

the Descendants

SCREENPLAY BY

ALEXANDER PAYNE

AND

NAT FAXON & JIM RASH

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4

MATT (V.O.)

For the last 23 days, I've been living in a "paradise" of IVs and urine bags and endotracheal tubes and six-month-old US magazines. Paradise. Paradise can go fuck itself.

Matt looks up at the WOMAN we saw in the speedboat, now lying stiffly on an upright HOSPITAL BED, her head cocked to one side, a feeding tube in her nose, a ventilator in her trachea, IVs in her arm.

MATT (V.O.) (CONT'D)

This is Elizabeth King, my wife. Twenty-three days ago she was launched from a powerboat during a race and hit her head, almost drowned. Now she's in a coma that scores 5 on the Glasgow scale and 3 on the Rancho Los Amigos scale, scores showing an extremely severe coma. Liz is very competitive. Whatever she does, she does to the fullest.

5

INT. NEUROLOGIST'S OFFICE - DAY

5

Matt is getting the current DIAGNOSIS.

NEUROLOGIST

She reacts non-purposefully to stimuli in a non-specific manner, but occasionally her responses are specific, though inconsistent. Her reflexes are primitive and often the same, regardless of stimuli presented...

MATT (V.O.)

It was exactly what Elizabeth used to accuse me of.

6

INT. HOSPITAL ROOM - DAY

6

Matt continues to observe her.

MATT (V.O.)

Twenty-three days in a coma, and any day now the doctors will give me their final verdict if she's going to come out of it or not. Then I have a decision to make. Wait, that's wrong. Liz has a living will.

(MORE)

(CONTINUED)

6 CONTINUED:

6

MATT (V.O.) (CONT'D)

Like always, she makes her own decisions. But I know she's going to pull through.

His CELLPHONE RINGS.

MATT (CONT'D)

Hi, Noe, what's up?

NOE (ON PHONE)

Matt, you have a call from Scottie's teacher. She says it's urgent.

MATT

Yeah, sure. Put her on.

7 INT. ELEMENTARY SCHOOL CLASSROOM - DAY

7

A SCRAPBOOK

shows PHOTOS OF ELIZABETH lying in her hospital bed. The compositions are odd, the ANGLES uncomfortably CLOSE.

WIDE --

Matt confers with fifth-grade teacher MS. Hayashi and school counselor MRS. THULL.

MS. HAYASHI

We just don't think these photographs are appropriate for Scottie to be sharing with her classmates. Some of them went home quite disturbed, and we got some angry calls from parents.

MATT

Yeah, she's sort of been going to town with the whole picture-taking thing, but I had no idea --

MS. HAYASHI

I can't tell you how my heart goes out to you and your family, but Scottie just hasn't been herself. Principal Cruz agrees with us that it maybe would be better for Scottie to remain at home with you during this difficult time.

MATT

Home. See, I would think that sticking to her normal routine would be the best thing for her -- you know, keep her occupied. I wouldn't really know how to...

(MORE)

(CONTINUED)

MATT (CONT'D)

I mean, I've kind of got my hands full. And her sister's away at school on the Big Island. I don't think Scottie would really want to hang out with me when she could be with her friends and people like you who specialize in children.

MRS. THULL

Mr. King, we see this every day -- children acting out at school when something's wrong at home. And your family is facing a devastating crisis. Have you been engaging Scottie in really talking about what's going on? Encouraging her to express her feelings? That's crucial.

MATT

(No)

Oh, yeah. Yeah. Absolutely.

SCOTTIE (O.S.)

(singing)

*This shit is bananas. B-a-n-a-n-a-s.
This shit is bananas.*

They look over to see --

TEN-YEAR-OLD SCOTTIE KING --

EARBUDS in place and in her own world, DANCING just outside the classroom door. A JANITOR down the hall eyes her suspiciously.

SCOTTIE (CONT'D)

This shit is bananas. B-a-n-a-n-a-s!

Matt stares aghast at this specimen called his daughter. The ladies glance between Scottie and Matt, wondering when, or whether, he'll intervene. Finally --

MS. HAYASHI

Scottie, that is not a good choice!
Are you making a good choice?

Scottie remains oblivious. Ms. Hayashi rises to her feet.

MATT

(realizing)

Yeah, Scottie, come on. Knock it off.

8

EXT. ELEMENTARY SCHOOL - DAY

8

Matt leads Scottie to the car.

MATT

What's the matter with you? Showing those pictures of Mom for your art project?

SCOTTIE

I'm a photographer, Dad, a real photographer.

MATT

No, you're not. You're overdoing it is what you're doing.

SCOTTIE

I saw it in a book. Some famous photographer lady took pictures of her mom in the hospital while she was dying, and they're considered art. That's what I'm doing.

MATT

First of all, your mother's very sick, but she's not dying. Second, you don't share personal stuff like that with strangers. What's going on with Mom is private.

SCOTTIE

I'm hungry. Can we get burgers?

MATT

No.

SCOTTIE

Can we get smoothies?

MATT

No.

As Scottie continues --

MATT (V.O.) (CONT'D)

The last time I took care of Scottie by myself was when she was one. Now she's ten, and I have no idea what goes on inside her head. She's insane. And with Elizabeth in the hospital, I think she's testing me. I'm the backup parent. The understudy.

9

INT. HOSPITAL ROOM - DAY

9

FLASH! Scottie takes Elizabeth's picture again.

MATT

I wish you'd stop doing that. And rather than taking her picture all the time, you should talk to her. I'm tired of asking you. You heard Dr. Johnston -- people in a coma can hear you -- you know, well, some of them can. It lets them know they're still loved, might even help them wake up sooner. And it'll help you express whatever feelings and emotions you're supposed to be going through -- you know, make you feel better.

SCOTTIE

I don't know what to say.

MATT

Tell her a story.

SCOTTIE

I don't have a story.

MATT

Tell her anything. Tell her what's been going on in school.

SCOTTIE

She never cares about that.

MATT

I don't believe that. What about after school? She's always driving you around the island. You know, gymnastics? Soccer?

SCOTTIE

I don't do those things anymore.

MATT

Ballet? Piano? Hula?

SCOTTIE

Nope.

MATT

If you're not going to say anything to your mother, we might as well leave.

(CONTINUED)

SCOTTIE

Okay. Let's go.

MATT

How about this? Write her a letter.

SCOTTIE

What would I write?

MATT

I don't know. "Get well. Wake up. I love you. Don't leave me alone with my idiot Dad."

SCOTTIE

How's she going to read it? She's in a coma.

MATT

Goddammit, Scottie, stop fighting me on everything.

SCOTTIE

But it doesn't make any sense.

MATT

You know what your mother is hearing right now? You refusing to talk to her. Is that what you want?

SCOTTIE

I'm starving. And I'm thirsty. I want a soda.

He takes Scottie by the hand and sits her down in a chair next to the bed.

MATT

We're not leaving until you talk to her. I'll even give you privacy. Recite her the alphabet for all I care. What do you want to drink?

SCOTTIE

Sprite.

MATT

OK, Sprite. Diet Sprite?

SCOTTIE

Not diet. Regular. Do you think I'm fat?

(CONTINUED)

9

CONTINUED: (2)

9

MATT

No, you're not fat.

SCOTTIE

I'm not the model.

MATT

It's just that all that sugar makes you cranky.

SCOTTIE

I'm not cranky!

MATT

Okay. I'll be right back. Talk.

10

INT. HOSPITAL HALLWAY - DAY

10

As Matt steps out into the hallway, he passes NURSE JOY.

NURSE JOY

Mr. King, how are you?

MATT

Fine, Joy, fine. And you?

NURSE JOY

I see your picture in the paper today. Have you made your decision yet?

MATT

My decision?

NURSE JOY

Your family. About your big land.

The other NURSE nudges Joy to be more polite.

NURSE JOY (CONT'D)

What? Me and Mr. King, we're like this.

MATT

Well, it's not really my decision. It's my whole family's decision. And furthermore...

(mock scolding)

... mind your own business, young lady.

As he turns away to continue down the hall --

(CONTINUED)

10

CONTINUED:

10

MATT (V.O) (CONT'D)

The whole goddamned state is following my decision on who's going to buy 35,000 acres on Kaua'i my family has owned since the 1860s. My cousins and I meet in six days to approve a buyer. Ever since my father died nine years ago, I'm the sole trustee, the controlling trustee, so I hold all the cards. Why does so much have to depend on me -- my wife, my daughters, my family's land? I just want to hide.

11

INT. HOSPITAL GIFT SHOP - DAY

11

A POSTCARD shows a BEAUTIFUL YOUNG GIRL in a bikini straddling a surfboard, laughing as she's splashed.

Barely containing his rage, Matt stares at postcard before grabbing ALL THE POSTCARDS in that rack.

AT THE COUNTER --

About to pay for the postcards and two SODAS, Matt notices a HEADLINE atop a stack of NEWSPAPERS: "Activists Continue Protest of Kaua'i Sale."

SHOPKEEPER

Hey, they all the same cards. You like buy all the same cards?

MATT

These are inappropriate for a hospital gift shop. This girl is underage. Why do you sell postcards like this? This is a hospital. These aren't get-well cards.

The SHOPKEEPER blinks at the man weirdly accosting her.

SHOPKEEPER

You like buy all the cards? Or you want I put them back?

MATT

(pulling out his wallet)
Never mind. Yes, I'm buying them. And these two sodas.

As she rings him up --

(CONTINUED)

11 CONTINUED:

11

SHOPKEEPER

Okay, you buy underage girl all for yourself.

In the lobby just outside the store, he drops the stack of postcards into the GARBAGE.

12 INT. HOSPITAL STAIRWAY - DAY

12

Forgoing the elevator -- perhaps to squeeze in a little exercise -- Matt trudges upstairs.

MATT (V.O.)

Elizabeth's going to make it out okay. I know it. It's not her time yet. She'll wake up, Scottie and Alexandra will have their mother back, and we'll talk about our marriage. I'll sell the land and quit my practice and buy her whatever she wants -- a big boat, a house in France, a trip around the world, just the two of us. We'll get close again, like the early days. It's still in us. It must be.

13 INT. HOSPITAL HALLWAY - DAY

13

Approaching the door, Matt hears LAUGHTER from inside.

14 INT. HOSPITAL ROOM - CONTINUOUS

14

Matt enters to find Scottie on a sofa in the corner GIGGLING and TEXTING.

MATT

Scottie, what are you doing?

SCOTTIE

I'm hungry. Can we go?

MATT

You didn't talk to her, did you?

SCOTTIE

Yes, I did.

MATT

What did you tell her?

SCOTTIE

It's private.

(CONTINUED)

14 CONTINUED:

14

MATT

You're lying. And Jesus Christ, enough with the goddamn texting! Give me that phone! Give it here!

Scottie fights him as he snatches her phone away.

MATT (CONT'D)

Jesus, Scottie. Okay, you win. Let's go.

Scottie springs up out of the sofa.

MATT (CONT'D)

At least say goodbye.

SCOTTIE

Bye, Mom!

Scottie bolts out the door. Matt takes a last look at Liz, panic and sadness rippling across his face.

MATT (V.O.)

My wife -- the sportswoman, the model, the drinker.

MATT (CONT'D)

Would you please wake up already? I need you. I can't do this alone.

15 **EXT. BRIEF MONTAGE - DAY**

15

Images lead us up the PALI HIGHWAY and into the lush old neighborhood of NU'UANU.

16 **EXT. KING HOUSE - DAY**

16

This STATELY OLD HOUSE shows signs of neglect but feels impressive and welcoming nonetheless.

MATT (O.S.)

Is this Barb Higgins?

BARB HIGGINS (O.S.)

Yes, it is.

MATT (O.S.)

Hi, Matt King returning your call. I assume your daughter is a classmate of my daughter's.

(CONTINUED)

16 CONTINUED:

16

BARB HIGGINS (O.S.)

Yes, Lani is a classmate of Scottie's,
yes.

17 INT. KING HOUSE - DAY

17

As Matt speaks on the PHONE, he wanders out of his cluttered HOME OFFICE and into the DINING ROOM.

MATT

How can I help you?

BARB HIGGINS (O.S.)

Let's see, where to start? It's
Scottie. She's been texting some awful
things to Lani, and I'd like her to
stop.

MATT

For instance.

BARB HIGGINS (O.S.)

Here's the latest one. "We all know
you grew pubes over the summer." She
sends little messages like that for no
reason. She even wrote it on Lani's
Facebook wall.

MATT

Huh.

BARB HIGGINS (O.S.)

She calls my daughter Lanikai, implying
she's like the size of an entire
neighborhood. Do you think that's
nice?

MATT

That's not like her at all. She's
usually very sweet.

He glances out the window at Scottie, who sits on the ground,
back turned, POUNDING something with a BIG ROCK.

MATT (CONT'D)

As you may know, her mother isn't well,
and maybe this is how she's dealing
with it.

BARB HIGGINS (O.S.)

I don't care about the backstory, Mr.
King. My daughter comes home from
school in tears.

(CONTINUED)

17

CONTINUED:

17

MATT

Yeah, no, I get it. I'm very sorry.

BARB HIGGINS (O.S.)

Scottie should be the one who's sorry. I want her to come over and apologize to Lani, and I don't ever want her to write to my daughter again.

LANI (DISTANT O.S.)

She can in a good way.

BARB HIGGINS (O.S.)

If she doesn't apologize, I'm going to tell the headmaster. You can't buy your way out of this.

Matt draws a long exasperated breath, as if everything else weren't enough already.

MATT (V.O.)

See what I mean? Everybody sees me as the rich guy, the inheritor. People resent us. I resent us. Even our last name -- King. How irritating.

18

INT. MATT'S CAR - DAY

18

Matt drives Scottie.

MATT

You need to say you're sorry, and you need to mean it. No dicking around. I have a ton of work to do tonight. Do you have any idea how behind I am? You made her cry. Why would you want to be so mean to someone?

SCOTTIE

(irritated)

I don't know!

MATT

Is that what you text all the time, nasty things?

SCOTTIE

No.

MATT

Well, what then?

(CONTINUED)

SCOTTIE

I write them with Reina. They make her laugh, and then she shows Megan and Brooke, and they laugh too.

MATT

I should have known Reina had something to do with it. I don't want you hanging out with her.

SCOTTIE

Wait, I told Reina she could visit me in the hospital since I'm not in school anymore. Can she?

MATT

We'll make a deal. You apologize to this girl, and you talk to your mother, and then we'll see about Reina dropping by the hospital. Okay?

Something outside the window catches Scottie's attention.

SCOTTIE

Dorks!

Matt looks to see --

SIX FAMILY MEMBERS,
walking on the sidewalk with KAYAKS, wearing T-SHIRTS reading
"Melnick Family Reunion."

SCOTTIE (CONT'D)

Dorks!

MATT

Scottie, knock it off!

Scottie sits back in her seat, laughing. Matt glances in his rearview mirror to see a TEENAGE SON taking off his T-shirt and throwing it to the ground.

The car drives down a block of MODEST HOMES.

SCOTTIE

Her house is down there on the corner.

MATT

You've been here before?

19

CONTINUED:

19

SCOTTIE

Yea-uh. She invites me to her birthday, like, every year.

MATT

So you guys are actually friends?

SCOTTIE

Until last year's party, when she locked me out of the house and I had to sit outside all day while everybody was inside. She thought she was so great, but then I became friends with Reina and Brooke and got popular.

MATT

(processing)
What?

20

EXT. LANI'S FRONT PORCH - LATE AFTERNOON

20

BARB HIGGINS answers the door.

BARB HIGGINS

Thank you for coming by.

21

INT. LANI'S HOUSE - CONTINUOUS

21

As Matt and Scottie are shown inside, they remove their shoes.

BARB HIGGINS

I forgot to mention the time Scottie said she didn't want to be Lani's partner at the rock wall because she didn't want to fall into my daughter's butt crack. That doesn't even make sense.

Barb now leads them into --

THE TV ROOM --

-- where LANI HIGGINS sits on a couch. Matt is impatient to be done with this meaningless task.

MATT

Scottie, do you have something you want to say to Lani?

SCOTTIE

Sorry.

(CONTINUED)

LANI

It's okay.

MATT

Great. Well, nice meeting you both. Lani, you should come over sometime. Come for a swim or a hike or something.

BARB HIGGINS

Scottie, the things you said were simply evil. Do you realize that? I don't know what's led you to be such a nasty young lady.

MATT

Hey, hey. We came over. She apologized. We're dealing with it. Kids are mean sometimes. They grow out of it. It's a kid thing. Here, Scottie, you're going to stop, right? And you're really, really sorry, right?

Scottie makes a big exaggerated nod.

BARB HIGGINS

I don't think she's sorry at all. She's going to keep doing it. I can tell.

MATT

No, she won't. It's like the time Lani locked Scottie out of the house at her birthday party and Scottie sat outside by herself. It was a mean thing to do, but Lani here probably did it just to show off, right?

Lani thinks a moment, nods.

MATT (CONT'D)

But I'm not about to declare that one action defines a human being's entire character. She's a work in progress, and like all complex people is a bundle of contradictions.

BARB HIGGINS

I didn't know about that.

SCOTTIE

You brought me cake.

(CONTINUED)

21 CONTINUED: (2)

21

MATT

You brought her cake. So, I don't know, maybe Lani should be the one to apologize, since this incident may have been the catalyst for all this... "evil" was the word you used.

22 **EXT. LANI'S HOUSE - DUSK**

22

The door opens, and Matt and Scottie pause to slip their shoes back on.

BARB HIGGINS

Oh, and Mr. King?

MATT

Yes?

BARB HIGGINS

Good luck with the sale.

Matt turns to look at her. So that's what all this was about on some level?

BARB HIGGINS (CONT'D)

They say your decision will have a major impact on Hawai'i's real estate world, not to mention the whole landscape of Kaua'i. Hundreds of millions of dollars, yeah?

MATT

Big decision.

BARB HIGGINS

My husband's family is from Kaua'i. Hanapepe, born and bred. They hope you don't sell.

MATT

You don't say.

BARB HIGGINS

All the traffic it's going to make.

Matt and Scottie walk away. Barb closes the door.

MATT

Are you going to act different with Lani?

(CONTINUED)

22 CONTINUED:

22

SCOTTIE

I'll try, but it's hard. She has a face you just want to hit.

MATT

Yeah.

23

23

INT. MATT'S STUDY - NIGHT

The camera makes its way past PHOTOS of Matt's ancestors, BOOKS of Hawaiian history, other family memorabilia to find Matt at his desk pouring over PAPERS. A clock reads 1:20.

MATT (V.O.)

My great-great-grandmother was Princess Margaret Ke'alahilani, one of the last direct descendants of King Kamehameha. She was originally supposed to marry her *hanai* brother, but she fell in love with her *haole* banker and estate manager, Edward King, whose parents were missionaries. Between his land deals and her huge inheritance, all of their descendants for generations have watched the past unfurl millions into our laps through leases and sales. Now the Rule Against Perpetuities is forcing us to dissolve the trust, and we're selling the last parcel of undeveloped land.

Matt looks up, his glance falling on the portraits of Edward and Margaret.

MATT (V.O.) (CONT'D)

Soon my daughters and I can just be normal citizens like everybody else, and these dead people will stop controlling our lives.

VERY CLOSE ON MATT --

MATT (V O.) (CONT'D)

I just want to be a normal guy.

24

EXT. DOWNTOWN HONOLULU - DAY

24

Establishing -- tall buildings, business people, lunch wagons.

25 **INT. MATT'S LAW OFFICE - DAY**

25

Matt eats a SACK LUNCH at his desk. His window has a grand view of DOWNTOWN. We glimpse his Punahou, college and law school DIPLOMAS.

MATT (V.O.)

Unlike a lot of my cousins, I haven't touched my share of the trust money. Like my father before me, I live only on the income from my law practice. I don't want my daughters growing up entitled and spoiled. And I agree with my father -- you give your children enough money to do something but not enough to do nothing.

Matt's secretary NOE cracks open his door.

NOE

Mr. King, your cousins are here.

26 **INT. LAW OFFICE CONFERENCE ROOM - DAY**

26

Matt enters the room to find SEVEN COUSINS waiting to greet him. From their casual clothing and shaggy hair, an observer might hardly suspect their status.

MATT (V.O.)

Not only am I the sole but I'm a commercial real estate and transactional attorney, so the most involved of my cousins have been meeting with me regularly to analyze the bids -- Cousin Dave, Cousin Hal, Cousin Six, Cousin Wink, Cousin Lisa, Cousin Connie and Cousin Stan, both of whom oppose the sale entirely. Don't be fooled by appearances. In Hawai'i some of the most powerful people look like bums and stuntmen.

LATER --

Matt and his cousins stand above the conference table, looking at blueprints and architectural drawings.

MATT (V.O.) (CONT'D)

The proposals are virtually the same -- hotels, shopping centers, condos and golf courses. 3000 new jobs in the first five years. Support letters from the construction industry and unions.

(MORE)

(CONTINUED)

26

CONTINUED:

26

MATT (V.O.) (CONT'D)

A Chicago group is offering half a billion dollars, but we're leaning toward a lower bid from a guy named Don Holitzer. He's actually from Kaua'i and made a fortune in Silicon Valley. Cousin Hugh is pushing us in that direction, and I say why not?

CLOSE ON MATT, nodding along but highly distracted, the sound of Liz's VENTILATOR growing louder in his brain.

We CUT TO ARTIST'S RENDERINGS of comatose Elizabeth -- wide, closer, closer still, closer.

27

EXT. QUEENS'S HOSPITAL - DAY

27

Establishing. Matt walks inside the front door.

28

INT. FAMILY CONSULTATION ROOM - DAY

28

Matt sits across from old family friend DR. SAM JOHNSTON.

DR. JOHNSTON

Bad news, Matt. Dr. Chun, Dr. Mueller and I -- we believe her condition, which we call a multi-factorial anoxic encephalopathy, is deteriorating. We see no eye movement, no pupillary response, basically no brainstem reflexes whatsoever. The machines could keep her going, but her quality of life would be... very poor. Basically what you see now. She'll never be like she was, Matt. Never. We know that now.

*
*
*
*
*
*
*
*

Matt sits very still.

DR. JOHNSTON (CONT'D)

I can't tell you how sorry I am to have to tell you this. And you have your daughters. There's just nothing we can do.

MATT

So... if we do go ahead and take her off the machines --

DR. JOHNSTON

Not if, Matt. When. I have a legal obligation. You know that.

(CONTINUED)

MATT

How long will she last?

DR. JOHNSTON

Hard to say. Could be a few days. Could be two weeks. But for planning purposes, you should work off the shortest possible scenario. I know I need to get the ball rolling on organ donations right away.

Organ donation? Forgot about that one.

DR. JOHNSTON (CONT'D)

Elizabeth has so many friends, a big life. Last time I was at your house, must have been 200 people. If you're going to let people know to say goodbye, which is fairly typical protocol in these situations, start now. By the time the last day comes, they feel more ready, as ready as they can feel. I'm so sorry, Matt.

29

INT. HOSPITAL HALLWAY - DAY

29

His mind spinning, Matt prepares to look at the corpse-to-be. When he opens the door and pulls back the curtain, he finds --

30

INT. HOSPITAL ROOM - CONTINUOUS

30

-- friends MARK AND KAI MITCHELL up for a visit. They're playing MUSIC for Elizabeth on a mini-boombox, and Kai is APPLYING MAKE-UP to Liz's face.

After cheery greetings --

MATT

What're you doing?

KAI

Oh, she's been looking a little pale lately all cooped up in here, and I just know she'd be mortified if no one had thought to help her out with some lipstick and blush. I know she'll grill me.

Matt and Mark exchange a look -- "Girls."

MARK

And of course Kai's getting her all caught up on all the latest gossip.

(CONTINUED)

30

CONTINUED:

30

KAI

Well, I don't want to have to start from scratch later. Oh, and Matt, on the way here we stopped by and left some more meals in your fridge, all ready to nuke.

Matt smiles -- he'd been expecting a grim moment alone with Elizabeth, but instead he finds a room full of warmth and life. Even if it's a little creepy.

MARK

So what's the latest anyway, Matt? Any updates?

MATT

No, no. Just more of the same -- monitoring the swelling, keeping her kidneys and other vitals working, you know, hoping for the best.

*
*

Kai nods sympathetically before turning back to Elizabeth.

EXTREME CLOSEUP of Liz's lips as Kai applies lipstick.

31

EXT. KALAKAUA AVENUE - DAY

31

JOGGERS go past as Matt's car pulls into the driveway of the OCEAN OUTRIGGER CLUB.

32

EXT. OCEAN OUTRIGGER BEACH - DAY

32

Matt lies on the beach watching Scottie play in the surf with her snorkel mask on. The melancholy he feels makes him regard his weird little daughter with tenderness.

SCOTTIE

(emerging from the water)
I'm hungry!

MATT

What else is new? Let's get you something to eat.

33

EXT. OCEAN OUTRIGGER RESTAURANT - DAY

33

Scottie pops two last FRIES into her mouth, then turns her attention to a strawberry SUNDAE.

Anxious to spoil her, Matt watches Scottie dig in. Yet he remains preoccupied, his smile distant.

(CONTINUED)

SCOTTIE

The food here at the club is so good.

MATT

Yeah, they do a good job here.

SCOTTIE

Why is it called a jellyfish? It's not a fish, and it's not jelly.

MATT

No idea. You ask good questions. You're getting too smart for me, Scottie.

SCOTTIE

I'm going to find out. Then I'm going to ask Mom when she wakes up and see if she knows. Do you think she's going to know everything she used to know?

Matt notices a BUFF GUY and some FRIENDS headed to a nearby table, and his mood sours. Scottie follows his gaze.

The guy notices the Kings and feels obliged to mosey over. This is TROY COOK -- athletic and rich.

TROY

Hi, Matt. Hi, Scottie.

MATT

Troy.

TROY

(to his friends)

I'll catch up to you guys in a second.

Matt stares so intensely that Troy averts his gaze.

TROY (CONT'D)

So, uh, what's going on? I mean, how's Elizabeth doing?

MATT

Same.

TROY

I visited her last week, you know. I thought she looked pretty good.

MATT

So why'd you ask?

(CONTINUED)

TROY

I don't know, I just wanted to know the latest. I'm praying for her every day, you guys. Really hard. Seriously. So what I was saying was, when I was there, I talked to her, and her hand moved, so I was pretty encouraged. I thought that was an encouraging sign.

Scottie looks up hopefully. Matt notices.

MATT

That's enough.

TROY

I really think she heard me.

MATT

Look, Troy, go to your friends. No hard feelings. Let's just leave it alone.

Troy walks away, stops, turns back.

TROY

I told you, Matt, there were lots of chops and holes that day. I told you a hundred times. Ask anybody. What happened to her could have happened to me. It was a super-hard day on the water.

MATT

You weren't supposed to be driving, Troy. She was supposed to be driving.

TROY

She wanted me to drive. And she's the one who told me to pass the other boat right before the turn. And just your whole attitude toward me, Matt -- I mean, I feel terrible. I wish it were me and not her. Plus I almost drowned myself when we capsized. And my rotator cuff is never going to be the same, and I'm going to miss Moloka'i.

SCOTTIE

Just because her hand moved, it doesn't mean anything, Troy. Mom twitches at weird times. When you cut off a chicken's head, it runs all around, but it's still a dead chicken.

(CONTINUED)

33 CONTINUED: (3)

33

Scottie pushes back from the table and takes off toward the pool. Matt follows, not even gracing Troy with a final look.

34 **EXT. OCEAN OUTRIGGER POOL - CONTINUOUS**

34

Matt catches up to Scottie.

MATT

Hey, sport, don't pay any attention to that guy. That guy's a dope.

SCOTTIE

I hate him.

MATT

Yeah.

SCOTTIE

I didn't mean to say dead chicken. I don't want Mom to die.

MATT

I know, I know. Hey, let's get out of here. Let's go do something crazy. Like let's drive to the airport and hop over to the Big Island and surprise your sister. What do you say?

SCOTTIE

Right now?

MATT

It'll be fun. She's not expecting us or anything. And we bring her home. I think she should be here with us, don't you? Don't you miss her? I miss her.

SCOTTIE

Yeah, I'm out of school. She should be too!

35 **EXT. OUTRIGGER RESTAURANT - DAY**

35

As Matt and Scottie head toward the exit, Scottie FLIPS OFF a crestfallen Troy.

A35 **EXT. AIRPORT - DAY**

A35

A Hawaiian Airlines inter-island airplane takes off.

36 **INSERT -- MAP OF THE ISLANDS**

36

A DOTTED LINE goes from Honolulu to Kona.

37 **INT. AIRPLANE - DAY** 37

Matt and Scottie look out the window at THE BIG ISLAND coming into view.

MATT (V.O.)

Somehow it feels natural to find a daughter of mine on a different island. A family seems exactly like an archipelago -- all part of the same geographic expression but still islands -- separate and alone, always drifting slowly apart.

38 **EXT. KING'S HIGHWAY, BIG ISLAND - DUSK** 38

A RED RENTAL CAR zooms along the famous road near Kona traversing rocky -- almost lunar -- landscape.

39 **INT. RENTAL CAR - DUSK** 39

Matt looks over at Scottie, dozing.

40 **EXT. HAWAI'I PREPARATORY ACADEMY - NIGHT** 40

The car turns onto the bumpy gravel road snaking through the campus of this BOARDING SCHOOL.

41 **INT. DORM SUPERVISOR'S ROOM HALLWAY - NIGHT** 41

Matt knocks on a door. An exhausted Scottie slouches against a wall.

The DORM SUPERVISOR appears in a nightgown. The TV is on in the background.

MATT

Hi, sorry to bother you. I'm Matt King.

DORM SUPERVISOR

Yes, hello, Mr. King.

MATT

I've come to pick up my daughter, Alexandra.

DORM SUPERVISOR

Did you call Administration?

MATT

No, I didn't. It's sort of an emergency.

(CONTINUED)

44 **EXT. SOCCER FIELD - NIGHT**

44

A coat over her nightgown, flashlight in hand, the dorm supervisor leads Matt and Scottie across glistening moist grass. They hear LAUGHTER.

TWO FIGURES grow more distinct in the moonlight -- GIRLS hitting golf balls -- ALEXANDRA KING and friend EMILY.

DORM SUPERVISOR

Girls! What do you think you're doing out here?

EMILY

Run!

SCOTTIE

Hi, Alex! It's me, Scottie!

Emily takes off but doesn't get far -- she falls flat on her face, golf club in one hand, BOTTLE in the other.

MATT

You know, I pay \$25,000 year for this crap not to happen. Alex!

ALEXANDRA

Dad?

(laughing, to Emily)

My fucking dad is here!

This cracks her up even more. Scottie laughs too, though she's unsure why.

DORM SUPERVISOR

You don't talk like that here. This is unacceptable behavior!

ALEXANDRA

What's up, Dad?

EMILY

You come out to play a few holes with us?

SCOTTIE

We came to get you so you can come home. He took me out of school already. I haven't gone for three whole days.

(CONTINUED)

44 CONTINUED:

44

ALEXANDRA
(to Matt)
What's happening? Why are you here?

MATT
You need to come home and see Mom.

Alexandra hears this, takes a few strides, flings her golf club into the night.

ALEXANDRA
Fuck Mom!

DORM SUPERVISOR
What did I say about the language?

ON MATT --

MATT (V.O.)
What is it about me that makes women in my life want to destroy themselves? Elizabeth with her motorcycles and speedboats and alcoholism.

45 **EXT. KING HOUSE - NIGHT**

45

Matt's car arrives back home, and he and Scottie get out of the car.

MATT (V.O.)
Alexandra with her drugs and older guys and modeling.

46 **INT. KING HOUSE - NIGHT**

46

Matt carries a passed-out Alex upstairs. Scottie scampers ahead, opening the door to --

47 **INT. ALEXANDRA'S ROOM - CONTINUOUS**

47

-- where Matt places Alex on her bed, takes off her shoes, covers her with a blanket, and watches this tsunami of a girl at rest.

48 **INT. KING KITCHEN - DAY**

48

At the stove, Matt dishes out SCRAMBLED EGGS. Scottie sits in the kitchen nook.

MATT (V.O.)
And Scottie, how can I protect her from... me?

(CONTINUED)

As he brings her plate over --

SCOTTIE
I don't like eggs.

MATT
Why didn't you say so before I made them?

SCOTTIE
I thought they were for you.

Alex trudges in and pulls a Coca-Cola out of the fridge.

MATT
Good morning.
(no answer)
Does Mom let you have Coke for breakfast?

ALEXANDRA
I'm pretty sure it's after eleven.

Now that we get a closer look, we might recognize Alexandra from the postcards at the hospital. We also see a resemblance to her mother.

MATT
How are you feeling?

Shrugging, she plops down near Scottie.

MATT (CONT'D)
Hungover, huh? Why am I not surprised? I don't know where to start, and we probably shouldn't in front of Scottie.

SCOTTIE
I don't mind.

MATT
I thought you were supposed to be getting your act together.

ALEXANDRA
I have gotten my act together. I was just drinking. I've been doing really well, but nobody ever seems to notice my grades are better, and how I was in that stupid play you guys didn't bother to see. Do you even remember the name of it?

(CONTINUED)

It's on the tip of his tongue.

ALEXANDRA (CONT'D)

That's what I thought. So what if I got drunk on the ONE night you happened to drop in? So the fuck what?

MATT

Hey, hey, hey. Watch your language in front of Scottie.

SCOTTIE

I'm okay.

MATT

(sitting with them)

Anyway, it's good to see you. Welcome home. Want some eggs?

ALEXANDRA

How long do I have to stay?

MATT

We'll discuss that.

ALEXANDRA

(getting up)

I'm going swimming.

MATT

Then I'll join you.

ALEXANDRA

Good times.

Matt walks out the patio doors. Seated on the steps of the shallow end, Alexandra is on her cellphone.

ALEXANDRA

(into phone)

I gotta go. I'll see you later.

(to Matt)

The pool's really dirty. What day does the pool guy come?

Matt notices all the floating leaves and insects.

MATT

He comes... you know, I don't know what day he comes.

ALEXANDRA

Awesome.

Matt grabs a POLE to skim the surface of the water.

ALEXANDRA (CONT'D)

Sid's coming over.

MATT

Who's Sid?

ALEXANDRA

A really good friend from Punahou. We were in school together for years.

MATT

Oh. Okay.

ALEXANDRA

He wants to be there for me with all this shit happening.

Matt wonders his own version of "What am I, chopped liver?"

MATT

Do I know his parents?

ALEXANDRA

No. He might stay over too. Is that cool?

Just then, Scottie runs out onto the patio dressed in a BRA AND PANTIES.

ALEXANDRA (CONT'D)

What the fuck? Get out of my underwear, you freak.

SCOTTIE

Ooo, la la! Don't I look divine?

MATT

Scottie, get back inside and change into your swimsuit.

SCOTTIE

Why?

MATT

Now.

Scottie flips him off and runs back inside.

(CONTINUED)

ALEXANDRA

Real good job you're doing.

MATT

That's part of why I brought you here.
You have to help me. I don't know what
to do with her.

Alexandra slides into the water, swims to the other side and
props herself on the edge, floating her lower body. Matt
lowers himself into the water too.

ALEXANDRA

Maybe if you spent more time with her,
she wouldn't act like such a complete
spaz. Get her out of town -- go camp
on Kaua'i. That's what mom did with me
whenever I was losing it.

MATT

Listen, Alex, your mother isn't well.

ALEXANDRA

Obviously.

MATT

They just told me she isn't going to
wake up. It's for sure now. The
doctors are going to stop caring for
her. Do you understand what I'm
saying? Your mom wanted it this way.

Alex remains silent.

MATT (CONT'D)

She has a will, see, saying we have to
do it like this. We both do. That's
why I got you. We're letting her go.

Alex looks at him, takes a couple quick, loud inhalations,
then slips --

UNDERWATER --

-- where she SWIMS, FACE CONTORTED, hoping to stay down there
forever. Finally she emerges --

ABOVE THE POOL --

-- and gets out, grabbing a towel, crying now.

(CONTINUED)

49

CONTINUED: (3)

49

ALEXANDRA

Why'd you have to tell me in the
goddamned pool?

Matt climbs out and approaches her, arms extended.

MATT

Alex... Alex...

ALEXANDRA

What do you want?

Matt drops his arms, crestfallen. Alex scoffs, walks back
into the house.

50

INT. LIVING ROOM - DAY

50

They sit together now on sofas. Alexandra appears drained
from crying.

MATT

I just found out yesterday. We have to
go through this thing together, you and
Scottie and I. And I need to go around
and tell people what's happening -- our
family and close friends. Sometimes
I'll want you to come with me. Other
times I need you to watch Scottie.

ALEXANDRA

You want me to go around with you and
tell everyone that Mom's going to die?
What's the point of that? Breaking the
news, watching them cry, dealing with
their emotions. How depressing is that
going to be? Just call them.

MATT

Alex, nobody wants to do any of this.
But we need to tell Grandpa and Tutu, a
few friends. They have the right to
know and to be able to say goodbye.

ALEXANDRA

I don't want to talk about Mom with
anyone.

MATT

Whatever you fought about with her at
Christmas, you need to drop it. Grow
up. You love your mother. Your mother
loves you. Move on.

(CONTINUED)

ALEXANDRA

I can't drop it.

MATT

You have to.

ALEXANDRA

You really don't have a clue, do you?
Dad, she was cheating on you.

Whoa.

ALEXANDRA (CONT'D)

That's what we fought about. When I was home at Christmas, I caught her with some guy. It made me sick to see her near you. I went back to school thinking that was it, I was done with her. I was going to call and tell you everything. But then the accident happened, and I was waiting until she woke up, I guess. And you, you didn't even suspect. Right?

(off his silence)

That disgusted me too. You're always so busy.

MATT

Caught her with some guy? What does that mean?

ALEXANDRA

Brandy and I were on our way to swim in the Black Point pool, and suddenly I see Mom and some douchebag walk into a house. His house, I guess.

MATT

Just a guy? It could have been anybody.

ALEXANDRA

He had his hand on her ass. It was gross.

MATT

You're sure it was her.

(off her nod)

Then what?

(CONTINUED)

50

CONTINUED: (2)

50

ALEXANDRA

Then nothing. She went into the house. A few days later I told her I knew what she was doing.

MATT

And?

ALEXANDRA

First she acted like she didn't know what I was talking about. Like I'm blind. Then she got super-mad and started yelling at me and denied it. That's when I decided I didn't want anything more to do with her.

MATT

Who is he?

ALEXANDRA

I don't know. Some guy.

MATT

What did he look like?

ALEXANDRA

Dark hair.

Matt stands up, walks in a little circle -- he literally does not know which way to turn. Then he knows.

MATT

Watch Scottie.

51

EXT. KING HOUSE - DAY

51

Matt bursts out of his house and starts RUNNING down the street.

52

EXT. NU'UANU NEIGHBORHOOD - DAY

52

Matt comes sprinting around a corner.

53

EXT. THE MITCHELLS' HOUSE - DAY

53

Matt arrives at his neighbors' house and lets himself in the kitchen door.

54

INT. THE MITCHELLS' HOUSE - CONTINUOUS

54

Matt passes through the kitchen into the living room.

(CONTINUED)

MATT

Hello! It's me, Matt!

MARK AND KAI appear at the top of the stairs looking as though they haven't been downstairs all day.

KAI

Oh, hey, Matt.

MATT

You guys weren't sleeping, were you?

As they come downstairs --

KAI

No, we were just fighting. Come on in. Want a drink? Want some coffee?

MATT

(shaking his head)
What were you fighting about?

MARK

Stupid.

KAI

It's not stupid. He wants us to throw parties and have people over, which we do, of course, but who ends up doing all the work? Me.

MARK

It's work that's totally unnecessary. You don't have to do anything. Nobody's forcing you to clean and buy a new outfit and think of some goddamn theme cocktail. We can just invite people over last minute and drink whatever we have and hang out. It's more fun that way, anyway.

As they continue their argument, Matt is struck by the pettiness of everyday life. He at once pities it, is impatient with it, and longs for it.

MARK (CONT'D)

You know what? We can talk about it later. Matt didn't come over to hear us squabble.

KAI

Shit, Matt. Is Elizabeth -- is there any news?

(CONTINUED)

MATT

In fact there is. I'll tell you in a moment. Who is he?

(off their silence)

Does she love him? Who is he?

KAI

Matt.

MATT

I'm sorry to put you in this position. But I'm not really the one who put you there, am I? I just want to know who this guy is that my wife has been... seeing.

KAI

Oh, Matt, you're angry.

MATT

You could be a therapist. Very keen powers of observation.

KAI

Wow. I think we should talk another time. I think you need to cool it.

Matt sits. He's not leaving. No one speaks.

MATT

Is it Troy? That fucking Neanderthal?

MARK

You don't know him.

KAI

Oh, don't you even, Mark. Shame on you. You're her friend.

MARK

I'm Matt's friend too. And this is a very unique and dramatic situation. I'd want to know.

KAI

Don't betray her when she can't even defend herself. Matt, you may not be able to hear this right now, but it's not her fault. Women have needs.

MATT

Are you fucking kidding me?

(CONTINUED)

KAI

Your marriage was not... You worked so hard to make partner, and no one can take that away from you. But then you made partner, and you only got busier. And it's not like you were so involved with the girls. She was lonely.

MATT

So you're going to talk to me in clichés about women? Nothing is ever a woman's fault. Was it still going on when she had the accident?

Kai looks away. Mark nods.

MARK

But I stayed out of it, Matt. Anytime Kai talked about it, I walked away.

MATT

(to Kai)

And you what? You probably egged her on. Add some drama to your life without any actual risk. Whom do you think you're protecting anyway? She doesn't need your protection -- it's over. She's going to die.

KAI

Don't say that.

MATT

I almost told you yesterday. She's never going to wake up. It's for sure now. You hear me? We're pulling the plug. You were putting lipstick on a corpse.

MARK

Come on, Matt. That's a little intense.

Kai's face dissolves into tears. Mark reaches out to comfort her. Everybody falls back to Earth.

MATT

I'm sorry. I didn't mean to take it out on you guys. I just... Does she love him?

Matt looks at him blankly, then at Kai. He'd like to know too.

(CONTINUED)

54 CONTINUED: (4)

54

KAI

How can you ask about him when she's going to die? Who cares? Yes, she loves him, loved him, whatever. She's crazy about him. She was going to ask you for a divorce.

Matt is stunned but oddly relieved. The truth, once revealed, blows a calming wind.

MATT

You still haven't told me who he is. I guess it doesn't matter.

Matt rises to his feet and leave.

55 **EXT. THE MITCHELLS' HOUSE - DAY**

55

Just as Matt reaches the sidewalk, Mark comes loping out of the house.

MARK

Brian Speer. His name is Brian Speer. Two e's.

A PET GOAT tied up in the front yard watches.

56 **EXT. NU'UANU NEIGHBORHOOD - DAY**

56

From a discreet distance, we notice that Matt has stopped walking to cry.

57 **EXT. KING SWIMMING POOL - DAY**

57

Wandering up the driveway, Matt finds Alexandra sitting with Scottie and SOME GUY. Scottie now wears an oversized t-shirt reading, "She's fat. I'm drunk. It's on." They stop laughing when they see Matt.

SCOTTIE

Hi, Daddy.

ALEXANDRA

Dad, this is Sid.

MATT

(sizing him up)
Hello, Sid.

Lanky and odd, a permanent smirk on his face, SID rises from his lounge chair.

(CONTINUED)

SID

'Sup, bro?

As they shake hands, Sid pulls Matt into a man-hug and thumps him on the back.

MATT

Don't ever do that to me again.

(to Alexandra)

Get ready, okay? We're going to Grandma and Grandpa's.

(to Scottie)

Auntie Esther will come over to watch you.

ALEXANDRA

Sid's coming with us, okay?

MATT

Sid, this week, what's going on, is a real family matter. You understand.

(to Alexandra)

Sid's not going to be interested in meeting your grandparents. He'll be bored stiff.

ALEXANDRA

Dad, I told you he was going to be with me. I'll be a lot more civil with him around.

SID

(arms wide, shrugging)

What can I say?

Matt approaches the car with Alexandra and the interloper.

MATT

Does he know what we're doing?

ALEXANDRA

He knows everything.

SID

Dude, your wife is dying and then you find out she's been stepping out on you? That's harsh.

MATT

Get in the car.

A59 **EXT. MONTAGE - TBD**

A59

59 **EXT. THORSON HOUSE - DAY**

59

Matt watches retired military man SCOTT THORSON (70s) mumble as he sits at a table glancing over DOCUMENTS.

Sid is splayed out on a nearby lounge chair. Alex seated at his feet. Every so often a PET PARROT squawks loudly.

SCOTT THORSON
This is like reading Korean.

MATT
Scott, I'll be happy to walk you through it.

SCOTT THORSON
(tossing the papers)
Jibber-jabber.

MATT
It's an advanced directive -- basically her instructions on what medical procedures she wants or, in this case, does not want. No prolonged mechanical ventilation, no --

SCOTT THORSON
I know goddamn well what it says. Says she doesn't want everyone waiting around while she spoils like milk. Says if the doctors can't do squat, she'd just as soon get on with it.

He stares off into space.

ALEXANDRA
Gramps, are you okay?

SCOTT THORSON
Elizabeth had the good sense to write this thing here. Always a thoughtful girl. A strong girl. A hell of a lot stronger than her brother. Barry whines his way through life. Might even be a homosexual, for all I know.

MATT
Yeah, Scott, I don't think so.

(CONTINUED)

SCOTT THORSON

And she's stronger than you, Matt. She lived more in a year than you did in a decade, sitting in your office, hoarding all your cash. All that money you refuse to use -- what the hell good is it? And now you and your family are cashing in your chips -- what the hell for? Maybe if you'd let my baby have her own boat and bought her some safe equipment or let her go on those shopping sprees women like, maybe she wouldn't have gone in for those thrill sports. Maybe if you'd provided more thrills at home.

ALEXANDRA

Grandpa.

SCOTT THORSON

And you, Alexandra. Putting your poor mother through hell when all she was trying to do was instill some sense and drive in you. Shame on you. You should try to be more like her. She's a good girl. She's a good girl.

The old man climbs to his feet and takes a few steps away. Hands on hips, he looks up as though gauging the weather. Then he clears his throat, wipes his face with his sleeve, turns back.

SCOTT THORSON (CONT'D)

You all want a drink?

As he wanders away toward the kitchen --

LATER --

Scott returns pushing a little DRINK-CART. Behind him trails his wife ALICE. An Alzheimer's victim, Alice is a sweet woman, alert but unable to grasp or recall.

ALICE

Oh, do we have guests?

MATT

(kissing her)

Hi, Alice. Good to see you. It's me, Matt.

ALICE

Good to see you too.

(CONTINUED)

ALEXANDRA
(hugging her)
Hi, Tutu.

SCOTT THORSON
That's Alexandra.

ALICE
Hello.

SCOTT THORSON
She's your granddaughter. And this is
your son-in-law Matt. This is your
family. Well, except this kid. I
don't know who the hell he is.
(to Sid)
Who are you? Why are you here?

ALEXANDRA
He's my friend.

SID
Good afternoon.

SCOTT THORSON
Alice, we're going to go to Queen's
Hospital today and see Elizabeth.

ALICE
We are? Queen Elizabeth? That's
wonderful. I've never met a queen
before. I have to put on a nice dress.

Sid bursts out LAUGHING.

SID
Is she serious?

SCOTT THORSON
You be quiet, son.
(then --)
No, Alice. Our Elizabeth. Our baby.
We need to go visit her in the
hospital. She needs us, just like when
she was a little girl. Let's think
about what she might want in her room.
We'll take it to her and put it next to
her bed.

ALICE
But she's a queen. I have to look good
for a queen. Don't you want me to look
good?

(CONTINUED)

59

CONTINUED: (3)

59

Sid LAUGHS again.

SCOTT THORSON

Shut up, Alice.

(then --)

Sorry, old gal. You go ahead and say whatever you want.

ALICE

I've never met a queen before.

When Sid snickers again, Scott Thorson approaches him and glares.

SID

I'm sorry, man. I was just laughing. It's funny. I think she knows she's being funny.

SCOTT THORSON

I'm going to hit you.

Scott POPS HIS FIST into Sid's face. Sid FLIES BACK.

60

INT. MATT'S CAR - DAY

60

The car in motion, Matt glances in the rearview mirror.

MATT

How's the eye?

In the backseat, Sid holds a package of FROZEN PEAS to his puffy blue eye.

SID

That was unreal. I mean, how often do old people just haul off and fucking cold-cock you in the face?

MATT

He's hit me a couple times over the years. And watch your language.

ALEXANDRA

Here, let me kiss it.

SID

Ow!

MATT

Hey, could you two just cool it around me? You know, stop... touching each other so much?

(CONTINUED)

SID

Whoa! Maybe that's why your wife
cheated on you, if you're so against
touching.

SLAMMING ON THE BRAKES, Matt turns around, points a menacing
finger. Even Alexandra realizes Sid went too far.

MATT

You little fuck. Do you get hit a lot?

SID

I don't know. I've had my share.

MATT

(to Alex)

Your friend is completely retarded.
You know that, right?

SID

Hey, my little brother's retarded.
Don't use that word in a derogatory
fashion.

Matt looks at him. Given who Sid is, there's no reason to
think he wouldn't have a retarded brother.

MATT

Oh.

SID

Psych! I don't have a retarded
brother!

ALEXANDRA

You suck, Sid.

SID

Speaking of retarded, do you ever feel
bad for wishing a retarded person or an
old person would just hurry up?
Sometimes I wait for them to cross the
street, and I'm like, come on already!
But then I feel bad.

Rather than lashing out again at Sid, Matt turns around and
lowers his head into one hand, squeezing his temples. It's
all getting to be too much for him.

(CONTINUED)

60 CONTINUED: (2)

60

ALEXANDRA
(noticing his anguish)
Dad?

MATT
What?

ALEXANDRA
Don't forget -- I know where he lives.

Matt thinks a moment, then --

MATT
Get in the front seat.

61-63 OMIT

61-63

64 EXT. DIAMOND HEAD ROAD - DAY

64

Matt's car passes by the well-known crowded surf-point overlook.

MATT (O.S.)
Been doing any surfing over there on the Big Island?

ALEXANDRA (O.S.)
I haven't surfed in years.

MATT (O.S.)
Yeah, how come? You were so good.

ALEXANDRA (O.S.)
At first I stopped because I got my period and didn't know how to use a tampon.

SID (O.S.)
Didn't want to attract sharks, huh?

ALEXANDRA (O.S.)
So I wouldn't go for, you know, five days or so, and then I guess I just stopped.

MATT (O.S.)
Why didn't you ask Mom to show you or teach you or whatever?

65 EXT. KAHALA - DAY

65

The car continues on.

(CONTINUED)

ALEXANDRA (O.S.)

I didn't even tell her I got my period for like a year. She was always pushing me to look older and act older, so I just...

SID (O.S.)

Even I know how to use a tampon.

ALEXANDRA (O.S.)

The first time I got my period I thought I shit my pants.

SID (O.S.)

Ew, maybe you did!

ALEXANDRA (O.S.)

Sid, shut up.

MATT (O.S.)

Are you sure he knows what's going on with our family? Because he sure doesn't act like it.

The car creeps down a street of lovely homes.

ALEXANDRA

Do you know anything about him? Like what he does or if he's married?

MATT

Just his name. Brian Speer.

ALEXANDRA

Why didn't you ask Kai and Mark?

MATT

I just didn't.

ALEXANDRA

Why not?

MATT

I didn't want to get into it.

ALEXANDRA

We'll google him later. Okay, there it is. Stop.

Matt pulls over opposite a supremely average-looking house.

(CONTINUED)

MATT

There? He lives there?

ALEXANDRA

Well, I can't say for sure he lives there. That's just where I saw them.

MATT

And you just happened to be driving by.

ALEXANDRA

Sadie was driving. We both saw it.

They all observe closely, very focused. Nothing happens. It's just a house.

SID

That house is a piece of shit. At least go after a guy who's got a mansion. And do you think he's married? That'd be pretty cold-blooded to do it in a house where you're married.

ALEXANDRA

Sid, please be quiet.

MATT

What are we going to do?

ALEXANDRA

I don't know. I'm just showing you the house.

They all think a moment.

ALEXANDRA (CONT'D)

Should I go ring the bell?

MATT

(tempted, then --)

No, wait, this is stupid -- this stalking, or whatever the hell we're doing. We came, we saw. Whatever. Let's go.

No one moves.

ALEXANDRA

It's not like we're stalking him exactly.

(CONTINUED)

A PLUMBING TRUCK drives up the road. The three of them reflexively crouch down before catching themselves.

ALEXANDRA (CONT'D)

What would you do if you saw him, anyway? Talk to him or punch him or what?

MATT

I guess I just want to see him.

SID

All I know is, someone messed with my girl, all hell would break loose.

ALEXANDRA

Whatever, Sid.

SID

I mean, you'd never do that to me, would you? You know, if we ever got married. Fuck around on me.

ALEXANDRA

Depends on how you treated me.

MATT

That's enough now.

ALEXANDRA

And we're not getting married. Jesus.

MATT

(starting the car)

Okay, that's enough. We're getting out of here.

Matt's just about to turn back onto Kahala Avenue when --

ALEXANDRA

Dad, stop!

MATT

What?

ALEXANDRA

Go back.

MATT

Why?

67

CONTINUED:

67

ALEXANDRA

Just go back a couple of houses.

Matt does so, checking that the coast is clear.

ALEXANDRA (CONT'D)

There he is.

MATT

There who is?

ALEXANDRA

Look.

Matt and Sid look toward a HOUSE FOR SALE. At first they don't get it, but soon their gaze drifts to the --

"FOR SALE" SIGN

complete with a PHOTO of the broker, none other than --

BRIAN SPEER -- his big white SMILE contrasting starkly with haggard, unshaven Matt's SCOWL.

ALEXANDRA (CONT'D)

Now we know what he looks like.

SID

Must be pretty handy for a dude having an affair to have some empty houses at his fingertips.

(as Matt and Alex look at him)

I'm just saying. That's how I'd do it.

Alexandra climbs out of the car to grab a FLYER and take a photo of Brian Speer with her phone.

68

EXT. BRIEF MONTAGE

68

Images of Honolulu at DUSK TURNING INTO NIGHT -- STREETLIGHTS turning on across an entire neighborhood, boisterous *pau-hana* DRINKERS AT A BAR, a bus releasing weary commuters, an overhead shot of the environs of the KING HOUSE.

MATT (V.O.)

I trusted you. But there was always something about you I didn't trust.

The sound of an internal PHONE RING begins.

69

INT. MATT AND LIZ'S BEDROOM - NIGHT

69

A sitting area off the bedroom is where Elizabeth displays her trophies and sports memorabilia.

(CONTINUED)

This is where Matt now sits nursing a whiskey and pressing a PHONE to his ear.

BRIAN SPEER (O.S.)

Hi, this is Brian Speer at Kaimana-Prudential Realty. Sorry I missed you. Leave a message with your name, number and time of call, and I'll get back to you just as soon as I can. Mahalo.

Looking as though he's about to vomit, Matt hangs up, regards the flyer on the coffee table before him.

SID (O.S.)

Hey, boss.

Matt looks up to see Sid in his boxers.

SID (CONT'D)

Did you call him?

MATT

None of your business. And put some clothes on. And you're not sleeping in Alex's room. In fact, you should really go home, son.

SID

Alex wouldn't like that.

MATT

Guest room. Take it or leave it.

SID

We're going to do what we're going to do.

MATT

I'm not going to make it easy for you.

SID

I'm just fooling with you, man. We're not like that. Guest room's awesome.

(then --)

Just call him. He's nobody. Raise hell.

WIPE TO:

Matt sits on the bed, listening once again to Brian Speer's outgoing message.

(CONTINUED)

70

CONTINUED:

70

MATT

(on the BEEP)

Yeah, hi, Brian. My name's, uh, Herb Fitzmorris. I'm interested in that house you've got on Koloa Street, the one with the plantation shutters. I'm at 645-2796. Thanks.

71

INT. HOSPITAL HALLWAY - DAY

71

As Matt leads his daughters toward Elizabeth's room --

MATT

Let me go in for just a quick moment alone first. I'll be right out.

72

INT. HOSPITAL ROOM - DAY

72

Matt closes the glass door behind him and slides the privacy curtain across it. He looks at his wife. She's starting to look different -- her face more gaunt, her hair more matted.

Since the last time we saw her, OTHER ITEMS have been added around her bed. Along with draped LEIS, we see a childhood DOLL, DIPLOMAS, and of course SPORTS MEDALS and RIBBONS. An antique QUILT covers her legs. Her father meant it when he said they'd bring her old things.

Matt crouches down bedside.

MATT

You were going to ask me for a divorce? So you could be with some fucking fuckhead Brian Speer? Are you kidding me? Who are you? Because the only thing I know for sure is that you're a goddamned liar. So what do you have to say for yourself? Go ahead, make a little joke and tell me I've got it all wrong. Tell me again I'm too out of touch with my feelings and need to go to therapy.

(then --)

Isn't the idea of marriage to make your partner's way in life a little easier? For me it was always harder with you. And you're still making it harder. Lying there on a ventilator and still fucking up my life. You're relentless. You know what? I was going to ask you for a divorce some day.

(MORE)

*
*
*
*
*
*

(CONTINUED)

MATT (CONT'D)
(grabbing a DOLL, tossing it)
Daddy's little girl.

Matt rises, looks at her motionless face, exhales, gets himself together.

MATT (CONT'D)
I'm bringing in your daughters now.
Alex is home from school. Try to be nice, okay?

He slides the curtain open and lets the girls in.

SCOTTIE
Hi, Mom! Look who's here.

Alexandra approaches the bed slowly, startled by the changes in her mother's appearance and knowing the end is near.

SCOTTIE (CONT'D)
Say something, Alex. People in a coma can hear you. You're supposed to talk to them.

ALEXANDRA
Hi, Mom.

SCOTTIE
Tell her how you were drunk the other night. Tell her maybe you're an alcoholic.

ALEXANDRA
I guess it's in the genes.

MATT
Girls, be serious.

ALEXANDRA
Hi, Mom. Sorry for being bad. For wasting your money on expensive private schools. Money you could have used on facials and massages and sports equipment. Sorry for everything.
(looking at Matt)
Sorry we weren't good enough for you -- especially Dad.

MATT
Stop it. That's out of line.

ALEXANDRA

Or what? You going to ground me? Or ship me off to another boarding school? You going to give me a "time out?"

MATT

Goddammit!

Unable, in front of Scottie, to remind Alex that Elizabeth is dying, Matt grabs his older daughter and SPANKS her.

SCOTTIE

You got served!

MATT

Scottie, out in the hall.

SCOTTIE

She's the one out of line.

MATT

Go find Sid.

SCOTTIE

He's smoking. I shouldn't be around second-hand smoke.

MATT

(raising his hand)

Now!

As Scottie runs outside --

ALEXANDRA

Did you just spank me?

MATT

You have no right to talk to your mother that way. She's going to die in a few days. What if those were your last words?

ALEXANDRA

I have every right to speak this way. I'm mad at her. How can you be so forgiving?

Matt considers this. Of course she didn't see his recent outburst, and he's not about to let on.

MATT

I'll be angry later. For now let's just think about the good parts.

(MORE)

(CONTINUED)

MATT (CONT'D)

And don't say that stuff in front of your sister. Don't ruin her for Scottie. Say something else.

ALEXANDRA

Look, Mom, I know we fought a lot. But I always wanted to be like you. I am like you. I'm exactly like you. God, that came out so dramatic.

MATT

You are like her. Mostly in good ways. Maybe some bad ways. Remains to be seen.

Sid saunters inside with Scottie in tow.

SID

I hear you got spanked. I hear all hell's breaking loose in here.

(approaching the bed)

Hey, Mrs. K., howzit? I'm Sid, Alex's friend from Punahou, remember? Nice day outside. No clouds. Not too hot. You know what I think? Tough lady like you? I think you're going to make it. I mean, I'm no doctor. What do I know? But that's what I think.

Matt squints at Sid. Is he stoned?

SID (CONT'D)

I'm staying at your place to help Alex out. Don't worry, Mr. K.'s got me on lockdown at night. And I met your dad - he packs a mean punch. Look at this.

(bringing his face closer)

Wow. You're beautiful.

(to Alexandra)

If you look anything like her when you're older, you're lucky. I mean, you know, not exactly like she is now. I mean in general.

Sid turns back for a long look at Elizabeth.

SCOTTIE

(looking at her phone)

Reina just texted me! She's here visiting her grandma! Can she come visit?

(CONTINUED)

MATT

Dammit, Scottie, no Reina.

SCOTTIE

But you said Thursday, and it's almost Thursday. I don't get to see her in school anymore.

MATT

Not now.

SCOTTIE

I need her. Alex needs Sid. I need Reina.

Matt looks at Alex, who in turn raises her eyebrows -- what harm could it do?

LATER --

Scottie pushes open the door, now accompanied by her friend REINA, 12, who looks around as if the room is dirty. She wears a terry-cloth tennis skirt and hooded terry-cloth sweatshirt.

SCOTTIE (CONT'D)

Dad, this is Reina. Reina, that's my sister and Sid, and that's my mom on the bed.

REINA

Hi, everybody.

Alex and Matt look at each other, bewildered. Scottie leads Reina to the bed and touches her mother's shoulder.

REINA (CONT'D)

So this is your mother? I guess it's true. Should I shake her hand?

SCOTTIE

If you want.

REINA

No, thanks.

MATT

So, Reina, I hear your grandmother's not feeling well.

(CONTINUED)

REINA

Yeah. It's pretty bad. She got her stomach operated on and then got some stupid infection or something. It's pretty gross.

MATT

Well, Reina, thanks for stopping by, and, here, Scottie, let me give you some money, and you two can go get an ice cream or something...

REINA

Too many carbs.

MATT

Carbs. Well, you could go to the cafeteria and get some lettuce.

REINA

That's okay. I'm done.
(to Scottie, on her way out)
You aren't a liar after all.

SCOTTIE

Don't you want to hang out?

REINA

No, I should go. I'll see you at the club. Hope your mom gets better.

Exit Reina.

ALEXANDRA

Scottie, what'd she mean by "You aren't a liar after all?" What'd she think you were lying about?

SCOTTIE

She didn't believe Mom was sleeping.

ALEXANDRA

So you had to prove to that twat that Mom's in a coma? What the fuck is in your skull, a bunch of stupid pills?

SCOTTIE

Shut up, you motherless whore!

SID

Whoa, whoa, easy there, half-pipe.

(CONTINUED)

MATT

Where'd you learn how to talk like that?

Scottie points at Alex.

Matt's PHONE RINGS. He pulls it out to silence it but notices the CALLER ID --

KAIMANA-PRUDENTIAL REAL ESTATE.

He freezes. Sensing something, Alex calmly grabs the phone from him and glances at it.

ALEXANDRA

Hello? No, you've got the right number. This is his assistant Sharon. How may I help you?

Alex listens. Scottie has no idea what's going on, but it sure is fun.

SCOTTIE

Who is it?

ALEXANDRA

Oh, I see. And for how long? Uh-huh. Okay. So one or the other. I'll tell him. Mahalo.

Alexandra hangs up, proud. Matt's proud too.

ALEXANDRA (CONT'D)

That was Bonnie Tanaka, a realtor. She says Mr. Speer is on Kaua'i till the 18th, but she'd be happy to show you the house or you can stop by the open house on Sunday.

EXT. KING HOUSE - DAY

MANY CARS are parked outside.

INT/EXT. KING HOUSE - DAY

PLATTERS of sashimi, fruit, ahi poke and salads lie atop the antique koa dining room table.

LONGTIME FRIENDS, 40s to 70s, mingle in the living room and around the pool. We spot Mark and Kai.

75 INT. KING KITCHEN - DAY

75

Matt is spacing out alone, perhaps mentally rehearsing his speech. Awkward teen BUZZ happens by.

BUZZ
Hi, Mr. King.

MATT
Hello, Buzz.

BUZZ
Sorry about Mrs. King. Hope she gets better real soon.

MATT
Thanks.

BUZZ
It really blows.

Matt nods, swigs his drink. Buzz now feels emboldened to reveal the cocktail concealed behind his back.

BUZZ (CONT'D)
Please don't tell my mom I'm drinking.

MATT
I won't.

BUZZ
Sometimes I steal beers from your outdoor fridge.

MATT
I know.

Buzz slinks off.

MATT (PRE-LAP) (CONT'D)
You've all been asking about Elizabeth, and I've given vague answers. But the reason I've asked you all to come over today is to tell you...

76 INT. KING LIVING ROOM - DAY

76

Matt addresses the gathering.

MATT
...that her coma is permanent. She's not going to make it.
(MORE)

(CONTINUED)

76

CONTINUED:

76

MATT (CONT'D)

This week -- tomorrow, in fact -- as per her wishes, we're going to unhook her from life-support.

(holding for gasps)

You all know Elizabeth -- she always likes to do things on her own.

Goddammit.

(almost losing it)

I wanted to tell you all in person. You're all our dear friends, our best friends. And the girls and I appreciate so much all the ways you've helped these last few weeks -- bringing food, calling...

ONE GUEST

Can we see her?

MATT

Yes, for God's sake, yes. That's the whole point. Go see her as soon as possible. That's what I wanted to tell you. It should be now, not after. Everyone who loves her deserves a chance to say goodbye.

77

EXT. KING HOUSE DRIVEWAY - DUSK OR NIGHT

77

Matt waves goodbye to the last guests as they drive off, then turns back toward his house. Halfway there, his exhaustion forces him to COLLAPSE onto the moist lawn.

Sitting there, he comes to a REALIZATION -- not one he wants, but he knows he must deal with it regardless.

ALEXANDRA (PRE-LAP)

You've lost your mind.

78

INT. MATT'S STUDY - NIGHT

78

Matt is catching up on WORK and has a DICTAPHONE in his hand. Alex hovers in the doorway.

ALEXANDRA

You mean *him*? Tell *him* to say goodbye?

MATT

I'll only be gone a day or so. I'll leave in the morning, and be back tomorrow night. If it takes another day, fine -- I'll give it two days tops. If I don't find him, at least I tried.

(CONTINUED)

ALEXANDRA

Drop it, Dad. You've got way bigger fish to fry than confronting fucking Brian Speer. Are you recording this?

MATT

I'm summarizing a deposition.

ALEXANDRA

How can you work?

MATT

How can you go to a movie?

ALEXANDRA

To get Scottie out of the house. And you're going to tell him to come back and see Mom.

MATT

I think... I just think she would want him to know.

ALEXANDRA

Just call his office and say it's an emergency.

MATT

On the phone he can escape. In person he has nowhere to go. I want to see his face. I want to change his life.

Alexander senses his resolve -- it's kind of refreshing, actually -- then breaks into a wicked little smile.

ALEXANDRA

Then I want to go too.

MATT

No, you stay with Scottie.

ALEXANDRA

Fuck that. Let's all get out of town.

A Hawaiian Airlines inter-island airplane takes off.

Matt sits isolated from his daughters and Sid across the aisle from him.

82

CONTINUED:

82

COUSIN RALPH (CONT'D)

There's an argument to be made for maxing it out. We only do this once in a lifetime. And in this economy --

MATT

Yeah, no, I know. I want to work with you guys, Ralph, I really do. Whatever the majority wants, I'll go along with it. Let's just get it over with.

COUSIN RALPH

How's Elizabeth doing? She going to be okay?

MATT

The same.

COUSIN RALPH

Well, she's a tough gal. She'll be okay. Yeah. Say, where you going, Hanalei?

MATT

Yeah, Princeville.

COUSIN RALPH

Come on. I'll give you a ride.

83

EXT. COUSIN RALPH'S JEEP - DAY

83

It's an open jeep with bad shocks, and Cousin Ralph drives fast. The passengers hold on, their hair blown back.

MATT

Hey, Ralph.

COUSIN RALPH

Yeah.

MATT

Turn off over here. Let's go see the land.

COUSIN RALPH

Take a last look, huh?

MATT

You got time?

COUSIN RALPH

I got nothing but time.

RALPH

Of course, part of me agrees with the cousins who don't want to sell. They're going to make a pretty big stink at the meeting.

MATT

I know, but we have to sell. The trust has to dissolve in seven years, and if we haven't sold, it'll be a huge mess. Selling now and distributing the cash is the only clean way to do it.

RALPH

But it's a shame, yeah? On the other hand, hey, it's just sitting there. No one's using it. At least this way the whole world will be able to enjoy it.

MATT

(to his daughters)

Take a good look, girls. In the old days, this was part of your great-great grandmother's inheritance going all the way back to Kamehameha I.

With them, we look across this land, vivid and verdant.

ALEXANDRA

Down there is where Mom and I would camp.

MATT

We all did, all our lives. A lot of memories.

SCOTTIE

What about me? I want to camp. I wish we lived in the old days.

ALEXANDRA

We do. We still do.

(to Matt)

Do we really have to sell?

MATT

Doing anything else would get extremely complicated. A lot of your cousins just want the money. Everything has its time.

SCOTTIE

I want us to keep it!

(CONTINUED)

87 CONTINUED: (2)

87

Matt looks over at Scottie, then at Alexandra. It's clear that Alexandra is moved by this sight.

SID

Can you like specify what businesses they'll put here? Because you should totally get a Cheesecake Factory. Only one so far's in Waikiki, and it's awesome. You definitely need a Cheesecake Factory. And Taco John's.

MOMENTS LATER --

The Kings approach a nearby MONUMENT commemorating "John Lowell "Keoni" King. 1899 - 1974. The plaque depicts a smiling man atop a horse.

MATT

(to the girls)

My grandfather. He really loved this place. So did your mother. So does your mother.

88 **EXT. COUSIN RALPH'S JEEP - DAY**

88

Cousin Ralph turns off the Kuhio Highway and into PRINCEVILLE, which greets visitors with an immense faux-Italian FOUNTAIN.

89 **EXT. PRINCEVILLE - DAY**

89

Passing through this immense development, Matt notices the names of the condo complexes: The Sand Piper, The Island Tropic, etc.

And he observes TOURISTS along the edge of the golf course, with their visors and fanny packs.

90 **EXT. ST. REGIS HOTEL FRONT DOORS - DAY**

90

Ralph drops our friends off.

91 **INT. ST. REGIS HOTEL LOBBY - DAY**

91

Alex and Sid slump against a marble pillar. Scottie has taken her shoes off to slide across the shiny floor.

AT THE FRONT DESK --

CLERK

Here's your credit card back, Mr. King. And how many keycards will you be needing today for your deluxe suite?

(CONTINUED)

91 CONTINUED:

91

MATT

Let's say three. By the way. I'm supposed to meet a buddy of mine I think is staying here. Brian Speer. S-P-E-E-R.

CLERK

(checking computer)

I'm not showing anyone by that name.

MATT

Thanks.

92 INT. HOTEL SUITE - DAY

92

Moving in.

LATER --

Matt is on the telephone, nodding gravely.

MATT

No, I understand. Okay. Thanks.

Matt hangs up, blinks a few times, spaces out a moment. Then he slides open the glass door to the --

93 EXT. HOTEL SUITE LANAI - DAY

93

-- where he finds Alexandra smoking.

MATT

Put that out, will you please?

Alex shoots him a look, then stamps out the butt on the bottom of her shoe.

MATT (CONT'D)

You could at least smoke lights. Like Sid.

ALEXANDRA

I could.

MATT

Just got off the phone with Dr. Johnston. They did what they had to do a couple hours ago. They've moved her to another floor. They say she seems comfortable, still breathing on her own. She's doing okay.

(CONTINUED)

Alexandra nods at this news and looks off. Matt joins her in gazing out at Hanalei Bay.

MATT (CONT'D)

So how are you doing, Alex?

ALEXANDRA

What do you mean? You mean considering Mom's... circling the drain?

MATT

No, I mean other than that. In general. You haven't been using, have you?

ALEXANDRA

No, Jesus, I'm not *using*.

MATT

Not at all? I smell pot all the time on Sid.

ALEXANDRA

That's Sid.

MATT

So you just stopped? Really?

ALEXANDRA

Look, Dad, it's no big deal. Kids do drugs and they stop. Unless they're like super-ghetto. And you sent me to boarding school, remember? I couldn't get anything anymore. So no, I'm not doing any drugs. But I still think they're fun. Okay, maybe a little pot once in a while.

MATT

And a little drinking.

She can't deny that.

MATT (CONT'D)

Why are you being so honest?

ALEXANDRA

Mom's dying.

MATT

Yeah, well, I'm proud of you.

(CONTINUED)

ALEXANDRA

Not much to be proud of.

MATT

Yeah, there is. We shipped you off. Let them handle it. And now you're here, helping with Scottie, helping me. Thanks.

ALEXANDRA

You want to know what really pisses me off? That she wouldn't end it. Not even when she knew she was busted. How are we supposed to feel about that?

MATT

I guess she really liked him.

ALEXANDRA

So how are we going to find this guy, Sherlock?

MATT

Right. Well, why don't you two take Scottie to the beach? I'm going to call around a little. We're on an island, for Christ's sake. Everything's just one degree of separation.

ALEXANDRA

(getting up)

We'll find him.

Matt scans the BEACH as he ambles toward Sid and his daughters lying on towels. Scottie is snuggled close to Sid.

Matt notices LUMPS OF SAND stuffed into Scottie's bikini top.

MATT

Hey, what's in your suit?

SCOTTIE

They're my beach boobs.

MATT

Take that out. Right now. Alex, Jesus, why'd you let her do that? You too, Sid.

Lying on her stomach, Alex lifts her head.

ALEXANDRA

I don't know. Take them out, stupid.

SID

Yeah, Scottie. Honestly. Big boobs look kind of fatty.

Scowling, Scottie gets up and starts pulling the sand out of her suit as she stomps toward the water.

ALEXANDRA

Any luck?

MATT

The hotels were a dead end, but I took another shot with his office. He's definitely in Hanalei renting a house somewhere -- probably one of those cottages around the bay. Who wants to go for a walk?

SID

Sounds good.

Matt grimaces -- not whom he was hoping for. Alex ties the straps of her bikini and flips over.

ALEXANDRA

Yeah, let's go. Scottie!

Our friends weave their way among BEACH-GOERS. Matt has thought to bring along a print-out of Brian Speer's PHOTO, which he and Alex glance at discreetly. Sid trails behind.

SCOTTIE

(catching up to Matt)

Can we swim with the sharks? I read in the hotel magazine how they put you in a cage in the ocean and throw shark feed in the water and sharks swim right up to you. Can we do that?

ALEXANDRA

Scottie, we're not really here to do stuff like that.

The sun approaches the horizon.

Father, daughters and Sid have walked past people and houses. Now they're walking just to be walking. We see them from a distance, although we hear them very close.

SCOTTIE

How'd you and Mom meet?

MATT

I was with a law school buddy from the mainland, and I took him to the club. We were just coming in from paddling, and your mom was on her way out, and she looked at me and said, "Do you think it's going to snow today?" We all got beers when she came back in. I had already seen her around. That was it. I got her number.

SCOTTIE

Did you think she was pretty?

MATT

She knocked me out.

SCOTTIE

What do you love about her?

MATT

I love... I don't know. The way we are with each other, most of the time, anyway. I love how she's more capable of feeling joy than anyone I've ever known. I just like being with her, just riding bikes or going out to dinner, even if it's just a plate lunch at Rainbow's. Years ago we used to do a lot of paddling together.

ALEXANDRA

Can we drop this? Jesus.

(mimicking)

"What do you love about Mom, Daddy?"

Shut up, already.

(to Matt)

And stop babying her.

MATT

Easy, Alex. We're just talking.

Our friends continue walking, this time amid THICK TREES along the shoreline. Again we see them from afar.

(CONTINUED)

MATT

Your mom got chased by a shark once.
Very close call.

ALEXANDRA

When was that?

MATT

We were on Moloka'i with Mark and Kai,
and your mom was out surfing and saw a
shark right beneath her on a wave.
Like right beneath her. She got down
on her stomach and started paddling
like crazy, and this big fin kept
following her. She even paddled up
onto the nearest rocks instead of all
the way to shore. Got cuts all over
her legs and hands. Only time I ever
saw your mother scared, and she was
really scared. She even threw up.
Crying and shaking. I had to hold her
for a long time. She really thought
she was going to die. Of course she
hid all that from the Mitchells, turned
it into a funny "Me-versus-a-shark"
story. I told her...

ALEXANDRA

Yeah?

MATT

I told her it wasn't her time yet.

They continue in silence a few moments.

SCOTTIE

I wish Mom was here.

The sun is now very low on the horizon as our friends make
their way back to the hotel. Again we see them from a
distance.

MATT

I'll ask you that same question,
Scottie. What do you love about Mom?

SCOTTIE

Lots of stuff. She's not old and ugly
like other moms.

(MORE)

98

CONTINUED:

98

SCOTTIE (CONT'D)

I like her stories -- like how she streaked at the wedding and the time she beat a wild pig with a shoe. How about you, Alex?

ALEXANDRA

Why are we still talking about this?
(then --)
I like how she's not afraid of anything.

99

INT. HOTEL SUITE SITTING ROOM - NIGHT

99

The four are splayed out watching TV amid the messy remains of ROOM SERVICE DINNER.

Alexandra and Scottie wield the REMOTE and stumble upon the channels promoting direct-access ADULT MOVIES.

SCOTTIE

Let's watch one of these!

ALEXANDRA

We're not watching porn.

SCOTTIE

Reina's dad watches pornos. Reina calls them masturbation movies. Her dad has some. She plays them when her parents aren't home and one time invited boys over to see if they grew down there. One did.

SID

Reina's awesome.

MATT

Were you there? Have you seen any of those movies?

SCOTTIE

No.

ALEXANDRA

You've got to watch her with the internet. And Reina's dad. Scottie, Reina is a fucked-up ho-bag, and you need to stay away from her. Do you want to end up like me?

SCOTTIE

Yes.

(CONTINUED)

ALEXANDRA

I mean the earlier me, when I was mean to you and yelling at mom all the time.

SCOTTIE

No.

ALEXANDRA

Well, Reina's going to be a meth-head, and she's going to get used by stupid guys. She's a twat. Say it.

SCOTTIE

She's a twat.
(running across the room)
Twat, twat, twat, twat!

MATT

Stop that!
(to Alexandra)
I don't get it. I don't know what to do... these things she does. What goes on in her head? You weren't like that.

ALEXANDRA

It'll go away.

MATT

I'm not so sure. I mean, look how you kids talk in front of me. It's like you don't respect authority.

Alex looks at him -- authority?

100 INT. HOTEL SUITE BEDROOM - NIGHT

100

Matt tosses and turns, gets up and goes to the bathroom.

MOMENTS LATER --

Exiting the bathroom, he decides he should make a routine inspection and wanders into --

101 INT. HOTEL SUITE SITTING ROOM - CONTINUOUS

101

-- where he eyes a lump on the FOLD-OUT BED. He creeps up when Sid awakens.

SID

Hey, what's up?

MATT

Hi.

(CONTINUED)

SID

Checking on me or something?

A sheepish look on his face, Matt takes a seat on the edge of the bed.

MATT

I don't, uh... I haven't been sleeping very much lately.

SID

Understandable.

MATT

I'm worried about my daughters. I'm worried there's something wrong with them.

SID

I used to do some messed-up shit when I was a kid. Still do. It's going to get worse after your wife dies.

MATT

What does Alex really think about this stuff that's going on? What does she say?

SID

She doesn't.

MATT

What do you mean? I thought she talks to you all the time.

SID

We don't really talk about our like "issues." We just, I don't know, we deal with our shit by talking about other stuff and having a good time.

MATT

What would you do if you were me? How would you handle my daughters? How would you handle... the situation of this guy we're trying to find?

Matt can't believe what he just asked, but he's desperate for clues from even the unlikeliest source.

(CONTINUED)

SID

I told you what I'd do -- I'd lay his nuts on a dresser and hit 'em with a spiked bat. With the daughters, I don't know. I'd take them on a trip. Or no, I'd buy 'em a bunch of shit. Like with all the money you're going to get when you sell the land -- you're going to make stupid money, right? -- dude, you could buy them anything.

Matt questions his sanity at having asked Sid any advice.

MATT

Do you want some of it? Some money?

SID

Sure.

MATT

If I gave you a lot of money right now, tonight, would you leave?

SID

Why would I leave?

MATT

No, Sid, I'm asking you a favor. If I give you money, will you leave?

SID

Oh. I get it. Is that what you want? You want me to go?

MATT

I guess not.

SID

Look, dude, you're right. If I had daughters, I wouldn't know what to do. Exchange them for sons, I guess.

MATT

Then I might wind up with something like you.

SID

I'm not so bad. I'm smart.

MATT

You're about a hundred miles away from Smartville. No offense.

(CONTINUED)

101 CONTINUED: (3)

101

SID

You're mistaken, counselor. I'm smart. I have good hygiene. I'm an decent guitarist, a good cook. I cook food all the time. I'm vice-president of the Punahou chess club. And I always have weed.

MATT

I'm sure your parents are proud.

SID

It's possible. My mom's sort of busy right now.

MATT

What does she do, your mom?

SID

She's a receptionist at a pet clinic. But mostly she's been getting the house together after my dad died. My dad died a few months ago.

At first refusing to fall for it, Matt sees this is no prank.

SID (CONT'D)

November 24th. Drunk driver. Actually both drivers were drunk. Yeah.

Sid smiles and nods as though to make Matt feel better about the sad news he just shared.

MATT

Goodnight, Sid. I'll see you tomorrow.

SID

Goodnight, boss.

102 **EXT. HANAIEI BAY - DAWN**

102

SUNRISE. Matt JOGS along the nearly empty beach -- just a few surf FISHERMAN and PADDLERS. He's clearly out of shape but makes a good effort.

ANOTHER GUY jogs toward Matt wearing a "Stanford Lacrosse" T-shirt and running shorts with long slits up the sides.

BRIAN SPEER!

They pass each other. Matt continues on a moment in disbelief, then TURNS AROUND and follows. His strides long and efficient, Brian gives Matt a run for his money.

(CONTINUED)

102 CONTINUED:

102

Soon Brian cuts up the beach toward one of the COTTAGES that line the bay. Matt follows, awkwardly trying to appear nonchalant.

MATT

(under his breath)

Hi, you don't know me, but I know you.
Hi, you don't know me, but I know you.
Brian Speer, right? Hi, I'm Liz's
husband. That's right. Fuckface.

Brian disappears up a little PATH through a HEDGE. Matt quickens his pace toward --

103 **EXT. HANAIEI BEACH COTTAGE - CONTINUOUS**

103

-- where he spies on Brian walking across a wide lawn toward a lovely OLD COTTAGE.

MATT

Hi. You don't know me, but I know you.

Brian disappears inside, emerging moments later chugging GATORADE.

Courage gathered, Matt is about to charge forward when he stops short -- the door opens again, and out comes a beautiful WOMAN in a white bathing suit and white sun hat. Then two LITTLE BOYS.

Fucker's got a family. Not the right moment.

104 **EXT. HANAIEI BAY - DAY**

104

The sun is higher, and the BEACH is growing populated.

Matt sits on the sand, glancing occasionally back toward the cottage. Next to him lie his daughters and Sid.

Suddenly TWO BOYS -- Brian's kids -- come running through the hedge and past Matt on their way into the water.

Matt turns around to see Brian's wife JULIE SPEER dutifully trailing behind.

JULIE

Stay in the zone, please! That means
you, Skylar. And you too, Colt.

MATT

(low)

Skylar and Colt?

(CONTINUED)

Matt watches the little boys flop into the surf. Mrs. Speer follows, wading in up to her calves.

Matt stands to look whether Brian is coming down to the beach too. No such luck.

MATT (CONT'D)

(to Alex)

I'll be right back.

Matt gets to his feet, brushes off sand, and walks casually toward Mrs. Speer, maintaining a comfortable distance. Alexandra watches.

IN THE SURF --

Matt takes up a casual stance near Mrs. Speer and pretends to look out at the water, just hanging out. Mrs. Speer continues to keep a watchful eye on her boisterous boys.

MATT (CONT'D)

Looks like you got yourself a handful with those two.

JULIE

Yeah.

MATT

Must keep you pretty busy.

JULIE

They're pretty non-stop, but they're at a really fun age.

MATT

How old are they?

JULIE SPEER

Eight and ten.

MATT

(pointing)

I have two girls. Ten and seventeen. That whole non-stop thing. That never changes.

JULIE SPEER

You guys live here?

MATT

We live on O'ahu.

(CONTINUED)

JULIE SPEER

Oh, so do we.

MATT

Yeah, I'm just getting my girls out of town for a couple days. Their, uh, their mother is in the hospital, so I thought I'd give them a little break.

JULIE

Oh, no.

MATT

She'll be fine.

JULIE

What's wrong? If you don't mind my asking.

MATT

Just a little boating accident. Hit her head a little too hard.

Does Julie recognize any of this, or even recognize him? Doesn't seem like it.

JULIE

A sailboat? Or one with a motor?

MATT

(laughs, then --)

One with a motor.

She's actually sort of charming, this Julie Speer.

JULIE

Well, good luck with that. I wish her well. Skylar, don't go so far!

MATT

You guys staying in one of the cottages over there?

JULIE

Yes, my husband had to come here for work, so we thought we'd all make a little vacation of it. He knows the owner, so --

MATT

Hugh King.

(CONTINUED)

104 CONTINUED: (3)

104

JULIE
That's right.

MATT
He's my cousin.

JULIE
Oh. Then you probably know my husband.
Brian Speer?

That hangs there a moment. Matt suppresses the sudden desire to spill the beans.

MATT
No, can't say as I do.

JULIE
Oh, I just assumed, since he's been --

SCOTTIE
Dad! Dad, come here! Something bit
me!

Matt looks over to see Scottie very agitated about something.

MATT
Excuse me. Nice talking to you.

JULIE
You too. Take care.

Matt trots off.

105 **A MONTAGE --**

105

Images of Hanalei as the sun begins to set over the magnificent taro fields. Wind rustles the trees. Mist falls into the valley.

MATT (V.O.)
How can I forgive her for loving
someone else? Did she even know about
his family? Was she that in love?
Does she miss him from her coma? Does
she wish he could be with her and not
me?

106 **EXT. HANAIEI TOWN - DUSK**

106

Our friends walk along roadside tourist shops toward --

107 INT. TAHITI NUI RESTAURANT - DUSK

107

A lived-in hangout with a wood interior, woven mats on the walls, and tables carved into with steak knives. A UKULELE CLUB jams in a corner.

As our foursome enter the joint, Matt notices --

COUSIN HUGH
yucking it up at the BAR with other REGULARS.

MATT
(to Alexandra)
There's Cousin Hugh. Get us a table.
Order me something.

ALEXANDRA
Like what?

MATT
Anything.

AT THE BAR --

Matt wedges his way in beside his third cousin, who despite his booziness and very local flavor is nonetheless a King family patriarch.

COUSIN HUGH
Heeey! Mattie-boy! What are you doing here? I didn't expect to see you until the meeting.

He looks over his shoulder to see whom Matt might have come in with.

COUSIN HUGH (CONT'D)
Is that...?

MATT
Yeah, Scottie and Alex.

COUSIN HUGH
Big girls now! So what are you doing here, man?

MATT
Just getting the girls out of the hospital for a couple days, you know, change of scenery.

(CONTINUED)

COUSIN HUGH

Yeah, boy, what you've been going through. That's a tough deal.

(taking a drink)

But Elizabeth, hey, she's, she's a tough gal, I'll tell you that. A fighter. She'll make it. Get you a drink?

MATT

Sure, what're you having?

COUSIN HUGH

Barney, an old-fashioned for my cousin here. Nice to see you, Matt. How you been otherwise?

MATT

Not much otherwise. Between our business and the hospital, you know, I've just trying to keep my head above water. So listen, I see you have some people staying in the cottage.

COUSIN HUGH

Oh, hey, Mattie, if I'd known you were coming, I coulda --

MATT

No, no, no, I'm just wondering about the guy you're renting to. I think his name is Brian Speer.

COUSIN HUGH

Yeah, yeah, real determined son-of-a-bitch. He's Lou's sister's... No, wait. Lou has a sister, and the sister's husband... Lou's brother-in-law is cousins with that guy.

MATT

Huh? Who's Lou?

COUSIN HUGH

No, wait. You mean the cottages on the bay or the cottage back by the trail?

MATT

The bay. The guy with the wife and two boys.

(CONTINUED)

COUSIN HUGH

Yeah, that's right. Determined son-of-a-bitch. Anyway, the point is the guy we're doing business with is that guy's brother-in-law. Works for him.

MATT

Brian Speer.

COUSIN HUGH

That's the guy.

MATT

What do you mean, the guy we're doing business with?

COUSIN HUGH

Who do you think? Don Holitzer.

MATT

Holitzer.

COUSIN HUGH

That's what I'm saying. That's Don's brother-in-law in the cottage. You don't know him? I would have thought you'd know him. He's a realtor over by you. So if we sell to Don -- and that's what we're going to do, right? That's what you want too. Nice guy, Don. He'll do right by us. Then when Don develops and re-sells and leases and all that --

MATT

Yeah, yeah --

COUSIN HUGH

He's letting this brother-in-law in the cottage handle the transactions. A lot of them, anyway. Big score for that guy.

It takes a moment for this stone to drop to the bottom of Matt's well.

MATT

What's he like?

COUSIN HUGH

Who?

(CONTINUED)

MATT

Brian Speer -- what else do you know about him?

COUSIN HUGH

Not much. He's lucky. The bugga's lucky. His sister is married to the guy. Son-of-a-bitch is going to make a shitload of money on commissions.

MATT

Not if we don't go with that bid.

Cousin Hugh's eyes emerge momentarily from their drunken fog to give Matt a firm, steely warning.

COUSIN HUGH

We all want Don. You do too, Matt. You've said as much.

MATT

No, I know. You're right. Okay. Well. Good to see you, Hugh.

COUSIN HUGH

You too.

MATT

See you at the meeting.

COUSIN HUGH

I'll be there.

TRACK TO THE TABLE

firmly on MATT'S FACE as he processes this horrifying news delivered so casually.

AT THE TABLE --

Matt takes a seat. Scottie and Sid eat fried appetizers. Alexandra just sits watching the musicians.

SID

This place rocks.

SCOTTIE

Totally.

ALEXANDRA

We ordered you mahi.

(CONTINUED)

107 CONTINUED: (4)

107

MATT

(low)

Great.

The music grows more frenetic.

Matt looks around the room, alienated from everything -- from the fried food and the tourists, from the umbrellas in the drinks, from his daughters enjoying the music and this cretin called Sid.

Why can't a nuclear bomb blow the whole island up right now?

108 **EXT. THE ROAD BY THE BAY - SUNSET**

108

The light is swiftly fading, and our heroes are little more than SILHOUETTES as they walk back to the hotel.

Sid and Scottie talk and laugh together. Alex walks with her father.

MATT

So, guess what. Turns out Brian Speer is connected to Don Holitzer.

ALEXANDRA

Who's Don Holitzer?

MATT

The guy we're going to sell to. And that woman today at the beach. That was his wife.

ALEXANDRA

Whose wife?

(then --)

The hottie with the hat? You sure?

(off his nod)

So he's married. Nice. Why didn't you say anything?

MATT

It's him I want to talk to, not her. I know where their cottage is.

ALEXANDRA

You do? So let's do it right now. Let's go knock on his door.

MATT

That's what I'm saying.

Alexandra quietly exults.

(CONTINUED)

108 CONTINUED:

108

MATT (CONT'D)

Don't do that. Don't be excited. This isn't fun.

ALEXANDRA

Well, it's what we came here to do.

MATT

So you to talk to his wife while I talk to him. And figure out some way to distract Scottie and their kids.

ALEXANDRA

Got it. Sid, come here!

A109 **MOMENTS LATER --**

A109

The team are gathered for a little huddle.

ALEXANDRA

Listen, Dad and I are going to go talk to some friends while Sid takes you back to the hotel, okay?

SCOTTIE

I want to come too.

SID

I don't. Who wants to sit around talking in some house? Let's ditch these losers and go watch some serious TV.

SCOTTIE

Yeah!

As they walk away --

SID

(to Matt, low)
Give 'em hell, boss.

109 **EXT. HANAIEI BAY COTTAGE - NIGHT**

109

Zero hour. Matt and Alexandra approach the cottage from the road and start to walk around it toward the beach.

ALEXANDRA

Are you ready?

MATT

No. What should I say?

(CONTINUED)

ALEXANDRA

You'll think of something. You're a lawyer.

MATT

I'm sorry for sucking you into this. I should be doing this alone. It's selfish of me.

ALEXANDRA

I'm the one who sucked you in. I'm the one who knew.

Just as they are round the house toward the lanai, Julie Speer backs out of the screen door with a plate of hamburger patties. Alex nudges Matt.

ALEXANDRA (CONT'D)

Don't be a pussy.

MATT

(stiffly)

Hi there!

The screen door slams. Julie looks over.

MATT (CONT'D)

It's the guy from the beach today.

JULIE

Oh, hello.

MATT

Yeah, hey, I'm such an idiot. I just figured out I do know your husband. My daughter and I were on our way back to the hotel from dinner, and we thought we'd drop by and say howdy.

ALEXANDRA

(mouthing)

Howdy?

JULIE

Great. Come on up.

MATT

I'm Matt King. This is Alexandra.

JULIE

I'm Julie Speer. Yeah, I thought that was you.

(MORE)

(CONTINUED)

JULIE (CONT'D)

You've been in the paper so much lately. I figured you had to know Brian. He's been pretty involved.

MATT

Yeah, no, I know, yeah, super-involved. Maybe I've met him in passing. I don't know.

JULIE

So, I guess you guys are deciding really soon. A couple of days, right -- you and your family meet? I'm sorry. That's probably a conflict of interest or something.

MATT

No, it's okay. You're right -- it'll all be over in a couple of days.

JULIE

You guys want a burger?

MATT

We just ate, thanks.

JULIE

A drink then.

As Alex and Matt agree, a figure appears at the screen door. BRIAN SPEER emerges, a bag of BUNS in one hand.

BRIAN SPEER

Hi, I'm Brian.

MATT

Brian, we may have met before. Matt King. My wife is Elizabeth King. I think you may have met her too. Our daughter Alexandra.

Brian's big GRIN WILTS.

JULIE

I was just going to get drinks.

BRIAN SPEER

Good, good. Good.

Matt nudges Alexandra, who suddenly remembers her duty.

ALEXANDRA

Do you need help?

(CONTINUED)

JULIE
(over her shoulder)
No, no, I got it.

Alex is glad to keep her ringside seat for the moment. All buckle their mental seatbelts.

MATT
Elizabeth is dying. Oh, wait. Fuck you. And she's dying. We unhooked her from the machines this morning. She'll be dead in a few days.

ALEXANDRA
We're not here to hurt you. We just thought she'd want you to know.

As they've plotted, Alex and Matt study Brian's paralyzed face. They exchange a glance, then look back at him.

ALEXANDRA (CONT'D)
This is *him*? Why would she go for *him*?

MATT
Beats me. Well, he's very articulate.

BRIAN SPEER
I can't... I'm sorry. I never thought it would come to this.

ALEXANDRA
You're sorry my mom's going to die?
You're sorry you fucked her? You're sorry you fucked over my dad?

BRIAN SPEER
I'm sorry for all of it.

MATT
Look, pal, like she said, I'm not here to wreck your life. I just came to give you a chance to go to the hospital. I don't know how long you're planning on being here, but I'm sure you can think of an excuse to leave.

ALEXANDRA
You must be good at that.

MATT
You can be alone with her to say goodbye or whatever you want. Do you hear what I'm saying?

(CONTINUED)

Brian seems deeply lost in his own thoughts. Then --

BRIAN SPEER

Okay, look, I can't have you here. You understand.

Julie returns with wine for Matt and a soda for Alex.

JULIE

Here we go.

(noticing)

Everyone's so serious. Please don't tell me you're talking about business.

ALEXANDRA

We're talking about love.

JULIE

That's nice. Brian, call the boys in for dinner.

BRIAN SPEER

They're fine. Let them play a while longer.

They all stand there a moment. Matt's unsure how to play this out. He shoots a quick panicked look at Alex, who scrambles to keep the ball rolling.

ALEXANDRA

Awesome cottage you're renting.

MATT

Yeah, say, prime Hanalei location. I used to come here as a kid before it was a vacation rental. Alex, your great-uncle Warren and Aunt Lillian built it back in the 20s. Haven't been inside in years.

JULIE

Come on. We'll give you a tour.

ALEXANDRA

Or, Brian, maybe you could give my dad a little walk down memory lane, and Julie and I can chat out here.

MATT

Yeah, I'd like that, if you don't mind. Just a quick look.

(CONTINUED)

109 CONTINUED: (5)

109

BRIAN SPEER

Sure. But it's not like I live here.

Matt walks up to the door, making a point to let Brian open it for him.

110 **INT. HANAIEI BAY COTTAGE - NIGHT**

110

Brian sweeps his hand around the room.

BRIAN SPEER

Here it is.

MATT

How did you meet? I'm curious.

For a moment Brian looks tricked, as if Matt really did just want a tour of the house.

BRIAN SPEER

I can't do this.

MATT

Neither can I. How did you meet?

BRIAN SPEER

I thought you said you came here just to tell me.

MATT

I changed my mind. And I can't very well ask her the details. How'd you meet?

BRIAN SPEER

At a party.

MATT

What party?

BRIAN SPEER

Super Bowl party.

MATT

(figuring it out)
At the Mitchells'.

BRIAN SPEER

Does that help? Does that make it better?

(CONTINUED)

MATT

Hey, I'm doing you a favor here. I could go out there right now and fuck you up, so get a better attitude. Then what? How'd you get the nerve to ask her out?

Brian drops his head, rubs his temples.

MATT (CONT'D)

I want to know what makes a person cross that line. Was it about the deal? Is that when you decided she was for you?

BRIAN SPEER

No, no. It's not what you think. It just happened.

MATT

Nothing just happens.

BRIAN SPEER

Everything just happens.

MATT

Was she going to leave me?

BRIAN SPEER

She would have. But I, I, uh... I didn't want that. That wouldn't have happened. I love Julie.

(anguished)

Please don't tell her. Please. I don't know what I've done. I'm sorry.

MATT

Did she say she loved you?

Brian nods slightly.

MATT (CONT'D)

Do you love her?

Brian looks down.

MATT (CONT'D)

You don't love her. You don't love her. You just used her to get to me.

BRIAN SPEER

No, I told you. I wasn't trying to get to you.

(MORE)

(CONTINUED)

BRIAN SPEER (CONT'D)

It was an affair, an attraction. Sex. And she got sort of... carried away with the whole thing, and I guess I went with it. I mean, I didn't exactly say no to things. I should have. I love my family.

MATT

Then I guess it's all working out. Her lips are sealed, and you don't have to go through the trouble of dumping her.

BRIAN SPEER

Hey, hey, that's really unfair. I had -- have -- a lot of respect for her. She's a wonderful woman.

MATT

Too bad her husband found out. You can't win 'em all. One more question. Have you ever been inside my bedroom?

BRIAN SPEER

(tortured)

Once.

MATT

You could have had the decency to lie about that one. Well, she's in Queen's Hospital if you want to say goodbye. That really is all I came to say.

BRIAN SPEER

Shouldn't you be with her?

Matt's face slackens into overwhelming sadness.

111 **EXT. HANAIEI BAY COTTAGE - NIGHT**

Matt swings the screen door open. Alex sits with Julie. Skylar and Colt are still running around the yard.

MATT

Yeah, great, all remodeled, new appliances. Nice. Alex, we should be getting back.

JULIE

Well, hey, thanks for stopping by. Really nice to meet you both. Maybe we'll see you at the beach tomorrow.

(CONTINUED)

111 CONTINUED:

111

ALEXANDRA

Yeah, maybe.

After Alex and Julie share a quick kiss goodbye -- a common custom in Hawaii -- Julie turns to Matt.

Matt leans in, but instead of going for her cheek, he kisses her FULLY ON THE LIPS.

He pulls away, and they exchange a brief, vaguely erotic look. Then he turns away and into the night.

112 **INT. AIRPLANE - NIGHT**

112

The plane is dark except for overhead READING LIGHTS. Again Matt, Sid and the girls sit at the very BACK OF THE PLANE.

ALEXANDRA

So when do you think he'll show up?

MATT

I have no idea.

Sid leans forward from the middle seat.

SID

Was he sorry? I hope he was sorry, man. You could have told his wife, and you didn't. I hope he knows how lucky he is. I would have told her everything. She deserves to know. Or else she's going to be a dumb bitch the rest of her life.

ALEXANDRA

Sid.

SID

I'm just saying.

MATT

No need to get creepy. Anyway, doesn't matter. That's all behind us.

ALEXANDRA

Yeah, the one we have to worry about telling things to now is Scottie.

MATT

I've asked Dr. Johnston to help us break the news tomorrow.

(CONTINUED)

112 CONTINUED: 112

They turn to look at little Scottie, dead to the world in the window seat.

113 **INT. HOSPICE HALLWAY - DAY** 113

Matt and the kids walk slowly through this different, calmer wing of the hospital looking for the right room-number.

Finally they find it and push open the door into --

114 **INT. HOSPICE ROOM - CONTINUOUS** 114

While still a hospital room, there is no medical equipment present. Bucolic colorful paintings on the wall are intended to be uplifting. But unlike the expansive view outside Elizabeth's ICU window, here the window looks out partially at a CINDER-BLOCK WALL.

Sid and the Kings are greeted by DR. JOHNSTON and grief counselor DR. HERMAN, who affects a comforting smile.

DR. JOHNSTON
Hello, everyone. Matt.
(off their greetings)
This is Dr. Herman, whom I told you about. She works with us in counseling.

DR. HERMAN
(locking eyes with all)
Hello, everyone. Hello. Hi. Hello.

The two professionals allow the Kings to turn their attention to Elizabeth, who now lies with no machines at all. Around her BALLOONS droop, FLOWERS wilt, get-well CARDS lie in a pile. Elizabeth too is wilting and drooping. Her skin is pasty, and her cheeks are hollow.

SCOTTIE
How come Mom isn't on any more machines? Is she getting better?

The adults exchange glances. Dr. Herman approaches Scottie.

DR. HERMAN
You must be Scottie.
(off her nod --)
Scottie, I have a present for you.

Dr. Herman hands her a little squeaky RUBBER OCTOPUS she pulls from her pocket.

(CONTINUED)

DR. HERMAN (CONT'D)

That's right. It's an octopus. Such a funny creature with its eight legs. But did you know octopi are actually extremely intelligent, like dogs and cats? They have unique personalities, and just like us they have a lot of defense mechanisms. I'm sure you know about the ink sac. She uses ink to confuse her predators. She can camouflage herself. She can emit poison, and some can mimic more dangerous creatures, like the eel. I keep her to remind me of *our* defense mechanisms -- *our* ink, *our* camouflage, *our* poison, all the things we use to keep away hurt. The reason Dr. Johnston invited me here today is to meet you, Scottie. I've heard a lot about you.

SCOTTIE

Like what?

DR. HERMAN

I've heard that you're a wonderful and unique and spirited girl.

Dr. Herman shoots a look at Matt before continuing.

DR. HERMAN (CONT'D)

And I've heard your mom's not doing too well and that she's going to die very soon.

All watch Scottie react to this news.

SCOTTIE

Dad, is that true?

MATT

Yes, Scottie. It's true.

DR. HERMAN

You're going to have to be a very brave girl right now, and you're surrounded by people who love you. I came to meet you and tell you that if you ever want to talk about what you're feeling, I would like to talk to you too. I can help you face what's going on without all the silly defense mechanisms that work for an octopus but not for us.

(CONTINUED)

DR. JOHNSTON

Okay. Thank you, Dr. Herman.

Dr. Herman looks at everyone with great sincerity before leaving. Scottie is left holding the octopus. She drops it, and it squeaks a little.

ALEXANDRA

What the fuck was that?

DR. JOHNSTON

Yes, well, they say she's very good one-on-one.

SCOTTIE

So Mom's going to die for sure?

DR. JOHNSTON

Yes. We worked really hard with her, but three other doctors and I agree she's in what we call an irreversible coma. Do you know what that means?

SCOTTIE

It means she doesn't have a brain anymore.

DR. JOHNSTON

Not exactly, but... yes, that's the general idea. So we're doing exactly what she wanted us to do if that ever happened. That's why she's not attached to the machines anymore.

ALEXANDRA

It's for the best, Scottie. Look at her. She's not happy like this.

DR. JOHNSTON

The purpose of medicine is to heal, and we can't do that now.

MATT

Do you understand?

SCOTTIE

Yes. What will we do with her body?

Dr. Johnston looks to Matt for this one.

(CONTINUED)

MATT

First Mom's going to give some of her organs to other sick people, so she can help save their lives. That's a really neat thing she's doing. Then we're going to... we're going to scatter her ashes in the ocean. You know how Mom always loved the ocean.

SCOTTIE

Her ashes?

Scottie looks at her mother, picturing her as ashes.

SCOTTIE (CONT'D)

When will she die?

DR. JOHNSTON

Any day now, I'm afraid. But you still have some time.

DR. JOHNSTON (CONT'D)

Well. Let me know if you have any more questions.

MATT

Thanks, Sam.

The doctor leaves, and the room is quiet. Scottie is in a sort of trance.

ALEXANDRA

Come here, Scottie.

Scottie goes to her sister, who takes her in her arms.

SCOTTIE

Do eyeballs burn?

SID

Hey, Scottie. Don't think about stuff like that.

Matt and the kids sit in a sort of vigil. Alex and Scottie read books, Matt has brought some paperwork, Sid reads a magazine.

Elizabeth emits a SIGH. All look up a moment before looking back down.

(CONTINUED)

Matt's PHONE VIBRATES. Checking the caller ID -- HUGH KING -- he opts not to answer.

The door opens, and Elizabeth's brother BARRY THORSON accompanies his parents Scott and Alice into the room.

SCOTT THORSON

Here we are.
(to Scottie)
Hi, Bingo. Alex.

Cheerful Alice doesn't really get what's going on. An emotional Barry hugs Matt and the girls.

SCOTT THORSON (CONT'D)

(eyeing Sid)
There you are again.

Matt and Alex maneuver seats for the Thorsons to sit near the bed. Barry gets his mother situated, then takes a seat himself.

Remaining on his feet, old Scott surveys his daughter from a distance.

SCOTT THORSON (CONT'D)

So what did you decide?

MATT

There's not much left to decide. We're just sort of playing it by ear and making sure she's comfortable.

SCOTT THORSON

I mean what did you decide about the buyer? Who's your buyer?

Even Sid and his daughters perk up at this question. Matt is taken aback.

SCOTT THORSON (CONT'D)

How much are you getting?

BARRY THORSON

Dad, I'm sure you'll be able to read about it in the paper.

SCOTT THORSON

I don't need to read about it. I can hear about it right now.

MATT

Scott, let's not talk about that here.
It's not the time for that.

SCOTT THORSON

All the same to you, I guess. A million here, a million there. Just ironic, that's all -- Elizabeth coming into this misfortune just as you're coming into a fortune. She gave you everything, Matt. A good, happy home, two beautiful daughters.

Matt looks to Barry for help, but Barry's silence and sheepish look imply he buys into his father's propaganda.

MATT

Scott, what's your point?

SCOTT THORSON

She wanted her own boat. She should have had her own boat, one she would have been familiar with.

MATT

She wasn't even driving! Her boat, someone else's boat -- it wouldn't have made any difference. You're not going to blame me for this.

SCOTT THORSON

Sure, sure, quibble about the details. She was a faithful, devoted wife. She deserved more.

Why fight it?

MATT

You're right. She deserved more.

SID

For Christ's sake, take it easy on the man.

Scott turns to Sid like he's about to pop him again.

ALEXANDRA

My father has been doing a really amazing job under the circumstances.

His point made, Scott looks at Matt and the girls and shuffles to Elizabeth's bedside, puts his hands on Alice's shoulder.

(CONTINUED)

115 CONTINUED: (3)

115

ALICE

Are we ready to go?

BARRY THORSON

No, Mom. Not yet.

MATT

(gesturing toward the door)

Girls, Sid.

Matt, Sid and the girls quietly go into --

116 INT. HOSPICE HALLWAY - CONTINUOUS

116

-- where they take a few steps away.

SID

Man, that guy's a prick. Was he always like that?

MATT

Yep.

Scottie has stayed behind to peek through a crack in the door. Noticing, the others join her.

THROUGH THE DOOR --

As Barry and Alice remain seated, their backs to us, Scott stands above his daughter, touching her arm, eyes closed.

SID

Is he praying?

MATT

No.

SCOTT THORSON

(opening his eyes)

Say goodbye to Elizabeth, Alice.

ALICE

Oh. Goodbye, Elizabeth.

The old man puts his hand over his mouth and squeezes his eyes shut. Then he opens his eyes and places a hand on her forehead, smooths her hair back.

WIDE --

Matt and his daughters watch without moving.

DISSOLVE TO:

MATT

No. She's dying. We took her off the machines.

LATER --

Matt, Hugh and Six FINISH THE COUNT while others mill about, mingle, drink -- an early celebration for all except for a group of DISSENTERS off to one side.

COUSIN HUGH

Well, no surprise. Other than the holdouts who don't want to sell at all, it's Don Holitzer. Chicago group a distant second. Feels good. We're doing the right thing, Mattie. At least there ain't going to be any Wal-Mart. Now it's your call, and we're all behind you, most of us anyway.

(handing him a pen)

Go ahead, Captain. Make it official.

MATT

It's strange, that's all.

COUSIN HUGH

What's strange?

MATT

We didn't do anything to own that land. It was entrusted to us. And now we're just...

Hugh and Six exchange a concerned look. For a moment we go VERY CLOSE on Matt's eyes. Then --

MATT (CONT'D)

I can't do it. I won't do it. I'm not going to sign.

COUSIN HUGH

What're you doing, Matt? I mean, we know you have a lot on your plate right now, but you're not going to fuck this up for us. It's over. If we don't sell now, it'll be a mess when the trust dissolves. Just sign, go to your wife, done.

(CONTINUED)

COUSIN SIX

It's inevitable, Matt. You know that.
We'll get out of debt -- the taxes and
maintenance have been leaching us for
far too long.

MATT

I don't want it to go to Holitzer. I don't want it to go to anyone. I want to keep it.

COUSIN SIX

For Christ's sake. We can't move without your approval. And we don't want to.

Hugh tries forcing Matt's hand. Matt resists.

COUSIN HUGH

Your head's not right, Mattie. Your head's not right. You want a couple days to think it over? Take a couple days.

MATT

I don't need a couple days. I have the authority, and this is what I want. I haven't wanted something in a long time. We have other businesses we're converting to corporations. We can figure it out.

COUSIN SIX

But it's utterly unproductive land. It doesn't generate enough income to pay the goddamn taxes.

COUSIN HUGH

You're the trustee. You know better than anyone we only have seven years left.

MATT

Then I have seven years to figure out how to keep it.

Cousin Hugh draws a long breath, looks up at the sky, then back at Matt.

COUSIN HUGH

We'll come after you. Just because you're a lawyer doesn't mean the rest of us would be afraid to come after you. But nobody wants to do that. We're family.

(CONTINUED)

MATT

People will be relieved, Hugh, the whole state. I sign that document, it's over. End of the line. Something that was ours to protect will be gone. Even though we're *haole* as shit and go to private schools and clubs and can't even speak pidgin, let alone Hawaiian, we still carry Hawaiian blood, and we're still tied to this land. And our children are tied to this land. It's a miracle that for whatever bullshit reason 150 years ago, we own this much of... paradise, but we do. And for whatever bullshit reason now, I'm the trustee. And I'm not signing. And if you sue me, it'll only make us closer.

Cousin Hugh releases a long breath more like a belch, quickly picks his nose, exchanges a look with Cousin Six. Then he brings his fingers to his mouth to WHISTLE.

COUSIN HUGH

All right, everybody, listen up. Cousin Mattie has an announcement. Get ready.

Rising to his feet, Matt scans the faces of his relatives.

123 **INT. HOSPITAL ROOM - DAY**

123

From the way Matt, Sid and the girls are positioned around the room, we can tell their presence there is now way of life. Scottie snoozes on the little sofa. We may notice that Elizabeth is even more shrunken.

A KNOCK is followed by --

A VASE OF FLOWERS

appearing in the doorway, topped by blonde hair and held by thin bronzed arms. It's JULIE SPEER.

MATT

Julie. What are you doing here?

He rises to help her find a spot to put the flowers. She nods to the girls.

JULIE

I know we just met, but I was thinking about you guys these past few days, and I knew your mom was here. I don't know. I just felt I should stop by.

(CONTINUED)

MATT

You remember Alex. This is Scottie.
Sid. This is Mrs. Speer.

JULIE

Julie.

SCOTTIE

Were you friends with my mom?

JULIE

No, we never met. But I know a lot
about her.

As they now do often, Matt and Alex exchange a look.

MATT

Well, we appreciate your coming by.
The flowers are lovely.

SID

(heading to the door)

Scottie, Alex. Let's go to the
cafeteria.

The girls follow Sid's prompt, leaving Matt alone with Julie,
standing, a dying woman between them.

MATT

I, uh, I'm not sure how much you know
about my wife's condition, but she's
going to die very soon. Any minute,
really. That's sort of why we're all
here.

JULIE

I know. That's why I came. Because I
know. I came because my husband
wouldn't. And that just didn't seem
right. I thought someone from my
family should come.

Wow.

MATT

I'm sorry I came to your house like
that. Just barged in on you.

JULIE

It's all right. I assume you're angry.
Of course you are. I'm angry too.

(CONTINUED)

MATT

So he told you, huh?

JULIE

After you left that night, he was acting really weird. Then I started smelling it all over him. I'd already smelled it.

MATT

You're a woman.

JULIE

I finally got it out of him. We've been going crazy ever since. Not easy with the kids around. It's all something I never could have imagined. And then your family's decision about the land. I think you're doing the right thing, but Brian is -- well, it's all so complicated and confusing.

MATT

I know.

JULIE

Brian told me everything. Well, how can I ever know it's everything? When did you find out? Have you known for a while?

MATT

Just a few days ago.

JULIE

I'm angry, but I'm just so sorry. I can't imagine what you're going through. Do you mind if I say something to her?

Matt is unsure but what else can he do? Julie approaches the bed.

JULIE (CONT'D)

Elizabeth, I'm Julie. Brian's wife. I just want to say I forgive you. I forgive you for trying to take Brian. I forgive you for almost destroying my family. I have to forgive you. Even though I want to hate you.

(CONTINUED)

MATT

Okay. All right. That's enough,
Julie. I think... I think that's
enough.

Matt walks to the door and opens it. Alex and Sid -- who've
clearly had their ears against the door -- scamper away,
unnoticed by Matt and Julie.

MATT (CONT'D)

He didn't love her. Just so you know.
He didn't really love her.

JULIE

That's why I'm here.

Julie heads to the door. At the door, she looks at Matt.
Matt looks at her. She leaves.

Matt is left alone with his wife, and he realizes suddenly
that this is his moment.

He walks to the bed, takes her hand, rubs his palm over her
hair. He says something to her as though silently praying,
then realizes he should say it aloud.

He presses his lips to hers and puts his hand on her stomach.

MATT

Goodbye, Elizabeth. Goodbye, my love,
my friend, my pain, my joy. Goodbye.
Goodbye. Goodbye.

The door to Elizabeth's room opens, and Alexandra emerges, a
far-away sadness on her face. She walks slowly toward --

A NEARBY WAITING AREA

-- where Matt sits with Scottie and Sid. Matt and Sid rise
to comfort her, but she's not in the mood. She allows them
each to hug her briefly before turning to Scottie.

Signaling to Matt to let her do this, Alex escorts a fearful
Scottie toward Elizabeth's room, and, reassuring her, guides
her little sister inside.

Matt and Sid are left alone.

To be determined.

126 **EXT. THE OCEAN - DAY**

126

PADDLES
in the water.

A BOX ENCIRCLED BY LEIS
sits tied to the seat of a small outrigger CANOE.

MATT AND THE GIRLS
navigate the canoe through the surf.

 SCOTTIE
How far do we have to go?

 MATT
Not that far. Just past the break.

 ALEXANDRA
Steer straighter, Dad. And a little
faster, okay?

 MATT
I'm trying.

127 **LATER --**

127

(CONTINUED)

Matt and the girls simply FLOAT, glancing from time to time at the urn in Scottie's lap. In the distance loom the hotels and high-rises of Waikiki. *

MATT *

Well, here we are, just the four of us. *
For the last time. *
(then --) *
Alex, why don't you start? Scottie, *
hand her the box. *

Scottie does so. Alexandra takes the box reverently -- she wants to perform this sad, strange ceremony without messing up. *

She opens the box and pulls out a scoop of ashes, which Scottie looks at unblinking. Alex looks to Matt, who gives her the go-ahead, and without further ceremony pours them into the sea. *

THE ASHES *
fall densely in one spot, then slowly darken the water and disappear. *

Alex looks down, struck by the weirdness of it all, before glancing up at Matt. *

MATT (CONT'D) *

Scottie, you're next. Go ahead, it's okay. *

Alex passes the box and scooper to Scottie. *

SCOTTIE *

What should I say? *

ALEXANDRA *

Just say goodbye. *

Scottie looks at Alex and scoops out a pile, holds them at eye-level, and pauses. *

MATT *

Come on, Scottie. It's okay. *

SCOTTIE *

(finally) *
Bye, Mom. *

A sad Scottie pours her scoop into the water. All look down as the ashes descend. *

(CONTINUED)

MATT

All right, Scottie, here. Pass that to me. Good job.

*
*
*

Now Matt takes his turn. He looks directly inside the urn at the ashes that were once his wife.

*
*

ANGLE ON THE ASHES -- HIS POV

*

A complex series of emotions passes over his face -- love, grief, disappointment, resignation.

*
*

Without further ceremony he upends the BOX over the water and pours the rest of Elizabeth into the ocean.

*
*

All three take a long look as the mass of ashes disappears. Matt takes off his LEI and places it into the water. The girls follow suit.

*
*
*

WIDE ANGLE of the boat floating as the leis float away.

*

Scottie lies on a sofa watching television, draped with the QUILT that lay atop her mother's hospital bed. Matt comes over with TWO DISHES, hands one to her.

MATT

One scoop strawberry, one scoop mocha chip.

SCOTTIE

Great.

Matt gets under the quilt with her. Moments later Alexandra wanders in, notices what they're watching, sits next to Matt, pulls the quilt over her legs.

ALEXANDRA

Can I have some?

His eyes not leaving the TV, Matt hands Alex his ice cream. As they sit there on the sofa, the CREDITS roll quietly over them.

THE END