

**THE DESCENDANTS**

Written by

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**1 EXT. THE OCEAN - DAY**

**1**

CLOSE ON a beautiful 40-YEAR-OLD WOMAN at the helm of a powerful SPEEDBOAT -- her hair tossed back by the wind, her mouth in a euphoric grin.

**FADE OUT.**

**2 CREDITS -- ARCHIVAL FOOTAGE**

**2**

**MATT (V.O.)**

My missionary ancestors came to the islands and told the Hawaiians to put on clothes, work hard, believe in Christ, and stop surfing and hula dancing. They made business deals along the way -- buying an island, or marrying a princess and inheriting her land. Now their descendants wear bikinis and running shorts, play beach volleyball and surf, and take up hula dancing. Hawai'i has always been a place of contradiction.

**3 EXT. HONOLULU - DAY**

**3**

VARIOUS SHOTS of Honolulu begin a pattern of montages to be interspersed throughout the film.

**MATT (V.O.)**

My friends on the mainland think just because I live in Hawai'i, I live in paradise. Like a permanent vacation -- we're all just out here drinking mai-tais, shaking our hips, and catching waves. Are they nuts? How can they possibly think our families are less screwed up, our heart attacks and cancers less fatal, our grief less devastating? Hell, I haven't been on a

surfboard in fifteen years.

**4 INT. HOSPITAL ROOM - DAY**

**4**

We ZOOM BACK from a panorama of Honolulu to find 50-year-old MATT KING seated amid DOCUMENTS atop a makeshift desk -- he has brought his work with him.

(CONTINUED)

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**4 CONTINUED:**

**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)**

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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)**

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7

**CONTINUED:**

7

**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.

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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.

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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)

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9 CONTINUED:

9

**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)

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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)**

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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)

10.

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11    **CONTINUED:**

**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)**

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**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)

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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)**

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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)

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18      CONTINUED:

14.

**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.

19 **EXT. LANI'S HOUSE - KAIMUKI - LATE AFTERNOON**  
19

The car drives down a block of MODEST HOMES.

**SCOTTIE**

Her house is down there on the corner.

**MATT**

You've been here before?

(CONTINUED)

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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)

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21 **CONTINUED:**

21

**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)

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21 CONTINUED: (2)

**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)**

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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.

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**19.**

**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)**

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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)

21.

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28    **CONTINUED:**  
28

**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)

22.

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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)

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33 CONTINUED:  
33

**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)

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33 CONTINUED: (2)

24.

**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)

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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.

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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)

27.

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41 CONTINUED:

41

**DORM SUPERVISOR**

All right, let's see what we can do.

42 OMIT

42

43 INT. DORM HALLWAY - NIGHT

43

Scottie runs down the hall, excited by the idea of surprising  
her sister.

**SCOTTIE**

Which door? Which door is it?

**MATT**

Scottie, keep it down!

**DORM SUPERVISOR**

Will you both keep it down? It's  
around the corner.

They turn down another corridor, and Scottie knocks on a  
door.

**DORM SUPERVISOR (CONT'D)**

That's the wrong door.

The door opens, and a girl pokes her head out.

**DORM SUPERVISOR (CONT'D)**

Go back to sleep, Yuki.

**MATT**

Sorry, Yuki.

The dorm supervisor knocks on an adjacent door.  
later a ROOMMATE opens, groggy from sleep.

A moment

**DORM SUPERVISOR**

Wake your roommate, sweetie.

**ROOMMATE**

(glancing in her room)  
Um... Alex isn't here.

**DORM SUPERVISOR**

Where is she?

**ROOMMATE**

I think she's... outside somewhere.

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**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)

29.

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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)**

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**48**      **CONTINUED:**  
**48**

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)

31.

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48    CONTINUED: (2)  
48

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.

49    EXT. KING SWIMMING POOL - DAY  
49

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.

**(CONTINUED)**

32.

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49 **CONTINUED:**

49

**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.  
were in school together for years.

We

**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)

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49 CONTINUED: (2)

33.

**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)**

34.

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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)

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50 CONTINUED:  
50

**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)

36.

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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)

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54 CONTINUED:  
54

**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)**

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54 CONTINUED: (2)

38.

**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)

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54 CONTINUED: (3)

39.

**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)**

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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)**

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57   **CONTINUED:**  
57

**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?

58 EXT. KING HOUSE - DAY  
58

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.

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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)**

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**59**    **CONTINUED:**

**59**

**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)

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44.

**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)

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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)

46.

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60 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)**

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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)

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65 CONTINUED:  
65

**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.

66 EXT. BRIAN SPEER'S BLOCK - KAHALA - DAY  
66

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)

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66 CONTINUED:  
66

**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)

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66 CONTINUED: (2)

66

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.

67 **EXT. NEARBY STREET - KAHALA - DAY**

67

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

**ALEXANDRA**

Dad, stop!

**MATT**

What?

**ALEXANDRA**

Go back.

**MATT**

Why?

(CONTINUED)

51.

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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)**

**52.**

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**69 CONTINUED:**

**69**

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:**

**70 INT. MATT'S BEDROOM - NIGHT**  
**70**

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

**(CONTINUED)**

**53.**

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**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)**

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72

**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.

(CONTINUED)

55.

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72 CONTINUED: (2)  
72

**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)**

**56.**

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72 **CONTINUED: (3)**

**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)

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72 CONTINUED: (4)

57.

**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)**

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72

**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)

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72 **CONTINUED: (6)**

72

**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.

73 **EXT. KING HOUSE - DAY**  
73

MANY CARS are parked outside.

74 **INT/EXT. KING HOUSE - DAY**  
74

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.

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60.

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)

61.

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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)

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CONTINUED:

78

**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.

79 **EXT. AIRPORT - DAY**

79

A Hawaiian Airlines inter-island airplane takes off.

80 **INT. AIRPLANE - DAY**

80

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

63.

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81 **INSERT -- MAP OF THE ISLANDS**

81

A DOTTED LINE goes from Honolulu to Lihue.

82 **EXT. KAUAI AIRPORT - DAY**

82

Matt leads his daughters and Sid toward the rental car shuttle when --

**COUSIN RALPH (O.S.)**

Yo, Matt King!

Matt turns to see COUSIN RALPH loping over, briefcase in hand. Like Matt, he wears the island businessman's uniform -- Khakis and a Reyn's Spooner shirt.

Grinning and nodding, Cousin Ralph gives Matt a back-slap hug and greets Scottie and Alexandra, whose names he clearly forgets.

**COUSIN RALPH (CONT'D)**

Whatcha doing here?

**MATT**

Just came over for a day or two.

**COUSIN RALPH**

Yeah, I just got back from Kahului. A little business over there.

**MATT**

Yeah.

**COUSIN RALPH**

All right. So you here to talk to some of the cousins? Make sure everybody's happy with your choice? Pay your respects to Cousin Hugh?

Matt's smiles to cover the fact that he hasn't actually been thinking about this stuff.

**MATT**

No, no, nothing like that. Just a little holoholo. Get the kids out of town.

**COUSIN RALPH**

But it is Holitzer, right? We all know it's Holitzer. Cousin Hugh wants him, they go way back. I got my misgivings, though. It's not the highest bid by a longshot.

**(MORE)**

**(CONTINUED)**

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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.

**65.**

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**84 EXT. TURNOFF POINT - DAY**

**84**

Cousin Ralph makes a turn and heads inland.

**85 EXT. COUNTRY ROAD - DAY**

**85**

The Jeep stops at a FENCE, where a HERD OF CATTLE graze on the other side. Matt jumps out to let the jeep through.

**RALPH**

I think this is where a golf course is going to be. They want the golf course to rival Pebble Beach, you know, bring in the big boys.

**86 EXT. BUMPY ACCESS ROAD - DAY**  
**86**

The Jeep ascends through pastoral countryside.

**87 EXT. LOOKOUT POINT - DAY**  
**87**

The Jeep stops at the overlook of an astonishingly beautiful swath of land extending from hilltop to bay. All get out, walk to the edge, look out.

**SID**

Are you shitting me? You guys own all this land?

**MATT**

Not personally. It belongs to a trust. But yeah, it's ours for a few more days.

**RALPH**

The other side of that ridge too. You can't see it from here. It's like this, but a little flatter and doesn't have as nice a bay.

**SID**

This is outrageous.

**COUSIN RALPH**

(pointing, to Matt)  
Yep. Big resort there on that point. Commercial area over there, houses all through there. I think they should put in a big zip-line. Hell, we should have put in a zip-line.

All continue to ogle this awe-inspiring sight.

**(CONTINUED)**

66.

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87 CONTINUED:

87

**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)**

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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)**

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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)**

**69.**

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**93 CONTINUED:**  
**93**

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.

94    **EXT. ST. REGIS BEACH - DAY**  
94

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.

(CONTINUED)

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94 CONTINUED:

94

**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!

95 MOMENTS LATER --

95

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.

96 **EXT. HANAIEI BAY - PINE TREES - DAY**  
96

The sun approaches the horizon.

(CONTINUED)

72.

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96 **CONTINUED:**  
96

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.

97 **EXT. HANAIEI BAY FOREST AREA - LATE AFTERNOON**

97

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

(CONTINUED)

73.

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97 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.

98 **EXT. ST. REGIS HOTEL BEACH AREA - LATE AFTERNOON**  
98

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)**

**(CONTINUED)**

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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)

75.

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99 CONTINUED:  
99

**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)

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101 CONTINUED:

101

**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)

77.

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101 CONTINUED: (2)

**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)  
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101 CONTINUED: (3)

**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)**

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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)**

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104 CONTINUED:  
104

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)

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104 CONTINUED: (2)

104

**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)

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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 --

**83.**

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**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)**

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**107 CONTINUED:**  
**107**

**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)

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107 CONTINUED: (2)

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**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)

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107    **CONTINUED: (3)**

**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)**

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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)

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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)**

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**109 CONTINUED:**

**109**

**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)**

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109 CONTINUED: (2)

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**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)

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109

**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)

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109 The Descendants PINK Shooting Draft 4/11/10 Draft  
109 **CONTINUED: (4)**

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)**

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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)

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110 CONTINUED:

110

**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)**

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110 CONTINUED: (2)

95.

**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**

**111**

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)

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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)**

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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)**

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114

**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)**

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114 **CONTINUED: (2)**

114

**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)**

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114 **CONTINUED: (3)**

114

**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.

**115 INT. HOSPICE ROOM - THE NEXT DAY**

**115**

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.



**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.

(CONTINUED)

102.

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115 CONTINUED: (2)

**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)**

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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:  
104.**

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**117 INT. KING HOUSE - MATT'S STUDY - NIGHT**  
**117**

Matt sits at his desk lost in thought. The only sound is the tick-tock of an old clock reading 3:20. Then he gets up and starts pacing, shooting occasional glances at the BLUEPRINTS and RENDERINGS atop his desk.

**DISSOLVE TO:**

**118 EXT. HIGHWAY OUTSIDE KING FAMILY SHARED PROPERTY - DAY**  
**118**

Matt turns off the highway and into a long driveway.

119 INT. KING FAMILY SHARED PROPERTY HOUSE - DAY  
119

Matt opens all front doors and lanai doors, letting air into the old place. He notices old PHOTOS OF KING ANCESTORS.

120 EXT. KING FAMILY SHARED PROPERTY - DAY  
120

Matt walks around the property alone, taking it in and thinking. Like everywhere in Hawai'i, the nature here is powerful -- TREES, BIRDS, SPIDERWEBS.

121 EXT. KING FAMILY SHARED PROPERTY HOUSE - DAY  
121

Matt plops heavily into a chair on the lanai.

**WIDER --**  
Matt alone.

DISSOLVE TO --

122 EXT. KING FAMILY SHARED PROPERTY HOUSE - LATER  
122

It's the same angle but now with FORTY KING COUSINS gathered for the poll. We recognize some faces.

**CLOSER --**

Amid drinks held aloft, a CALABASH is passed among the cousins into which the each places a folded BALLOT.

Matt sits watching the proceedings with Cousin Hugh, Cousin Six and another ELDERLY COUSIN at a table piled with papers and contracts.

**MATT**  
Elizabeth's not doing well.

**COUSIN HUGH**  
She'll be okay. She's a fighter.

(CONTINUED)

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122 CONTINUED:  
122

**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)

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122      **CONTINUED: (2)**

122

**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.

(CONTINUED)

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122      **CONTINUED: (3)**

122

106.

**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)**

**107.**

122      The Descendants      PINK Shooting Draft      4/11/10 Draft  
122      **CONTINUED: (4)**

**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)**

**108.**

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**123 CONTINUED:**

**123**

**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)

110.

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123 CONTINUED: (3)

**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.

124 INT. HOSPICE HALLWAY - DAY  
124

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.

125 **EXT. MONTAGE - DAY**  
125

To be determined.

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112.

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)

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127     **CONTINUED:**

127

\*                      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)**

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127    **CONTINUED: (2)**

127

**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.

\*

**128    INT. KING HOUSE - NIGHT**

128

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?

**(CONTINUED)**

**114.**

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128 **CONTINUED:**

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**