUED: (A1)

53

After a beat...

CARTER

The ancient Egyptians had a beautiful belief about death. When their souls reached the entrance to heaven, the gods would ask them two questions. Their answers determined if they were admitted or not.

(CONTINUED)

53

CONTINUED:

53

EDWARD

All right, I'll bite... What were they?

CARTER

Have you found joy in your life?

EDWARD

Mmmhmm.

CARTER

Answer the question.

EDWARD

Me, um... answer have I found joy in my life?

(thinks for several moments)

Yes.

*

CARTER

Has your life brought joy to others?

EDWARD

Oh, this type of question. I don't know. I don't think about how other people gauge... Ask them.

CARTER

I'm asking you.

He walks several paces away, hands in his pockets. Moments pass... A long, difficult exhale... takes a conflicted breath...

EDWARD

Fine. Let me put it to you this way. After the break-up, and the ensuing fleecing of the dad, Emily went to live with her mother. You know, you try to stay close, but it gets down to holidays, phone calls, birthday cards. Anyway, she goes to college, she joins one of her 'save the poor people,' the animals, what not. Meets a guy, decides she loves him, an activist. Good-looking kid.

*
*
*

(MORE)

(CONTINUED)

EDWARD (CONT'D)

Driven. Smart. But there was something about him. So, when she said they were engaged I told her I was against it. But, being my daughter, naturally, she went ahead and married him anyway. Needless to say, I wasn't invited to the wedding.

*

CARTER

That must have hurt.

*

*

EDWARD

You think?

*

(after a difficult beat)

The first time he hit her, she came to me. I wanted to bash his brains in... but she wouldn't let me. Said she loved him, said it wasn't his fault, he'd had a few drinks. She was the one who picked the fight... The next time it happened, she didn't come to me, the ex told me. Nice to hear her voice again.

*

*

*

*

CARTER

What did you do?

EDWARD

What any father would do. I took care of it. I called a guy who called a guy who handles these kinds of things. I don't know what he said or what he did. All I know is he didn't kill him and my daughter never heard from him again.

CARTER

How did Emily take it?

*

EDWARD

Called me names you wouldn't believe. And, worse. Said I was dead to her. I'm not proud of everything I've done, but I'd do it all again. So if they don't let me into Egyptian heaven because my daughter hates me, well then, I guess that's just the way it goes, however you answer your two questions.

(CONTINUED)

53

CONTINUED: (3)

53

They stare out at the desert.

EDWARD

How do we get down from this tomb?

*

DISSOLVE TO:

53A EXT. EDWARD'S PLANE - ESTABLISHING SHOT - DAY

53A

CARTER (V.O.)

Gin.

EDWARD (V.O.)

God dammit. You get all the
cards. I hate that.

53B INT. EDWARD'S PLANE - DAY

53B

Edward and Carter are playing cards.

EDWARD

I got ten, twenty, thirty-five.

CARTER

Plus twenty-five for gin gives me
60. Puts me out in the first two
games.

EDWARD

Lucky swine.

*

CARTER

Defeat can be a bitter pill.

*

*

EDWARD

Just deal the cards.

*

*

Edward starts shuffling the cards.

*

(CONTINUED)

53B

CONTINUED:

53B

After a few beats...

EDWARD

It's been a long time between
friends for me, Carter.

CARTER

(taking this in)
You're still on the schneid in the
third game.

EDWARD

Deal the cards.

CUT TO:

54

OMITTED

54

55

EXT. NEW DELHI, INDIA - DAY

55

The city unfolds in a labyrinth of new and old buildings
huddled together between the twisting streets.

*

CUT TO:

55A

EXT. NEW DELHI STREET (INDIA) - DAY

55A

*

Edward and Carter stroll down a crowded street lined with
outdoor stands.

*

*

CARTER

In 1931, the British built New
Delhi as their new capital, which
they relocated from Calcutta.
Originally designed to accommodate
70,000 people, in just 66 years
the population has grown to over 8
million.

*

*

*

*

*

*

*

*

Seemingly, out of nowhere, a horde of STREET URCHINS
looking for handouts surrounds them. Without breaking
stride, Edward reaches into his pocket, removes a fistful
of bills, and tosses them to the Urchins who scramble to
retrieve them.

*

*

*

*

*

EDWARD

Some historians say the first
bathroom was constructed here in
India.

*

*

*

*

Edward and Carter move on only to be re-surrounded by the
Urchins.

*

*

CUT TO:

*

56 EXT. TAJ MAHAL - DAY

56

ESTABLISHING.

CARTER (V.O.)

The empress was the wife of Shah
Jehan, the fifth mughal emperor.

57 INT. TAJ MAHAL GALLERY - DAY

57

Carter and Edward walk past two ornate sarcophagi.

CARTER

Even though it was an arranged
marriage, they were deeply in love
and inseparable until she died
giving birth to their fourteenth
child.

EDWARD

Do you mind if I call you Ray? My
main man Ray.

CARTER

Are you listening to anything I'm
saying?

(CONTINUED)

57 CONTINUED:

57

EDWARD

Absolutely. Fourteen kids. I'm with you.

CARTER

It took twenty-thousand volunteers twenty-two years to complete the structure. Every square foot designed by the Shah himself.

EDWARD

So that's true love.

CARTER

Yeah. True love.

EDWARD

Must be nice.

Carter realizes that Edward is looking at him...

Carter returns the look, absorbing Edward's implication, before staring back up at the tombs.

EDWARD

I don't know if I buy the whole twenty thousand volunteers business.

58 EXT. TAJ MAHAL - DAY

58

Edward and Carter walk along the promenade beside the reflecting pools.

EDWARD

Funeral plans tend to confuse me. Specifically... buried or cremated? Take buried. Now, I know it shouldn't matter, but I'm claustrophobic. And what if I wake up underground and nobody can hear me? Do they still make those coffins with the bells?

*

*

CARTER

I don't believe they do.

EDWARD

All right, cremated. What do you do with the ashes? Do you bury 'em, scatter 'em, put 'em on a shelf, float 'em down the Ganges on a bed of flowers?

*

*

(MORE)

(CONTINUED)

58

CONTINUED:

58

EDWARD (CONT'D)

And what if I feel the flames? *

CARTER

I definitely want myself cremated.

EDWARD

Maybe we should go frozen like
Walt Disney. *

CARTER

No, cremated, ashes put in a can
and buried somewhere with a view. *

EDWARD

A can?

CARTER

Never liked the sound of the word,
'Urn.' *

EDWARD

Really? You got any special
feelings about crypt? *

CARTER

An old Chock Full O' Nuts can do
me just fine. *

EDWARD

Chock Full O' Nuts? The
'heavenly' coffee? *

CARTER

Better coffee even your money
can't buy.

EDWARD

I wouldn't bet on that.

CARTER

Ah, yes, Kopi Luwak.

EDWARD

What do you got against Kopi
Luwak? *

CARTER

Too fancy for my taste.

EDWARD

Oh yeah, too fancy for my main man
Ray. *

DISSOLVE TO:

59 EXT. THE GREAT WALL OF CHINA - DAY

59

Seen from a distance as it looms across the hilltops.

A SOUND is heard in the far off distance. We can't quite make it out, but it clearly doesn't belong. As the SOUND comes close, we hear VOICES SINGING.

SINGING VOICES (O.S.)

'Jeremiah was a bullfrog.
Was a good friend of mine.
I never understood a single word
he said...
But I helped him'a drink his
wine.'

And suddenly a MOTORCYCLE bursts INTO VIEW up the hillside. Edward clings to Carter's back as they ride along the center of the wall, ROARING BY us.

SINGING VOICES (O.S.)

'Joy to the world.
All the boys and girls...'

... then disappearing down the opposite hillside in a cloud of dust.

SINGING VOICES (O.S.)

'Joy to the fishes in the deep
blue sea.
Joy to you and me.
If I was the king of the world...'

CUT TO:

THE FAR-OFF SUN

SETTING AT THE EDGE OF AN ENORMOUS PLAIN.

60 EXT. GREAT WALL OF CHINA HILLTOP FORTRESS - DUSK

60

As the two dusty men watch the sun's dying embers.

*

CARTER

You know the wall was actually built in several sections, until Emperor Qin Shihuang joined them together to fend off invasions from the Mongolian Huns.

EDWARD

Did it work?

(CONTINUED)

60

CONTINUED:

60

CARTER

Ever heard of The Great Wall of Mongolia?

EDWARD

You got more shit stored up in that attic of yours. How does a guy who works in a garage get to know so much?

CARTER

What you're really asking is how does someone 'knows so much end up working in a garage.

EDWARD

Okay. I'm asking.

CARTER

'Course I wanted more.

EDWARD

So?

CARTER

So, life... A pipe bursts, a roof leaks, someone needs braces, before you know it, two bedrooms just aren't enough. You do what it takes to protect your family.

EDWARD

(after a beat)

I was watching one of those archaeology deals they got on the BBC about how even the most primitive villages had walls built around 'em?

*
*

CARTER

(of course he knows)

Is that right?

EDWARD

The irony is that by the time they discover these places, the walls are the only thing left standing... all the things they were built to protect are long gone.

CARTER

Except here.

*
*

(CONTINUED)

60

CONTINUED: (1A)

60

EDWARD
Ah so the enigmatic Chinese
perspective.

*
*
*

(CONTINUED)

60 CONTINUED: (2)

60

WIDE SHOT

As the two men stand atop the wall, alone on the other side of the world, as the sun vanishes from sight.

CUT TO:

61 EXT. TIBETAN TEMPLE - DAY

61

Edward and Carter are in the doorway of the temple which is at the base of the Himalayas. They are looking out at a cloud-enshrouded mountain. Thomas is in the b.g. on his cell.

CARTER

Probably be a lot more majestic if I could see it.

*

Edward's attention is elsewhere. He's looking at an old Tibetan woman praying at a Buddhist altar.

EDWARD

See that old woman? Odds are we're gonna be dead before her.

*

CARTER

Happy thought.

EDWARD

'Course she's probably got reincarnation going for her, however that system works.

CARTER

Buddhists believe you keep coming back, moving up or down a level, based on how you've led your life, until eventually you reach Nirvana.

EDWARD

Some of these sects, Hindus and so forth, believe if you really screw up, you can come back as an animal or a bug, right?

*

CARTER

That's what I hear.

(CONTINUED)

61 CONTINUED:

61

EDWARD

See, that's where they lose me.
Once that happens, how do you get
back in the ball game? I mean,
what does a snail have to do to
move up in the lineup? Lay down
the perfect trail of slime?

*

Thomas walks up.

THOMAS

So, shitty news or really shitty
news?

EDWARD

A. The first one.

*

THOMAS

There's a storm up there.

*

EDWARD

Thanks for the bulletin. You
can't see the thing.

*

*

*

THOMAS

They won't fly us up until the
weather clears.

CARTER

When do they expect it to clear?

THOMAS

Next spring sometime. That's B.
The really shitty news, in case
you were wondering.

*

EDWARD

Sorry, Carter.

CARTER

Yeah, well, maybe next trip.

He knows it will never happen.

EDWARD

Yeah, next spring.

*

Carter stares at the mountain for a beat.

CARTER

Now what?

EDWARD

Maybe your mountain's trying to
tell us something.

(CONTINUED)

61 CONTINUED: (2)

61

CARTER

What are you talking about?

EDWARD

Maybe we've been gone long enough.

CARTER

Long enough for whom?

Edward gives a palms up shrug as if to say, "Do you need to ask?"

CARTER

Oh, I see. The mountain's not telling us to go home. The mountain's telling you to tell me to go home. How about you worry about your own damn life and let me worry about mine.

EDWARD

Okay, okay... you don't have to get chippie with me.

*
*

CARTER

What the hell is chippie? What's next?

*
*
*
*

EDWARD

Hong Kong, silk suits, and black walnut ice cream.

*

CARTER

Well, then let's get to Hong Kong.

CUT TO:

61A EXT. HONG KONG - ESTABLISHING SHOT

61A

62 INT. INTERCONTINENTAL LOBBY LOUNGE - NIGHT

62

THE LIGHTS AND LOOMING TOWERS OF HONG KONG, breathtaking through the glass walls of the hotel lobby which bustles with international travelers from around the globe.

Carter sits alone at the bar, talking to the BARTENDER over a glass of Scotch...

CARTER

The Tibetans call it Chomulungma, 'Goddess Mother of the Snows.'

(CONTINUED)

62 CONTINUED: (A1)

62

WOMAN (O.S.)
'Goddess Mother of the World,'
actually.

A WOMAN takes a seat one seat away from him. She's 40,
black, and dressed in a tailored business suit.

WOMAN
In the traditional Tibetan
translation.

(CONTINUED)

CARTER
 (to the Woman)
 I stand corrected.

WOMAN
 (to the bartender)
 Pinot Noir, please.
 (to Carter)
 I take it you've been there?

CARTER
 (shakes his head)
 Just left. Tried to make it up
 there, but the weather --

WOMAN
 You're a little late in the
 season.

CARTER
 So they tell me. My name's
 Carter.

WOMAN
 (shaking his hand)
 Angelica... I'm sorry if this
 sounds terrible, but aren't you a
 little developed in years to be
 running up giant mountains?

CARTER
 (laughs)
 Developed. That's certainly one
 way of putting it.

She turns slightly towards him and smiles as if to say
 the question still stands...

WOMAN
 (deadpan)
 So what's the attraction?

CARTER
 Excuse me?

WOMAN
 Why the sudden urge to see it?

CARTER
 They asked Hillary that. He was
 the first man to --

*

(CONTINUED)

WOMAN

Reach the summit in fifty-three,
yes, I know.

Carter smiles in surprise. She blushes demurely.

WOMAN

Forgive me... What did Hillary
say?

CARTER

He said that 'People do not decide
to become extraordinary. They
decide to accomplish extraordinary
things.'

WOMAN

And does that describe you?

CARTER

Lord, no. I'm about as far from
extraordinary as a man can be.

WOMAN

Oh, I doubt that very much...

Now it's Carter's turn to blush.

CARTER

We weren't gonna climb it. We
were just going to take a
helicopter ride.

WOMAN

I've been there, you know? Made
it up to twenty-six thousand feet
before we had to turn back.

CARTER

What was it like?

WOMAN

Cold, mostly. During the day, the
sky is more black than blue.
There's not enough air to reflect
the sunlight... But at night,
you've never seen so many stars...
seems like they're just out of
arm's reach. And so bright.
They're like holes in the floor of
heaven.

CARTER

Did you hear it?

(CONTINUED)

WOMAN

Hear what?

CARTER

I read an account of one man who made it all the way to the summit. Standing alone at the top of the world, he described this profound silence. All sound just fell away. And that's when he heard it.

WOMAN

What?

CARTER

The sound of the mountain.

She is taken in by him.

CARTER

He said it sounded like the voice of God.

Their eyes lock. He looks shyly down at his drink, swirling the ice...

WOMAN

Did you know that of all cities, Hong Kong has the fifth highest concentration of human life?

CARTER

I didn't.

WOMAN

It's true... You wouldn't think it can feel like the loneliest place on earth.

He stops swirling his glass and looks up at her...

WOMAN

I've never done this before. God, that sounds like such a cliché. I have a room upstairs.

Carter just stares until she lays her hand over his, a breath of suggestion on her lips...

CARTER

Thank you. It's not you, it's just that I'm...

(CONTINUED)

62 CONTINUED: (4)

62

The Woman nods, accepting the rejection without a hint of self-consciousness.

WOMAN

She's a very lucky woman.

CARTER

(after a beat)

I'd rather believe I'm the lucky one.

WOMAN

Good for you.

She squeezes his hand gently then walks alone towards the elevators...

63 INT. INTERCONTINENTAL SUITE - NIGHT

63

Edward enters from another part of the suite. Thomas is working his BlackBerry.

EDWARD

Tommy, three things to remember
for when you get older: Never
pass up a bathroom. Never waste a
hard-on. And never trust a fart.

*
*
*
*
*

Thomas just stares at him. Then...

THOMAS

I'll keep that in mind as I
approach decrepitude.

*
*
*

The SOUND of the DOOR to the suite opening. It's Carter.

CARTER

Let's go home.

Edward looks up at him.

EDWARD

Excuse me?

CARTER

I'd like to go home now.

EDWARD

What about the silk suits?

*

(CONTINUED)

63 CONTINUED:

63

CARTER

That was very clever of you,
Edward.

Edward gives him a "What are you talking about look?"
Carter pats him knowingly on the shoulder and walks
toward his room, then stops and turns back.

*
*

CARTER

How did you know I wouldn't go
through with it?

EDWARD

I didn't.

Carter nods in understanding and heads off. Edward looks
over to see Thomas watching him.

THOMAS

I'm proud of you.

EDWARD

Nobody cares what you think.

DISSOLVE TO:

63A LOS ANGELES SKYLINE SEEN FROM ABOVE

63A

64 INT. GULFSTREAM PRIVATE JET - NIGHT

64

As Carter stares with anticipation down at the city
through the window. PAN ACROSS the aisle TO Edward, his
brow furrowed, lost in thought.

CUT TO:

65 INT. EDWARD'S LIMOUSINE - NIGHT

65

Driving through the suburbs of Los Angeles. Edward and
Carter sit side-by-side in the back. Thomas is up front
with the driver.

(CONTINUED)

65 CONTINUED:

65

EDWARD

Traffic lights and stop signs make traffic. You want to save energy, seventy percent of...

*
*
*

(looking around)

Hey, Tommy, this isn't the way to Crenshaw.

Thomas shares a nervously conspiratorial look with Carter.

THOMAS

There's an accident on the Ten.
We're taking the surface streets.

66 EXT. LIMOUSINE - NIGHT

66

As the car pulls up in front of a simple, single-level ranch house.

67 INT. LIMOUSINE - NIGHT

67

EDWARD

Why are we -- Thomas, what the hell --

Stops as he sees something through the window. It's a WOMAN in her mid-30s. She's standing in the window of the ranch house, pacing back and forth as she talks on the phone.

CARTER

He kept tabs on her in case you ever wanted to --

EDWARD

(livid)

This was his idea?

CARTER

No, it was mine. Took half the flight back to talk him into it.

Edward opens the door and climbs out of the car and walks briskly away from the house. Carter watches him go for a beat, then goes after him.

68 EXT. SUBURB STREET - NIGHT

68

CARTER

Hey...

(as Edward ignores him)

Edward... Edward! What are you so afraid of?

(CONTINUED)

EDWARD

(stops)

Just because I told you my story
doesn't invite you to be a part of
it.

CARTER

Oh? Like the woman at the bar?

EDWARD

That's different.

CARTER

Tell me how's it different? *

EDWARD

Because it is.

CARTER

How's it different?

EDWARD

(erupting)

You have no fuckin' idea who I am.
I built a billion-dollar business
out of nothing. Presidents seek
my advice, I've dined with goddamn
royalty and you want to make out
like this one trip was supposed to
mean something to me. Like it was
gonna change me. How did you see
it playing out, Carter? I knock
on the door. She answers. She's
surprised and angry, but I tell
her how much I love her and missed
her. And oh, by the way, I'm
going to be dead soon and I'm only
reaching out to you, darling,
because I'm scared to die alone? *

CARTER

Everyone's scared to die alone.

EDWARD

(explodes)

I'm not everyone. *

He pulls out the list and tears it in half.

(CONTINUED)

68 CONTINUED: (2)

68

EDWARD

This was supposed to be fun.
 (tears it again,
 and again)
 That's all it ever was.

He walks off leaving Carter to watch the pieces of The
 Bucket List scatter...

DISSOLVE TO:

69 EXT. CARTER'S HOUSE - NIGHT

69

A taxi pulls up in front of Carter's house. Carter gets
 out and walks up to the front door. He goes to turn the
 doorknob then stops... After a moment, he RINGS the
 DOORBELL and waits...

Several moments pass before Virginia opens the door...
 They take each other in for several beats before she
 steps aside and nods for him to come in. He follows her
 inside and closes the door behind him.

70 INT. EDWARD'S HOUSE - NIGHT

70

EDWARD walks into an expansive, empty living room.

71 INT. DINING ROOM - DUSK

71

CARTER sits at the Sunday dinner table with his family.
 Virginia is saying grace. He watches her for a moment,
 smiles, then bows his head and continues to pray...

72 INT. EDWARD'S KITCHEN - NIGHT

72

The copper coffee siphon sits on a counter. Edward opens
 the box of Kopi Luwak. It's empty. He goes to the
 refrigerator and finds a container of leftovers. He
 struggles to open the container. After a few
 unsuccessful attempts, he starts pounding on it.

*
*
*

73 EXT. CRENSHAW - LATE AFTERNOON

73

Carter and Virginia walk along the tree-lined street.
 After a few steps, Carter takes her hand, and they
 continue to walk.

74 INT. EDWARD'S LIVING ROOM - NIGHT

74

Edward in the f.g. is fixing drinks at a bar. Behind him on the couch sit two attractive 25-year-olds in sexy outfits. After a beat, Edward puts the bottle down, leans on the bar, and starts sobbing. The two girls are nonplussed. They look at each other: "What do we do?"

75 INT. CARTER'S LIVING ROOM - NIGHT

75

Carter walks up behind Virginia. He lays his hands on her hips and slowly turns her towards him. He places her hands in a dance pose and slowly begins to move his feet.

Rachel enters from the kitchen and stops short as she sees her parents gliding across the room. She smiles, then exits.

Carter and Virginia continue to dance. After a few beats, Carter pulls slightly away and looks at her.

CARTER

Virginia...

VIRGINIA

You don't have to say it.

CARTER

I do. I'm sorry.

(a beat)

A man much smarter than me once said, 'Sometimes you have to go a long distance out of your way to come back a short distance correctly.' I blamed you. And you didn't deserve that. I blamed you because I thought my life wasn't what I thought it should be. I had an extraordinary life. You gave me that.

*
*
*
*
*

VIRGINIA

Carter, there's nobody smarter than you.

*
*

They look into each other's eyes and start to kiss. After a few beats, they break. She takes his hand and leads him into the bedroom.

76 INT. CHAMBERS BEDROOM - CONTINUOUS ACTION - NIGHT

76

They kiss again, more passionately until she pulls away.

(CONTINUED)

76 CONTINUED: (A1)

76

VIRGINIA
I got something for us. Wasn't
sure I'd need it.

CARTER
Hurry back.

(CONTINUED)

76 CONTINUED:

76

She goes into the bathroom and closes the door halfway.

Carter looks around the room, trying to figure out what he should do. He goes to the bed and sits on the edge for an awkward beat. Then he gets up and moves to a chair.

VIRGINIA (O.S.)

Do you have any idea how long it's been?

CARTER

Do I want to know?

VIRGINIA (O.S.)

Longer than that.

Carter makes several attempts to affect a casual pose. When that seems wrong, he moves back to bed, lies back, unbuttons his top two buttons. After a beat, he rebuttons the lower one and starts to get off the bed.

CARTER

I feel like a teenager. Like our first time.

VIRGINIA (O.S.)

If we were teenagers, we wouldn't have made it out of the living room.

77 INT. CHAMBERS BATHROOM - CONTINUOUS ACTION - NIGHT

77

Virginia's hair is down and spilling over her shoulders and a thin, satin negligee.

VIRGINIA

I remember our first time. There was no tiptoeing around.

She comes out of the bathroom.

VIRGINIA

You were on me like this.

She slams her hands together in front of her face. She then notices the room is empty.

VIRGINIA

Carter?

She moves around the bed and discovers Carter face down on the floor, his hands twitching.

(CONTINUED)

77 CONTINUED:

77

VIRGINIA

Carter!

She turns him over to see his eyes are rolled back into his head as the seizure storms through him.

CUT TO:

78 INT. BOARD ROOM - DAY

78

Edward sits at the head of the burnished conference table, surrounded by his team of EXECUTIVES. He seems distracted.

RICHARD

... resulted in a fifteen percent increase in cash assets following the sale of the recovery care Center to Phillips Medical.

Edward is off somewhere.

RICHARD

Mr. Cole?

EDWARD

You ever read *The Divine Comedy*?

The suits exchange looks.

RICHARD

Excuse me, sir?

EDWARD

The Divine Comedy, Dante Aligheri's journey into hell.

*
*

EXECUTIVE #1

Maybe we should take a break.

More looks...

EDWARD

We don't need a break. I'm in remission. I'm a goddamn medical miracle. I'm simply asking if you've ever read *The Divine Comedy*.

Thomas enters. He has a solemn look on his face.

THOMAS

Sir, you have a call.

(CONTINUED)

78 CONTINUED:

78

EDWARD

Not now.

THOMAS

I think you need to take this.

CUT TO:

79 INT. HOSPITAL HALLWAY - DAY

79

Edward emerges from the elevator and walks pointedly towards his old room. Passes Hollins at the nurses' station.

EDWARD

What's the prognosis? *

DR. HOLLINS

It's metastasized to his brain. *

EDWARD

Operable? *

DR. HOLLINS

Day after tomorrow.

EDWARD

Why the delay?

DR. HOLLINS

In his condition it's not -- The odds aren't what we'd like them to be.

EDWARD

Odds, Jesus... *

Edward sees there's little hope. Resumes walking into --

80 INT. HOSPITAL ROOM - DAY

80

Where Carter is back in bed, an IV attached to his catheter. Virginia sits by the bed.

EDWARD

How's he doing?

VIRGINIA

He's doing okay. *

EDWARD

How you doing? *

(CONTINUED)

80

CONTINUED:

80

VIRGINIA

We're doing fine. He wanted me to
give you this.

*
*

She pulls a letter out of her purse.

VIRGINIA

I was supposed to wait until...
But then I thought --

CARTER (O.S.)

... she's never listened to me
before.

His voice is weak and his eyes are slits but he smiles
nonetheless...

CARTER

Why change a winning formula.

*

Edward sits down on the side of his bed.

EDWARD

You look like shit, Ray.

*
*

CARTER

Thanks.

EDWARD

How they treating you?

CARTER

Pea soup still sucks.

EDWARD

I'll have a word with the owner.

CARTER

You do that.

EDWARD

Is there anything I can do for
you?

*
*
*

CARTER

No, I don't think so.

*
*

EDWARD

I just wish I, uh... I'll be right
back.

*

(to Virginia)

Don't let him go anywhere.

*
*

Edward runs out.

(CONTINUED)

80 CONTINUED: (2)

80

VIRGINIA
Is he out of his mind?

CARTER
Depends.

81 INT. HOSPITAL HALLWAY - DAY

81

Hollins is at the nurses' station, going over paperwork.
Edward approaches, speaking on his cell phone.

EDWARD
(into phone)
Tommy, it's gotta be today tell
'em... Then get him on the phone
and call me back. We can do this.
You can do this.

*

He snaps the phone shut and turns at Hollins.

EDWARD
Can he be moved?

DR. HOLLINS
Moved? I don't understand.
Where...

EDWARD
I want to take him out of here.

Edward walks with Hollins trailing him.

DR. HOLLINS
Oh, I couldn't allow that. We
would be liable. I would be
liable --

Edward stops and confronts Hollins.

EDWARD
Bob, don't let insurance forms
cloud your fine and compassionate
mind. Plain English. I'm taking
my friend out of here and you're
coming with us. The Cole group
will take full responsibility.
You've got ten minutes to pack.
It'll be fun?

*

Hollins acquiesces.

82 INT. HOSPITAL ROOM - DAY

82

Edward enters.

EDWARD

How long to get him dressed,
Virginia? *

VIRGINIA

Why?

CARTER

I can dress him my own damn self.

EDWARD

Fine, make it snappy.

CARTER

Where we going?

VIRGINIA

You are not taking this man away
from me again on one of your nutty
adventures. *

EDWARD

Get your coat.
(indicates hallway)
Virginia, let me talk to you.
(to Carter)
Get rollin'. We ain't got all
day. *

He ushers Virginia out into the hallway.

83 EXT. HOSPITAL - DAY

83

Edward emerges along with Hollins, Virginia, and Carter,
who is weak but follows along towards the waiting limo.

EDWARD

If you could hustle it up we're
kind of on a schedule.

CARTER

I'll hustle it up when you tell me
where we're going.

EDWARD

You got no sense of mystery, Ray.
Virginia, get him in the car.

VIRGINIA

Who's Ray?

CUT TO:

84

EXT. STUDIO LOT - DAY

84

A GOLF CART ZIPPING BETWEEN MASSIVE SOUND STAGES.

Carter sits in the back with Virginia. He's blindfolded.
Edward and Dr. Hollins are also aboard.

The golf cart pulls up to a giant stage door. Virginia
and Dr. Hollins help Carter out while Edward gets the
door.

85 INT. SOUND STAGE - DAY

85

The doorway is curtained off with thick, sound-eating drapes. Virginia leads Carter inside.

(CONTINUED)

85 CONTINUED:

85

CARTER

You're enjoying this, aren't you?

EDWARD

Having a ball.

MUFFLED CLAPPING is heard from the other side of the curtains. Thomas pushes through an opening.

THOMAS

Great. You're here. They're ready for you.

CARTER

Ready for what?

Edward takes Carter's blindfold off. He sees his whole family -- Roger, Kai, Rachel, the kids. They AD LIB hellos.

CARTER

What's going on?

THOMAS

(into a walkie-talkie)

We're all set.

CARTER

Who's he talking to?

EDWARD

You. *

ANNOUNCER (O.S.)

Our second contestant is a college professor from Gladwyne, Pennsylvania, Sashi Olpadwala. *

Edward pushes Carter through the curtains.

ON CARTER

As his eyes light up as a familiar THEME PLAYS.

86 INT. "JEOPARDY" SOUNDSTAGE - DAY

86

The real deal, replete with a live studio audience.

ANNOUNCER (O.S.)

And finally, a mechanic from Los Angeles, California... *

(CONTINUED)

86

CONTINUED:

86

CARTER
 (to Edward)
 You son of a bitch.

ANNOUNCER (O.S.)
 Carter Chambers.

EDWARD
 Have you seen *Lawrence of Arabia*?
 No prisoners, crush 'em!

*
*
*

Carter straightens his tie and walks purposefully towards his podium.

DISSOLVE TO:

87

INT. "JEOPARDY" SOUNDSTAGE - DAY

87

The game is underway. SASHI and DENISE, the other contestants, flank Carter who stands nervously in-between them as ALEX TREBEK reads the answers.

ALEX TREBEK
 This sophistic monk is often credited as one of the causes of the Russian Revolution.

Carter hits the button but his timing is off.

SASHI
 Who is Rasputin?

ALEX TREBEK
 Correct.

SASHI
 I'll take Mad Men for four hundred.

ALEX TREBEK
 Lewis Carroll character with a predilection for tall headwear... Carter.

CARTER
 The Mad Hatter.

ALEX TREBEK
 No... Denise?

DENISE
 Who is the Mad Hatter?

(CONTINUED)

87

CONTINUED: (A1)

87

ALEX TREBEK

Yes... Remember, Carter, your
answers need to be in the form of
a question.

(CONTINUED)

87

CONTINUED:

87

Edward stands anxiously with Virginia.

EDWARD

Jesus, how in the world does he
forget that part?

Virginia shushes him.

DENISE

Mad Men for six hundred. *

ALEX TREBEK

This English King got his nickname
allegedly by conversing with a
tree he believed to be the King of
Prussia.

CARTER

Who is King George?

ALEX TREBEK

Can you be more specific?

CARTER

Who is 'Mad' King George the
Third.

ALEX TREBEK

Correct.

Virginia grabs Edward. The Chambers kids cheer.

ALEX TREBEK

Carter takes control of the board.

CARTER

I'll take World Leaders for two-
hundred, Alex.

A SERIES OF CUTS

As Carter begins to run the board.

CARTER

(series)

Who is Boutros Boutros-Ghali?
What is a semi-colon? What is
NORAD? Who is Pikachu? Who is
Pervez Musharraf? What is firewire?

SHOTS OF:

Carter's thumb mashing the "button";

(CONTINUED)

87 CONTINUED: (2)

87

Questions coming off the "Jeopardy" game board;
 Alex Trebek saying "Yes. Correct. That's right."
 The other contestants are frustrated;

Roger, Lee and Rachel continue to cheer Carter on.
 Virginia is so excited she starts punching Edward's arm.
 Edward, realizing the punching is not going to stop,
 pulls Thomas next to Virginia. Thomas then dutifully
 becomes the recipient of Virginia's blows.

VIRGINIA
 (as Carter gets
 another answer)
 Go on, baby!

CARTER
 What is a Slinky? Who is Zeppo
 Marx? What is Ichthyology? What
 is the Tennessee Valley Authority?

Carter looks over at his family and winks as the audience
 applauds...

CUT TO:

88 INT. "JEOPARDY" SOUNDSTAGE - DAY

88

The game is down to Final Jeopardy. The scoreboards show
 that Carter is about ten thousand ahead of the other two,
 though he appears fatigued. The final category is on the
 board:

ALEX TREBEK
 The category is Great Minds of the
 Twentieth Century and the final
 answer is --

The answer is revealed... Carter squints to read it.
 Sweat blinks into his eyes as he struggles to keep it in
 focus.

ALEX TREBEK
 (reading)
 In 1943, the U.S. Supreme Court
 credited this immigrant, not
 Marconi, as the inventor of radio.

*
*
*

Edward scrutinizes Carter as the FINAL JEOPARDY THEME
 PLAYS. Carter's eyes are closed. His expression is
 unreadable until the smallest hint of a smile appears at
 the corners of his mouth.

(CONTINUED)

88

CONTINUED:

88

EDWARD

The kid's got it.

His grin begins to subside as he watches Carter wipe a band of sweat from his forehead.

CARTER'S POV

is BLURRED. He closes his eyes to steady himself, but his vision is BLURRED EVEN FURTHER.

BACK TO SCENE

VIRGINIA

Edward.

EDWARD

I see it.

He starts circling the stage, crossing behind the cameras to get closer to the contestants.

Carter scribbles loosely on the screen but drops the pen and falls just as Edward and Hollins arrive to catch him.

FADE TO WHITE.

FADE IN:

89

INT. HOSPITAL EMERGENCY ROOM - NIGHT

89

Carter's head is shaved and heavily marked with surgical markers. *

CARTER *

Can I get some water? *

VIRGINIA *

You can't drink water now, sweetie. I'll get some ice chips. *

Virginia goes to look for ice chips. *

EDWARD *

New look. Takes years off your life. No pun intended. *

CARTER *

Hand me my bag. *

(CONTINUED)

89

CONTINUED:

89

Edward hands Carter his overnight bag. Carter reaches inside and pulls out a folded Internet printout. *

CARTER

You still drinking that fancy coffee?

EDWARD

What?

Carter hands the paper to Edward.

CARTER

Been carrying this around in case I ever saw you again. Read.

EDWARD

(reading)

'Kopi Luwak is the world's most expensive coffee, though, for some, it falls under the category of too good to be true. In the Sumatran village where the beans are grown lives a breed of wild African tree-cat. These cats eat the beans, digest them, then defecate. The villagers then collect and process the stools. It is the combination of beans and gastric juices of the tree-cat that give Kopi Luwak its unique flavor and aroma.' You're shitting me? *

CARTER

Cats beat me to it.

Carter bursts into weak laughter. Edward stares for a moment then starts to chuckle to himself.

EDWARD

Mean old main man Ray. Lying in the weeds, then, woof, bites me right in the ass. *

Soon both men are laughing until tears trickle from their eyes.

CARTER

You got a pen?

EDWARD

What?

(CONTINUED)

89

CONTINUED: (2)

89

CARTER

I need a pen.

Edward reaches into his pocket and hands Carter a pen. Carter reaches into his bag and pulls out the taped-together Bucket List. Carter runs a finger down the items, until he reaches "LAUGH UNTIL I CRY." Shakily, he crosses it off the list.

CARTER

(handing Edward the list)

Here. It isn't finished.

EDWARD

It's not a one-man deal.

CARTER

It's gonna have to be.

Virginia re-enters.

*

VIRGINIA

Here you go, babe.

*

*

CARTER

Thanks.

*

*

CUT TO:

90

EXT. HOSPITAL - NIGHT

90

Edward emerges through the sliding doors, unsure of where to go.

The limo pulls into the driveway. He walks slowly towards it.

DISSOLVE TO:

91

INT. HOSPITAL EMERGENCY ROOM - NIGHT

91

The surgeon enters, scrubbed for surgery, with several nurses.

DOCTOR

We're ready.

(CONTINUED)

91 CONTINUED:

91

Carter reaches out for Virginia's hand and presses it to his heart.

VIRGINIA

I'll be here when you get back.

CARTER

Sounds good to me.

Her hand slips out of his as he's wheeled out of the room.

92 INT. LIMOUSINE - NIGHT

92

Edward, lost in thought, stares out the window.

He glances down at the envelope in his lap and turns it over. On the front is his name and address. He thinks a moment, steeling himself before he opens it and starts to read.

CARTER (V.O.)

'Dear Edward: I've gone back and forth the last few days, trying to decide whether or not I should even write this.'

93 INT. OPERATING THEATER - NIGHT

93

Carter lies unconscious with a tube in his mouth as the surgeons do their work. In contrast to Edward, he looks completely at peace.

CARTER (V.O.)

'In the end, I realized I would regret it if I didn't, so here goes.'

94 INT. WAITING ROOM - NIGHT

94

Roger, Lee and Rachel with their mother, clinging to her as she prays.

CARTER (V.O.)

'I know the last time we saw each other, we weren't exactly hitting the sweetest notes.'

95 EXT. SUBURB STREET - DAWN

95

As Edward walks up the path to his daughter's house.
He knocks on the door without hesitation.

CARTER (V.O.)
'It certainly wasn't the way I
wanted the trip to end.'

The door opens revealing Emily. She's surprised and her
sleepy features harden instantly. Edward begins to talk.

CARTER (V.O.)
'I suppose I'm responsible, and
for that I'm sorry. But, in all
honesty, if I had the chance, I'd
do it again.'

96 INT. HOSPITAL WAITING ROOM - DAWN

96

Virginia pours a packet of instant coffee into a
Styrofoam cup, then fills it with hot water. She looks
up as Hollins appears at the other end of the hallway
walking towards her. His face is unreadable.

CARTER (V.O.)
'Virginia said I left a stranger
and came back a husband. I owe
that to you.'

97 EXT. EMILY'S HOUSE - DAWN

97

Watching through the window as Edward and Emily speak.
Her guard is still up, but she's listening...

CARTER (V.O.)
'There's no way I can repay you
for all you've done for me. So
rather than try, I'm just going to
ask you to do something else for
me: Find the joy in your life.'

98 INT. HOSPITAL WAITING ROOM - DAWN

98

We can't see Hollins' face or what he's saying as he
reaches Virginia, but her expression says it all. The
coffee cup slips from her hands and lands at her feet
spilling onto the floor.

CARTER (V.O.)
'You once said you're not
everyone. Well, that's true.
You're certainly not everyone.
But everyone is everyone.'

*
*

99 INT. EMILY'S HOUSE - DAWN

99

Edward shakes Emily's hand goodbye. She's not giving in, but it's a start. He reaches for the front door just as a LITTLE GIRL (4), still half-asleep, comes out from the back bedroom. Edward is stunned.

CARTER (V.O.)

'My pastor always says, "Our lives are streams flowing into the same river towards whatever heaven lies in the mist beyond the falls."
Find the joy in your life, Edward.'

He looks up at Emily who says something to the little girl. He crouches down as the girl walks right up to him and sleepily lays her head on his shoulder.

Edward's eyes are full as he looks up at Emily in amazement then slowly kisses the curls on his granddaughter's head.

100 INT. OPERATING THEATER - DAWN

100

Carter's face is at peace. Virginia's face comes INTO FRAME and kisses him softly. Her tears fall onto his eyelids and continue down his cheeks.

CARTER (V.O.)

My dear friend, 'Close your eyes
and let the waters take you.'

*

101 EXT. EMILY'S HOUSE - DAWN

101

Edward sits inside his car. He pulls the list out of his pocket. With the red pen he crosses out: "KISS THE MOST BEAUTIFUL GIRL IN THE WORLD." He looks back to the house. His granddaughter is standing in the window. She waves. He waves back.

EDWARD (V.O.)

Good afternoon. My name is Edward
Cole.

CUT TO:

102 INT. CHAPEL - DAY

102

Edward stands at the podium.

During the following, the CAMERA TRACKS until we're BEHIND Edward revealing his audience of SEVERAL HUNDRED MOURNERS filling every last inch of the row.

(CONTINUED)

102 CONTINUED:

102

EDWARD

I don't know what most people say
at these occasions, because in all
honesty, I've tried to avoid them.
The simplest thing is I loved him
and I miss him.

*
*

His eyes move from the family to Thomas who stands
against the wall with Emily and her daughter.

EDWARD

(taking out the
Bucket List)

Carter and I saw the world together.
Which is amazing when you think that
only three months ago we were strangers.
I hope it doesn't sound selfish of me,
but the last months of his life were
the best months of mine. He saved my
life, and he knew it before I did.

*

With the pen, he crosses out: "HELP A COMPLETE STRANGER
FOR THE GOOD."

Beneath it, the last remaining task lies unfulfilled:
"WITNESS SOMETHING TRULY MAJESTIC."

Slowly, the words on the page --

DISSOLVE TO:

103 EXT. THE PEAK OF EVEREST - DAY

103

As the climber from the opening scene finally arrives at
the peak.

EDWARD (V.O.)

I'm deeply proud that this man
found it worth his while to know
me. In the end, I think it's safe
to say we brought joy to one another.

*
*

His hands lift to his face, removing the oxygen mask and
hood revealing THOMAS.

EDWARD (V.O.)

And one day when I go to some
final resting place and if I
happen to wake up next to a
certain wall with a gate...

*
*
*
*

Thomas walks over to a flat stone and lifts it onto its
side, exposing a hole underneath.

(CONTINUED)

103 CONTINUED:

103

Carefully, Thomas lifts A FROZEN CHOCK FULL O' NUTS can from its resting place in the hole beneath the stone.

He smiles as if greeting an old friend. He brushes off some frost, then sets the can on the snow.

EDWARD (V.O.)

I hope that Carter is there to
vouch for me and show me the ropes
on the other side.

*
*

Thomas reaches into his backpack and removes a SECOND CHOCK FULL O' NUTS CAN wrapped in plastic.

CARTER (V.O.)

Edward Perriman Cole died in May.
It was a Sunday, in the afternoon,
and there wasn't a cloud in the
sky...

Thomas unwraps the plastic, then places the second can on the ground next to the first.

CARTER (V.O.)

He was eighty-one years old.

Finally, Thomas deposits both cans into the hole.

CARTER (V.O.)

Even now, I can't claim to
understand the measure of a life,
but I can tell you this...

Atop the can he lays the nearly completed Bucket List. All of the items have been crossed off, save for one: 'WITNESS SOMETHING TRULY MAJESTIC.'

CARTER (V.O.)

I know that when he died his eyes
were closed, and his heart was
open...

He crosses it off with Edward's red pen, places the worn list on top of the cans, then replaces the rock over the cans.

CARTER (V.O.)

I know that he could hear
the mountain...

ALT. CARTER (V.O.)

Now I don't know if Edward
heard the mountain, and I
don't know if the mountain
heard him in return.

THE CAMERA LINGERS ON the rock for a moment then TILTS UP to reveal the infinite view of the entire world spread out below.

(CONTINUED)

103 CONTINUED: (2)

103

CARTER (V.O.)
And I know the mountain
heard him in return.

ALT. CARTER (V.O.)
But he was buried in the
mountain. And I know that
made him happy. Because it
was against the law.

*
*
*
*
*

FADE OUT.

THE END

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