

"BIG FISH"

Written by

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Based on the novel by

Daniel Wallace

Final Production Draft

This is a Southern story, full of lies and fabrications, but truer for their inclusion.

FADE IN:

A RIVER.

We're underwater, watching a fat catfish swim along.

This is The Beast.

EDWARD (V.O.)

There are some fish that cannot be caught. It's not that they're faster or stronger than other fish. They're just touched by something extra. Call it luck. Call it grace. One such fish was The Beast.

baited
Past
The Beast's journey takes it past a dangling fish hook, with worms. Past a tempting lure, sparkling in the sun. a swiping bear claw. The Beast isn't worried.

EDWARD (V.O.)

By the time I was born, he was already a legend. He'd taken more hundred-dollar lures than any fish in Alabama. Some said that fish was the ghost of Henry Walls, a thief who'd drowned in that river 60 years before. Others claimed he was a lesser dinosaur, left over from the Cretaceous period.

INT. WILL'S BEDROOM - NIGHT (1973)

EDWARD

gesture,

WILL BLOOM, AGE 3, listens wide-eyed as his father

BLOOM, 40's and handsome, tells the story. In every

Edward is bigger than life, describing each detail with absolute conviction.

EDWARD

I didn't put any stock into such speculation or superstition. All I knew was I'd been trying to catch that fish since I was a boy no bigger than you.

(closer)

And on the day you were born, that was the day I finally caught him.

EXT. CAMPFIRE - NIGHT (1977)

GUIDES

A few years later, and Will sits with the other INDIAN

as Edward continues telling the story to the tribe.

EDWARD

Now, I'd tried everything on it: worms, lures, peanut butter, peanut butter-and-cheese. But on that day I had a revelation: if that fish was the ghost of a thief, the usual bait wasn't going to work. I would have to use something he truly desired.

firelight.
Edward points to his wedding band, glinting in the

LITTLE BRAVE

(confused)

Your finger?

Edward slips his ring off.

EDWARD

Gold.

looks

While the other boys are rapt with attention, Will

bored. He's heard this story before.

EDWARD

I tied my ring to the strongest line they made -- strong enough to hold up a bridge, they said, if just for

a few minutes -- and I cast upriver.

INT. BLOOM FRONT HALL - NIGHT (1987)

homecoming Edward is chatting up Will's pretty DATE to the dance. She is enjoying the story, but also the force of Edward's charisma. He's hypnotizing.

EDWARD (CONT'D)

The Beast jumped up and grabbed it before the ring even hit the water. And just as fast, he snapped clean through that line.

His WILL, now 17 with braces, is fuming and ready to leave. mother SANDRA -- from whom he gets his good looks and practicality -- stands with him at the door.

EDWARD

You can see my predicament. My wedding ring, the symbol of fidelity to my wife, soon to be the mother of my child, was now lost in the gut of an uncatchable fish.

ON WILL AND SANDRA

WILL

(low but insistent)
Make him stop.

His mother pats him sympathetically, then adjusts his tie.

WILL'S DATE

What did you do?

EDWARD

I followed that fish up-river and down-river for three days and three nights, until I finally had him boxed in.

Will regards his father with exasperated contempt.

EDWARD

With these two hands, I reached in and snatched that fish out of the river. I looked him straight in the eye. And I made a remarkable

discovery.

INT. TINY PARIS RESTAURANT (LA RUE 14°) - NIGHT (1998)

This
and
is

WILL, now 28, sits with his gorgeous bride JOSEPHINE.
is their wedding reception, crowded with their friends
family. They should be joyful, but Will is furious.
Edward has the floor, ostensibly for a toast. The room
is cozy and drunk.

EDWARD

This fish, the Beast. The whole time
we were calling it a him, when in
fact it was a her. It was fat with
eggs, and was going to lay them any
day.

from
happier

Over near the doorway, we spot Sandra, just returned
the restrooms. She looks gorgeous. She couldn't be any
if this were her own wedding.

EDWARD

Now, I was in a situation. I could
gut that fish and get my ring back,
but doing so I would be killing the
smartest catfish in the Ashton River,
soon to be mother of a hundred others.

back,

Will can't take any more. Josephine tries to hold him
but he gets up and leaves. Edward doesn't even notice.

EDWARD

Did I want to deprive my soon-to-be-
born son the chance to catch a fish
like this of his own? This lady fish
and I, well, we had the same destiny.

father --

As he leaves, Will mutters in perfect unison with his

EDWARD AND WILL

We were part of the same equation.

Will reaches the door, where his mother intercepts him.

SANDRA

Honey, it's still your night.

Will can't articulate his anger. He just leaves.

EDWARD

Now, you may well ask, since this lady fish wasn't the ghost of a thief, why did it strike so quick on gold when nothing else would attract it?

(closer; he holds up his ring)

That was the lesson I learned that day, the day my son was born.

has He focuses his words on Sandra. This story is -- and always been -- about her more than anyone.

EDWARD

Sometimes, the only way to catch an uncatchable woman is to offer her a wedding ring.

A LAUGH from the crowd.

she Edward motions for Sandra to get up here with him. As not crosses, we can see that thirty years of marriage has lessened their affection for each other.

way. As they kiss, Edward tweaks her chin a special little

The crowd APPLAUDS.

for Edward toasts the happy couple. Josephine covers well her absent husband, a smile as warm as summer.

Edward downs his champagne in a gulp.

EXT. OUTSIDE LA RUE 14° - NIGHT

more We come into the middle of an argument on the sidewalk. Occasional PASSERSBY take notice, especially as it gets heated. Both men are a little drunk.

EDWARD

What, a father's not allowed to talk

about his son?

WILL

(disbelieving)

I am a footnote in that story. I am the context for your great adventure. Which never happened! Incidentally! You were selling novelty products in Wichita the day I was born.

EDWARD

(shaking his head)

Jesus Christ.

WILL

Friend of yours? Did you help him out of a bind?

EDWARD

Come on, Will. Everyone likes that story.

WILL

No Dad, they don't. I do not like the story. Not anymore, not after a thousand times. I know all the punchlines, Dad. I can tell them as well as you can.

(closer)

For one night, one night in your entire life, the universe does not revolve around Edward Bloom. It revolves around me and my wife. How can you not understand that?

A long beat, then...

EDWARD

(low)

Sorry to embarrass you.

Will won't let him get the last word.

WILL

You're embarrassing yourself, Dad. You just don't see it.

ANGLE ON Edward. Fine. A hand to wave, enough of you.

He walks away.

then

ANGLE ON Will, still fuming with righteous anger. It's
we FREEZE FRAME.

WILL (V.O.)

After that night, I didn't speak to
my father again for three years.

INT. A.P. NEWSROOM (PARIS) - DAY

under
his

A typically busy day. On hold with the phone cradled
an ear, Will sorts through a bundle of mail dropped on
desk.

WILL (ON PHONE)

(without pauses)

William Bloom with the Associated
Press if I could just...

a

He's put back on hold. Returning to the mail, he finds
hand-addressed envelope. Rips it open.

WILL (V.O.)

We communicated indirectly I guess.
In her letters and Christmas cards,
my mother would write for both of
them.

INT. BLOOM HOUSE KITCHEN - DAY

fixes a

At the table, Sandra talks on the phone while Edward
sandwich.

WILL (V.O.)

When I'd call, Mom would say that
Dad was out driving. Or swimming in
the pool.

Edward takes a seat, starting to eat his sandwich.

WILL

True to form, we never talked about
our not talking.

INT. BLOOM HOUSE MASTER BEDROOM - NIGHT

Sandra stands by the window, watching as...

EXT. BLOOM BACK YARD - NIGHT [CONTINUOUS]

Edward swims laps in the family pool. He's born to the water.

WILL (V.O.)

The truth is, I didn't see anything of myself in my father, and I don't think he saw anything of himself in me. We were like strangers who knew each other very well.

EXT. RIVER - DAY

Edward stares intently into the water, a lion in wait.

WILL (V.O.)

In telling the story of my father's life, it's impossible to separate the fact from the fiction, the man from the myth. The best I can do is to tell it the way he told me.

We LOOK DOWN at the river, where Edward's reflection is caught in the dark water. As the water ripples past, something changes.

Sure enough, as we LOOK UP again, it's a younger EDWARD BLOOM, 20's, staring into the water. He's not just handsome, not just charming. It's as if all the forces of the natural world had conspired to create him.

WILL (V.O.)

It doesn't always make sense, and most of it never happened.

Suddenly, this Edward thrusts both hands into the water, grabbing hold of

THE BEAST.

He brings the catfish up to his face. Looks it right in the eye. A beat, then the Beast spits out Edward's gold ring.

WILL (V.O.)

But that's what kind of story this
is.

back

Smiling, Edward takes the ring, then throws the Beast
into the water with a splash.

TITLE OVER:

BIG FISH

INT. HOSPITAL ROOM - DAY

Young Dr. Bennett stands between the Wife's legs. She's
flustered and sweating, but the doctor has a comforting
bedside manner...

YOUNG DR. BENNETT

Now, Mrs. Bloom, I'll need you to
give me one good push. On three.
One...

rockets

hold

shoots up

Suddenly, we hear a POP as a slimy mass of human being
into the doctor's unprepared hands. Bennett tries to
tight, but the infant is slippery like a fish. It
into air.

one

CAMERA, we

The NURSES and the Husband try to grab the baby, but no
can hold it. As the newborn sails upward TOWARDS
can see a GIGGLING SMILE on its face.

provides

races

As it falls, the newborn knocks over a tray, which
it a ramp to slide right out of the room. Everyone
after it.

INT. HOSPITAL HALLWAY - DAY

Bursting through the doors --

YOUNG DR. BENNETT

Grab that baby!

lets

A NURSE finally scoops up the slippery baby. Everyone
out a collective sigh of relief.

WILL (V.O.)

My father's birth would set the pace for his unlikely life. No longer than most men's, but larger. And as strange as his stories got, the endings were always the most surprising of all.

INT. HALF-DARK PARIS APARTMENT - (PRESENT) DAY

the
has
Over the sound of rain, a phone RINGS on a chair. By tone of the ring, we know we're not in the U.S. -- it that insistent European sound.

mostly
still in
As it keeps RINGING, we look to see the apartment is empty, just a few half-unpacked boxes. A cradle is its carton.

swings
of
wife
KEYS in the lock. LAUGHTER in the hallway. The door open to reveal a drenched Will (29) carrying four sacks of groceries, the bottoms collapsing from the rain. His Josephine (28) pushes past him to get the phone.

JOSEPHINE

Allo oui?

layer
a
Will begins stripping out of his wet clothes, each unleashing a new drizzle. He plays it up, trying to get a reaction out of Josephine.

JOSEPHINE

(on phone)

Yes, he's here.

She hands the phone to Will, concerned.

JOSEPHINE

It's your mother.

news.
Half-stripped, Will takes the phone. This won't be good

WILL

(on phone)

Hi. Uh-huh. Uh-huh.

As Josephine takes off her rain coat, we see she is very, very pregnant. She listens carefully to Will's side of the conversation, trying to gauge how bad the news is.

WILL (CONT'D)

What does Dr. Bennett say? Okay. No, sure, let me talk to him. I'll wait.

He covers the mouthpiece. Looks over to Josephine.

JOSEPHINE

It's bad.

WILL

It's more than they thought. They're going to stop chemo.

JOSEPHINE

You need to go.

WILL

Probably tonight.

A beat.

JOSEPHINE

I'm going with you.

WILL

You don't have to.

JOSEPHINE

(a simple fact)

I'm going with you.

INT. AIR FRANCE 747 - NIGHT

As the plane continues boarding, a STEWARDESS recites the welcome spiel in French. Will has a window seat in coach. Josephine sits beside him, putting on hand lotion. Taking his hands, she rubs the excess into him. There's an

he's

effortless intimacy between them. She can pinpoint what feeling before he can.

INT. 747 / FLYING - NIGHT

PASSENGERS

against

then

hands

good,

finally a

Hours later, and the lights are dimmed. Most of the are asleep, including Josephine. Her head is propped against Will's shoulder, her hands tucked under her belly.

Will watches her sleep, brushing back her hair. A beat, he notices a BORED BOY in the next row over.

Off the glow of the reading light, the boy is using his hands to cast shadows on the seat back. The kid is pretty good, making a convincing bird, a passable monkey, and finally a dog.

We PUSH IN on the silhouettes.

EDWARD (O.S., PRELAP)

So which one's it gonna be? The Monkey in the Barn, the Dog in the Road?

Focusing on the final shadow, we...

MATCH

CUT TO:

INT. BLOOM HOUSE - NIGHT

...come to find Edward making the shapes.

The

big

Will (6) sits in his pajamas on the floor next to him. The endtable lamp lies between them, its shade off to cast big shadows on the wall.

WILL

The one about the witch.

EDWARD

Your mom says I can't tell you that one anymore. You get nightmares.

WILL

I'm not scared.

Edward looks around for a beat, seeing if his wife is
in earshot. He then leans in, complicitous.

EDWARD

Neither was I. At first.

Will smiles, excited to hear the forbidden story.

EDWARD

This all happened in the swamp outside of Ashton. Kids weren't supposed to go out in the swamp, on account of the snakes and spiders and quicksand that would swallow you up before you could even scream. But there were five of us out there that night: Me, Ruthie, Wilbur Freely, and the Price Brothers, Don and Zacky.

Edward holds up his hand, counting the names on his
fingers.

EDWARD

Not a one of us knew what was in store.

As his hand moves past the light, we

COME TO:

A flashlight SWEEPS past. We are...

EXT. FIELD AT THE SWAMP EDGE - NIGHT

The night is WHIRRING and BREATHING, alive. The moon
hangs low, casting long shadows.

Five kids walk past in silhouette. Four have
flashlights on.

The fifth keeps tripping, crashing into YOUNG EDWARD
(10).

EDWARD

Zacky, turn your flashlight on!

ZACKY

12,

I don't got any batteries!
Red-headed ZACKY PRICE is 10. His brother DON PRICE is
and a lot bigger than the others.

DON PRICE

Then why'd you bring it?

ZACKY

I don't want to be in the swamp with
a witch and no flashlight.

just to

WILBUR FREELY, also 10, is the black asthmatic son of a
sharecropper. Redheaded RUTHIE MACKLIN, 8, is happy
be there.

EDWARD

Is it true she got a glass eye?

WILBUR FREELY

I heard she got it from Gypsies.

EDWARD

What's a Gypsy?

ZACKY

Your momma's a Gypsy.

DON PRICE

Your momma's a bitch.

RUTHIE

You shouldn't swear. There's ladies
present.

DON PRICE

Shit.

ZACKY

Damn.

WILBUR FREELY

Screw.

EDWARD

(whispering)

Turn off your flashlights! She'll
see 'em.

gates

MOVING UP behind the kids, we find ourselves at the
of...

EXT. A CREEPY OLD HOUSE - NIGHT

ADULT EDWARD (V.O.)

Now, it's common knowledge that most towns of a certain size have a witch, if only to eat misbehaving children and the occasional puppy who wanders into her yard. Witches use those bones to cast spells and curses that make the land infertile.

Gothically
eerie
to

We PULL BACK, and BACK, revealing more of the creepy house: its broken windows, strangling vines, and gargoyles half-buried in the dirt. Even bats are afraid to fly over it.

knows

In the moonlight, the house is especially sinister. Who
what is lurking in the shadows?

ADULT EDWARD (V.O.)

Yet of the all the witches in Alabama, there was one who was the most feared. For she had one glass eye, which was said to contain mystical powers.

gate.

We finally come to the kids, staring in through the

WILBUR FREELY

I hear if you look right at it, you can see how you're gonna die.

EDWARD

That's bull-s-h-i-t, that is. She's not even a real witch.

DON PRICE

You're so sure, why don't you go in and get that eye? I heard she keeps it in a box on her nighttable.

Edward looks back at the spooky house.

DON PRICE

Or are you too scared?

EDWARD

I'll go in right now and get that eye.

DON PRICE

Then do it.

EDWARD

Fine, I will.

DON PRICE

Fine, you do it.

EDWARD

Fine, I'm doing it.

He hands Zacky his flashlight, then starts climbing the gate.

RUTHIE

Edward, don't!

WILBUR FREELY

She'll make soap out of you!
(to Ruthie)

That's what she does, she makes soap out of people.

Edward drops down on the far side of the gate. Truth be told,

Edward is scared, but he forges ahead anyway.

Wilbur looks to Ruthie, and they're in complete agreement.

They get the hell out of there. Zacky would run too, but Don holds him by the collar.

EXT. APPROACHING THE HOUSE

Edward curves around the tall bushes that hide the front door. Anything could jump out of them.

He steps on the porch. The boards SQUEAL and CREAK, but he continues on. A cat SCREAMS OUT from a broken wicker rocker.

Catching his breath, Edward reaches the front door.

look
closer and

The doorknob is ancient brass, two projections that
like horns. Yet Edward extends his hand, reaching
closer before he finally

RINGS THE DOORBELL.

with
dead

Impossibly fast, the door opens, revealing an OLD WOMAN
a patch over her left eye. She looks like she's been
for years, but too stubborn to lie down.

EDWARD

(calm and
straightforward)

Ma'am, my name is Edward Bloom, and
there's some folks'd like to see
your eye.

EXT. BACK AT THE GATE - NIGHT

the

Zacky and Don Price wait for Edward, each moment more
convinced he's already dead. But suddenly, he's back at
gate.

DON PRICE

You get the eye?

EDWARD

I brought it.

DON PRICE

(dubious)

Let's see it.

flipping
left

The Old Woman steps out of the shadows behind Edward,
up her eye patch. When their flashlight beam hits her
eye, it shines with a hellish glow.

We RUSH IN on Zacky, who is paralyzed by what he sees.

CUT TO:

EXT. FRONT PORCH OF HOUSE - DAY

changing
falls.

An OLD MAN -- Zacky -- stands on a wobbly stepladder,
a lightbulb. Suddenly, the ladder gives way and he
Dead.

EXT. AT THE GATE - NIGHT

We RUSH IN on Don Price.

CUT TO:

INT. FRATERNITY HOUSE BATHROOM - DAY

tile,

Twenty-year old Don Price falls face-forward on the
face mashed in the grout. Very much dead.

EXT. AT THE GATE - NIGHT

tears

Don and Zacky both tremble with fear. The latter has
in his eyes.

ZACKY

I saw how I was gonna die. I was
old, and I fell.

DON PRICE

I wasn't old at all.

Old

The brothers suddenly bolt. Still standing next to the
Woman, Edward smiles.

EXT. AT THE OLD WOMAN'S DOOR - NIGHT

Edward helps her back inside. He could leave now, but
curiosity gets the better of him.

EDWARD

I was thinking about death and all.
About seeing how you're gonna die.

him.

The Old Woman turns to him slightly, still not facing

EDWARD

I mean, on one hand, if dying was
all you thought about, it could kind
of screw you up. But it could kind

of help you, couldn't it? Because
you'd know that everything else you
can survive.

teeth.
The Old Woman smiles a little, a crooked grin of broken

EDWARD

I guess I'm saying, I'd like to know.

his.
The Old Woman turns leaning her face right in front of
looks
And on a silent count of one, two, three -- Edward
into The Eye.

he
This time we don't cut. Instead, we HOLD ON Edward as
and
witnesses his death. He stares transfixed, perplexed
boys.
amused. Whatever he sees, it's not as dire as the other
His future has something strange in store.

EDWARD

Huh. That's how I go?

turns
The Old Woman nods. Still a little overwhelmed, Edward
and leaves.

ADULT EDWARD (V.O.)

From that moment on, I no longer
feared death. And for that, I was as
good as immortal.

As Edward leaves, the door swings SHUT on its own.

MATCH

CUT TO:

INT./EXT. BLOOM HOUSE - (PRESENT) DAY

the
(53),
The front door opens to reveal Will and Josephine on
porch with their bags. REVERSE to Will's mother Sandra
surprised and a little annoyed.

SANDRA

How did you get here?

WILL

We swam. The Atlantic, it's not that big really.

SANDRA

Ruth McHibbon offered to pick you up at the airport.

WILL

We rented a car.

SANDRA

(simply)

You didn't need to do that. You just didn't.

A beat. Starting over...

WILL

Hi, Mom.

son

He leans in and hugs her. She surrenders, squeezing her

--

tight. Will and his mother are cut from the same cloth

strong-willed but practical. They've always been close.

SANDRA

I'm so glad you're here.

daughter-

That hug finished, Sandra pushes past her son to her

in-law. Seeing the size of her belly --

SANDRA

You shouldn't have flown. But...

They hug.

JOSEPHINE

It's good to see you. You look beautiful.

It's not flattery. It's the truth.

SANDRA

Thank you. I'll bet you need to --

JOSEPHINE

Yes.

SANDRA

Down the hall on the right. The door sticks. You have to really pull it.

nice.
Sandra
Josephine squeezes past, a smile to her husband -- be
Will heads back to the rental car to retrieve luggage.
follows him.

the
for
are
Coming down the driveway, we get to see the house for
first time: an older suburban home, three bedrooms, big
the neighborhood, and nicely grown into the lot. KIDS
playing on the street.

WILL

Is that Dr. Bennett's car?

SANDRA

He's up with your father.

Heading back to the house...

WILL

How is he?

SANDRA

He's impossible. He won't eat. And
because he won't eat, he gets weaker.
And because he's weaker, he doesn't
want to eat.

WILL

How much time does he have left?

SANDRA

You don't talk about those things.
Not yet.

INT. KITCHEN - DAY

winded
Black
Sandra is pouring iced tea for Will and Josephine.
DR. JULIUS BENNETT (85) enters from the foyer, still
from coming down the stairs. He was the town's first
physician. He's still the town's best physician.

DR. BENNETT

Will.

WILL

Dr. Bennett. It's good to see you.
(they shake)
My wife, Josephine.

DR. BENNETT

A pleasure.

He judges her belly.

DR. BENNETT

You're seven months.

JOSEPHINE

(impressed)
To the day.

He leans close to her, whispering in her ear...

DR. BENNETT

It's a boy.

She smiles, surprised but not doubting. Will looks over
--
what did he say? Josephine shakes her head.

Back to the main subject...

SANDRA

You don't think he looks any worse.

DR. BENNETT

No. I would say he's the same.

wasn't
And in the silence that follows, a lot is said. It
the upbeat reply Sandra was hoping for.

WILL

Can I see him?

DR. BENNETT

Absolutely. Be good for you to talk
to him.

haven't
A moment of awkwardness -- everyone here knows they
spoken in years.

on the Sandra hands Will a squat can of Ensure from the case counter.

SANDRA

Get him to drink one of these. He won't, but tell him he has to.

INT. FOYER - DAY

stairs. Coming out from the kitchen, Will slowly climbs the stairs. They CREAK with every step.

Most The wall is filled with family photos, happier times. infant of the pictures are of Will, starting when he was an can and ending at his wedding. As he climbs the stairs, we see him growing up with every step.

INT. UPSTAIRS HALLWAY - DAY

the A crack of sunlight spills around the half-open door at hand end of the hallway. Will walks towards it, running a along the wallpaper.

breath. Almost at the door, he stops for a beat. Gets his Then goes inside.

INT. GUEST ROOM - DAY

not Edward Bloom, 61, lies asleep on the bed. Although he's feared. the vibrant man we've seen before, it's not as bad we intact. The illness has been quick, and left him largely

There are no I.V.'s, no monitors, nothing.

Coming up to the bed --

WILL

Dad?

tries Edward cracks open an eye, a beat before he focuses. He

pours him
lips.

to say something, but no words come out.

He looks over at a pitcher on the nightstand. Will
a glass of water, helping him hold it to his parched

long,
silence.

Finished, Edward sets down the glass by himself. A very
tense beat. Will almost speaks again to fill the

Finally...

EDWARD

You --
(he points)
-- are in for a surprise.

WILL

Am I?

EDWARD

Having a kid changes everything. I
mean, there's the diapers and the
burping and the midnight feedings...

WILL

Did you do any of that?

EDWARD

No, but I hear it's terrible. Then
you spend years trying to corrupt
and mislead this child, fill its
head with nonsense and still it turns
out perfectly fine.

WILL

You think I'm up for it?

EDWARD

You learned from the best.

remembers

Will doesn't rise to the challenge. A beat, then he
the can of Ensure. Holds it up. Edward recoils.

WILL

Just drink half the can. I'll tell
her you drank the whole thing.
Everyone wins.

open

A beat, then Edward rolls his eyes. Fine. Will cracks the can, finding a straw on the nightstand.

EDWARD

People needn't worry so much. It's not my time yet. This isn't how I go.

WILL

Really.

EDWARD

Truly. I saw it in The Eye.

WILL

The Old Lady by the swamp.

EDWARD

She was a witch.

WILL

No, she was old and probably senile. Maybe schizophrenic.

EDWARD

I saw my death in that eye. And this is not how it happens.

WILL

So how does it happen?

EDWARD

Surprise ending. Wouldn't want to ruin it for you.

stand,

Edward slurps down as much of the Ensure as he can then pushes the can away. He swallows with difficulty.

EDWARD

There was this panhandler who used to stop me every morning when I came out of this coffee shop near the office.

WILL

Okay.

EDWARD

And every day I gave him a quarter. Every day. Then I got sick and was

out for a couple of weeks. And when I went back there, you know what he said?

WILL

What did he say?

EDWARD

You owe me three-fifty.

WILL

Really.

EDWARD

True story.

A beat.

WILL

When did you ever work in an office?

EDWARD

There's a lot you don't know about me.

WILL

You're right.

Edward gives a wry smile. He walked into that.

EDWARD

Your mother was worried we wouldn't talk again. And look at us. We're talking fine. We're storytellers, both of us. I speak mine out, you write yours down. Same thing.

Will won't commit to Edward's assessment.

WILL

Dad, I'm hoping we can talk about some things while I'm here.

EDWARD

You mean, while I'm here.

WILL

I'd just like to know the true versions of things. Events. Stories. You.

HACKING
control.
from

Edward LAUGHS a little, which becomes a COUGH. The
escalates until another drink of water gets it under
It's not clear whether any of this was an act to keep
talking.

EDWARD

Your mother hasn't been keeping up
the pool. If you wanted to you
could...

WILL

I will.

EDWARD

You know where the chemicals are?

WILL

I used to do it when you were gone,
remember? I used to do it a lot.

half-
when...
He didn't mean for that to sound so pointed. Taking the
empty Ensure, Will gets up to go. He's at the door

EDWARD

I was never much for being at home,
Will. It's too confining. And this,
here. Being stuck in bed. Dying is
the worst thing that ever happened
to me.

He smiles at his joke.

WILL

I thought you weren't dying.

EDWARD

I said this isn't how I go. The last
part is much more unusual. Trust me
on that.

INT. UPSTAIRS HALLWAY - DAY

of
horrible.
Shutting the door behind himself, Will drinks the rest
the Ensure himself. Edward was right. It tastes

As he
Heading for the stairs, Will walks past an open door.
leaves frame, we STAY BEHIND to look inside...

INT. WILL'S BEDROOM - DAY [FLASHBACK]

his
He's
...where an eight-year old Will is propped up in bed,
face covered with chicken pox and pink calamine lotion.
showing Edward how many bumps there are on his arm.

YOUNG WILL

Dr. Bennett says I'm going to have
to be home for a week.

EDWARD

That's nothing. I once had to stay
in bed for three years.

YOUNG WILL

Did you have chicken pox?

EDWARD

I wish.

CUT TO:

INT. TINY CHURCH - DAY

about
it
then
over,
getting
starting to
more
Wearing a white shirt and tie, YOUNG EDWARD -- still
10 -- sings "Down to the River My Lord" along with the
CONGREGATION. His voice is high and thin, but he gives
his all.
Suddenly, his voice CRACKS and DROPS a half-octave. And
another. His friends Wilbur Freeley and Ruthie look
wondering what's wrong. Embarrassed, Edward just keeps
SINGING, trying to follow along with the baritone part.
He pulls at his collar. Then pulls again, his face
red. Starting to panic, he loosens his tie. He's
undo the collar button when it POPS off by itself. Two
buttons fly off. One hits a CHUBBY WOMAN in the neck.

ON HIS SHOES

that's As we watch, Edward's pant cuffs rise inch by inch --
how fast he's growing.

EDWARD (V.O.)

Truth is, no one quite knew what was wrong. Most times, a person grows up gradually. I found myself in a hurry.

INT. YOUNG EDWARD'S BEDROOM - DAY

various Young Edward lies in bed, his limbs connected to
dozen pulleys and levers to support his weight. He has a
floor. encyclopedias around him, and another dozen on the

EDWARD (V.O.)

My muscles couldn't keep up with my bones, and my bones couldn't keep up with my body's ambition. So I spent the better part of three years confined to my bed, with the World Book Encyclopedia being my only means of exploration. I had made it all the way to the "G's," hoping to find an answer to my gigantificationism, when I uncovered an article about the common goldfish.

drawings. INSERT: The encyclopedia article, complete with

YOUNG EDWARD

(reading)

"Kept in a small bowl, the goldfish will remain small. With more space, the fish can grow double, triple, or quadruple its size."

Young Edward thinks this through.

EDWARD (V.O.)

It occurred to me then, that perhaps the reason for my growth was that I was intended for larger things. After all, a giant man can't have an ordinary-sized life.

EXT. BASEBALL FIELD - DAY

The
rounds
The CRACK of a bat announces the game-winning home run.
crowd CHEERS the swing, and especially the batter as he
the bases.

first
Although we've seen him briefly before, this is our
real exposure to GROWN-UP EDWARD, who we'll follow from
roughly the ages of 18 to 30.

EDWARD (V.O.)

As soon as my bones had settled in
their adult configuration, I set
upon my plan to make a bigger place
for myself in Ashton.

EXT. SCHOOL FIELDS - DAY

victory.
secret
SINGLE SHOTS: Football hero Edward leads his team to
On the sidelines, a PRETTY GIRL admits the name of her
love:

GIRL

Edward Bloom!

over,
The other GIRLS SQUEAL in agreement. Don Price looks
glowers.

EXT. NEIGHBORHOOD - DAY

UP
of
SINGLE SHOT: A lawnmower ROARS along the grass. We LOOK
to see who's pushing it, but it's not Edward. It's one
his teenage EMPLOYEES.

"Bloom
Edward is back at the truck, which is painted to read,
Landscaping." He has workers on every lawn.
He signs an autograph for an ADMIRING CUB SCOUT.

INT. BASKETBALL COURT - DAY

other
game.

Edward takes an impossible shot at the buzzer from the
end of the court. Naturally, he makes it, winning the

only

As the crowd goes wild for Edward, Don Price is the
teammate who doesn't mob him.

EXT. TOWN - DAY

Edward carries a dog out of a burning house.

INT. SCIENCE FAIR - DAY

a

Edward wins a blue ribbon for his invention, a machine
labelled "Perpetual Motion." He and the JUDGE pose for

photograph. A FLASH.

the

Pissed, Don Price throws his crappy lima bean plants in
trash.

INT. HIGH SCHOOL STAGE - DAY

curtain
see Don

A dashing handsome Edward leads the CAST out for a
call. He's the star of the show. Off to the side, we
Price is the ass-end of a horse costume.

Edward soaks in his applause, smiling and gracious.

EXT. GRADUATION STAGE - DAY

tight.

Edward accepts his diploma. The PRINCIPAL hugs him

EDWARD (V.O.)

I was the biggest thing Ashton had
ever seen. Until one day, a stranger
arrived.

EXT. FARM - DAY

a

roughly

As two FARMERS shake their heads, we REVERSE to a show
massive hole punched through the side of a barn. It's
the shape of man, but no human could be that large.

EXT. SHEEP PEN - DAY

They Two fat ewes look up, a shadow falling across them.
BLEAT in panic as

TWO OVERSIZED HANDS

they're reach in and scoop them up. Their protests continue as
the carried away, one under each arm. We still haven't seen
full stranger.

EXT. COURT HOUSE - DAY

shotguns. A MOB of about 50 have gathered, many of them with
Amid the crowd we see Don Price.

SHARECROPPER

He ate an entire cornfield!

LITTLE GIRL

He ate my dog!

HOT-BLOODED SHOTGUN Toter

If you ain't gonna stop him Mayor,
we will!

MAYOR

I won't have mob violence in this
town. Now, has someone tried talking
to him?

SOME FARMER

You can't reason with 'im!

SHEPHARD

He's a monster!

Agreement from the crowd. And then...

A VOICE (O.S.)

I'll do it.

reveal Everyone turns to see who said that. The crowd parts to
none other than Edward Bloom. Don Price glowers.

EDWARD

I'll talk to him. See if I can get

him to move on.

MAYOR

Son, that creature could crush you without trying.

EDWARD

Trust me, he'll have to try.

EXT. HILL OUTSIDE ASHTON - DAY

reaching
the
picked

Edward climbs up the last bit of the steep hillside, the mouth of a cave. Outside, buzzards squabble over remains of the giant's feast: broken barrels, bones clean.

In his most serious voice, Edward calls out:

EDWARD

Hello!

There's no answer.

EDWARD

My name is Edward Bloom! I want to talk to you!

From deep in a cave, a thunderous voice:

VOICE (O.S.)

GO AWAY!

hair

The giant's voice has such force, it blows Edward's back.

EDWARD

I'm not going anywhere until you show yourself.

Edward
it's

A beat, then we hear a RUMBLE, like a train coming. Edward braces himself, fists ready for a fight, if that's what going to take.

Even

As the RUMBLE gets louder, the ground starts to shake. Edward starts to worry. Just how big is this guy?

EDWARD (V.O.)

Armed with the foreknowledge of my own death, I knew the giant couldn't kill me. All the same, I preferred to keep my bones unbroken.

Goliath. Edward picks up a stone, ready to play David to

slams Then suddenly, the giant bursts forth. Hunched over, he
hill. into a stunned Edward, knocking him halfway down the

Not KARL THE GIANT is bigger than any man you've ever seen.
beard just tall, but massive. He's completely feral, with a
remains to his elbow and skin scratched and blistered. What
living of his clothes are ragged and muddy. God knows what's
in his matted hair.

his Karl leans over Edward, blocking the sun. Edward throws
notice rock, but it just bounces off. The giant didn't even
it.

KARL

Why are you here?

Edward ponders the best response, settling on...

EDWARD

So you can eat me. The town decided to send a human sacrifice, and I volunteered.

Karl's eyes narrow, confused. Edward stands up.

EDWARD

My arms are a little stringy, but there's some good eating on my legs. I mean, I'd be tempted to eat them myself.

(beat)

So I guess, just, if you could get it over with quick. Because I'm not much for pain, really.

eaten.
Edward closes his eyes, hands at his side, ready to be
Karl just stares at him, not sure what to do.
After a beat, Edward opens his eyes a tiny bit, just to
see
licking
what the giant is doing. Relieved to see he's not
his chops --

EDWARD

Look, I can't go back. I'm a human
sacrifice. If I go back, everyone
will think I'm a coward. And I'd
rather be dinner than a coward.

Karl sits down with a BOOM, dejected.

EDWARD

Here, start with my hand. It'll be
an appetizer.

But
Reaching up, Edward shoves his hand into Karl's mouth.
the giant spits it back out.

KARL

I don't want to eat you. I don't
want to eat anybody. It's just I get
so hungry. I'm too big.

freak --
And that's the sad truth. Karl is less a monster than a
a giant man, but in the end, just a man.

Edward takes a seat beside him.

EDWARD

Did you ever think maybe you're not
too big? Maybe this town's just too
small. I mean, look at it.

town
Circling behind them, we look down at Ashton -- a tiny
in a tiny valley.

EDWARD

Hardly two stories in the whole place.
Now I've heard in real cities, they've
got buildings so tall you can't even
see the tops of 'em.

KARL

Really?

EDWARD

Wouldn't lie to you. And they've got all-you-can-eat buffets. You can eat a lot, can't you?

KARL

I can.

EDWARD

So why are you wasting your time in a small town? You're a big man. You should be in the big city.

Karl smiles, but then it fades. A certain sad suspicion

--

KARL

You're just trying to get me to leave, aren't you? That's why they sent you here.

EDWARD

What's your name, Giant?

KARL

Karl.

EDWARD

Mine's Edward. And truthfully, I do want you to leave, Karl. But I want to leave with you.

(closer)

You think this town is too small for you, well, it's too small for a man of my ambition. I can't see staying here a day longer.

KARL

You don't like it?

EDWARD

I love every square inch of it. But I can feel the edges closing in on me. A man's life can only grow to a certain size in a place like this.

(beat)

So what do you say? Join me?

Karl thinks a moment. Then --

KARL

Okay.

EDWARD

Okay.

They shake on it.

EDWARD

Now first, we gotta get you ready
for the city.

EXT. RIVER - DAY

clippers,
shirt.

IN A SINGLE SHOT, Karl cuts his hair with hedge
while Edward cuts up a surplus army tent to make him a

EXT. MAIN STREET OF ASHTON - DAY

the
and

Spirits buoyed by the high school MARCHING BAND, all
good CITIZENS of Ashton are gathered to see off Edward
Karl.

There's a few tears amid the familiar faces.

MAYOR

(loudly, for the crowd)
Edward Bloom, first son of Ashton,
it's with a heavy heart we see you
go. But take with you this Key to
the City, and know that any time you
want to come back, all our doors are
open to you.

his
start

Edward ducks a bit so the Mayor can put the key around
neck. The crowd CHEERS. And with that, Edward and Karl
walking, waving as they go.

Edward
he

Only DON PRICE, smoking on the corner, isn't sad to see
go. He crushes his cigarette under his heel. He wishes
could crush Edward.

or

Many of the townfolk come onto the street to hug Edward
shake his hand.

EDWARD (V.O.)

That afternoon as I left Ashton,
everyone seemed to have advice.

VARIOUS TOWNFOLK

Find yourself a nice girl! Don't
trust anyone in Kentucky! Watch your
pride, Edward Bloom!

EDWARD (V.O.)

But there was one person whose counsel
I held above all others.

As the crowd parts, he finds himself face to face with

THE OLD WOMAN.

been
whisper
hear

The ruckus slows and quiets, as if a strange spell has
cast. She motions for Edward to lean down, so she can
something to him. Although we're VERY CLOSE, we can't
her voice.

EDWARD (V.O.)

She said that the biggest fish in
the river gets that way by never
being caught.

The advice only succeeds in confusing Edward.

EDWARD

(to the Old Woman)
Okay. Thanks.

off,

Edward and Karl keep walking. The Old Woman shuffles
somehow knowing her advice will go unheeded.

KARL

What did she say?

EDWARD

Beats me.

EXT. ROAD - DAY

walking
earthly

We TILT UP from the road to reveal Edward and Karl
out of Ashton. Each wears a backpack with all his
possessions.

EDWARD (V.O.)

There were two roads out of Ashton,
a new one which was paved, and an
older one that wasn't. People didn't
use the old road anymore, and it had
developed the reputation of being
haunted.

veers
road

Edward and Karl come to a bend, where the paved road
left and an overgrown dirt road runs straight. The old
is blocked with signs and warnings of danger.

EDWARD (V.O.)

Since I had no intention of ever
returning to Ashton, this seemed as
good a time as any to find out what
lay down that old road.

Karl looks at the dirt road, wary.

KARL

You know anyone's who's taken it?

EDWARD

That poet, Norther Winslow did. He
was going to Paris, France. He must
have liked it, because no one ever
heard from him again.

(beat)

Tell you what. You take the other
way and I'll cut through here. Meet
you on the far side.

A little paranoid...

KARL

You're not trying to run away?

EDWARD

Just to be sure, you can take my
pack.

Karl perks up, even though it means more for him to
carry.

EXT. DIRT ROAD - DAY

sun is The road is overgrown, but not altogether creepy. The still shining, and the birds still CHIRPING.

it's Spinning the Key to the City, Edward WHISTLES, because a day meant for whistling.

EXT. FURTHER ALONG - ROUGH PATH

sunlight The road has narrowed to a rough path. Spikes of break through the thick canopy, catching particles in the air. Still, Edward WHISTLES.

thorny Coming around a bend, his PITCH DROPS as he sees thick, vines growing across the path. He stops. For the first time, he realizes the birds have stopped singing. The forest is dead quiet.

back. It He looks back the way he came. It's tempting to go would be easier to go back. But Edward presses on. He carefully steps through the thorns. His trouser legs catch on the barbs. We can hear the fabric TEAR.

FURTHER ALONG

STINGING A scratched and sweaty Edward waves off various BUGS flying at him, finally whipping off his hat to swat at them.

right Just then a CAWING crow swoops down and grabs the hat out of his hands.

EDWARD

You stupid sonofa...

The He stops his swearing, but grabs a rock and throws it.

swarm
stone ricochets off a tree and into a BEE'S NEST. The
roars out.

Edward high-tails it, each step still precarious.

EXT. THE DARK FOREST - DAY [LATER]

Edward is bruised, battered and bee-stung.

up.
A half-broken sign lies in the road. Edward picks it
Reads it:

WARNING!

JUMPING SPIDERS!

with
Sure enough, up ahead he sees the path is overgrown
thick cobwebs, heavy from the rain.

EDWARD (V.O.)

There comes a point where a reasonable
man will swallow his pride and admit
he's made a terrible mistake. The
truth is, I was never a reasonable
man.

spiderwebs.
Edward tosses the sign and forges ahead, into the

EDWARD

And what I recalled of Sunday School
was that the more difficult something
became, the more rewarding it was in
the end.

EXT. CLEARING / THE ROAD - DAY

cobwebs
stuck in
then, he
behind.
Edward emerges from the forest, brushing the last
off and shaking the spiders from his shirt. One is
his sleeve, and he has to dance to get it out. Even
still keeps twitching, convinced another one is left

dusty
At his feet, the gravel road has returned, smooth and
and comforting.

Ashton --
Dangling
their

Ahead lies a tiny one-street town -- smaller even than
with powerlines emerging from the woods to feed it.
from the line above he sees two dozen pairs of shoes,
laces tied together.

He passes a sign that reads "Welcome To Spectre!"

EXT. THE TOWN OF SPECTRE - DAY

Pharmacy,
is
group
approach.

It's a main street with stores on each side: Cole's
Talbot's Five and Dime, Al's Country Store. Everything
old, but this isn't a ghost town. In fact, there's a
of about 20 CITIZENS spilling out to see Edward
Most are smiling. There are even a few tears of joy.
What's more, all of these people are barefoot.

MAN'S VOICE

Friend!

store
closest
clipboard.

A forty-year old man named BEAMEN comes out of the seed
to greet Edward. Friendly but a little drunk, he's the
thing the town has to a mayor. He's carrying a

BEAMEN

Welcome to ya. What's your name?

EDWARD

Edward Bloom.

flips

Beamen checks the clipboard. Not finding the name, he
forward a few pages. Still looking...

BEAMEN

Bloom like a flower?

EDWARD

Yes.

BEAMEN

Oh. Here! Right here. Edward Bloom.
We weren't expecting you yet.

Still confused...

EDWARD

You were expecting me?

BEAMEN

Not yet.

A helpful woman named MILDRED chimes in:

MILDRED

You must have taken a shortcut.

EDWARD

I did. It nearly killed me.

BEAMEN

Mmm-hmm. Life'll do that to you. And truthfully, the long way is easier, but it's longer.

MILDRED

Much longer.

BEAMEN

And you're here now, and that's what matters.

peering

Beamen's daughter JENNY (8) hides behind her father,
around to look at the handsome stranger.

EDWARD

What is this place?

BEAMEN

The town of Spectre. Best kept secret in Alabama. Says here you're from Ashton, right? Last person we had from Ashton was Norther Winslow.

EDWARD

The poet? What ever happened to him?

BEAMEN

He's still here. Let me buy you a drink. I'll tell you all about it. Hell, I'll have him tell you.

EDWARD

No. I've gotta meet somebody. I'm already running late.

He didn't mean it as a joke, but for some reason,
everyone's laughing.

BEAMEN

Son, I already told you. You're early.

INT. BEAMEN'S HOUSE - DAY

Sitting at the kitchen table, Edward takes a second
slice of apple pie. He and Beamen are joined by NORTHER WINSLOW
(30), who fancies himself a cultured artist, though he's
never left the state.

BEAMEN

Now tell me if that isn't the best
pie you ever ate.

EDWARD

It truly is.

UNDER THE TABLE

Young Jenny is stealthily untying the laces on Edward's
shoes.

NORTHER WINSLOW

Everything here tastes better. Even
the water is sweet. Never gets too
hot, too cold, too humid. At night
the wind goes through the trees and
you'd swear there was a whole symphony
out there, playing just for you.

Suddenly, Jenny YANKS OFF Edward's shoes. She races for
the door.

EDWARD

Hey!

He chases after her.

EXT. TOWN / MAIN STREET - DAY

Reaching

As she runs, Jenny ties Edward's laces together.

the

the edge of town, she tosses the shoes up and around

power line -- a perfect throw. There's no way he's ever getting them down.

is

The gathered citizens of Spectre CHEER for Edward, who

his

confused and overwhelmed. The women hug him. Men shake his hand.

Still focused on his shoes...

EDWARD

Wait! I need those!

NORTHER WINSLOW

There is no softer ground than town.

MILDRED

That rhymes!

BEAMEN

He is our poet laureate.

The townsfolk continue to congratulate Edward...

EDWARD (V.O.)

Sometimes in a dream, you'll visit places that seem instantly familiar, filled with friends you've never met.

EXT. UNDER A TREE - DUSK

out.

Edward sits with Norther Winslow. The fireflies are

Thousands of them.

EDWARD (V.O.)

A man might travel his entire life and never find a place so inviting. My journey had scarcely begun, and I had arrived.

Norther hands him his notebook.

NORTHER WINSLOW

I've been working on this poem for 12 years.

EDWARD

Really.

NORTHER WINSLOW

There's a lot of expectation. I don't want to disappoint my fans.

A beat.

EDWARD

It's only three lines long.

Norther grabs his notebook back.

NORTHER WINSLOW

This is why you don't show work in progress.

EDWARD

Norther, do you ever regret not making it to Paris?

NORTHER WINSLOW

I can't imagine any place better than here.

EDWARD

You're a poet. You oughta be able to. And maybe if you'd seen more, you could.

Norther doesn't answer. Just goes back to his notebook.

EXT. BY THE RIVER - NIGHT

the
City
By the light of the full moon, Edward soaks his feet in water, trying to make sense of it all. The Key to the dangles around his neck.

He stares at himself in the reflection. He smiles.

river.
It's then that a WOMAN emerges at the far side of the

swimming
No telling where she came from -- she must have been underwater. We never see her face.

She stands in the river with her bare back to Edward,

to his
he's
lest he

squeezing the water out of her golden hair, oblivious
presence. Edward is breathless. It's the first woman
seen in her natural state, and he doesn't dare move
frighten her away.

Then he sees the snake.

water,

It's a cottonmouth, has to be. It leaves a break in the
its small reptilian head aiming for her flesh.

Edward

There's no decision to be made. On pure instinct,
dives in. He swims as hard as can,

GRABBING THE SNAKE

just as it's about to strike.

terrified

The woman dives back underwater, understandably
that a man is coming at her.

EDWARD

No, it's okay! I got it. I got the
snake.

holds in
common

As the splashing subsides, Edward looks at what he
his hands. Which isn't a snake at all, but rather a
stick. And a non-threatening one at that.

discover
her

While Edward ponders his mistake, he looks around to
that the Girl in the River is gone. He never even saw
face.

EDWARD

Wait! I'm sorry. Hello?!

she
what

Edward keeps expecting her to surface, somewhere, but
never does. He stands alone in the river, wondering
tricks his eyes are playing on him.

EXT. BY THE RIVER - NIGHT - CONTINUOUS

A GIRL'S VOICE (O.S.)

There's leeches in there!

Edward looks to the bank, where young Jenny Hill is watching him.

EDWARD

Did you see that woman?

JENNY

What did she look like?

EDWARD

Well, she... uh...

JENNY

Was she nekkid?

Embarrassed to admit it...

EDWARD

Yeah.

JENNY

(matter-of-fact)

It's not a woman, it's a fish. No one ever catches her.

Given the day he's had so far, Edward isn't inclined to follow up on the issue. He starts to wade back to the bank.

JENNY (CONT'D)

Fish looks diff'rent to diff'rent people. My daddy said it looked like the coon dog he had when he was kid, back from the dead.

Edward climbs up onto the shore, completely drenched. He pulls up his pant legs to reveal three shiny leeches clinging to his skin.

EDWARD

Shoot.

He starts to work pulling them off.

EXT. PATH BACK TO TOWN - NIGHT

Edward and Jenny walk back.

JENNY

How old are you?

EDWARD

Eighteen.

JENNY

I'm eight. That means when I'm
eighteen, you'll be 28. And when I'm
28, you'll only be 38.

EDWARD

(a little wary)
You're pretty good at arithmetic.

JENNY

And when I'm 38, you'll be 48. And
that's not much difference at all.

Eager to get off this subject...

EDWARD

Sure is a lot now, though, huh?

EXT. MAIN STREET - NIGHT

"downtown"

cables

one

citizen,

grabbed

wants

like a

blast.

As Edward and Jenny approach Main Street, they find
has been transformed. Lanterns and streamers hang on
across the street, and a small stage has been built at
end to hold FIDDLERS.

The whole town is there in celebration of its newest
Edward Bloom. Before he can protest, two WOMEN have
him by the arms, pulling him in to dance with them.

The resulting dance number seems both choreographed and
complete chaos. From FARMER to BAKER'S WIFE, everyone
to dance with Edward, who finds himself tossed around
stick caught in a whirlpool. Still, he's having a

Jenny grabs both his hands, and they spin wildly.

her. Beamen plucks his LAUGHING daughter away to dance with

hear Then Mildred cuts in to dance with Edward. It's hard to
over the MUSIC.

MILDRED

Jenny thinks you're quite a catch.
We all do.

EDWARD

(not hearing)
What?

MILDRED

I said you're quite a catch!

edge of Edward stops dancing. A beat, then he heads for the
shoulders. the crowd. Beamen is there, with Jenny on his

EDWARD

I have to leave. Tonight.

BEAMEN

Why?

EDWARD

This town is everything a man could
ask for. And if I were to end up
here, I'd consider myself lucky. But
the fact is, I'm not ready to end up
anywhere.

BEAMEN

No one's ever left.

JENNY

How are you gonna make it without
your shoes?

EDWARD

I suspect it will hurt a lot.

townspeople And with that, Edward walks down Main Street. The
stop dancing, disbelieving, some shaking their heads.
Poor Edward Bloom's gone crazy.

BEAMEN

(calling after him)
You won't find a better place!

EDWARD

I don't expect to.

Jenny runs to him. She'd tackle him if she could.

JENNY

Promise me you'll come back.

EDWARD

I promise. Someday. When I'm really
supposed to.

keeps
It's not good enough, but it will have to do. Edward
walking.

EXT. THE DARK FOREST - NIGHT

feet.
VARIOUS SHOTS: Edward negotiates the thorns in his bare

It's horrible. Almost unendurable.

And then it gets worse.

be
The trees ahead are moving. At first, it just seems to
the wind blowing the branches, but as we hear the wood
CRACKING and GROANING, there's no mistaking it: they're
trying
to block him.

grabbing for
grab
Now
shapes
Snake-like WHITE ROOTS shoot out of the ground,
his ankles. He leaps up, kicking off one tree trunk to
another one's branches. He swings off, lands and rolls.
all the trees are moving to block him, their dark
towering over him in the flashes of LIGHTNING.

EDWARD (V.O.)

As difficult as it was to reach
Spectre, I was fated to get there
eventually. After all, no man can
avoid reaching the end of his life.

to the
finally

As he ducks under branches, the chain holding the Key City gets caught. He's almost strangled, but the chain breaks. The silver key disappears into the mud.

trees
crush

Scrambling forward, he looks for a way out. But the trees have encircled him, their spiky crowns bending down to him.

He SCREAMS up at the night, until his breath is gone.

EDWARD

And then I realized, this wasn't the end of my life.

With a sudden calm...

EDWARD

(aloud)

This isn't how I die.

back
torn

Another lightning FLASH, and suddenly the trees are where they've always been. Edward is lying shoeless and in a muddy puddle, staring up at the rain. And

LAUGHING.

EXT. THE ROAD - DAY

His bare foot steps onto asphalt.

A DEEP VOICE

Friend!

Edward turns to see

KARL

to his right, coming down the larger, paved road.

KARL

What happened to your shoes?

Edward looks down at his muddy, bloody feet.

EDWARD

They got ahead of me.

With that, the men start walking down the larger road.

CROSSFADE TO:

INT. DINING ROOM - NIGHT

Sandra
small
He's
maintain
a
silence.

Edward and Will sit at opposite ends of the table, with
and Josephine in the middle. Although Edward has a
plate of food in front of him, he hasn't touched it.
exhausted from the trip downstairs, but determined to
the family dinner ritual.
The other three eat awkwardly, each CLINK and SCRAPE of
knife or fork resonating. Will finally breaks the

WILL

I don't know if you've seen it, but
Josephine has some photos in the
most recent Newsweek.

SANDRA

Really! That's wonderful.

JOSEPHINE

I spent a week in Morocco for the
story. It was incredible.

SANDRA

We'll have to pick up a copy.

Edward

A beat. As Will scoops out another serving of potatoes,
suddenly speaks:

EDWARD

I don't know if you're aware of this,
Josephine, but African parrots, in
their native home of the Congo --
they speak only French.

All three stop to listen.

JOSEPHINE

(amused)
Really.

EDWARD

You're lucky to get four words out of them in English. But if you were to walk through the jungle, you'd hear them speaking the most elaborate French. Those parrots talk about everything: politics, movies, fashion -- everything but religion.

Taking the bait...

WILL

Why not religion, Dad?

EDWARD

It's rude to talk about religion. You never know who you're going to offend.

A beat.

WILL

Josephine actually went to the Congo last year.

EDWARD

Oh, so you know.

INT. GROCERY STORE - NIGHT

his

Will shakes a shopping cart free from the pile-up while mother checks her list.

AT THE PRODUCE SECTION

Sandra starts to bag string beans.

WILL

Mom, would you say you understand Dad?

SANDRA

Of course.

WILL

What I mean is, do you really know what's going on in his head?

SANDRA

Yes.

WILL

How is that possible? I mean, you try to ask him a question and suddenly it's another one of his stories.

(decidedly)

You can't honestly say you know him.

SANDRA

Yes, Will, I do. And don't presume things you don't know.

dangerous

She's more amused than annoyed, but Will is entering territory.

SANDRA

Would you say you understand Josephine?

WILL

Yes. But that's a different...

SANDRA

No it's not. It's exactly the same. Your father and I met, we dated, and we married -- we chose each other -- because we understood each other on some fundamental level. Just the same as you two.

She moves on to the carrots.

WILL

Josephine and I have a lot in common.

SANDRA

Yes, you both think William Bloom is a very smart man.

(beat)

The problem is, you only see me as your mother, and not as someone's wife. And I've been his wife longer than I've been your mother. You can't discount that.

WILL

True. But I've known him my whole life, and I don't feel like I know him at all. Or ever will.

With a look, Sandra acknowledges the stakes.

SANDRA

I know it's not easy. Just remember, he didn't choose to be your father and you didn't choose to be his son. You just ended up together. You could pick numbers out of a dark bag and it'd be just the same. If you ask me, it's a wonder parents and children can stand each other at all.

WILL

But I understand you, Mom. I always have.

SANDRA

Well, clearly you don't. But I'm not the mystery you're trying to solve right now.

INT. AT THE CHECKOUT - NIGHT

Will is Reaching the CASHIER, Sandra hands over her coupons.
approaching with a Newsweek magazine.
50's Two checkstands over, an ATTRACTIVE BLONDE WOMAN in her
generation, she is getting her change. Though she's Sandra's
jeans carries herself like a much younger woman, with blue
and sneakers.
passes. She accidentally makes eye contact with Will as he
Sandra. We HOLD ON the woman, who tracks Will as he reaches
or It's hard to read her reaction: does she recognize him,
just find him attractive?
Will notices the gaze. The woman turns away.
Will racks his brain -- does he know this woman?

SANDRA

Before I forget, your father has papers in the basement I'd like you to go through. I wouldn't know what's important.

WILL

(distracted)

Mom, do you know who that is? Blonde hair.

again,
looking,
Sandra looks. After a beat, the Blonde Woman turns semi-casually. Noticing that both Will and Sandra are she smiles a little before taking her cart to leave.

SANDRA

(no idea)

Was she one of your teachers?

WILL

No. But it's weird. She seemed to recognize me.

SANDRA

(to the cashier)

Do you know who that is?

the
The Cashier turns to look. He can only get a profile as woman leaves.

CASHIER

Never seen her before. Pretty, though.

INT. GUEST BEDROOM - NIGHT

low, the
show,
on his
A portable fan quietly WHIRRS in the corner. Turned RADIO on the nightstand is playing a call-in AM sports show, just a wash of background chatter. Edward lies asleep on his back.

reaches
silence --
over
At the window, Josephine quietly lowers the shade. She reaches over Edward to switch off the radio. He stirs from the silence -- he wasn't fully asleep -- and sees Josephine stretched over him.

EDWARD

(playfully lecherous)

Hello.

She smiles.

JOSEPHINE

Hi. How are you feeling?

EDWARD

I was dreaming.

JOSEPHINE

What were you dreaming about?

He tries to recollect, but it's already gone. Josephine motions, is it okay for her to sit on the bed? He nods.

EDWARD

I don't usually remember unless they're especially portentous. You know what that word means, portentous?

She shakes her head.

EDWARD

Means when you dream about something that's going to happen.

(beat, gathering)

Like one night, I had a dream where this crow came and told me, "Your Aunt is going to die." I was so scared I woke up my parents. They told me it was just a dream, to go back to bed. But the next morning, my Aunt Stacy was dead.

JOSEPHINE

That's terrible.

EDWARD

Terrible for her, but think about me, young boy with that kind of power. Wasn't three weeks later that the crow came back to me in a dream and said, "Your Grampa is going to die." Well, I ran right back to my parents. My father said, no, Gramps is fine, but I could see there was trepidation. And true enough, that next morning my Grampa was dead.

He sits up a bit in bed, his strength returning.

EDWARD

For the next couple weeks, I didn't have another dream. Until one night the crow came back and said, "Your Daddy is going to die."

(beat)

Well, I didn't know what to do. But finally I told my father. And he said not to worry, but I could tell he was rattled. That next day, he wasn't himself, always looking around, waiting for something to drop on his head. Because the crow didn't tell how it was going to happen, just those words: your Daddy is going to die. Well, he went into town early and was gone for a long time. And when he finally came back, he looked terrible, like he was waiting for the axe to fall all day. He said to my mother, "Good God. I just had the worst day of my life."

(beat)

"You think you've had a bad day," she said. "This morning the milkman dropped dead on the porch!" Josephine smiles, a half-laugh, which gets him smiling too.

A long beat. Then, deadpan...

EDWARD

Because see, my mother was banging the milkman.

JOSEPHINE

No, I understand.

EDWARD

He was slipping her a little extra cream.

She nods, a bit more of a laugh.

EDWARD

He was filling her basket. He was making deliveries around back.

As Edward continues, she can't help but laugh harder, especially as the metaphors get more vulgar.

EDWARD

He was buttering her rolls. Pumping

her churn. Splashing milk in her box.

JOSEPHINE

Stop.

EDWARD

They were squeezing the cheese.
Clanking the bottles. Licking the
popsicle.

She's starting to cry from laughing.

EDWARD

Cracking the eggs and making an
omelet.

With that, he stops. She regains her composure.

EDWARD

Spooning the sherbet.

JOSEPHINE

(interrupting)

Can I take your picture?

EDWARD

You don't need a picture. Just look
up handsome in the dictionary.

JOSEPHINE

Please?

He rolls his eyes, why not.

Josephine leaves, heading down the hall to get her
camera.

We STAY WITH Edward in bed.

JOSEPHINE (O.S.)

I have photos from the wedding to
show you. There's a great one of you
and my father. I had an extra print
made.

Edward grimaces, a flash of pain. Around others, he's
hiding
how much it hurts, but alone we can see how bad it is.
He controls his breathing, trying to push through it.

JOSEPHINE

I want to see pictures of your wedding. I've never seen any.

good job

She returns with her camera. Edward smiles, doing a masking the pain.

EDWARD

That's because we didn't have a wedding. Your mother-in-law was never supposed to marry me. She was engaged to somebody else.

JOSEPHINE

(loading film)

I never knew.

EDWARD

Will never told you that?
(she shakes her head)
Probably just as well. He would have told it all wrong anyway. All the facts and none of the flavor.

JOSEPHINE

Oh, so this is a tall tale?

EDWARD

Well, it's not a short one.

A devilish smile. Pushing past Edward, we settle on the whirling fan.

MATCH

CUT TO:

SPINNING PINWHEEL

shoulder,

held by a LITTLE BOY. He's slumped over his FATHER's being carried towards a big-top tent. We are...

EXT. OLYMPIA CIRCUS - NIGHT

moment

ish,

the

...where the second-rate carnival is parked for the in an Alabama field. To the left, we spot Edward, 20-halfway through a bag of peanuts. He's still carrying backpack we saw earlier, and scratched up from his trip through Spectre.

EDWARD (V.O.)

I had just left Ashton, and was on my way to discover my destiny. Not knowing what that would be exactly, I explored every opportunity that presented itself.

Joining the crowd, he heads into the big-top.

INT. BIG TOP - NIGHT

act

A troupe of STILT-WALKING FIREBREATHERS finishes their to tremendous APPLAUSE.

ringmaster

be

As the performers clear away, the circus' owner-and-AMOS CALLOWAY (50) approaches the stands. He may only four feet tall, but Amos has a titanic presence.

AMOS

Ladies and Gentlemen, you may think you've seen the unusual. You may think you've seen the bizarre. But I've travelled to the five corners of the world, and let me tell you, I've never seen anything like this.

towards

From behind Amos, CARNIES start rolling a massive ball the crowd.

AMOS

When I found this man, he was picking oranges in Florida. His fellow workers called him El Penumbra -- The Shadow -- because when you were working beside him, he blocked out the daylight. He could take a whole tree in his hands and shake off the fruit. I had to pay his crew boss \$10,000 just so I could take him with me.

a

Amos comes up to a MIDDLE-AGED WOMAN in the first row, quieter moment.

AMOS

Not to alarm you, Ma'am. But if this man wanted to, he could crush your

head between his toes.
(she trembles)
But he won't.
(a long beat)
He's not going to hurt her, folks,
because he's our own Gentle Giant.
Ladies and Gentlemen, I give you
Colossus!

The carries back away from the ball as a deep DRUM ROLL
begins. A moment, then the ball starts to bulge from
inside.

A foot suddenly bursts out from within. GASPS from the
crowd.

That foot is massive. In the stands, Edward looks
closer.

Intrigued.

As the drum beat intensifies, a second foot breaks out.
Followed by hands. Shoulders. Finally, the head. This
is

COLOSSUS.

From a very LOW ANGLE, we look up to see just how
massive he
is. He seems to fill the Heavens. With his shaved head
and
giant club, he seems more ogre than man.

In the bandstands, a YOUNG BOY's jaw drops in awe.
Colossus
walks down the row, letting the crowd get a better look
at
him. Some reach out to touch him, disbelieving. A tight
spotlight follows him, revealing faces in the crowd.

Colossus passes Edward, who seems unimpressed. He leans
with
the spotlight, WHISTLING to get the big man's
attention.

He points to the edge of the stands, where his friend
is
sitting on the dirt --

KARL THE GIANT

stands up, so big the spotlight has to widen just to
hold
him. He's a good foot taller than Colossus. There's a
GASP

will from the crowd, along with nervous anticipation -- what happen next?

ANGLE ON Amos, stunned, megaphone dangling.

resigned ANGLE ON Colossus, realizing the gig is up. With a into shrug, he rests his club on his shoulder and walks away the shadows.

CUT TO:

INT. BIG-TOP - NIGHT / LATER

As the stands empty, Edward and Karl talk to Amos.

AMOS

What's his name? Does he talk? It's not important.

KARL

Karl.

AMOS

Tell me Karl, have you ever heard of the term "involuntary servitude?"

Karl shakes his head.

AMOS

"Unconscionable contract?"

Nope.

AMOS

Great, great. That's fantastic.

EDWARD (V.O.)

It was on that night Karl met his destiny. And I met mine. Almost.

INT. BIG TOP - NIGHT - CONTINUOUS

Edward As Amos pulls Karl aside to give him the hard sell, family. notices a BEAUTIFUL YOUNG WOMAN (16) leaving with her she's wearing a blue dress and hat. For no good reason, she

looks back at Edward.

FREEZES. The two make eye contact. And as they do, all motion

place. A A fiery baton remains mid-twirl, flames locked in
like a spilled box of popcorn hangs in mid-air, each kernel
snowflake. Even the elephant is mid-poop.

the Only Edward is free to move, winding his way between
and frozen bodies, ducking underneath arms to get closer
closer to this woman.

EDWARD (V.O.)

They say when you meet the love of
your life, time stops. And that's
true. What they don't tell you, is
that once time starts again, it moves
extra fast to catch up.

and Suddenly, everything RUSHES. The crowd becomes a blur,
who's the young woman is lost in its wake. Now it's Edward
frozen, helpless in time.

EXT. DIRT PARKING LOT - NIGHT

for his Edward checks in windows as cars pull out, searching
running fated love. Not finding her, he becomes more frantic,
down the rows.

CROSSFADE TO:

THE EMPTY LOT

stops Colossus is thumbing for a ride. The last pickup truck
and lets him climb in back.

He'll As the truck pulls out, it passes a dejected Edward.
never find that girl, the love of his life.

INT. BIG-TOP - NIGHT

back. He
Amos leans over so Karl can sign a contract on his spots Edward walking back into the tent.

AMOS

Hey kid! Your friend just made himself a star.

EDWARD

That's great.

Amos hands off the contract to a CLOWN.

(INTRODUCING)

My attorney, Mr. Soggybottom.

EDWARD

Good to meet you.

Mr. Soggybottom HONKS his horn, then waddles off.

AMOS

What's the matter with you, kid? I haven't seen a customer so depressed since the elephant sat on that farmer's wife.

(beat)

Get it? "Depressed?"

Karl chuckles.

AMOS

See! The big guy likes it.

EDWARD

I just saw the woman I'm going to marry, I know it. But then I lost her.

AMOS

Tough break. Most men have to get married before they lose their wives.

EDWARD

(with absolute conviction)

I'm going to spend the rest of my life looking for her. That or die alone.

AMOS

Jesus, kid.
(realizing)
Let me guess. Real pretty, blonde
hair, blue hat?

EDWARD

Yes!

AMOS

I know her uncle. Friends of the
family.

EDWARD

Who is she? Where does she live?

AMOS

Kid. Don't waste your time. She's
out of your league.

As Amos starts to walk away, Edward hurries to catch up
with
him. Karl follows as well.

EDWARD

What do you mean? You don't even
know me.

AMOS

Sure I do. You were hot shit back in
Hickville, but here in the real world,
you got squat. You don't have a plan.
You don't have a job. You don't have
anything but the clothes on your
back.

EDWARD

I've got a whole backpack full of
clothes!

He points to the bleachers, where no backpack is to be
found.

EDWARD

(realizing)
Someone stole my backpack.

AMOS

Kid, you were a big fish in a small
pond. This here is the ocean, and
you're drowning. Take my advice and
go back to Puddleville. You'll be
happy there.

Getting in front of Amos, Edward stops him.

EDWARD

Wait. You said I don't have a plan.
I do. I'm going to find that girl
and marry her and spend the rest of
my life with her.

Amos smiles, amused.

EDWARD

I don't have a job, but I would have
a job if you gave me one. And I may
not have much, but I have more
determination than any man you're
ever going to meet.

AMOS

Sorry, kid. I don't do charity.

EDWARD

I'll work night and day, and you
won't have to pay me. You just have
to tell me who she is.

way he

Amos takes a long look at him. Ultimately, there's no
can say no. He shrugs. What the hell.

AMOS

Every month you work for me, I'll
tell you one thing about her. That's
my final offer.

offer.

Edward shakes Amos's hand before he can retract the
We move into a MONTAGE:

INT. BIG TOP CENTER RING - NIGHT

to
it
are
Edward

CLOSE ON Edward, smiling nervously. His head is tilted
the side, and as we PULL BACK, we see why: he's holding
in a MASSIVE LION's open mouth. The beast's sharp teeth
just poking his skin. If the lion so much as flinches,
is dead.

makes The CROWD applauds, which makes the lion antsy. Which Edward antsier.

EDWARD (V.O.)

From that moment on, I did everything Mr. Calloway asked, and a lot of things he didn't. I'd go three days without stopping to eat, and four days without sleeping.

EXT. THE HYDRA - DAY

whirling His eyes droopy from lack of sleep, Edward mans the amusement park ride.

EDWARD (V.O.)

The only thing that kept me going was the promise of meeting the girl who would be my wife.

the Nodding off, Edward falls backward, into the path of spinning arms. One of the Hydra cars hits him square in the gut, throwing him up and away, sailing 200 feet through the air.

EXT. FIELD - DAY

Edward chases a costumed pig, tripping over tent cords, falling in the mud.

he's His hunt leads him through the back of a tent, where birds. unwittingly stepped in front of a line of motorized dodges To the left, CUSTOMERS are shooting with rifles. He four SHOTS that knock down the birds around him. He catches his breath, lucky.

him Then a half-blind OLD WOMAN pulls her trigger, hitting in the shoulder.

EXT. BEHIND A TENT - DAY

Amos

Karl the Giant bandages Edward's arm as well as he can.
is walking past.

EDWARD

Mr. Calloway! It's been a month today.

Amos stops, looks at the young man. Finally...

AMOS

This girl, the love of your life.
Her favorite flower is daffodils.

He walks away. We PUSH IN on Edward, enraptured by the concept.

EDWARD

Daffodils.
(to Karl)
Daffodils!

INT. STABLES - DAY

Edward shovels shit in the nastiest stables you've ever
seen.

But all he can think about is...

EDWARD

(to himself)
Daffodils!

his The wonder of it. He goes back to shoveling, a smile on
face.

EDWARD (V.O.)

True to his word, every month Amos
would tell me something new about
the woman of my dreams.

INT. A DARK PLACE - NIGHT

latest CLOSE ON Edward, lost in quiet reverie, pondering his
bit of information.

EDWARD

College! She's going to college!

A sudden EXPLOSION as Edward is shot...

INT. BIG TOP - NIGHT [CONTINUOUS]

...out of a giant cannon.

INT. STABLES - NIGHT

Under a full moon, Edward feeds the animals.

EDWARD

(to himself)

Music! She likes music. I like music too!

EDWARD (V.O.)

Over the months, I learned a lot about the woman I was going to marry, but not her name, and not where to find her.

That time had come. I couldn't wait any longer.

EXT. AMOS CALLOWAY'S TRAILER - NIGHT

Under a full moon, Edward walks up to the battered camper, and is about to knock when he notices it's rocking. A lot. Not just that, there's MOANING coming from inside. But Edward KNOCKS anyway.

EDWARD

Mr. Calloway! It's Edward Bloom. I need to talk to you.

Suddenly, the rocking and moaning stop. A beat, then the door handle begins to RATTLE. It seems to be stuck. Edward turns the knob.

Suddenly, the door BURSTS OPEN. Edward is knocked down by a massive black dog, biggest you've ever seen. It has green glowing eyes and a lick of fire for a tongue.

Edward wrestles with the beast, its mouth snapping at his throat.

Blocking with an arm, Edward tries to push himself free, but

hold the creature's hands -- it has hands instead of paws --
on tight.

CARNIES Entwined, they roll across the dirt. The other nearby
of scatter for cover. Mr. Soggybottom pulls a revolver out
his clown suit. Loads a silver bullet.

rolls Edward finally succeeds in throwing the beast off. He
to his feet.

ready The hell hound squares back on its haunches, GROWLING,
aiming for another leap. Mr. Soggybottom sheds a clown tear,
the revolver at the dog.

At the last moment...

EDWARD

No, wait!

catches Edward moves just as Mr. Soggybottom FIRES. The bullet
Edward in the shoulder, knocking him down.

The carnies GASP.

Edward, Licking its chops, the dog approaches the helpless
of who feels the ground around him, looking for some kind
dog, weapon. He finds only a small stick. He waves it at the
ready to strike it.

bounces Like magic, the dog's whole demeanor changes. It
excitedly, ready to play fetch.

as he Seeing an opportunity, Edward throws the stick as far
can. The dog bounds after it,

SMASHING DOWN THREE CARS.

it It returns a beat later with the flaming stick, which
drops at Edward's feet. Its tail whips back and forth.

EDWARD

It was that night I discovered that most things you consider evil or wicked are simply lonely, and lacking in the social niceties.

Edward throws the stick again. The dog takes off in a new direction.

TRANSITION TO:

EXT. FIELD - PRE-DAWN

Exhausted from playing fetch all night, Edward throws the stick into the woods. The still-spry dog goes after it. It's gone for a long time, long enough that Edward becomes concerned.

He follows it into the woods.

INT. WOODS - DAWN

Amos Calloway stands up behind a bush, buck naked and hairy. He still has the stick in his mouth, which he takes out as Edward approaches.

AMOS

Didn't kill anything, did I?

EDWARD

A few rabbits, but I think one of them was already dead.

AMOS

That would explain the indigestion.

Edward tosses him his jacket to cover his privates.

AMOS

I was wrong about you kid. You may not have much, but what you got, you got a lot of. You could get any girl.

EDWARD

There's only one I want.

A beat.

AMOS

Her name is Sandra Templeton. She's going to Auburn. The semester's almost over, so you better hurry.

EDWARD

Thank you.

AMOS

Good luck, kid.

there

Edward walks away. Then starts running. He has to get as soon as possible.

Amos sits down and scratches his ear with his foot.

EXT. BIG TOP - DAY

Edward shakes Karl's giant hand. They hug.

EDWARD (V.O.)

After saying my goodbyes, I hopped three trains to get to Auburn that afternoon.

EXT. AUBURN UNIVERSITY - DAY

dunking

We DESCEND ON the main quad, to find Edward Bloom dunking his head in the fountain.

out

conservative

He changes out of his grubby shirt into a new one, just out of the package. It's the mid-1960's, but by the conservative dress of the passing STUDENTS, it could be any era.

EXT. SORORITY HOUSE - DAY

half-

YOUNG

can't

Edward stands with a bouquet of daffodils in front of a half-YOUNG open door. Through the crack we can see the edge of a can't WOMAN, talking in hushed tones with another girl we see.

reveal the

Finally, a decision is reached. The door opens to woman of Edward's dreams, Sandra Kay Templeton. She's effortlessly beautiful, pure and simple as sunlight.

laughs,
on.

He can't believe he's finally reached her. He half-nervous. That makes her laugh, not sure what's going

EDWARD

You don't know me, but my name is Edward Bloom and I am in love with you. I've spent the last three years working to find out who you are. I've been shot and stabbed and trampled a few times, had my ribs broken twice, but it's all worth it to see you here, now, and to finally get to talk to you. Because I am destined to marry you. I knew that from the first moment I saw you at the circus. And I know it now more than ever.

say

ON SANDRA, overwhelmed. All she can finally think of to is...

SANDRA

I'm sorry.

EDWARD

Don't need to apologize to me. I mean, I'm the luckiest person you're going to find today...

finger,

She puts her hand on the door frame. On her left ring we see a diamond.

SANDRA

No I'm sorry, I... I'm engaged to be married.

suppress

ON EDWARD as his heart falls 20 floors. He tries to the reaction, put on a brave front.

EDWARD

Oh.

SANDRA

But you're wrong. I do know you, at least by reputation. Edward Bloom from Ashton. See, I'm actually engaged to a boy from Ashton. Don Price. He was a few years older than you.

FLASHCUTS TO:

EXT. CREEPY OLD HOUSE - THE GATE - NIGHT

Young Don Price shines his flashlight on Edward.

VARIOUS H.S. ATHLETIC COMPETITIONS 93

Recapping earlier football, baseball and basketball highlights, we find Edward beats Don every time.

THE STREET CORNER / ASHTON PARADE

leaves
A smoking Don Price crushes his cigarette as Edward
town.

BACK TO:

EXT/INT. SORORITY HOUSE - THE DOORWAY

muster...
Edward is dumbstruck. With all the strength he can

EDWARD

Well. Congratulations. I'm sorry to have bothered you.

He turns and walks down the front steps.

genuinely
back
sisters
She stays in the doorway for a few beats, feeling
horrible for what's happened. But eventually she goes
inside. We hear GIGGLES from inside as her sorority
get to the bottom of this.

SANDRA

Stop it. It's not funny. That poor boy.

form. We LEAD Edward as he walks away, tears just starting to

EDWARD (V.O.)

Fate has a cruel way of circling around on you. After all this work to leave Ashton, the girl I loved was now engaged to one of its biggest jerks.

He EXITS FRAME, leaving only the sorority house in the background.

EDWARD (V.O.)

There's a time when a man needs to fight, and a time when he needs to accept that his destiny is lost, that the ship has sailed, and that only a fool would continue.

sorority A beat. Edward steps back INTO FRAME, looking at the house.

EDWARD (V.O.)

The truth is, I've always been a fool.

We CIRCLE as he shouts:

EDWARD

Sandra Templeton! I love you! And I am going to marry you!

INT. SORORITY HOUSE FOYER - DAY

Is Sandra and her SISTERS peer out through the curtains. this guy crazy?

INT. LECTURE HALL - DAY

explanation. The tweedy ECONOMICS PROFESSOR continues his Sandra isn't paying a lot of attention.

at it. He switches on the overhead projector without looking There's a TITTER from the STUDENTS, but he doesn't notice.

A classmate nudges Sandra, who looks up. Written on the

and
what's
projector is "I Love Sandra Templeton." She's horrified
excited at the same time. The professor finally notices
written there.

EXT. QUAD - DAY

disbelieving.
heart
Walking with her books, Sandra shakes her head,
We look up to the blue sky, where a giant sky-written
floats in the wind.

INT. SANDRA'S BEDROOM - [THE NEXT] MORNING

out the
second-story window to find the lawn filled with
TEN THOUSAND DAFFODILS.

there six
hours.
Edward stands amid the sea of flowers. He's waited

EXT. SORORITY HOUSE - DAY

joyful and
to
Sandra walks out to him. She's smiling, confused,
scared. All down Greek Street, STUDENTS are coming out
see the display.

SANDRA

Daffodils?

EDWARD

They're your favorite flower.

SANDRA

How did you get so many?

EDWARD

I called everywhere in five states
and explained this was the only way
I could get my wife to marry me.

wipes
it off.
Out of nowhere, a tear drops down Sandra's cheek. She

SANDRA

You don't even know me.

EDWARD

I have the rest of my life to find out.

From down the street...

A MAN'S VOICE

Sandra!

SANDRA

It's Don. Promise me you won't hurt him.

EDWARD

If that's what you want, I swear to it.

football-
he's

The adult DON PRICE arrives. He's 230 pounds of playing, Skynyrd-loving, fraternity-proud muscle. And pissed.

A gang of his BROTHERS walk behind him.

DON PRICE

Bloom!

EDWARD

Don.

DON PRICE

What the hell are you doing? This is my girl. Mine!

EDWARD

I didn't know she belonged to anybody.

right

Don Price decks him, knocking him down. Edward gets back up, but makes no move to defend himself. Unfazed, Don slugs him again.

SANDRA

Stop it!

DON PRICE

(ignoring)

What the matter, Bloom? Too scared
to fight back?

EDWARD

I promised I wouldn't.

Edward's ass

A beat. Don shrugs, fine. Then proceeds to kick
nine ways to Sunday.

EDWARD (V.O.)

While I took the beating of a
lifetime, it was Don Price who was
ultimately defeated.

As the ass-whupping continues, we

INTERCUT

WITH:

INT. FRATERNITY HOUSE BATHROOM - DAY [FLASHFORWARD]

reading

Sitting on the can, Don Price pinches a loaf while
the new Playboy.

EDWARD (V.O.)

All the physical activity had worsened
a congenital valve defect. Put simply,
his heart wasn't strong enough.

unshittable.

Don Price squeezes down hard, trying to shit the
Suddenly, he grasps his chest and collapses face-first
on
the tile.

on

MATCH

CUT TO:

EXT. WITCH'S HOUSE / GATE - NIGHT [FLASHBACK]

reflected

The same image of Don's dead face on the tile is
in The Eye.

RETURNING

BACK TO:

EXT. THE SORORITY HOUSE - DAY

back

The thrashing continues. Edward somehow fights his way to his feet, ready to be knocked down again.

SANDRA

Don!

Don is about to slug Edward again when he turns.

audible

Sandra pulls off her engagement ring. There's an AHH! from her sisters, and an OHH! from Don's brothers.

SANDRA

I will never marry you.

A beat. Don stands stunned, his mind reeling.

waiting

Edward, whose eyes are swollen almost shut, keeps for the next punch. Where is it? What's going on?

DON PRICE

What. You love this guy?

SANDRA

He's almost a stranger and I prefer him to you.

off.

She hands him the ring. Another beat, then Don storms But not before decking Edward one last time.

on the

Sandra leans over Edward's broken body. His head lies daffodils.

SANDRA

How can I convince you to stop?

EDWARD

Go out with me.

He smiles, his teeth bloody.

SANDRA

Okay.

UP

As the crowd of students APPLAUDS and CHEERS, we CRANE above the flowered battlefield.

EDWARD (V.O.)

As it turned out, Sandra was able to keep her same date at the chapel. Only the groom had changed.

As the MUSIC reaches a crescendo, we suddenly...

CUT TO:

INT. GUEST ROOM - NIGHT [PRESENT]

JOSEPHINE

I thought you said you didn't have a church wedding.

EDWARD

Well, we were all set to, but there was a complication.

He reaches for his glass of water, but Josephine already has it for him. She watches him while he slowly drinks the entire glass, thirstier than he imagined. While he's drinking, we...

CUT TO:

INT. UPSTAIRS HALLWAY - NIGHT [CONTINUOUS]

Will, back from the grocery store, reaches the top of the stairs. He hears voices coming from the bedroom.

JOSEPHINE (O.S.)

Is it the medicine that's making you thirsty?

EDWARD (O.S.)

Truth is, I've been thirsty my whole life. Never really known why.

Will quietly approaches the door, not exactly sneaking, but not exactly announcing his presence. The door is open a few inches, letting him look in on his father and his wife.

INTERCUT HALLWAY / BEDROOM

EDWARD

There was one time when I was eleven...

JOSEPHINE

(gently)

You were talking about your wedding.

EDWARD

I didn't forget. I was just working on a tangent. See, most men, they'll tell a story straight through, and it won't be complicated, but it won't be interesting either.

JOSEPHINE

I like your stories.

EDWARD

And I like you.

He doesn't let the moment linger with undue sentimentality.

There's a story to be told.

EDWARD

Now. The thing about working for a circus is you don't have a regular address, and after three years I had a lot of undelivered mail.

himself
In the hallway, Will shifts to a new position, letting listen to the story one more time.

EDWARD

During the four weeks I was in the hospital, the postmaster finally caught up with me.

INT. HOSPITAL - DAY

mail
Bruised and bandaged, Edward sorts through a big bag of with help from Sandra. He rips open an official-looking letter. Reading it, his face drops.

FLUTE and DRUM, music rising to a military cadence.

EDWARD (V.O.)

It turned out that while my heart belonged to Sandra, the rest of my

body belonged to the U.S. Government.

INT. ARMY AIRPLANE - NIGHT

With a buzz cut and paratrooper gear, Edward squats
with a dozen other SOLDIERS. The noise of the ENGINES is
deafening, but Edward is engrossed in an Asian phrasebook.

EDWARD (V.O.)

A hitch in the Army was up to three
years at that point, and having waited
three years just to meet Sandra, I
knew I couldn't survive being away
from her that long. So I took every
hazardous assignment I could find,
with the hope of getting my time
down to less than a year.

The JUMP LEADER yells...

JUMP LEADER

GO! GO! GO!

One by one the men jump out, their chutes clipped to a
main line. When his time comes, Edward leaps...

...but he's stuck. His cord is caught up in the
assembly.

He twists and struggles, trying to free himself.
Looking down, he can see the white parachutes disappearing into
the darkness. They're already long gone.

Digging a knife out of his pocket, Edward gets to work
cutting through the cable. It finally POPS. Edward jumps from
the plane.

EXT. OUTSIDE STAGE - NIGHT

A THOUSAND CHINESE SOLDIERS sit, bored, watching the
equivalent of a U.S.O. show.

A CHINESE VENTRILOQUIST is on stage with his Communist
puppet.

every We have no idea what they're saying to each other, but
act is fundamentally the same.

he's The EMCEE comes on to usher him off the stage before
finished. The Ventriloquist protests, but finally gives
in. The Emcee makes a "shoot him in the neck" motion to one
of the ARMED GUARDS off-stage.

EXT. HIGH ABOVE THE STAGE - NIGHT

stage. We LOOK DOWN with Edward, who is drifting right for the
He can't steer. He's helpless.

stage. But then, a BLAST of fireworks from the sides of the
enough The lights go out as a DRUM ROLL begins. It's just
cover for Edward to remain unseen.

stage. He lands with a CLANG on the lighting catwalk above the
legless He barely grabs on, disconnecting his chute just as the
curtain goes up. Edward looks out at the sea of excited
soldiers. Every one of them would kill him. He's the
cricket left on the anthill.

EXT. ON STAGE

She's The curtain rises to reveal PING (27) at a microphone.
as gorgeous a woman as you'll ever see.

a She stands with her hips turned in profile. Her body is
their knockout, dress cut to reveal skin. The soldiers are on
feet, WHISTLING and HOLLERING.

SOLDIER. UP ON THE CATWALK, Edward is surprised by an ENEMY
The two men begin to SCUFFLE.

while an MUSIC starts, a vampy torch song. Ping sings melody
off-stage voice carries perfect harmony.

PING

Sometimes a girl can feel so alone
Without a lover to call her own.
Sometimes it's so bad, she wants to
explode.
Wants to grab the first man she sees
and tear off his clothes.

A ROAR from the soldiers. She knows what they want.

of Still fighting, Edward jumps for a pole on the far side
the catwalk, sliding down it to end up

BACKSTAGE.

His determined opponent follows him down.

PING (CONT'D)

But she won't.
No, she can't.
She needs a special special different
unusual man.
Because that girl,
Who looks like me,
She has wants, but she has needs.

PING

(speaking)
Any of you got needs?

The soldiers ROAR LOUDER, STOMPING on the bleachers.

Backstage, the two men are still fighting.

PING

(chorus)
I've had twice the adventure,
Cried double the tears.
Two times the bad times in half the
years.
I need a strong man, because I've
got
Twice the love to give.

was For the first time, Ping turns, and now we see why she
standing in profile. Ping is one-half of

SIAMESE TWINS.

all
waist,

Her identical twin is JING, who's been singing harmony
this time. They are two separate women who join at the
one set of perfect legs beneath them.

It

Edward sees the twins from behind, does a double-take.
costs him a punch to the jaw.

PING

Say hello, Jing.

JING

Hello Jing.

PING

(to the crowd)

I'm Ping. She's Jing. She's the good
one.

(closer)

I'm the bad one.

the

As the MUSIC builds towards the climax, Edward finishes
fight, knocking the guard out with a right hook.

final
arches,

As Ping and Jing reach the last chorus, they strike a
pose in the shape of a heart, their arms forming the
their backs forming the curves.

waving.

Edward slips behind curtains, trying to get away.
The soldiers are SHOUTING for an encore, lighters
The curtain slowly lowers, revealing

EDWARD'S PARACHUTE.

Emcee

The APPLAUSE dies, replaced by a concerned RUMBLE. The
yells for the Guards to search.

ON STAGE

her

Ping has no idea what's happening. Jing reaches into
cleavage to pull out her eyeglasses.

INT. DRESSING ROOM - NIGHT

and
closet,
personalities
ambitious,

As ARMED GUARDS search the halls below the stage, Ping
Jing shut the door to their dressing room. At the
they start to change outfits. Off-stage, their
become quite apparent: Ping is brash, bitchy and
while Jing is quiet, sweet and bookish.
In Chinese, subtitled...

PING

How could you miss your cue? You
make me look like a fool, out there
alone.

JING

You weren't alone.

Ping HUFFS, turning her back on her sister.

dress,
to

Jing reaches deeper into the closet to find a new
exposing Edward's hiding place. She GASPS. Ping turns
look.

PING

Who the hell are you?

EDWARD

(in Chinese)
I'm not going to hurt you.

PING

Damn right you're not.
(yelling)

GUARD!

late. A

Jing grabs her, a hand over her mouth, but it's too
rifle-toting GUARD looks in.
Pretending to be her bitchy sister --

JING

Tell your men not to bother us! And
lock that door!

Desperately The guard obeys. Ping shakes her sister off.
flipping through his Asian phrasebook, he finds...

EDWARD

Please, I need your help.

PING

What makes you think we'll help you?

Sandra. Edward pulls a photo out of his flak jacket. It's

CROSSFADE TO:

VARIOUS SHOTS

EDWARD (V.O.)

Over the next hour, I described my love for Sandra Kay Templeton, and the ordeal that brought me before them. As it had always been, this love was my salvation. It was destined to be.

a Hearing the story, Jing wipes away a tear. Even Ping is little affected.

EDWARD (V.O.)

We put together an elaborate plan for escape, involving a whaling ship to Russia, a barge to Cuba and a small, dirty canoe to Miami. We all knew it would be dangerous.

Still subtitled:

PING

And what are we supposed to do when we get to America?

EDWARD

I can get you bookings. I know the biggest man in show business.

JING

Bob Hope?

EDWARD

Bigger.

TRANSITION TO:

EXT. TEMPLETON FAMILY HOUSE - DAY

Sandra checks the mail, hoping for a letter from Edward.

EDWARD (V.O.)

And so the twins and I began our arduous journey halfway around the world. Unfortunately, there was no way to send a message back to America.

A black car pulls up. Two ARMY OFFICERS get out.

EDWARD (V.O.)

And so it was no surprise that the Army believed I was dead.

Hearing the news, Sandra CRIES OUT. The pain of her shout makes church bells RING.

EXT. BEHIND THE TEMPLETON HOUSE - DAY

Sandra hangs sheets to dry on the clotheslines, forming a tunnel of fabric.

EDWARD (V.O.)

After four months, Sandra had gotten over the worst of the nightmares. When the phone rang, she didn't think it was somehow me calling her. When a car drove past, she didn't get up to check out the window.

Pulling a dress out of the basket, Sandra looks up to see

A MAN'S SILHOUETTE

on the sheet in front of her. She freezes, watching the shadow ripple across the white fabric, blowing so softly in the breeze. She knows it can't be him. He's dead.

She turns away. With all the strength she can gather, she

basket. hangs up that dress and digs another one out of the

standing Looking up, she sees not a shadow but Edward himself
real. before her. She GASPS, disbelieving, but his hand is
It is destiny.

Without another moment's hesitation, she kisses him.

CROSSFADE TO:

BRIGHT SUNLIGHT

where a filters through soft sheets. We're under the covers,
beat, man's hand traces the curves of a woman's bare back. A
then she turns over in bed, revealing her to be

JOSEPHINE.

her. She blinks slowly, just waking up. Will is watching
He's been up for a while. We are actually...

INT. WILL AND JOSEPHINE'S ROOM - DAY

kind ...where the couple stays cocooned under the sheets, a
wants of limbo. A kiss good morning. Legs entangling. Neither
to get up.

JOSEPHINE

I talked with your father last night.

WILL

Did you?

A look to say, should I be worried?

JOSEPHINE

You never told me how your parents met.

WILL

They met at Auburn.

JOSEPHINE

What about the details? How they
fell in love. The Circus. The War.
You never told me any of that.

WILL

That's because most of it never
happened.

JOSEPHINE

But it's romantic.

A beat.

WILL

(non-committal)

Mmm.

JOSEPHINE

Mmm, what?

WILL

Mmm, what. I know better than to
argue romance with a French woman.

him He moves his head out from under the sheet. She follows
to the "outside."

JOSEPHINE

Do you love your father?

WILL

Everyone loves my father. He's a
very likeable guy.

JOSEPHINE

(repeating)

Do you love him?

Will doesn't want to answer yes or no.

WILL

You have to understand. When I was
growing up, he was gone more than he
was here. And I started thinking --
maybe he has a second life somewhere
else. With another house, another
family. He leaves us, he goes to
them. Or maybe there is no family.
Maybe he never wanted a family. But
whatever it is, maybe he likes that
second life better. And the reason

he tells all those stories is because
he can't stand this boring place.

JOSEPHINE

But it's not true.

WILL

What is "true?" I've never heard my
father say a single true thing.

Off her silence...

WILL

Look, I know why you like him. I
know why everyone likes him. But I
need you to tell me I'm not crazy.

JOSEPHINE

You're not.

WILL

I need you on my side.

JOSEPHINE

I am always on your side. And I think
you should talk to him.

INT. GUEST ROOM - DAY

The family finishes eating breakfast off TV trays set
up
around the bed. For his part, Edward is looking better.
Certainly not recovered, but there's an optimism to his
expression. And for the first time, he's actually
hungry.

He watches as Sandra puts the cap back on the syrup.

EDWARD

Did I ever tell you about how...

WILL

(interrupting)

Yes.

Edward is startled.

WILL

The maple tree and the Buick. We
heard it.

EDWARD

(re: Josephine)
I think someone hasn't.

JOSEPHINE

The tree fell on the car, spilling
the syrup, which attracted the flies,
which got stuck to it and flew off
with the whole car.

A beat.

EDWARD

(undeterred)
But the real story is how I got the
car. You see...

WILL

(interrupting)
Dad?

EDWARD

Son?

WILL

Can we talk?

Sandra SNAPS the cap back on the syrup.

SANDRA

I'm going to get started on dishes.

JOSEPHINE

I'll help you.

Both women quickly gather plates.

Will and Edward both smile. The women clearly want this
to happen. It settles for a beat after they leave.

WILL

Do you know much about icebergs,
Dad?

EDWARD

Do I? I saw an iceberg once. They
were hauling it down to Texas for
drinking water, only they didn't
count on an elephant being frozen
inside. The woolly kind. A mammoth.

WILL

(interrupting)
Dad!

EDWARD
What?

WILL
I'm trying to make a metaphor here.

EDWARD
Then you shouldn't have started with a question. Because people want to answer questions. You should have started with, "The thing about icebergs is..."

WILL
(frustrated)
The thing about icebergs is you only see 10 percent of them. The other 90 percent is below the water where you can't see it. And that's what it is with you Dad. I'm only seeing this little bit that sticks above the water.

EDWARD
(joking)
What, you're seeing down to my nose?
My chin?

WILL
I have no idea who you are because you have never told me a single fact.

EDWARD
I've told you a thousand facts. That's all I do, Will. I tell stories.

WILL
You tell lies, Dad. You tell amusing lies. Stories are what you tell a five-year old at bedtime. They're not elaborate mythologies you maintain when your son is ten and fifteen and twenty and thirty. And the thing is, I believed you. I believed your stories so much longer than I should have. And then when I realized that everything you said was impossible -- everything! -- I felt like such a fool to have trusted you. You were

like Santa Claus and the Easter Bunny combined. Just as charming and just as fake.

EDWARD

You think I'm fake.

WILL

Only on the surface. But that's all I've ever seen.

Edward looks away, angry and disbelieving.

WILL

Dad, I'm about to have a kid of my own here. It would kill me if he went through his whole life never understanding me.

EDWARD

It would kill you, huh?

Finally --

EDWARD

What do you want, Will? Who do you want me to be?

WILL

Yourself. Good, bad, everything. Just show me who you are for once.

EDWARD

I have been nothing but myself since the day I was born. And if you can't see that, it's your failing, not mine.

EXT. BACKYARD - DAY

out
long
surface,

water's
which

With a skimmer pole, Will cleans the leaves and debris of the pool, but it's a fool's errand. The pool has since gone native, a shiny slick of algae on the slime covering the cemented rocks.

Suddenly, an underwater shape RIPPLES against the surface. Will is so startled that he drops the pole,

disappears into the murky water.

He A beat. He looks around, relieved that no one saw that.
casually walks away.

INT. BASEMENT STORAGE AREA - DAY

staring The doors open to reveal Sandra, Will and Josephine,
of into the mouth of oblivion. The storeroom is a museum
built hasty decisions and half-finished projects: partially
to outboard motors, dead bonsai trees, Frankensteinian
sell. lawnmowers. We also find boxes of products Edward used

its Clearing a path, Sandra leads Will to a roll-top desk,
sit ribs covered in dust. Two beaten metal file cabinets
beside it.

SANDRA

Your father decided he needed to
have an office, and it wouldn't do
to have it in the house. You'll know
better than me what's important.

HISS, a With some effort, Will forces up the desktop. With a
to neighbor's cat makes a run for it. Will's getting used
being startled.

INT. BASEMENT STORAGE AREA - DAY [LATER]

trash Will, Sandra and Josephine have worked through two
file, bags of papers to throw out. Looking through a new
Sandra makes a small sound. A memory.

WILL

What is it?

with Sandra hands Will a yellowed telegram. He shares it
Josephine.

SANDRA

It was during the war. Your father went missing. They thought he was dead.

Will can't believe what he's reading.

WILL

That really happened?

SANDRA

Not everything your father says is a complete fabrication.

A beat, then Sandra stands.

SANDRA

I'm going to check on him.

JOSEPHINE

I need to lie down for a bit.

WILL

Go.

reads the
Josephine kisses him, then follows Sandra. Will re-
telegram, still bewildered.

strange
Looking for a place to put it, he tucks it into a
mechanical hand on the desk. It clamps down
automatically.

device
Will smiles, a memory. He hasn't thought about this
in years. We slowly PUSH IN on the telegram, held in
the
hand.

Edward's VOICE begins as a memory...

EDWARD (V.O.)

After the war, the sons of Alabama returned home, looking for work. Each had an advantage over me. They were alive, while I was -- officially -- deceased.

INT. DOWNTOWN OFFICE - DAY [STORY]

The
LADIES

Edward shakes hands with his new boss, a TOUPEED MAN.
company is called "Confederated Products." The OFFICE
all love Edward.

EDWARD (V.O.)

With my prospects few, I took a job
as a travelling salesman. It suited
me. If there's one thing you can say
about Edward Bloom, it's that I am a
social person.

EXT. COUNTY FAIR - DAY [STORY]

product to

On a low platform, Edward pitches a brilliant new
the crowd.

EDWARD

I've travelled from Tennessee to
Timbuktu, and if there's one thing
people have in common, is we could
all use a hand around the house.

like a
five
House. (TM)

Edward sets down a contraption, which looks something
metal lava lamp. Like a flower, it unfolds to reveal
fingers and a thumb. This is the Hand Around the

EDWARD

Why, with this product you can...

QUICK MONTAGE as he demonstrates:

EDWARD

Open a jar. Open a letter. Scratch
yourself while wearing mittens. Hold
a book. Hold a baby. Hold the dog
away from kittens. It's strong enough,
you can do a handstand with no hands
at all.

his

Indeed, a remarkably agile Edward is able to support
entire weight on it. The crowd APPLAUDS.

EDWARD

You can use it to point out important
information. Or dangers. Or beautiful

women.

OVERALLS. The hand points a finger at an HEAVYSET MAN IN

EDWARD

We're still working on that one.

The crowd LAUGHS.

EXT. A COUNTRY ROAD - DAY

Edward drives, his hand out in the wind.

EDWARD (V.O.)

Soon I added other products, and other cities, until my territory stretched from the coast to western Texas.

EXT. TRAILER PARK - DAY

love as Edward kisses his pregnant wife goodbye, as much in ever.

EDWARD (V.O.)

I could be gone for weeks at a time. But every other Friday, I'd put all the money I'd made into an account set aside for a proper house with a white picket fence.

EXT. HORIZON SAVINGS & LOAN - DAY

Establishing this Texas institution, we come...

INT. HORIZON SAVINGS & LOAN - DAY

place The bank is busy with the lunch-hour crowd. Taking his in line, Edward fills out a deposit slip.

front As the line snakes around through the ropes, the man in of him gets a look at Edward.

THE MAN

Edward? Edward Bloom?

The man is none other than...

NORTHER WINSLOW

It's me. Norther Winslow.

EDWARD (V.O.)

I was astonished to see the greatest poet of both Ashton and Spectre all the way out in Texas.

The men shake, disbelieving this lucky coincidence.

EDWARD

I don't believe it!

NORTHER WINSLOW

I want you to know, when you left Spectre it opened my eyes. There was a whole life out there that I was not living. So I travelled. I saw France, and Africa, half of South America. Every day a new adventure, that's my motto.

EDWARD

That's great, Norther. I'm happy for you. I can't believe I helped.

He's genuinely proud.

EDWARD

So what are you up to now?

NORTHER WINSLOW

I'm robbing this place.

pistols Reaching the front of the line, Norther pulls two out of his coat, FIRING both into the ceiling.

off. SCREAMS all around. The skinny SECURITY GUARD makes a halfhearted reach for his gun, but Norther waves him

The guard takes out his gun and slides it over.

NORTHER WINSLOW

(to Edward)

Would you mind grabbing that?

might There's nothing threatening about his delivery -- he as well be asking for a Budweiser. Still, Edward senses it

gun.
would be best to do as he says. He takes the guard's

NORTHER WINSLOW

(to the crowd)

Now, I want all of you to lie down.
I'm gonna be cleaning out the cash
drawers, and my associate here is
going to handle the vault.

(pointing to a Teller
Woman)

You help my friend, okay?

The TELLER WOMAN nods.

he
is
ANGLE ON Edward, not sure what to do. He has a gun, but
truly doesn't want to shoot Norther. The Teller Woman
already waving him to the back.

He decides he better go.

INT. AT THE VAULT - DAY

combination.
The Teller Woman is crying as she works the

Edward feels horrible.

EDWARD

Look, I'm really sorry. I just don't
want anybody to get hurt.

TELLER WOMAN

It's not that, it's just...

She pulls open the vault door.

INT. THE VAULT - DAY

The inner sanctum of the Horizon Savings and Loan holds
exactly one folding chair. Nothing else.

TELLER WOMAN

...there's no money. We're completely
bankrupt.

EDWARD (V.O.)

It turned out the savings and loan
had already been robbed -- not by
armed bandits, but by speculators in
Texas real estate.

TELLER WOMAN

(dead serious)

You gotta promise you won't tell anybody.

CUT TO:

INT. EDWARD'S CAR - DAY

Edward drives the getaway car, though truthfully they're following them. It's an empty country road for miles. Norther HOLLERS with body-tingling joy as he counts the money.

NORTHER WINSLOW

Sixty. Eighty. Four hundred dollars! Not bad for just the drawers. Let's see what you got from the vault.

Edward winces, but doesn't say anything yet. Digging through the vault bag, Norther is surprised to find only a single deposit envelope. He rips it open, revealing just a little cash inside. Even some dimes and pennies.

NORTHER WINSLOW

This is it? The whole vault.

EDWARD

'Fraid so.

NORTHER WINSLOW

Edward, it's got your deposit slip on it.

Caught, Edward has to confess...

EDWARD

Look, I just didn't want you to go empty-handed. There's something you should know, Norther. You see, the reason why...

Edward continues his narration...

EDWARD (V.O.)

I told Norther about the vagaries of Texas oil money and its effect on real estate prices, and how lax enforcement of fiduciary process had made savings and loans particularly vulnerable.

conclusion: Hearing this news, Norther was left with one

EXT. TEXAS ROAD - DAY

Norther leans in the driver's side window.

NORTHER WINSLOW

I should go to Wall Street. That's where all the money is.

Edward looks over at Norther, the reality sinking in.

EDWARD (V.O.)

I knew then that while my days as a criminal were over, Norther's were just beginning.

the The two men wave at each other as Edward drives off. At last moment, Norther calls out:

NORTHER WINSLOW

Edward, thank you for the hand!

ON He's talking about his Hand Around the House. We HOLD Norther for a beat, dreaming of his future.

EDWARD (V.O.)

When Norther made his first million dollars, he sent me a check for ten thousand. I protested, but he said it was my fee as his career advisor.

EXT. BLOOM HOUSE [MID/LATE '70'S] - DAY

to Sandra is watering the garden. Will (5) runs past her greet Edward, just returned from another trip.

EDWARD (V.O.)

Ten thousand dollars is no fortune

to most men. But it was enough to
buy my wife a proper house with a
white picket fence.

We reveal the Bloom house, the nicest one in the
neighborhood.

Edward kisses his wife.

EDWARD (V.O.)

And for that, it was all the riches
a man could ever want.

Sandra drops the hose, letting it run on the lawn.

TRANSITION TO:

INT. BLOOM HOUSE BATHROOM - DAY [PRESENT]

CLOSE ON Edward's hand as he turns knobs.

which
CLOSE ON water SPLASHING into the claw-foot bathtub,
begins to fill.

Still wearing his pajamas, Edward climbs into the tub.
Carefully lowers himself.

shirt,
As the water reaches the third button up on his pajama
Edward suddenly slides

UNDERWATER.

It's
the
Bubbles rise from his nose for a few beats, then stop.
quiet, except for the distant SPLASHING of water from
spigot. Edward's eyes are closed.

silent.
A long beat. Another. Then the SPLASHING water goes
Edward opens one eye. The other eye. He sits up to find

SANDRA

particularly
sitting on the edge of the tub. She doesn't seem
worried -- her husband has always done this.

EDWARD

I was drying out.

SANDRA

I see. We need to get you one of those plant misters. We can spray you like a fern.

in He smiles, then pulls his knees up, making room for her
the tub. A beat while she considers.

tub, Sandra steps out of her sandals and climbs into the
facing him. Her dress is soaked, but she doesn't mind.
He leans forward and kisses her. When they separate,
she has tears hanging in her eyes.

EDWARD

Come now.

He wipes them away.

SANDRA

I don't think I'll ever dry out.

INT. BASEMENT STORAGE AREA - DAY

another Perched awkwardly on a canoe, Will's made it through
but file cabinet. He goes through the folders page by page,
usually ends up tossing the whole thing in the trash.
look. He's about to toss a file when he stops. Takes another
Something doesn't make sense.

INT. BLOOM HOUSE / STAIRS - DAY

the Will is headed upstairs when his mother comes around
dress. corner with an armful of laundry, including her wet

WILL

Is he awake?

SANDRA

He just fell asleep. Josephine's with him.

She passes him. He turns.

WILL

Mom?

SANDRA

Yes?

Will quickly debates whether or not to ask her...

WILL

Did you and Dad have any other property?

SANDRA

(thinking)

I suppose your grandmother's house when she passed on. But we sold that right away. Your cousin Shirley bought it.

WILL

So you never bought any land.

SANDRA

Heavens no. We had a hard enough time keeping the mortgage on this place.

Will nods, just curious. He continues heading up.

INT. WILL AND JOSEPHINE'S ROOM - DAY

Will changes his shirt. Takes his keys off the nightstand.

EXT. COUNTY ROAD - DAY

10 Will's rental car drives past a sign reading, "Ashton, miles."

INT. WILL'S CAR - DAY / DRIVING

Will checks the address on one of his father's files.

EXT. ASHTON GAS - DAY

direction,
Will talks to the ATTENDANT, who points him in a then gestures a series of left, right, left, rights.

EXT. ROAD - DAY

And Will drives down a road that seems somewhat familiar.
Spectre!" then we realize why: a roadsign reads "Welcome to

EXT. A LONE HOUSE - DAY

feels Sitting at the edge of a swamp, the little two-story
lonely, set deep in its lot. Dapples of light break
through the trees, a light breeze swaying the branches.
He As Will walks from the car, the WHIRR of cicadas grows.
surrounded checks the number: 33. This is the house. It is
mother's. by a white square-picket fence, identical to his
Will notices this.

Badly. Reaching the porch, we hear a PIANO playing inside.

Re-checking the number on a form he's carrying, Will
KNOCKS. The piano stops.

WOMAN'S VOICE (O.S.)

Go back to the start. Right hand
only.

The piano starts again. FOOTSTEPS.

the The door opens to reveal a blonde woman in her 50's --
woman from the grocery store. Her name is Jenny Hill.
She and Will are startled to see each other.

JENNY

Oh. Oh.

WILL

Hello.

JENNY

I wasn't expecting you.

Confused, Will checks the name on the form.

WILL

Are you Jenny Hill?

JENNY

I am. And you're Will. I've seen your picture, that's how I recognize you. I almost said something at the store, but it would have been awkward.

(a beat)

Like this.

He's

awkward...

The PIANO STUDENT, a black boy of eight, has stopped.

watching the conversation at the door. Speaking of

JENNY

(to the student)

Listen, Kenny. Why don't we skip the lesson today? We can go again next week.

She hands him five dollars out of her pocket.

STUDENT

Do I have to give it back to my Mom?

JENNY

I won't tell her if you won't.

a

You don't have to tell him twice. He's out the door in flash.

INT. JENNY'S KITCHEN - DAY

form she

While Will sips his iced tea, Jenny flips through a never expected to see again. She hands it back to Will.

WILL

How did you know my father?

JENNY

This was on his sales route, so he was through here all the time. Everyone in town knew him.

A beat. Not flinching...

WILL

Were you and my father having an affair?

JENNY

(taken aback)

Wow. Wow, you just said it. I was expecting to dance around this for another half hour.

WILL

I've seen him with women. He flirts. He always has. On some level, I presumed he was cheating on my mother. I just never had proof.

her She moves, trying to get out of the corner he's boxed into. Once she's finally free...

JENNY

Can I ask you a question? Why did you come here today? If you found this deed, why didn't you just ask Eddie?

WILL

Because he's dying.

it. A long beat. Jenny is taken back by the suddenness of She's a tangle of conflicting emotions.

JENNY

Look, I don't know how much you want to know about any of this. You have one image of your father and it would be wrong for me to go and change it. Especially this late in the game.

WILL

My father talked about a lot of things he never did, and I'm sure he did a lot of things he never talked about. I'm just trying to reconcile the two.

table. Fair enough. Jenny takes a seat across from him at the

JENNY

The first thing you have to understand, is that your father never

meant to end up here. And yet he did, twice. The first time, he was early. The second time, he was late.

INT. EDWARD'S CAR / DRIVING - NIGHT

It's late, and Edward is pensive.

JENNY (V.O.)

Those days, your father was working for himself. If there was one thing you could say about Edward Bloom, it's that he was a social person, and people took a liking to him. One night he was returning from three weeks on the road, when he hit a thunderstorm unlike any in his life.

the
The first raindrops hit the windshield. Edward turns on wipers.

INT. EDWARD'S CAR - NIGHT - [THE STORM]

--
caught
Suddenly, a deluge descends. It's not even rain anymore there's no space between the drops. It's like being in a waterfall. It's that loud.

Just
but
because --
No choice, Edward stops the car. Puts on the handbrake. as suddenly, the sound changes -- no longer pounding, softly SPLASHING. The world is close and echoing,

EXT. EDWARD'S CAR - NIGHT

road,
-- the car is underwater. The tires are still on the road, but where there used to be air is water.

Three catfish swim in front of his headlights.

INT. THE CAR - NIGHT

Water is
the
Realizing his plight, Edward tries to remain calm. trickling in through the crack between the window and door, but very slowly. For now, he's fine.

That's when he sees her -- The Girl in the River.
She's swimming outside the car. While we never see her
face
mysterious,
exactly, she remains just as beautiful, just as
as the first time we saw her.
She puts her hand to the windshield. He puts his up to
meet
hers. And smiles.

FLASH

CUT TO:

EXT. FIELD BY DIRT ROAD - DAY

Trees
rain.
It's morning, and the sun shines brightly. Birds CHIRP.
drip and the grass shines, still wet from last night's

Edward gathers the clothes that have spilled out of his
suitcase, which broke open when he dropped it from

HIS CAR,

As
shiny
out,
which balances precariously ten feet up in an elm tree.
Edward gathers his last pair of socks, he notices a
piece of metal sticking out of the dirt. He pulls it
rubs it off.

It's a key. It's the Key to the City he lost years ago.

JENNY (V.O.)

Fate has a way of circling back on a
man, and taking him by surprise.

EXT. ROAD - DAY

toward a
sign...
Carrying his busted suitcase, a tired Edward walks
one-street town in the distance. We pass a rusty

"Welcome to Spectre."

EXT. MAIN STREET - DAY

of the
to
line,
Amazed and disbelieving, Edward walks down the center road, no cars coming from either direction. He looks up find his faded shoes still dangling from the power along with the rest of the town's.

JENNY (V.O.)

A man sees things differently at different times in his life. This town didn't seem the same now that he was older.

EXT. TOWN OF SPECTRE - VARIOUS SHOTS

are
We look around the town, on and off Main Street. There "FOR SALE" signs in many of the windows

JENNY (V.O.)

A new road had brought the outside world to Spectre, and with it, banks, liens and debt. Almost everywhere you looked, people were bankrupt.

EXT. SPECTRE - DAY

Edward
among
We slowly MOVE THROUGH a foreclosure auction to find watching. Two very corporate MEN IN SUITS, stick out the bidders.

JENNY (V.O.)

Two different corporations were looking at buying the town, if they could get the price low enough. One wanted to open a chicken processing plant. The other, a municipal dump. Either way, Spectre would be destroyed.

Edward raises his hand.

EDWARD

Fifty-thousand!

Everyone turns to look at this new bidder.

JENNY (V.O.)

And so Edward Bloom decided to buy the town, in order to save it.

INT. NORTHER WINSLOW'S MANHATTAN - DAY

Edward pitches his plan to Norther.

JENNY (V.O.)

He was never a wealthy man, but he had made other men rich, and now he asked for their favors.

INT./EXT. VARIOUS LOCATIONS - DAY

Edward

VARIOUS SHOTS: Expressive and passionate as always, talks to Ping, Jing and Amos Calloway.

JENNY (V.O.)

Most of them had never seen Spectre -- they only had Edward's words to describe it. That's all they needed. He sold them on the dream.

JING

You can structure it as a historical trust. But you'll need every contiguous piece of property. It's all or nothing.

As Edward takes notes...

JENNY (V.O.)

So first he bought the farms. Then he bought the houses. Then he bought the stores.

INT. AL'S COUNTRY - DAY

Finishing up with AL, Edward shakes hands.

JENNY (V.O.)

Whatever he bought, the people were not asked to leave or pay rent or anything. They were just asked to keep doing as they were doing. In that way, he could make sure the town would never die.

EXT. ROAD IN THE SWAMP - DAY

Edward climbs out of his car, the road having literally

stopped. The sun is shining, but it can barely
penetrate the
trees' thick canopy.

JENNY (V.O.)

Within six months, his trust had
purchased the entire town. With one
exception.

fallen.
around
In the distance, he sees a shack, so old it's nearly
He walks toward it, the marshy ground SQUISHING up
his feet, soaking the hems of his trousers.

KNOCKS
We hear a PIANO playing from inside the shack. Edward
on the half-hung door, which swings open by itself.

INT. SHACK - DAY

fire
piano.
used to
The inside is nicer than you'd think, a real home. A
burns in the stove, and curtains hang in the windows.
With her back turned to him, Jenny Hill plays the
Edward doesn't recognize her as the little girl who
have a crush on him. Without turning, she says...

JENNY

You must be Edward Bloom.

EDWARD

How did you know?

She keeps PLAYING.

JENNY

No one would come out here unless
they had business. And no one would
have business with me except for
you. You're buying the town.

EDWARD

Apparently I've overlooked this one
piece of it, and I'd like to remedy
that. You see, in order for the town
to be preserved, the trust must own
it in its entirety.

JENNY

So I've heard.

EDWARD

I'll offer you more than it's worth.
And you know you won't have to move.
Nothing will change except the name
on the deed, you have my word.

turns Jenny stops playing, her piece not quite finished. She
to face him. Edward still doesn't recognize her.

JENNY

Now let me get this straight. You'll
buy the swamp from me, but I'll stay
in it. You'll own the house, but
it'll still be mine. I'll be here,
and you'll come and go as you please
to one place or another. Do I have
that right?

Strange to hear it put that way, but --

EDWARD

In so many words, yes.

JENNY

Then I don't think so Mr. Bloom. If
nothing is going to change, I'd just
as soon it not change in the way it
hasn't been changing all this time.

EDWARD

It's not like you're going to lose
anything. You can ask anyone in town.
I've been nothing if not generous. I
want the best for everyone.

A long beat.

JENNY

Mr. Bloom, why are you buying this
land? Some sort of midlife crisis?
Instead of buying a convertible, you
buy a town?

really He looks at her, puzzled and surprised. No one has
asked before.

EDWARD

Helping people makes me happy.

JENNY

I'm not convinced you should be happy.

EDWARD

I'm sorry. Have I offended you?

She finally turns to face him.

JENNY

No, you did exactly what you promised.
You came back. I was just expecting
you sooner.

FLASHBACK TO:

EXT. SPECTRE - NIGHT

Young Jenny Hill watches barefoot Edward leave Spectre
for
the first time.

BACK TO:

INT. SHACK - DAY

Finally realizing who this woman is...

EDWARD

You're Beamen's daughter. Your last
name is different.
(realizing)
You married.

JENNY

I was 18. He was 28. Turns out that
was a big difference.

Before he can say anything more...

JENNY

I won't be selling you this house,
Mr. Bloom.

EDWARD

I see. I thank you for your time.

A bit bewildered, Edward tips his hat to her as he
leaves.

EXT/INT. SWAMP SHACK - DAY

Edward pulls the door shut behind him as he leaves, but it breaks off in his hands. It's not the clean exit he was hoping for.

Inside Jenny looks out, surprised and annoyed.

Edward tries to lift the door back on the hinges, but they SNAP off. The door frame buckles and the whole shack CREAKS.

EDWARD

I'm sorry.

He tries to lean the door against the frame, but it keeps slipping.

JENNY

It's okay, just leave it.

EDWARD

I can get it. I can just...

He leans the door a different way. It holds for a beat then falls in, SMASHING a small table.

EDWARD

Lord, I'm sorry I...

JENNY

Please. Go. Just go.

EDWARD

I'll...

JENNY

Go.

She's dead serious. Weighing the scales of chivalry, he finally backs away. Turns and heads back towards his car.

We STAY ON Jenny, watching him go. She's furious, but there's

softer. something more in her feelings for him. Something

JENNY (V.O.)

Most men in that situation would accept their failure and move on. But Edward was not like most men.

EXT. SWAMP SHACK ROAD - ANOTHER DAY

door With Karl the Giant's help, Edward unloads a brand new from a pickup truck.

EXT. SHACK - DAY

tries While Jenny watches, half-annoyed, half-amused, Edward to set the door square. Karl pushes against the side of the house until it fits.

INT. SHACK - ANOTHER DAY

windows Holding nails between his lips, Edward puts in new he's himself. Jenny is making soup, laughing at the story telling.

JENNY (V.O.)

As the months passed, he found more and more things to fix, until the shack no longer resembled itself.

EXT. SWAMP - ANOTHER DAY

light. Edward and Karl cut down a tree, letting in a flood of

UP to Through the golden pollen hanging in the air, we RISE see the shack is now

THE LOVELY HOUSE

and we saw before. It's tiny and white, with black shutters is a steep roof. A white picket fence. In every detail it is impossibly charming.

INT. JENNY'S HOUSE - DAY

Edward is screwing a hat rack into the wall in the
foyer.
Jenny leans against the doorframe listening to his
story.
And watching him with deepest affection.

EDWARD

Of course, the best part was creating
new material. By the time the twins
and I got to Havana, we had a whole
new routine worked out for them,
with just a ukulele and a harmonica.

Finished with his work, he takes his hat off the chair
and
hangs it on the rack. Perfect.
A beat. A look between them. With that last job done,
there's
no reason for him to be staying any longer.

EDWARD

I suppose I should...

He takes his hat off the rack.

JENNY

You can leave it there.

A beat. Does she really mean it?
She comes closer. Edward holds his ground. She takes
his
hand, lifting his hat up to the peg. She's very close -
- just a half-inch from kissing him when --
-- Edward gently holds her back.

EDWARD

No.

She freezes, stunned and humiliated. She pulls away.

EDWARD

Don't. Don't be embarrassed. I should
never have let you think that...
(beat)
I am in love with my wife.

JENNY

I know.

EDWARD

And from the moment I saw her until
the moment I die, she's the only
one.

JENNY

Lucky girl.

EDWARD

I'm sorry, Jenny. I am.

With that, he begins to leaves.

JENNY

Wait! Edward!

house.
She finds a pen and hastily signs the deed to the
Hands it to him. With a look, he thanks her. Then goes.

EXT. SPECTRE - MAGIC HOUR

Edward takes a final look at this perfect little town.

JENNY (V.O.)

One day, Edward Bloom left, and never
returned to the town he'd saved.

He climbs in his car and starts the engine.

EXT. JENNY HILL'S HOUSE - DAY TO NIGHT

As we watch, the swamp begins to overtake the house,
swallowing it in a tangle of vines and mossy branches.

Shoots burst up through the planks in the porch. Snakes
slither through the marsh.

Day becomes night.

JENNY (V.O.)

As for the girl, the common belief
was that she'd become a witch, and
crazy at that. She became something
of a legend herself.

rusty
We REVERSE to find FOUR KIDS looking in through the
iron gate with flashlights. A beat, then they run away.

JENNY (V.O.)

And the story ended where it began.

INT. JENNY HILL'S KITCHEN - PRESENT DAY

pitcher of
Will and Jenny are still sitting at her table, a
iced tea between them.

WILL

Logically, you couldn't be the Witch,
because she was old back when he was
young.

JENNY

No, it's logical if you think like
your father. See, to him, there's
only two women: your mother and
everyone else.

WILL

You didn't become crazy.

JENNY

Well, therapy. And one day I realized
I was in love with a man who could
never love me back. I was living in
a fairy tale.

Will smiles to hear it called that.

JENNY

People aren't like they are in
stories. They hurt each other without
meaning to. They are kind and
unbelievably cruel at the same moment.
Like me, now. I'm not sure I should
have told you any of this.

Her composure is starting to break.

WILL

No, I wanted to know. I'm glad I
know.

working
A long beat, both staring at their iced tea. Jenny is
herself into more of a state by not talking.

JENNY

I wanted to meet you for the longest

time. I did.

(a smile)

I envied you so much. The way Eddie would talk about you when you were at Missouri, that award you won. Congratulations, incidentally. And when you got the job at the A.P., everything, he was so proud of you. I mean, that's the thing. Every moment he loved you.

over She's fighting tears, not the first ones she's shed
this.

JENNY

And as brightly as the sun would shine when he was with me, every time he left it disappeared. I wanted to be as important to him as you were, and I was never going to be. I was make-believe and his other life, you, were real.

ANGLE ON Will, sorting through his swirling thoughts.

JENNY

You knew that, didn't you?

CUT TO:

INT. WILL'S CAR - DAY / DRIVING

ultimately Will skips through the stations on the radio, but
turns it off. He's trying to think.

EXT. BLOOM HOUSE - DUSK

to Will walks up the front steps. There's a subtle change
door. his expression, a dark cloud lifted. He unlocks the

INT. BLOOM HOUSE FOYER - DUSK

TV. It's half-dark and quiet in the house, no talking, no
Will sets his keys on the table.

INT. KITCHEN - DUSK

Will looks in. Empty.

WILL

(calling out)

Hello? Mom? Dad?

INT. UPSTAIRS HALLWAY - DUSK

He We follow Will, looking into his and Josephine's room.
aims for the guest room at the end of the hall.

INT. GUEST ROOM - DUSK

empty. Looking over his shoulder, we see his father's bed is
The sheets are in a tangle on the floor.

down A beat, then Will half-runs back down the hall. Back
the stairs.

INT. FOYER - DUSK

RIGHT, Headed out, Will grabs his keys off the table. We LOOK
machine. where the "MESSAGE" light blinks on the answering

INT. HOSPITAL ENTRANCE - NIGHT

the The hospital is so new, it's not even finished -- thick
plastic hangs from exposed framing. There's no one at
information desk, so Will forges ahead.

INT. HOSPITAL HALLWAY - NIGHT

place Will reads a directory board, trying to decide the best
to start. Then, behind him --

JOSEPHINE (O.S.)

Will!

She He turns to see his wife at a payphone. She hangs up.
was calling him.

WILL

What happened?

JOSEPHINE

Your father had a stroke. He's upstairs with your mom and Dr. Bennett.

WILL

Is he going to be okay?

A beat. How can she answer?

He half-smiles, realizing the idiocy of his question.

Of

course his father's not going to be okay.

WILL

What I mean is, will he get back to the way he was when...

She cuts him off --

JOSEPHINE

No. He won't. I'm sorry.

the

And like that, it's done. We HOLD ON Will, reeling from news.

INT. HOSPITAL ROOM - NIGHT

nose.

Edward sleeps peacefully, just an oxygen tube under his

There are no beeping monitors, no blinking lights. It's mercifully quiet.

herself

Sandra squeezes Will's hand tightly. She's holding together, but it's been a tough day.

third

Dr. Bennett has just gone through the details for the time.

SANDRA

I don't suppose one of us could stay with him. In case he...

(beat)

In case he wakes up, one of us should be there.

WILL

I'll stay. Why don't you go home

with Josephine and I'll stay tonight.

SANDRA

(to Dr. Bennett)
That's okay?

DR. BENNETT

It's fine.

SANDRA

(to Will)
You'll call if...

WILL

I will. I'll call.

A beat.

WILL

Mom, do you want some time with Dad?

SANDRA

Yes. Thank you.

Josephine
husband.
A nod, then Will holds the door for Dr. Bennett and
as they leave. Sandra is alone in the room with her

move.
She neatens his hair. Holds his hand. As she kisses his
fingers, she tweaks her chin with them -- his signature

TRANSITION TO:

INT. HOSPITAL HALLWAY - NIGHT

a
inevitable
Sandra waits outside the women's restroom. Her face is
study in strained composure -- acknowledging the
but refusing to surrender to it.

Josephine emerges.

JOSEPHINE

I'm sorry. It seems every hour I
have to...

SANDRA

I know. It was the same when I was

carrying Will. Like clockwork.

The two women start to walk, no hurry.

SANDRA

Do you like it, being pregnant?

JOSEPHINE

I do.

SANDRA

I loved it. It sounds peculiar, but I loved every minute of it. I did. Eddie was travelling a lot, so he was gone, but I felt like I always had a piece of him with me. A little part of his soul inside me. I could feel it. It was alive and kicking.

Sandra has accidentally evoked a storm of emotion. She struggles to keep it in check. Almost a whisper...

SANDRA

I really miss that.

With a few breaths, Sandra tries to hold on. Hold back.

JOSEPHINE

Don't stop. Don't.

A beat, then Sandra finally melts. Josephine holds her.

The
moment

two women stand together in the hallway, letting the
be.

INT. HOSPITAL ROOM - NIGHT

the
his

Will sits in a chair beside the bed, working through
crossword puzzle. A KNOCK as Dr. Bennett enters with
overcoat and bag, ready to leave for the night.

DR. BENNETT

Glad to see you're not trying to have a heartfelt talk. It's one of my greatest annoyances, when people talk to those who can't hear them.

WILL

My father and I have an advantage.

We never talk.

Dr. Bennett smiles as he checks Edward's chart.

WILL

How long have you known my father?

DR. BENNETT

Thirty years. Maybe more.

WILL

How would you describe him?

DR. BENNETT

(re: chart)

Five-eleven. One-eighty. Regulated hypertension.

(beat)

How would his son describe him?

Tables turned, Will searches for an answer. He doesn't
have
one.

Dr. Bennett hangs the chart back on the bed.

DR. BENNETT

Did your father ever tell you about the day you were born?

WILL

A thousand times. He caught an uncatchable fish.

DR. BENNETT

Not that one. The real story. Did he ever tell you that?

WILL

(suddenly interested)

No.

DR. BENNETT

Your mother came in about three in the afternoon. Her neighbor drove her, on account of your father was on business in Wichita. You were born a week early, but there were no complications. It was a perfect delivery. Now, your father was sorry to miss it, but it wasn't the custom for the men to be in the room for

deliveries then, so I can't see as it would have been much different had he been there. And that's the real story of how you were born.

doctors
A long silence, just the sounds of the hospital,
being paged.

DR. BENNETT

Not very exciting, is it? And I suppose if I had to choose between the true version and an elaborate one involving a fish and a wedding ring, I might choose the fancy version. But that's just me.

Will half-smiles.

Will
and
Patting Will's shoulder, Dr. Bennett leaves. We STAY ON
and his father for a long time, then Will takes his pen
starts making a list.

INT. HOSPITAL ROOM - VARIOUS SHOTS

longer.
Will flips to a new page. The list keeps getting

he
slowly
He smiles, remembering something. On his fourth page,
looks up at his motionless father. A beat, then we

CROSSFADE TO:

INT. HOSPITAL ROOM - PRE-DAWN

day is
chair,
lap,
It's very early morning, and the first blue light of
glowing through the vertical blinds. Still in his
Will wakes up a bit at a time. The notepad is on his
the pen in his hand.

What
He cracks his neck, crooked from sleeping on it wrong.
woke him up?

He looks to his right. Holds his gaze for a breath.

WILL

Dad?

eyes

His father is awake, silently GASPING for breath. His eyes are open, scared and confused.

WILL

Dad! Do you want me to get a nurse?

his

push

Edward shakes his head unambiguously. Will already has his finger on the orange "nurse call" button, but doesn't push it.

WILL

What can I do? Can I help? Can I get you something? Water?

Edward

else.

Edward nods. Will pours a glass from the pitcher on the nightstand. He holds it to his father's lips, but won't drink. He pushes it away. He wanted something else.

EDWARD

(whispering)

The river.

WILL

The river?

thought.

this

It takes Edward all his strength to put together each thought. It's like he's only half-there, fighting to hang on to this world.

EDWARD

Tell me how it happens.

WILL

How what happens?

EDWARD

How I go.

ON WILL, realizing...

WILL

You mean what you saw in The Eye?

Edward nods. Yes, that's what he was trying to say.

A long beat.

WILL

I don't know that story, Dad. You never told me that one.

Will pushes his fingers under his father's heavy hand,
and holds it. There's nothing else to do.

Edward looks around, confused and increasingly scared.
He sees the end approaching, but doesn't know exactly
what's coming. Without the story, he's lost.

Fighting the urge to panic --

WILL

I can try, Dad. If you help. Just tell me how it starts.

EDWARD

Like this.

WILL

Okay. Okay.

Will looks around the room, increasingly desperate. He
looks to the nurse call button. He really wants to press it.

ON EDWARD, waiting for Will to begin.

WILL

Okay. It's morning, and you and I are in the hospital. I'd fallen asleep in the chair. I wake up and I see you, and...

CUT TO:

INT. HOSPITAL ROOM - DAY [STORY VERSION]

WILL

Dad?

the
It's dawn, and the first golden glow is shining through
vertical blinds.

WILL

(louder and concerned)

Dad?

We LOOK OVER to find a nimble Edward sitting up in bed,
combing his hair.

EDWARD

Let's get out of here.

WILL (V.O.)

Somehow, you're better. Different.
You're getting ready to go. And I
say...

WILL

Dad, you're in no condition to...

But Edward throws back the covers.

EDWARD

There's a fold-up wheelchair in the
bathroom. Wrap a blanket around me.
As soon as we get off this floor,
we'll be in the clear.

wheelchair is
Will heads for the bathroom. Sure enough, the
there.

EDWARD

Hurry! We don't have much time.

INT. HOSPITAL HALLWAY - DAY

Edward
With the blanket draped over his head like a ghost,
points for his son to steer the wheelchair thataway.

EDWARD

Faster!

They pass a HEAVYSET NURSE, who turns to look.

Rounding a corner, they nearly crash into Dr. Bennett.

DR. BENNETT

Will! I... What are you doing?

chair
with
Before he can answer, Will spots Edward rolling the
himself, pumping both arms. Will dashes to catch up
him.

The Heavysset Nurse leans out of Edward's hospital room.

NURSE

Security! Stop them!

DOWN THE HALL

Will
At the elevators, Sandra and Josephine step out to find
and Edward barreling straight at them.

EDWARD

No time to explain! Follow us!

thinking
down.
Seeing SECURITY GUARDS heading their way, a quick-
Sandra shoves a nearby cart into them, bowling them

INT. ELEVATOR - DAY

nearly
Will brakes hard, sliding with both feet. The chair
crashes into the back wall as the doors close.

EXT. PARKING LOT - DAY

Will races Edward down the row, finally reaching the
Chevrolet.

AT THE CAR

Will lifts his father out of the chair.

WILL (V.O.)

I pick you up and you hardly weigh
anything. I can't explain it.

Will sets him in the passenger seat.

EDWARD

Water. I need water.

Hands
drinking it,
Scrambling in back, Will finds a liter of Arrowhead.
it off. Edward unscrews the cap, but instead of
he douses himself. Soaks the blanket.
Will pops the trunk. Starts to fold up the wheelchair.

EDWARD

Leave it! We won't need it.

TIRES SMOKE as the car peels out.

BACK TO:

INT. HOSPITAL ROOM - DAY [REALITY]

TIGHT ON Will, trying to hold back tears as he talks.

WILL

And we have to take Glenville to
avoid all the church traffic, because
those damn church people drive too
slow.

completely
TIGHT ON Edward, enjoying that detail. He's focused
on Will's story.

WILL

I ask...

BACK TO:

EXT. GLENVILLE BLVD. - DAY [STORY VERSION]

The Chevy slaloms through the Sunday-morning traffic.

WILL (O.S.)

Where are we headed?

WILL (V.O.)

You say...

INT. CHEVY - DAY

EDWARD

The River!

trying to

Will stops short, the traffic backed up. He HONKS,
get around the jam. But it's no use.

massive
force.

Then, up ahead, the cars start moving, shoved aside by
hands. It's Karl the Giant, clearing a path by brute

Edward leans out the window and waves. Karl waves back.

EXT. ASHTON RIVER - DAY

CROWD of

The same stretch of the river where it all began. A
more than 100 waiting.

WILL (V.O.)

As we get closer to the river, we
see everybody's already there. And I
mean everybody.

Mr.

Amos Calloway is here with the circus folk, including
Soggybottom. We also find Edward's Mother and Father,
the Mayor, and many others from along the way. No one has
aged a day since we saw them last.

the

aged a

boyfriend,

Chevrolet.

While Ping scans the horizon, Jing nuzzles with her
Norther Winslow. It's Ping who first spots the

PING

He's here!

Hill

The crowd CHEERS. The Ashton marching band PLAYS. Jenny
smiles. So does the Old Woman.

see...

We PUSH IN on the Old Woman's glass eye, where we

YOUNG EDWARD

reflected. This is what he saw.

INT. THE CHEVROLET - DAY

Amazed, Will turns to his father.

WILL

It's unbelievable.

EDWARD

Story of my life.

EXT. RIVERSIDE - DAY

crowd.
Karl
Will gets out of the Chevrolet, overwhelmed by the
Behind him, Sandra, Josephine and Dr. Bennett pull up.
comes just after that.

out.
easily.
Crossing to the passenger side, Will lifts his father
Strangely, he's gotten even lighter. Will carries him

He
powerline.
Edward pulls off his shoes, tying the laces together.
hands them to Josephine. She throws them up at the
They loop over. APPLAUSE and CHEERS.

river. As
on the
The crowd parts to let Will and Edward get to the
he passes, Edward shakes some hands, pats some people
cheek, and gives others a good poke in the ribs.

WILL (V.O.)

And the strange thing is, there's
not a sad face to be found. Everyone's
just so glad to see you, and send
you off right.

back so
Will walks into the river, up to his knees. He turns
his father can face the crowd. Edward waves.

EDWARD

Goodbye everybody! Farewell! Adieu!

THE CROWD (VARIOUS)

Goodbye Edward! / See ya! / We'll
miss you!

turns
But one face is missing from the crowd -- Sandra. Will
to see she's already standing in the river beside them.

an
than
The reflection of the light off the water gives Sandra
unearthly glow. She's more tranquil and more beautiful
we've ever seen her.

EDWARD

My girl in the river.

in
Only
She kisses him. He tweaks her chin. The crowd HOLLERS
approval, but their moment remains strangely private.
Will is there to witness.

ring.
free
As the kiss ends, Edward tries to pull off his wedding
But it's stuck. Finally, he sucks on it, pulling it
with his teeth.

takes the
A look to Will, a smile with a glint of gold. Will
ring out of his mouth.

For
Edward suddenly drops out of Will's arms with a SPLASH.
he's no longer a man, but rather

A FAT CATFISH

swimming at his feet.
water,
We watch as the catfish circles, then heads for deeper
disappearing.

watching
back
Will and his mother stand knee-deep in the water,
Edward Bloom swim away into the sunlight. Josephine is
on the shore, along with the entire crowd.

MUSIC BUILDS to a climax, then...

water,
dives
Down the river, a GIANT FISH suddenly jumps out of the
cutting a beautiful arc across the sunset. It then
back under with a SPLASH.

CROSSFADE

BACK TO:

INT. HOSPITAL ROOM - DAY

Will has tears hanging in the corners of his eyes.

WILL

You become what you always were. A
very big fish.

(he smiles)

And that's the way it happens.

EDWARD

(a whisper)

Yes. Exactly.

pale
of
happy.

Edward smiles, proud of both of them. His eyes are so
and so open, we can almost see his soul. In every atom
his body, in every thought, Edward Bloom is entirely

And this is how he goes.

INT. HOSPITAL HALLWAY - DAY

The
see
ringing.

Will shuts the door to his father's room behind him.
walk to the payphones seems to take a lifetime.
He finds a quarter, starts to dial. He has to squint to
through the water in his eyes. It's ringing. And
The other end answers.

WILL

(voice cracking)

Hi.

him.
himself.
passage.

That's all he can get out before the dam breaks inside
He presses closer to the phone, trying to shield
MUSIC begins that will carry us through the next

INT. HOSPITAL RECEPTION - DAY

off the

Will waits at reception as Sandra and Josephine come
elevator.

INT. GUEST ROOM - DAY

in. She

Josephine opens the curtains, letting white sunlight
strips the bed.

INT. BEDROOM - DAY

Will

Will and his mother pick out one of Edward's ties, for
to wear at the funeral. Will tries to button the cuffs
the shirt he borrowed, but they're the kind that need
links.

to

He goes through the top drawer of the dresser, trying
find a matching pair. Further down, he finds a ribbon
tied
to

THE KEY TO THE CITY.

He smiles, disbelieving. It's a real thing.

EXT. CEMETERY / ROAD - DAY

Will helps his mother out of a black sedan. She's well-
composed, not nearly the wreck we might have expected.

WIFE.

Josephine hugs Dr. Bennett and shakes hands with his

than

The service is crowded, more than 200 people, many more
expected.

to see

As his mother talks to a WELL-WISHER, Will looks left
an Oldsmobile parking.

CLOSE ON the license plates. Missouri.

barely

The passenger side opens, but the man who steps out is
visible over the door. He shuts it to reveal himself to

be

70.

It's Amos Calloway. Will doesn't recognize him.

TILT
The Driver climbs out, a size 15 foot on the gravel. We
UP to see this man is huge.

least
This man is KARL, now 55. He's not 12 feet tall, but at
six-eight.

exists.
CLOSE ON Will, bewildered to see that this man really

EXT. CEMETERY / GRAVESIDE - DAY

mother
As the service gets ready to begin, Will guides his
to a seat near the grave.

WOMAN
Sitting beside Will, Josephine spots a stunning ASIAN
glasses
(50) behind them. A beat later, an identical face with
peers out -- the woman's twin sister.

It's PING and JING.

look.
Josephine almost GASPS. She elbows Will, who turns to
Jing
From this angle the sisters seem conjoined, but then
steps forward. They're really two separate people.

years:
A sea of familiar faces, all of them aged through the
BEAMEN, NORTHER WINSLOW, the MAYOR, and ZACKY PRICE.

EXT. CEMETERY - DAY [LATER]

groups.
After the service, we see the crowd gathered in small
telling
By the LAUGHTER and hand gestures, we can see they're
stories. They're telling Edward's stories.

We find Will watching them.

WILL (V.O.)

Have you ever heard a joke so many
times you've forgotten why it's funny?
But then you hear it again and
suddenly it's new. You remember why

you loved it in the first place.

Will joins in, laughing.

We slowly CIRCLE BEHIND a monument, letting it black
out the screen.

TRANSITION TO:

EXT. BLOOM HOUSE BACKYARD - DAY [SUMMER]

Will sits on the porch with Sandra and Josephine,
watching his SON play in the pool with two NEIGHBOR KIDS.

SON

(to the other boys)
So he said he'd fight the giant who
was fifteen feet tall.

KID

No way.

SON

(calling over)
Dad, that's right, isn't it?

WILL

Something like that.

SON

See. So he was a giant but my grampa
was going to fight him because he
wasn't afraid of anything because
he'd seen how he was going to die in
this old lady's glass eye...

Will smiles as his son continues the tale, which FADES.
Sandra takes Will's hand in hers, just listening.

WILL (V.O.)

That was my father's final joke I
guess. A man tells his stories so
many times he becomes the stories.
They live on after him.

CROSSFADE TO:

EXT. RIVER / UNDERWATER - DAY

A fat and happy catfish swims towards us.

WILL (V.O.)

And in that way, he becomes immortal.

The fish passes us with a SPLASH.

CUT TO BLACK.

THE END