

50/50 (I'M WITH CANCER)

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FADE IN:

OPENING TITLE SEQUENCE

EXT. SAN DIEGO - DAY

It's another picture perfect day in San Diego. The beaches, golf courses, and yacht clubs are packed with hundreds of rapturous citizens.

EXT. BUS STOP - DAY

A BUS pulls up and unloads it's passengers.

We follow ADAM SCHWARTZ (25), a kind faced, mild mannered, pragmatist - who despite his youth has the cynicism of an old man. He steps off the bus, crosses the street and approaches **MOUNT SINAI HOSPITAL.**

INT. MOUNT SINAI HOSPITAL - DAY

Adam enters the Hospital. The mood is calm. All the chaos one would expect to find in a hospital of this size is tucked away behind the sterile and monochrome walls.

Adam walks to the reception counter. The RECEPTIONIST is engrossed with the latest edition of US Weekly. She ignores Adam who just stands there awkwardly, unsure of what to do.

Adam gives out a small cough to grab her attention. The Receptionist keeps her eyes fixed on her magazine.

RECEPTIONIST

Can I help you?

ADAM

I have an appointment.

RECEPTIONIST

Name?

ADAM

Adam Schwartz.

The Receptionist says nothing. Adam stands silent, not knowing what to do. He coughs again.

Annoyed, the Receptionist looks up but says nothing.

2.

ADAM (CONT'D)

(CONFUSED)

Um, am I supposed to go somewhere?

With her eyes the Receptionist points to the waiting area.

ADAM (CONT'D)

Oh, should I go sit?

The Receptionist rolls her eyes and returns to her magazine.

and
Time,
he

Adam looks around the empty waiting room. He takes a seat

browses through a dozen outdated magazines: Highlights,

Life, Modern Maternity, etc. Only moments later, as though

hadn't just introduced himself, the Receptionist calls out:

RECEPTIONIST

Adam Schwartz.

Adam looks around the waiting room. There's no one else there. Again the receptionist calls out again -

RECEPTIONIST (CONT'D)

Adam Schwartz.

ADAM

Yeah, that's me.

RECEPTIONIST

Follow me.

The Receptionist leads Adam to a small changing room and

hands him a hospital gown.

RECEPTIONIST (CONT'D)

Put this on.

ADAM

Do I need to take off all my clothes?

The Receptionist stares blankly at Adam.

ADAM (CONT'D)

I'll figure it out.

The Receptionist leaves. Adam awkwardly undresses and slips on the hospital gown. Unsure which end of the gown is the front, Adam adjusts the garment a few times until he decides he has it right.

Adam pulls back the curtain of the changing room to find JOANNE, an overly cheery nurse.

3.

NURSE JOANNE

Hi Adam, my name is Joanne, so nice to meet you.

Adam scratches his chest, the hospital gown is beginning to irritate his skin.

ADAM

You don't happen to have anything in a cotton blend?

NURSE JOANNE

(LAUGHS)

Cotton. You're funny.

Joanne hands Adam a giant specimen cup marked with a thick yellow line.

NURSE JOANNE (CONT'D)

Now I'm going to need you to fill this cup with urine. You think you can do that?

ADAM

You want me to fill this entire cup.

JOANNE

Yup.

Adam looks down at the cup in total disbelief.

ADAM

It's gonna take me at least a week
to fill this. Can I take it home?

JOANNE

(LAUGHS)

Take it home. You're so funny.

The CAMERA PANS to reveal a group of MEDICAL STUDENTS taking diligent notes in the background. WE PAN AGAIN this time to the next room:

INT. HOSPITAL. BATHROOM

Adam struggles to fill the cup. After a few beats, there's a knock on the door.

JOANNE (O.S.)

You okay in there Adam?

4.

ADAM

Just another minute.

Adam looks down at the empty cup in frustration. The CAMERA PANS to the next room:

INT. HOSPITAL. X-RAY ROOM

Adam stands in front of an X-Ray machine. The APATHETIC TECHNICIAN has him stand in a dozen uncomfortable positions for long periods of time: sideways, one arm in the air, then the other arm, on one leg, then the other, one leg in the air, then the other, and so on.

Again we see the group of Medical Students taking notes. The CAMERA PANS to the next room:

INT. HOSPITAL. EXAMINING ROOM

Joanne pulls out a giant needle.

JOANNE

Here comes the choo-choo!

In the back we see the Med Students still taking notes. The CAMERA PANS to the next room:

INT. HOSPITAL. MRI ROOM

Adam is lying on the gurney of an MRI machine. He is slowly drawn into the enclosed body scanner.

**TECHNICIAN
(AUTHORITATIVELY)**

Now make sure you lie completely still. Otherwise we'll have to do it all over again. Which we're not going to have to do, right?

INT. HOSPITAL. MRI ROOM - LATER

Adam lies perfectly still in the enclosed body scanner.

ADAM

Hello? Is anybody out there?

There's no one there. He's been left unattended. The MRI Technician is watching the Laker game in the next room.

5.

ADAM (CONT'D)

I have to pee.

The Med Students continue to take notes.

END OPENING TITLE SEQUENCE

EXT. SAN DIEGO - EVENING

Through the window of the hospital the CAMERA PULLS OUT and PANS across the San Diego skyline. We watch as the Sun sets to night, then rises to morning...

EXT. SAN DIEGO BEACH - MORNING

SUPER: JUNE

It's a gray morning as the thick spring fog slowly begins to lift. With no one in sight, the only sound that can be heard is that of the waves crashing onto the shoreline and then

rolling back out to the Pacific Ocean.

About a mile inland, we come upon:

EXT. GRAND VIEW GATED COMMUNITY - DAY

Rows of identical two and three bedroom town houses with lawns groomed to perfection fill the community. This is Southern California Suburbia.

The sound of the waves crashing gets increasingly louder and louder as we PUSH IN ON:

INT. ADAM'S HOUSE - CONTINUOUS

The interior of Adam's house is spotless. Pictures on the walls: Adam and his dad sailing. Adam and his parents at his Bar Mitzvah. Adam and his best friend, Seth, at High School Graduation. A University of Berkeley hat. A National

Academic

Achievement Award in the Sciences.

Curled in a fetal position, Adam sleeps peacefully next to RACHEL (25), his loving girlfriend. Cute, charming, and artsy, Rachel is "Winnie Cooper" all grown up.

The sound of the waves crashing stops abruptly. A loud obnoxious alarm clock goes off. Startled, Adam jumps up. Drenched in sweat, and completely disoriented, he looks around in confusion.

6.

After a moment, Adam pulls an earplug out of each ear, and turns off the alarm. The sound of the crashing waves turns back on. Adam pushes a button on the alarm clock and the sound of the waves stops, but the loud obnoxious alarm returns. He pushes the clock again. The alarm turns off but now we hear the sound of crickets chirping. Again Adam

pushes

a button, this time we hear the sound of a loud thunder/rain storm, he pushes a button again, this time we hear the sound of loud clanging church bells. Rachel rolls over -

RACHEL

(asleep and incoherent)

Make it stop.

ADAM

(WHISPERS)

It won't turn off.

Frustrated, Adam tries pushing all the buttons. This only makes it worse. We hear ALL of the previous sounds simultaneously sound off. Rachel rolls over and moans as she puts a pillow over her head.

ADAM (CONT'D)
(WHISPERS)

Sorry.

Adam reaches down and unplugs the alarm clock, bringing an end to the noise. He sits for a moment at the edge of the bed, collects himself.

Adam looks down at Rachel and begins kissing her neck.

RACHEL

Mmmmm.

Rachel gently strokes her fingers through Adam's hair. Something catches her attention - a single strand of hair. She holds it up.

RACHEL (CONT'D)

Oh my god.

ADAM

What?

RACHEL

I think you have a gray hair.

ADAM

Really?

RACHEL

I'm gonna pull it out.

7.

ADAM

No! Don't touch it.

Adam jumps from bed. He rushes into the bathroom. Rachel rolls back to sleep.

INT. BATHROOM - CONTINUOUS

Adam stands in front of the mirror and searches for the gray

It hair. Once he finds it, he holds it out for a closer look.
is in fact a gray hair. He smiles.

INT. BATHROOM - MOMENTS LATER

As Adam showers, he tries to squirt shampoo into his hand, but the bottle is empty. He looks over at Rachel's large assortment of shower products, finds one that smells pleasant, Fructis by L'Oreal, and squirts some into his hair.
He then proceeds to lather his entire body in the product.

INT. BEDROOM CLOSET - MOMENTS LATER

Adam dresses in front of the bathroom mirror. His outfit is well put together, but not what you would expect of someone his age - more of a Mr. Rogers look. He pulls out a LINT BRUSH and meticulously combs his cardigan.

EXT. ADAM'S HOUSE - LATER

SETH (25), pulls up in front of Adam's house in his white Neon and HONKS the horn. On the bumper is a sticker: "Let's put the Christ back in Christmas."

Overweight, well dressed, and wearing an air of confidence, Seth pulls out a massive joint, lights it and takes a hit.

Just then Seth looks over at 3 YOUNG SCHOOL CHILDREN and their MOTHER waiting for the school bus. The mother's jaw is on the ground in shock. Seth hides the joint and smiles in embarrassment.

SETH

Hi kids. Beautiful day isn't it?

The mother quickly moves her kids out of sight.

and Adam approaches Seth's car. He spots his neighbors ANDREW

MISSY DONNELLY (late 40's) getting into their car. They wave to Adam.

8.

ANDREW

Hey Adam.

ADAM
(SEEMS ANNOYED)

Hey Andrew.

ANDREW

Sorry about the noise last night.

Adam shrugs as if to say "what the fuck?" Andrew and Missy giggle as they get into their car.

INT. SETH'S CAR - CONTINUOUS

Adam gets into the car.

SETH

Yo.

ADAM

Yo.

SETH

...What's that smell?

(SNIFFS ADAM)

Are you wearing perfume?

ADAM

No.

SETH

Well, you smell like the cast of Steel Magnolias.

ADAM

(SMELLS HIMSELF)

I ran out of shampoo. I had to use Rachel's.

SETH

For a second there I thought maybe you'd fucked Olympia Dukakis.

Adam tries to close his window. The child safety lock is on.

ADAM

Can you unlock my window? There's a lot of pollen in the air.

Seth ignores Adam and turns up the music.

9.

ADAM (CONT'D)
(ANNOYED)

Seriously, my allergies are flaring up. It feels like my nasal cavities are on fire.

Adam begins to clear his throat, Seth turns the music even louder.

SETH

Sorry music's too loud, it's making it hard for me to hear your whining.

INT. COFFEE SHOP - LATER

We see the morning bustle as BUSINESS MEN and WOMEN stand in line waiting for their morning coffee. Adam and Seth stand

at

the end of that line watching the YOUNG COUPLE in front of them who can't keep their hands off of each other.

SETH

I don't get it, that guy is clearly a total douchebag...He's wearing Capris!

ADAM

Rachel and I used to be like that; like two wild animals in heat...

(THINKS)

I guess it is only natural though, as we get older, more mature, things begin to slow down.

(BEAT)

Sex every three weeks is normal? Right?

SETH

(IN SHOCK)

You haven't had sex in three weeks?

ADAM

(SHRUGS)

You think maybe she's mad cause I haven't asked her to move in?

SETH

What the fuck are you talking about? I don't think she's waiting for you to ask anything. You're

using her shampoo. Next thing
you'll be using her tampons.
10.

Seth laughs at his own joke.

SETH (CONT'D)

But seriously, let me get this
straight - she has her own place,
yet she spends every night with
you, in your bed, but she won't
sleep with you?

ADAM

It's not that big a deal.

SETH

So when does it become a big deal?
Five weeks? Six weeks? A year? My
cut off...4 days. That's when I
begin to worry.

ADAM

Do you realize how lucky I am to be
with Rachel?

SETH

Look around, there are like a
million Rachel's in this city
alone...well, she's kind of hot, so
maybe half a million.

ADAM

But they're not Rachel. I don't
know how to explain it, but being
with her just feels right. And I'm
not going to overlook that just
cause we're in a lull.

SETH

My parents are in a lull, which is
what happens after 35 years of
marriage. You've only been dating
her four months. At our age sex is
all we have. Every time she refuses
to sleep with you a small piece of
every man's soul dies. She's
killing us Adam...You're a semi-
smart, semi-successful, semi-
average looking dude. Just based on
that you could get with at least

one third of the female population.

Adam and Seth step up to the counter. They're greeted by the SUPER GAY BARISTA, who loves his job way too much.

BARISTA

Morning gentlemen.

11.

SETH

(TO BARISTA)

Would you sleep with my friend.

BARISTA

Like, right now?

SETH

No just in general.

BARISTA

Yeah, I'd fuck him.

The Barista yells to DEMETRI, the other Barista.

BARISTA (CONT'D)

Hey Demetri,

(RE: ADAM)

Fuckable?

Demetri examines Adam. He's not impressed with what he sees.

DEMETRI

I'd let you blow me.

SETH

(TO ADAM)

See this is what I'm saying.

The Barista hands Seth and Adam two cups of coffee, they
each
leave a dollar.

INT. SAN DIEGO MUSEUM OF NATURAL HISTORY - LATER

Adam and Seth enter the museum. They pass JENNY (30) at the information desk.

SETH AND ADAM

Good morning Jenny.

Jenny ignores them.

SETH
(UNDER BREATH)

I love you.

PHIL (60), the museum's vivacious director approaches.

PHIL

Salutations gentlemen.

Phil sniffs the air and looks at Adam.

12.

PHIL (CONT'D)

Are you wearing perfume?

ADAM

It's Rachel's shampoo.

Phil goes in for a closer sniff. Then an even closer sniff.
Adam looks uncomfortable.

PHIL
(DECLARATIVE)

Fructis by L'oreal.

(IMPRESSED)

My wife uses that.

(TO SETH)

What are you wearing?

Seth's eyes open wide as Phil goes in for a sniff.

PHIL (CONT'D)

What is that?

SETH

Ah, mothballs?

Seth spots a GROUP OF SECOND GRADERS with their TEACHER
assembled by the entrance.

SETH (CONT'D)

Looks like my group is here.

Seth slaps on a button that reads "DOCENT" and rushes off to
greet the students.

SETH (CONT'D)

See you guys later.

Phil turns to Adam.

PHIL

How's the Origins exhibit coming along?

ADAM

We're almost done with Upper Paleolithic.

PHIL

I'm counting on you not to screw up.

(looks into Adam's eyes)

You're the only one I can trust.

(BEAT)

(MORE)

13.

PHIL (CONT'D)

The Board is talking about bringing in sponsors...We're a dying art Adam.

Phil stares into Adam's eyes for what feels like an eternity.

It's incredibly awkward.

ADAM

Phil?

PHIL

Yeah?

ADAM

I should probably get to work.

PHIL

That's probably a good idea.

Phil looks at the clock - 10 a.m.

PHIL (CONT'D)

I think I'm gonna go to lunch.

Phil wanders off.

INT. MUSEUM. ORIGINS OF MAN EXHIBIT - LATER

Adam and GREG (45), Adam's slightly moronic co-worker, place the finishing touches on the CRO MAGNON exhibit - it's an

elaborate life sized diorama depicting the life of a family of four Cro Magnons. Outside their hut it's snowing, but inside there's a large fire and decorative horse drawings on the walls. The MAN instructs his SON to paint as the WOMAN teaches her DAUGHTER to sew. We see Greg positioning the fossil of a VELOCIRAPTOR next to the mother and daughter.

The

dinosaur looks poised to pounce. Adam notices.

ADAM

Greg. What are you doing?

GREG

It's a velociraptor.

ADAM

Where did it come from?

GREG

The dinosaur exhibit.

(off Adam's look)

Why can't we just say it was the first domesticated pet?...People love dinosaurs.

14.

Adam cringes in frustration.

ADAM

Greg you can't just...that's a 75 million year old fossil...just please, put it away before someone sees it.

Greg reluctantly goes to put the dinosaur away. He flaps the dinosaur's arm in the air - waving goodbye to Adam.

Seth leads his tour of second graders. He speaks like a tour guide at Universal Studios.

SETH

Coming up here on our left is the "Origins of Man" exhibit on loan from the Smithsonian Institute. It won't be open to the public for a few more months, so you're one of the first groups to see it.

(SPOTS ADAM)

Adam!

Adam looks up. He hates this part of his job.

SETH (CONT'D)

Everyone this is Adam, he's the curator of ancient civilizations here at the museum.

Adam gives a reluctant wave.

ADAM

Hey kids.

**SETH
(TO ADAM)**

Why don't you tell us what we're looking at.

**ADAM
(BEGRUDGINGLY)**

This here is a family of homo sapiens who lived in Europe about 25,000 year's ago...

In excitement, the kids move in for a closer look. Unaffected, the teacher stays back and files her nails.

15.

ADAM (CONT'D)

...these Cro Magnon's as they're often called, are the closest in the evolutionary chain to modern day humans...

KID 1 touches the Cro Magnon father. Still talking, Adam steps in and moves Kid 1's hand off.

ADAM (CONT'D)

...What made Cro Magnon so advanced was their sense of community...they were the first to settle on a single plot of land, devote to one partner, raise a family, and take care of the sick.

**KID 1
(TO SETH)**

This is lame! I thought you said we were gonna see dinosaurs.

**GREG
(TO ADAM)**

See, I told you.

Damage control. Seth points to a life sized NEANDERTHAL MAN holding a spear.

SETH
(IN EXCITEMENT)

Who wants to hear about the caveman?

Seth picks up the spear and pretends to charge Adam.

SETH (CONT'D)

Caveman. RRRRRR!

The kids cheer.

Annoyed, Adam takes the spear out of Seth's hand.

ADAM

This is Homo Neanderthalensis - the Neanderthal Man. For over 150,000 years his ancestors dominated all of Europe. But then about 30,000 years ago, Neanderthals began to disappear, until one day, their entire civilization was gone.

16.

GREG

What happened?

ADAM

Greg you know what happened.

GREG

I do?

SETH

Come on! Tell us what happened to the caveman.

ADAM

Well no one knows for sure. But it's suspected that because Neanderthal was a nomadic huntsman, he roamed the land, only fending for himself - never learning to cohabitate with others. So as Cro Magnon families settled into Europe, they took over the land.

One by one, Neanderthal was pushed out...and never seen, or heard from again.

SETH

(game show voice)
That's quite a story. Thank you Adam.

Seth and Adam look at the kids, they look bored.

SETH (CONT'D)

(Quietly to Adam)
You really know how to win a crowd.

ADAM

(to the kids)
But you never know, just cause they vanished doesn't mean they're gone. For all we know, there could be a Neanderthal walking among us right now. And by the looks of this guy

HERE -

(points at Neanderthal)
I'd say he probably plays defense for the Raiders.

Adam's joke gets a small laugh from the teacher, but zero response from the kids.

KID 1

This sucks ass.
17.

Adam and Seth look at each other in shock...Seth chimes in -

SETH

I see dinosaurs.

Seth runs down the hall towards the dinosaur exhibit. The kids follow in excitement. The teacher barely bats an eye as she takes her time slowly trailing after the group.

EXT. MOUNT SINAI HOSPITAL - LATER

Adam enters the hospital...

INT. HOSPITAL. EXAMINING ROOM - LATER

Adam leafs through a pamphlet on Incontinence.

The pedantic DR. ROSS enters and completely ignores Adam. Instead, he looks over Adam's chart, examines his MRI scans, and pulls out a DICTAPHONE -

DR. ROSS

(into the dictaphone)

Patient has been complaining of excessive urination, back pain, and night sweats. Blood tests and urine analysis are normal. MRI indicates a massive intradural extradural

MALIGNANT SCHWANNOMA

neurofibrosarcomas extending into psoas muscle with nerve root compression syndrome and bone erosion.

We see Adam's face gradually look more and more confused, he slowly begins to raise his arm as if to ask a question.

DR. ROSS (CONT'D)

Growth extends from the L2 to L5. Cytotoxic antibiotics are recommended.

Dr. Ross turns to see Adam holding his arm in the air.

DR. ROSS (CONT'D)

Yes. Questions?

ADAM

(DUMBFUNDED)

I have no idea what you just said. Is there something wrong with me?

18.

DR. ROSS

(points to MRI)

If you look here on your MRI, you see this cephalopod like object spreading down along your spinal column?

Adam squints. It all looks the same.

DR. ROSS (CONT'D)

That is a massive schwannoma neurofibrosarcomas.

ADAM

I still have no idea what you're talking about.

DR. ROSS

It's a malignant tumor.

ADAM

What?!...A tumor? No.

DR. ROSS

I'm afraid so.

ADAM

How is that possible?...I don't smoke. I don't drink. I eat healthy...I even recycle.

DR. ROSS

Well Adam it's actually quite fascinating. Your cancer is the result of an incredibly rare gene mutation in chromosome 17p in the p53 Gene that causes the growth of malignant cells in tissue around the nerves. In your case it's grown along the nerves in your lower spine.

Adam looks at himself in the mirror.

ADAM

(still in denial)
But, look at me. I don't look sick.

DR. ROSS

Cancer often has no specific symptoms. People can go years with out knowing they're sick. We're lucky we caught it before it metastasizes.

(MORE)

19.

DR. ROSS (CONT'D)

(BEAT)

I'm going to put you on a 4 month regimen of chemotherapy. It's an aggressive dosage so you might want to think about taking some time off from work.

This is real. Adam walks to the window and presses his face against the glass. He looks down at the city below. From 15 stories up, the people on the street look like miniature figurines.

Adam turns back to Dr. Ross.

ADAM

Can't you just cut it out of me?

DR. ROSS

Yes, that is an option. But because the tumor has spread to a such significant size. Cutting it out now would be risky.

ADAM

Well what are my chances of beating this?

Dr. Ross puts on his best act of reassurance. His words are seemingly genuine, his tone is anything but.

DR. ROSS

Listen, you're in good hands. The best thing for you to do right now is to not worry...Let me do the worrying. Alright?

Dr. Ross takes a long look at Adam's devastated face.

DR. ROSS (CONT'D)

Maybe you should talk to someone.

Dr. Ross hands Adam a business card for the "Mount Sinai Psychology Group".

DR. ROSS (CONT'D)

We have a whole department of psychologists here in the hospital. They specialize in cases...in these...sort of matters. They'll be able to help you.

Not knowing what else to say, Dr. Ross looks at his watch, looks back to Adam, and moves to the door.

20.

DR. ROSS (CONT'D)

Hang in there champ.

INT. SAN DIEGO PUBLIC LIBRARY - EVENING

CLOSE ON a computer screen:

"Neurofibrosarcoma Schwannoma. Treatment Forms: Chemotherapy and Radiation offer negligible success rates. Surgical resection proven to be most effective. Risks of surgery: Amputation of limbs. Paralysis. Death. 2 Year survival rate: 50%. If tumor metastasizes systemically, 2 year survival rate: 0%."

Adam sits staring at the screen. This is not good.

The LIBRARIAN, a tall blond surfer type, taps Adam on the shoulder.

LIBRARIAN

Hey bro, time's up.

Startled. Adam looks up at the librarian.

ADAM

Can I have just a few more minutes?

LIBRARIAN

Sorry bro. Twenty minute limit.

(EMBARRASSED)

Rules.

The librarian motions to the LONG LINE of mostly HOMELESS CUSTOMERS waiting to use the computer.

INT. BUS - EVENING

Adam sits deep in thought.

EXT. ADAM'S HOUSE - SAME TIME

The bus stops. Adam gets off, walks to his house, and takes
a deep breath...

INT. ADAM'S HOUSE. LIVING ROOM - CONTINUOUS

Adam enters the living room - it's empty. NPR News is on the radio. Fresh paint dries on a canvas resting on an easel.

The

sound of someone cooking comes from the kitchen.

21.

RACHEL (O.S.)

Adam? Is that you?

Adam walks into the kitchen. Rachel is at the stove cooking in her underwear. Adam stands in the doorway watching her. God she looks sexy. Rachel turns -

RACHEL (CONT'D)

(in a Hungarian accent)

Welcome home Mr. Adam. I made vegetarian goulash.

Like a ballerina, Rachel crosses to Adam on her tip toes holding out a spoon of her goulash. She holds up the offering

to Adam's mouth. He takes a small bite and smiles, trying to hide his internal distress. His sad eyes tell Rachel another story.

RACHEL (CONT'D)

(still using accent)

What is wrong?

ADAM

Nothing.

RACHEL

(still using accent)

Liar.

This is not going to be easy.

ADAM

We need to talk.

Rachel drops the accent. This seems serious.

RACHEL

Why? What's going on?

ADAM

I had a doctor's appointment today.

RACHEL

(WORRIED)

What kind of doctor's appointment?

Adam has no idea what to say.

ADAM

Have you ever seen the movie
"Beaches"?

RACHEL

You mean with Bette Midler?

22.

ADAM

Yeah that one.

RACHEL

Not as good as "The Rose", but
good.

ADAM

Remember the end of "Beaches"?

RACHEL

(CONFUSED)

Yeah. Sad....What does that have to
do with you?

Adam just looks her in the eyes...Rachel gets it.

RACHEL (CONT'D)

Oh. Oh my god.

In total shock, Rachel covers her mouth.

RACHEL (CONT'D)

What kind?

ADAM

I don't know.

RACHEL

You don't know?

ADAM

Well I do know, but I can't
pronounce it. Neuroscharnoma or
something.

RACHEL

Well how bad is it?

ADAM

It's not good.

head

Rachel hugs Adam. Soaking in the comfort, Adam rests his
on her shoulder. She gently strokes his hair. Adam's hand
slowly moves down Rachel's back. He starts kissing her neck.
He knows it's wrong, but can't help it, the only thing
running through his mind is sex.

After a beat Rachel pulls away.

RACHEL

(begins to cry)
You have cancer.

23.

Heart racing, Rachel opens the top pantry. She reaches back
as far as she can and pulls out a cookie jar. She sticks her
hand in the jar and pulls out an old pack of American
Spirits. Adam looks at Rachel disapprovingly.

RACHEL (CONT'D)

Not now.

ADAM

I just think it's an interesting
time to take up smoking again.

RACHEL

Adam I'm 24 years old!

(CATCHES HERSELF)

You're 25.

Rachel puts one of the cigarettes to her mouth, lights it on
the stove and takes a drag.

RACHEL (CONT'D)

What are we going to do? I don't
know what to do.

Rachel begins compulsively pulling drags from the cigarette.
Adam takes the cigarette out of her hand. He goes to put it
out, but takes a drag instead. He then hugs Rachel with one
hand and opens the window with the other; he proceeds to
discreetly fan out the cigarette smoke.

ADAM

Sshhhh. Everything's going to be
alright Yammy. I'm going to start
chemo in a few days.

(POSITIVE)

We're going to get through this.

They embrace in total silence...A beat. And then Adam groans with the realization -

ADAM (CONT'D)

Ugh...and my parents are coming over for dinner.

RACHEL

Do they know?

Adam is clearly not in the mood to see his parents.

ADAM

No.

24.

PRE LAP: The sound of a doorbell...

SMASH CUT:

INT. FOYER - ADAM'S HOUSE - MOMENTS LATER

Rachel and Adam stand in front of the door.

ADAM

3...2...1...

Rachel opens the door.

ADAM (CONT'D)

(BIG SMILE)

Hey.

Adam's mother, EDITH SCHWARTZ (55) enters. Edith is a short, portly woman with thick glasses and a bright red sweatshirt bearing a cross-stitched cat on it. If the borough of Queens and the city of Milwaukee had a child, it would be Edith.

EDITH

(EXCITED)

There they are!

Edith gives Rachel a big hug, and grabs for her left hand.

EDITH (CONT'D)

I can't wait to hear the big news.

ADAM

Where's dad?

ART SCHWARTZ (58) enters the house carrying a CAT. Due to a stroke 10 years prior, he carries a limp and is a little out of it.

ART

I found your cat playing in the neighbors yard.

ADAM

Dad, I don't have a cat.

Art drops the cat and it bolts out the door.

EDITH

So what's for dinner?

25.

INT. ADAM'S DINING ROOM - LATER

Everyone sits around the table. Edith pokes at her plate of vegetarian goulash, confused as to what she's looking at.

RACHEL

If I had known you were coming I would have made something else.

EDITH

I'm just glad to finally be sharing a shabbat dinner with my son...
(looks at her plate)
So this isn't meat?

RACHEL

No it's called sei-tan.

ADAM

It's made of wheat gluten.

Edith looks more confused.

EDITH

But it's not meat.

RACHEL

No, but it has a texture just like meat.

Edith reluctantly takes a small bite of the goulash.

EDITH

(INSINCERE)

Mmmmm. It's Good.

Edith puts her spoon down. She pulls a handful of pills out her fanny-pack and puts them in front of Art.

EDITH (CONT'D)

Art, take your pills.

Art picks up the pills and puts them in his mouth, but doesn't swallow.

EDITH (CONT'D)

Swallow.

As Art swallows, Edith eagerly turns her attention to Rachel.

EDITH (CONT'D)

So? Did you set a date?

26.

**RACHEL
(CONFUSED)**

A date?

**EDITH
(TO ADAM)**

Do not do summer like your cousin, remember how awful that was? Schlepping around in the heat like that. Plus the bugs and the gnats.

ADAM
(whispers to Rachel)
What is she talking about?

EDITH
And now Rachel. I know we haven't discussed this, but are you going to convert?

RACHEL
(whispers to Adam)
She thinks we're getting married.

ADAM
Mom. We're not getting married.

EDITH
Oh thank god.
(TO RACHEL)

No offense.

(TO ADAM)

So then what's the big news that you made us rush all the way over here.

Not knowing how to tell his mother the upsetting news...

ADAM

Have you ever seen "Terms of Endearment"?

RACHEL

Oh Jesus Adam, just tell her.

EDITH

Tell me what?

ADAM

Alright fine. But, before I tell you, you have to promise me you're going to stay calm.

27.

EDITH

Oh Adam, don't be so overdramatic.

ADAM

Mom, just promise me. Okay?

EDITH

I promise...You make me out to be some kind of irrational loon.

Here goes nothing.

ADAM

(MUMBLES)

I have cancer.

EDITH

What?

ADAM

(MUMBLES)

I have cancer.

EDITH

(TO RACHEL)

What is he saying?

ADAM

(takes a deep breath)
I have cancer.

EDITH

Cancer? What do you mean you have cancer?

ADAM

I - HAVE - CANCER.

EDITH

I don't understand.

ADAM

Mom, I have a giant tumor in my spine.

Edith sits motionless for what seems an eternity. The only indication that she's not dead is the movement of her index finger, which twitches uncontrollably. Adam sits uneasy, trying to anticipate his mother's next move.

ADAM (CONT'D)

Mom?

28.

Edith calmly rises from of her seat and heads to the kitchen.

Adam follows after her.

ADAM (CONT'D)

Mom, what are you doing?

Edith lights the stove, and puts up a kettle of Tea.

EDITH

I'm making you green tea.

ADAM

Please, will you come sit down.

Edith holds up the package of Green Tea.

EDITH

I saw on the Today Show that it reduces your risk of getting cancer by fifteen percent.

ADAM

Mom, I already have cancer.

through Refusing to look at her son, Edith frantically rifles
her fanny pack.

EDITH

Here take these.

Her hands now shaking uncontrollably, Edith hands Adam a large number of prescription pills.

EDITH (CONT'D)

Aspirin, Zoloft, Lexapro, Lipitor,
Flagel, Ditropan, Alka Seltzer.

ADAM

Mom, please, stop. I don't need
these.

EDITH

(YELLS)

Just take the god-damn pills.

Adam take Edith's hand.

ADAM

Mom.

Edith's a nervous wreck, frantic and hysterical.

EDITH

How could this happen?

29.

ADAM

It's genetic.

EDITH

Genetic? It must be from your
father's side of the family,
they're always getting sick. Your
uncle Bobby just got Crohns.

Adam's father looks up from his plate of goulash...

ART

That's a disorder of the bowels,
son. How are your bowels?

ADAM

The problem is not with my bowels.

ART

You're a lucky man.

ADAM

Thanks dad.

EDITH

I'm moving in.

ADAM

What? No. Absolutely not.

EDITH

Adam, I'm your mother, and I need to be close to you in your time of need.

ADAM

That's a terrible idea.

EDITH

Well who's going to take care of you?

ADAM

Mom, I'm fine.

EDITH

I think I have a right to take care of my son with cancer.

ADAM

It's nothing. Really.
30.

EDITH

Nothing! You tell me you have cancer of the spine and now you tell me it's nothing.

Adam looks to Rachel for support.

RACHEL

Edith, I can't even imagine how hard this must be for you. But I promise, there's nothing for you to worry about. I'm going to be here every step of the way, to help take good care of your son.

EDITH
(TO ADAM)

You're a very lucky boy to be with
such a good girl. You know that?
You don't deserve her.

Adam looks at Rachel and smiles.

ADAM

I know.

INT. COFFEE SHOP - MORNING

Adam and Seth stand on an endless line of BUSINESS MEN and WOMEN waiting for their morning coffee. Greg is at the front of that line - he's taking forever to decide what he wants. Adam impatiently looks at his watch.

ADAM

What's taking him so long? How hard
is it to buy a cup of coffee?

Seth ignores Adam as he stares at the cleavage on the WOMAN behind him.

SETH

(quietly to Adam)
Look at how tight that shirt is.
She's totally aware of how large
her breasts look too. This morning
when she got dressed, she said to
herself - "I have these things and
I want the world to see them."

Greg looks up at the menu of endless options.

31.

GREG

What about that frozen drink,
what's that like?

BARISTA
(ENTHUSIASTIC)

The Bavarian Blender. It's absolute
heaven.

GREG

I don't know. Does it have a lot of
sugar?

ADAM

We've been here 20 minutes. What's he shopping for a car?

Seth's eyes are still fixed on the woman's breasts.

SETH

Why are you in such a rush?

Adam looks around at all the stodgy business men all having menial conversations.

ADAM

Is this really how you want to spend the rest of your life? Wasting away in this place?

Greg still hasn't made up his mind. Adam snaps.

ADAM (CONT'D)

I don't believe it. Why can't he just get a latte like he does every morning.

SETH

Relax. We have plenty of time.

ADAM

No we don't have plenty of time! Life is finite.

SETH

What the fuck is wrong with you?

ADAM

(QUIETLY)

I have cancer.

SETH

(LAUGHS)

Yeah right.

32.

ADAM

I'm serious.

SETH

Get the fuck out of here. You have cancer?

People in line look at Seth.

ADAM

Maybe a little louder, you can make
a special announcement.

SETH
(QUIETLY)

When did this happen?

ADAM

Yesterday. They found a tumor in my
spine.

SETH

Who?

ADAM

What do you mean who?

SETH

Who found the tumor?

ADAM

Lewis and Clark...The doctors found
it.

SETH

When were you going to tell me?

ADAM

I'm telling you now.

SETH

If I had cancer I'd tell you right
away.

ADAM

What do you want the Better Friend
award? It's not an easy topic to
bring up.

SETH

Holy shit!

Seth takes a deep breath. A look of panic sweeps across his
face...he quickly shakes it off.

33.

SETH (CONT'D)

Okay, let's relax here.

(BEAT)

I think the best thing to do is to look on the bright side.

ADAM

The bright side of what?

SETH

(EMPHATICALLY)

This is your chance to do all the things you've always wanted. This is it. This is your time to live it up.

(A BEAT)

Plus, do you know how much pussy we're going to get?

EXT. HOSPITAL - DAY

Rachel pulls her car up to the front of the hospital. Adam kisses her goodbye and gets out of the car. He takes a few steps and then turns back. He gives her a nervous smile and then continues into the hospital.

INT. HOSPITAL CORRIDOR - MOMENTS LATER

Adam walks down the hospital corridor passing dozens of patients, none of whom are under the age of 40. In Adam's hand is the business card with "Mount Sinai Psychology

Group"

written on it. He finds the office and knocks on the half opened door.

The office is small, cold and emotionless - with stacks of psychology books and files strewn about.

An attractive young woman, KATIE (26), sits behind a desk reading a file while she eats a rather messy sandwich. Katie takes her job very seriously, but has not quite mastered the art of speaking without sounding like a rigid grad student.

Kate looks up as she takes a bite of her sandwich.

KATIE

(mouth full of food)

Can I help you?

ADAM

I have an appointment with Dr. McRae.

34.

Katie puts down the sandwich, rises from her seat and puts her hand out to shake Adam's.

KATIE

Please call me Katie.

ADAM

(CONFUSED)

You're Dr. McRae?

KATIE

You were expecting someone else?

Katie wraps up her sandwich and puts the rest away.

ADAM

Aren't you supposed to be like sixty-five and wear earth toned sweaters?

KATIE

(SLIGHTLY DEFENSIVE)

Why? Did someone say that's what I look like?

ADAM

No, no, no. I was just expecting someone older.

KATIE

Sorry to disappoint you.

ADAM

No believe me, you're fine. Better than fine, you're Dr. McRae...you're a doctor? How old are you?

KATIE

Twenty-six.

ADAM

Twenty-six? What are you like Doogie Howser?

KATIE

Who?

ADAM

Doogie Howser...

Off Katie's blank look.
35.

ADAM (CONT'D)

...The teenage doctor.

KATIE

Does he work here?

ADAM

No. Nevermind...but aren't you
young to be a doctor?

KATIE

I'm actually in my final semester
of medical school.
(off Adam's look)
This is a training hospital.

ADAM

So have you had many patients?

KATIE

You're actually my first.

That did not help to ease Adam's anxiety.

ADAM

Oh.

KATIE

Please sit.

Adam notices a dark stain on the couch. He sits as far from
it as possible.

Katie pulls out Adam's file and sits in a chair across from
him. Adam looks anxious, this is his first time in therapy.

KATIE (CONT'D)

Dr. Ross filled me in on your
situation. Tell me, how have you
been feeling?

ADAM

Honestly. I feel fine.

KATIE

I think that's great considering
what you're going through.

ADAM

Yeah, but I tend to internalize everything so, who knows.

36.

KATIE

You mean you repress as a coping mechanism.

ADAM

Is that what I do?

KATIE

That's what you just said.

ADAM

The way I say it sounds cute in a neurotic way. When you say it, it's like an indictment. The word "repress" - sounds so harsh.

KATIE

It's actually quite common.

ADAM

Oh good, I'd hate to think I'm anything but an emotional sheep.

KATIE

Don't think of it in those terms. It's not like it's been a conscious decision on your part. What's important now is for you to be aware of the way you treat your emotions and for me to help you make adjustments.

ADAM

So how do we do that?

KATIE

The first thing I want you to do is to stop looking at cancer as a burden. Cancer has come into your life to show you that your emotional and physical bodies are out of balance. This is your chance to correct that.

ADAM

You're not in a cult are you?

KATIE

Now, why do you say that?

ADAM

I don't know, it was a bad joke.

37.

KATIE

But there's a reason. You chose to use humor rather than express how you really feel.

Katie is losing Adam.

KATIE (CONT'D)

In order to heal the body, you must heal the mind. It's imperative that you free yourself from stress and anger. Get rid of all those negative emotions stored deep inside.

Adam's mind drifts away from Katie. He focuses on all the clutter. The slanted clock. The wilting plant. The crumbled paper on the floor. The mess is driving him crazy.

KATIE (CONT'D)

So today what I want to do is start you on some very simple relaxation therapy.

Katie presses play on her iPod. We hear the soothing sounds of new agey flute music. Adam looks up in confusion.

ADAM

Huh?

KATIE

I want you to lay back and close your eyes.

Adam looks down at the coffee stained couch.

ADAM

Lay here?

KATIE

Yes, I want you to just lay back, and let go.

ADAM

Shouldn't we be analyzing my
childhood? Or my days as a call
girl?

KATIE

Another joke?
38.

ADAM

(SHRUGS)

Oh come on. Nothing? That was
funny.

KATIE

Ssshhhhh...

Katie stands behind Adam and places her hands on his
shoulders. Despite the fact that this is all too strange, he
doesn't mind, in a weird way, Adam is enjoying the
attention.

He finally lies down, contorting his body so as to avoid the
stain.

KATIE (CONT'D)

Close your eyes and relax. Find a
place inside yourself where you can
escape the cancer.

Adam closes his eyes.

FADE TO BLACK:

RACHEL (O.S.)

Keep your eyes closed. No peeking.

INT. ADAM'S HOUSE - NIGHT

Adam is seated at the dining table with his eyes closed.

ADAM

I can't believe you got me a
present.

(BEAT)

Is it that Prada handbag I've been
eyeing?

RACHEL (O.S.)

Even better.

ADAM

What is it?

RACHEL (O.S.)

Keep your eyes closed.

ADAM

You know how I feel about surprises. Last surprise I got my parents told me I was adopted.

39.

RACHEL (O.S.)

You're not adopted.

ADAM

Yeah, but sometimes I wish I was.

Rachel crosses into the room and stands over Adam.

RACHEL

Okay. Open your eyes.

Adam opens his eyes to see Rachel holding a tiny SHIH-TZU wearing a pink ribbon in it's hair.

RACHEL (CONT'D)

Surprise!

Adam stares in confusion.

ADAM

(DISAPPOINTED)

What is it?

RACHEL

It's Noodle.

ADAM

It's so small. What do you do with it?

RACHEL

(ANNOYED)

Adam, IT's a he, and HE's adorable...Having a dog is supposed to help with the healing process.

ADAM

Why, did it go to medical school?

RACHEL
(PISSSED)

I thought you'd be happy...

ADAM

It looks like a gremlin. What happens if you get it wet after midnight?

Rachel looks furious. Adam backtracks.

ADAM (CONT'D)
(REASONING)

They're a lot of work.

(MORE)

40.

ADAM (CONT'D)

I can barely take care of myself, I don't think I can handle another living, breathing, needy, thing in my life.

RACHEL

I didn't realize it would be such a big deal.

(PASSIVE AGGRESSIVE)

I can bring him back to the shelter in the morning.

ADAM

I know what you're doing.

RACHEL

No, you're right, it's not a good idea. Tomorrow I'll take him back where he'll be kept in a tiny cage with 10 other dogs who will bully him, and rape him, and then he'll eventually be euthanized.

The dog looks at Adam. It's hopeless, there's no way Adam's going to win this one.

ADAM

Alright. Fine, we can keep the dog.

RACHEL

Really?

ADAM

Really.

Rachel's face lights up. She hugs Adam.

RACHEL

This is going to be so good for
you.

Adam turns to see the dog shitting on the carpet.

EXT. SAN DIEGO - EVENING

The sun sets over the San Diego skyline.

INT. SAN DIEGO MUSEUM OF NATURAL HISTORY - NIGHT

It's Adam's going away party. Draped across the entrance is

a

"Bon Voyage" banner with an image of a Cruise Ship.

41.

Adam, Rachel and Seth enter to find a crowd of mostly unfamiliar faces. Phil, who has had one too many vodka tonics, approaches Adam - drink in hand.

PHIL

(ANNOUNCES)

There he is, the man of the hour.

ADAM

Here I am.

Phil takes a sip from his glass, and then offers it to Adam.

PHIL

Martini?

ADAM

No thanks.

Phil puts his arm around Adam and gestures wildly - causing his drink to splash on Adam.

PHIL

So cancer?

ADAM

Yup. The Big C.

PHIL

Man!

Phil tugs on Adam's hair.

PHIL (CONT'D)
(WHISPERS)

Are you wearing a wig?

ADAM

Nope, this is my real hair.

PHIL
(SENTIMENTAL)

I'm gonna miss you so much buddy.

ADAM
(UNCOMFORTABLE)

I'm going to miss you too.

Phil puts his head on Adam's shoulder.

42.

ADAM (CONT'D)

Excuse me for a moment, I think I see someone over there from a previous life.

CUT TO:

Adam is talking with his co-worker JOE.

JOE

Have you started chemo yet?

ADAM

No, not yet.

JOE

Don't do it man. It'll fuck you up. That's like some Nagasaki shit.

CUT TO:

Adam stands with SUSAN.

SUSAN

You want to know the secret?

ADAM

Ah, okay.

SUSAN

Eat nothing but green foods.

ADAM

Like a specific kind of green food?

SUSAN

No, any green food. It works, my sister's friend survived lung cancer.

CUT TO:

Adam stands with TED.

TED

(SUSPICIOUS)

So what kind of cancer do you have?

ADAM

Schwannoma Neurofibrosarcomas.

TED

Never heard of it.

43.

ADAM

It's pretty rare.

TED

Yeah well, you don't look sick.

ADAM

Cancer often has no specific symptoms. People can go years with out knowing they're sick.

TED

(SUSPICIOUS)

Huh.

CUT BACK TO:

Adam with Susan again...

SUSAN

There's spinach, zucchini, broccoli, kale, cucumbers, green beans, snow peas, seaweed, kiwi,

Zucchini,

ADAM

I think you already said zucchini.

SUSAN

(ANNOYED)

Zucchini...

her From across the room, Adam and Rachel lock eyes. He gives a defeated look, as if to say "help me." Rachel gives a sympathetic smile.

SUSAN (CONT'D)

Are you paying attention?

ADAM

(caught off guard)
Uh huh.

SUSAN

Cause I'm only trying to help save your life.

From across the room, Rachel laughs at the entire episode, Adam sparks a smile.

CUT TO:

Adam is talking with EDDIE.

44.

EDDIE

(SECRETLY)

There's this guy on the beach who injects oxygen into your blood.

ADAM

Is that legal?

EDDIE

No, but it's totally safe.

CUT BACK TO:

Adam with Susan...

SUSAN

...Brussel Sprouts, Turnip greens,
Asparagus, Celery, Cabbage, Okra,

Honeydew Melon, Limes, Green bell
peppers, green chiles...

CUT TO:

Jenny cries hysterically as Seth consoles her.

JENNY
(CRYING)

I can't believe that he has cancer.

SETH

I know, it's crazy.

JENNY

I've seen him every day for the
past two years and I've never once
made an effort to talk to him.

SETH

Well I'm his best friend, so
talking to me in a way is kind of
like talking to him.

JENNY

Oh what does it matter? It's too
late.

Jenny walks away crying. Seth follows after her.

SETH

Wait. It's not too late.

CUT TO:

Adam makes himself a drink at the bar. Greg approaches.

45.

GREG

Hey Adam.

ADAM

(less than excited)
Hey Greg.

GREG

My uncle had what you have.

ADAM

Really?

GREG

Man that was the worst.

ADAM

Your uncle had Schwannoma
Neurofibrosarcomas.

GREG

Yeah, I think so. It's the thing
with the toe and the screaming, and
everything tastes like olives?
Right?

Adam looks perplexed.

INT. RACHEL'S CAR - LATER THE SAME NIGHT

Rachel and Adam drive home from the party. They're in
completely different moods.

ADAM

Well that was a nightmare.

RACHEL

Adam, those people just threw you a
party...They love you.

ADAM

Half those people don't even know
me.

The car stops at a red light. Rachel looks at Adam. She
finds his pouting adorable. He sees her staring,

ADAM (CONT'D)

What?

RACHEL

Nothing.

46.

**ADAM
(SMILES)**

What?

RACHEL

I love you.

ADAM

I love you.

Rachel takes Adam's hand.

RACHEL

Everything's going to be okay.

They look intensely into each others eyes and then kiss.

CUT TO:

INT. ADAM'S HOUSE - MOMENTS LATER

Adam and Rachel make-out as they enter the house.

INT. ADAM'S BEDROOM - CONTINUOUS

They make their way into the bedroom and clumsily undress
one another. Adam looks at Rachel's naked body.

ADAM

You are so unbelievably sexy.

RACHEL

I'm totally yours,

Suddenly there's a loud scratching at the bedroom door,
followed by a loud whimpering. Rachel stops.

RACHEL (CONT'D)

Noodle.

ADAM

What?

RACHEL

The dog.

Adam continues to kiss Rachel.

ADAM

Ignore him.

47.

RACHEL

I think he needs to go out.

ADAM

I'll do it after.

The two continue making out. The dog starts to bark.

RACHEL

I can't do this with him barking.

EXT. ADAM'S HOUSE - NIGHT

Adam stands on the sidewalk impatiently waiting for the dog to do his business.

ADAM

(to the dog)

Come on. Today...If I don't get laid tonight because of you, I'm going to take your little bow and make a noose...

The dog sniffs around, trying to find the perfect spot.

ADAM (CONT'D)

(PLEADING)

Please! I need this.

ADAM'S NEIGHBOR walks by with A GIANT MASTIFF. He sees Adam yelling at the little Shi Tzu in ribbons. Adam looks up...

ADAM (CONT'D)

(EMBARRASSED)

Evening.

NEIGHBOR

Nice dog.

Once the neighbor is out of sight-

ADAM

Will you please just finish.

The dog finally finishes. Adam runs back into the house. After a minute, he realizes he left the dog in the street.

He

runs back after the dog, scoops him up and then runs back inside.

48.

INT. ADAM'S HOUSE. BEDROOM - CONTINUOUS

Adam fumbles around in the dark as he tears off his clothes.

He then climbs back into bed, spoons Rachel, and begins seductively kissing her neck. He slowly moves his hand downwards. Rachel takes Adam's hand, pulls it up, and clasps it tight against her chest.

RACHEL

Hold me.

ADAM
(UNDER BREATH)

Mother fucker.

Rachel's
The two lay silently with Adam's arms wrapped around
body. A beat.

ADAM (CONT'D)

Do you...want to move in?

RACHEL

Do you want me to?

ADAM

I was thinking it might be nice,
now that I'm not going to work
anymore. And with my chemo
starting...

Rachel turns to Adam.

ADAM (CONT'D)

You're here all the time anyway.

RACHEL
(SMILES)

Okay.

Rachel kisses Adam and lays her head on his chest.

ADAM
(WHISPERS)

You wanna have sex?

RACHEL
(ASLEEP)

In the morning.

49.

EXT. BETH ISRAEL SYNAGOGUE - MORNING

Edith's car whizzes down the street and peels into the Beth

stop
Israel Synagogue parking lot. The car comes to an abrupt
as it parks in the last empty space.

Edith and Adam step out of the car and walk 20 feet before
they realize Art is still in the car.

EDITH

Art come on.

ART

I'm coming.

watch
Art, still in the car, doesn't move. Edith looks at her
and walks back to the car.

EDITH

We're late.

Edith grabs Art's hand. He slowly gets out of the car.

INT. BETH ISRAEL SYNAGOGUE - MOMENTS LATER

Edith, Art and Adam enter into the 600 seat synagogue. The
service led by RABBI JACOBS (75) has already begun.

Edith spots three empty seats all the way in the left corner
of the first row. Prime seats, but a bitch to get to since
the service has begun - getting there would mean wading
through a row of two dozen people. The USHER approaches.

USHER

Please take your seats.

The Usher motions for Edith and company to sit in the back.

EDITH

What about those seats up there in
the front?

USHER

The service has begun.

EDITH

Please. My son has cancer.

Adam's jaw tightens, he can't believe his mother just did
that. The Usher looks at Adam, sizing up the situation. Adam
couldn't be more uncomfortable.

50.

USHER

Please, follow me.

people The usher leads the group to the front and directs the
in the front row to let them pass through.

let Edith apologizes as each person they pass has to stand to
them by.

EDITH
(QUIETLY)

Sorry, my son has cancer.

Adam smiles in embarrassment as he steps past.

ADAM
(QUIETLY)

Hi. Nice to see you.

INT. BETH ISRAEL SYNAGOGUE. ATRIUM - LATER

socializing Edith and Art stand in a crowd of 600 congregants
and conversing after the service. ROSE (60) approaches.

ROSE
(CONCERNED)

Edith. How are you?

EDITH
(OVERDRAMATIC)

Oh Rose. Things are not well.

ROSE
(WHISPERS)

I heard about the
cancer.

EDITH

I can't tell you how hard it's been
on me. My only child. God only
knows what terrible thing I did to
deserve this. I've got a catatonic
husband and a son with cancer. Not
to mention my arthritis. I don't
know how I'll ever get through it.

As Adam walks through the atrium, he notices everyone whispering and pointing at him.

Rabbi Jacobs (75) exits the bathroom, pulls up his fly and spots Adam. Jacobs has the face of a leather couch from all the tanning and face lifts. He spots Adam.

51.

RABBI

Ladies and gentleman, Adam Schwartz!

ADAM

Rabbi Jacobs.

RABBI

How are you son?

ADAM

Oh you know, just trying to live by the Covenant.

RABBI

Don't bullshit me. You were the worst student I ever had. I bet you haven't even spoken a word of Hebrew since your Bar Mitzvah.

ADAM

I don't like to brag, but I couldn't speak it then.

RABBI

Your mother told me about your situation.

Adam looks over to see his mother surrounded by a dozen sympathetic listeners as she tells them her horror story of having a son with cancer.

ADAM

I'm sure she did.

RABBI

It's not easy for a mother to see her son go through something like this,

ADAM

Nothing is easy for my mother.

RABBI

Have you thought about trying to
reconnect with the Torah?

ADAM

Honestly, I'm just here to make my
mother happy. It was either this or
I had to go see my cousin perform
in his high school theatre's
adaptation of "You've Got Mail".
52.

RABBI

Well think about it. I'm always
here.

INT. HOSPITAL - DAY

ALAN ALDA looks directly into the camera. The year is 1970.

ALAN ALDA

Hi there, I'm Alan Alda...

Alan Alda walks down the hospital corridor.

ALAN ALDA (CONT'D)

So you've been told you have
cancer. Well, you're not alone. 1
in every 3 people living today will
experience some form of the
disease...

A shot of people walking in Times Square, arrows slowly pop
up over the heads of every third person.

ALAN ALDA (CONT'D)

You may be wondering what is
cancer? Well, cancer is a group of
more than 100 different diseases
characterized by the abnormal
growth of cells. These cells form a
lump or mass called a "tumor".

A reddish freckle dissolves into massive tumor.

ALAN ALDA (V.O.) (CONT'D)

Cancer is treated through the use
of a revolutionizing medicine
called Che-mo-therapy.

Shot of a very PRETTY WOMAN being administered a small pill by a Nurse. The woman smiles politely to the Nurse.

ALAN ALDA (CONT'D)

Chemotherapy is a very serious treatment.

Shot of a Doctor speaking intently to the Pretty Woman who listens closely.

ALAN ALDA (CONT'D)

It works by destroying cancer cells; unfortunately, it cannot tell the difference between cancer cells and healthy cells.

53.

Shot of a poorly designed diagram of the human body. A milky substance runs through the body destroying all the various cells in it's path.

ALAN ALDA (V.O.) (CONT'D)

As a result, it's going to make you feel tired...

Image of yawning kitten.

ALAN ALDA (V.O.) (CONT'D)

And sick.

Shot of a School Nurse checking a child's temperature.

The music begins to ramp.

ALAN ALDA (V.O.) (CONT'D)

...You are about to embark on the journey of a lifetime. So aim high...

Shot of APOLLO 11 lifting off.

ALAN ALDA (CONT'D)

...and always remember, the road to recovery is a team effort...

A shot of a girls volleyball team. One of the players serves up a pass and another spikes it down. All the girls high-five.

ALAN ALDA (V.O.) (CONT'D)

It's important that you talk openly

with your health care providers.
Ask questions so you can know all
the facts. Being prepared is half
the battle...

Back on Alan Alda.

ALAN ALDA (CONT'D)

Toward helping yourself begin to
feel in control again...On behalf
of all the great folks at Mount
Sinai Hospital, I'd like to thank
you for your time...make it a great
day.

54.

INT. HOSPITAL - DAY

watching A small group of patients, including Adam, have been
the video. The people in the room applaud, Adam looks around
baffled by both the video and the clapping.

GEORGE, a tall male nurse of Bahamian descent, enters the
room.

GEORGE

Adam Schwartz.

Adam stands.

GEORGE (CONT'D)

Come with me my baby.

Adam follows George into the elevator where they ride down
into the bowel of the hospital: The Cancer Ward.

Walking through the long ominous halls of the hospital
basement, Adam passes dozens of sick patients who are being
shuttled into Radiation Therapy, Chemotherapy and other
various treatment rooms.

A sick, fat, BALD ELDERLY WOMAN coughs as she passes. Adam
winces in disgust.

GEORGE (CONT'D)

This way my baby.

George leads Adam into a Chemotherapy Treatment room.

INT. HOSPITAL. CHEMOTHERAPY ROOM - LATER

Adam is seated in a plush leather chair where he's hooked into a chemo drip. He's surrounded by a dozen gaunt, hairless patients. He is the youngest patient by at least 20 years. Completely overwhelmed, Adam spots A BALD WOMAN sitting quietly knitting. She's at peace with herself. Her Zen like state helps Adam relax.

Adam skims through a catalogue of clothing intended for cancer patients until he notices HENRY (50), a very small man sitting in a wheel chair which is attached to a respirator. Despite the fact that every breath Henry takes looks like it might kill him, he barks derogatory statements at the wall. Adam looks on in terror. The genial MITCH(85) notices.

MITCH

That's Henry.
55.

ADAM

Is he okay?

MITCH

He's always like that.

ADAM

(TERRIFIED)

Is that going to happen to me?

MITCH

Best not worry about these things.

ALAN (84), the contentious old man sitting next to Mitch chimes in.

ALAN

(TO ADAM)

Want a hit?

Adam looks down to see that Alan is holding a ONE HITTER full of weed.

MITCH

It makes it all a little easier to handle.

ADAM

(PARANOID)

What if someone sees us?

ALAN

Don't be such an old man. Look at this place, it's like Death Row in here, they don't give a shit what we do.

Adam reluctantly takes a hit.

MITCH

How old are you?

ADAM

Twenty-five.

ALAN

You're lucky. Life only gets worse anyway.

MITCH

Alan, stop it.

(TO ADAM)

Don't listen to him, he's just messing with you.

56.

ALAN

No I'm not.

(TO ADAM)

It's all downhill from here. Trust me. First your hair's going to fall out, then your balls will shrink. You'll marry a woman, or man, who'll suck every penny out of your savings and then leave you for a fitness instructor in a teal Miata. Then, to top it all off, your kids will one day stop talking to you because their therapist, who you pay for, tells them you're the reason they're so fucked up.

MITCH

You'll have to excuse Alan here, he's going through a rough time.

ALAN

(TO ADAM)

I'm just being realistic. You want

some advice?

ADAM

Not really.

ALAN

Don't end up a victim like the rest of `em. Life sucks, the earlier you accept it, the better off you'll be.

ADAM

I got to tell you, I was really nervous about this whole cancer thing, and then I met you guys, and boy do I feel better.

Alan and Mitch laugh.

ALAN

(TO MITCH)

I like this kid.

(TO ADAM)

I'm Alan Liebowitz: stage 4 lymphoma. Pleased to meet you.

MITCH

Mitch Horowitz, metastatic prostate cancer.

57.

ADAM

Adam Schwartz, schwannoma neurofibrosarcomas.

ALAN

What the fuck is that?...Sounds like the greek dish I had for lunch.

Adam is beginning to feel the effects of the weed.

ADAM

... man this pot is really strong.

MITCH

Medicinal.

ALAN

Good shit eh.

Adam stares off into space. He's really high, almost like he's tripping. The walls start spinning.

FADE TO:

EXT. AMUSEMENT PARK - DAY (DREAM)

the Adam is standing on line for a Roller Coaster. He gets to front of the line when the CARNIE stops him.

CARNIE

Hey you! What do you think you're doing?

Everything Adam says is in German and subtitled in English.

ADAM

I want to ride.

CARNIE

Read the sign.

The Carnies points to a sign that reads "No Cancer."

ADAM

I don't have cancer.

CARNIE

Then what's that?

The Carnie points out Adam's T-shirt, it reads "I'M WITH **CANCER.**"

58.

Adam turns around to see a GIANT BALD FAT MAN eating cotton candy, his shirt reads "CANCER".

Adam tries to run away, but he's attached to the Giant Fat Bald Guy via an umbilical cord. The Giant Fat Bald Guy reaches out, picks Adam up, and swallows him.

END DREAM SEQUENCE

INT. ADAM'S BEDROOM - NIGHT

Adam jolts out of bed. His clothes are drenched in sweat. He looks down to see Rachel sleeping peacefully next to him. He quickly gets out of bed and runs into the bathroom. And by

the sound of it, throws up. A lot. Rachel mutters something incoherent and then sprawls out, consuming the entire bed.

INT. HOSPITAL. KATIE'S OFFICE - NEXT DAY

Adam looks worn and exhausted from the chemo. He's never
felt worse.

KATIE

So how do you feel after your first treatment?

ADAM

I feel like I was just gang raped by the Buena Vista Social Club.

KATIE

Is everything with you going to be a joke?

ADAM

I'm serious. Have you heard their horn section?

KATIE

Adam, you have a responsibility to your mind and body.

ADAM

I was just injected with three pints of kryptonite. Can we please hold off on the new agey stuff.

KATIE

You can't just sit there and ignore what's happening to you...You need to stop bottling everything up.

59.

ADAM

What I need is for people to stop telling me what I need.

KATIE

Have you considered that this cancer is nature's way of telling you to change the way you live your life?

(off Adam's look)

...There's an old saying - you can't change the wind, but you can adjust the sails.

ADAM

They teach you that in medical school?

Katie's patience is waning.

KATIE

I know you don't like to talk about your feelings, but you have to learn to find an outlet.

ADAM

(FRUSTRATED)

An outlet for what? I have cancer.

KATIE

And how is your body ever going to fight the stress of that cancer if you can't even handle your own emotions?

Adam snaps, raising his voice.

ADAM

Well excuse me. You'll have to forgive me for not having a firm handle on my emotions at this particular juncture of my life.

Katie's a little shaken by Adam's outburst. She stays firm.

KATIE

You don't have to be here.

lifted

Adam knows he went too far. Plus, that little outburst a little wight off his shoulders, and he knows it.

ADAM

I'm sorry, I know you're only trying to help.

(MORE)

60.

ADAM (CONT'D)

This is all too much for me. I don't know what to do. Just tell me what to do and I'll do it.

Katie looks at Adam, is he being for real? She's skeptical.

KATIE

I want you to do some homework.
Here's a list of books on mind-body
therapy. They should help you get
started.

Katie hands Adam a sheet of paper with a list of books
scribbled on it.

WE PUSH IN ON THE LIST OF BOOKS:

INT. BOOKSTORE. SELF HELP SECTION - DAY

WE PULL OUT ON THE LIST OF BOOKS:

Adam and Seth browse through shelves of books. Seth is
reading the author's bio from one of the books on Katie's
list.

SETH

(IN EXCITEMENT)

"Franz Schlegel is an American
'medical intuitive' and 'mystic
psychiatrist'. Schlegel's teachings
are widely recognized as a global
spiritual awakening that is
transcending individual and
collective human consciousness"...
You're actually going to read this
shit? This guy is a fucking tool.

Seth ditches the New Age book and picks up one on Mardi
Gras.

SETH (CONT'D)

Let's go to Mardi Gras!

ADAM

Why would we go to Mardi Gras?

SETH

Because it's Mardi Gras man. It's
like a giant orgy of the sexiest
women you can imagine all throwing
themselves at you, screaming to be
fucked. It's a fuck fest.

61.

ADAM

I'm getting chlamydia just
listening to you talk about it.

SETH

We need to go see the world.

ADAM

This isn't my bachelor party we're
planning here.

SETH

(FRUSTRATED)

Adam you can not let your cancer go
to waste.

Adam takes the book from Seth's hands and puts it down.

ADAM

I'm not going anywhere.

From across the store, Seth notices, CLAIRE (30), an
attractive employee stacking books.

SETH

Well if you're not going to take
advantage of your cancer, then I
will.

Seth yanks the list of books from Adam and crosses to
Claire.

SETH (CONT'D)

Excuse me.

CLAIRE

Yes, how can I help you?

SETH

I'm looking to buy a few books -

Seth hands Claire the list of book titles. She reads.

CLAIRE

Oh.

(CONCERNED)

Are these for...I'm sorry it's none
of my business.

SETH

No that's okay. They're for my best friend, Adam.

Seth nods towards Adam across the room.
62.

SETH (CONT'D)

He's pretty sick.

Claire shoots Adam a look - the way one looks at a dying puppy. Adam looks on in confusion.

CLAIRE

How awful.

SETH

Yeah. Cancer, not cool.

CLAIRE

Poor guy.

SETH

I know it's been really hard.

Claire leans in.

CLAIRE

It's bad isn't it?

SETH

Honestly?

(FEIGNING SADNESS)

Sometimes I just wish it was me instead of him...to relieve some of the burden, you know? I just...I just want to help.

INT. BOOKSTORE - LATER

Adam and Seth exit the bookstore. They pass Claire who gives Seth a big smile followed by the "call me" motion.

ADAM

What just happened?

SETH

(TO ADAM)

I'll tell you what happened. Cancer happened, and you need to get on

the train.

INT. ADAM'S HOUSE - DAY

a

Adam and Seth smoke a joint as they watch "Planet Earth" on brand new 50" flat screen TV. There are a dozen oversized boxes marked "Rachel" scattered throughout the house.

Rachel yells from the bedroom.

63.

RACHEL (O.C.)

Adam do you know where the dog leash is?

ADAM

Are you going to the park again?

Rachel enters the room with the dog cradled in her arms.

ADAM (CONT'D)

This is the third time today.

RACHEL

He likes running around with the other dogs.

ADAM

He can barely make it to the door without shitting himself.

Rachel finds the leash and then smells the joint.

RACHEL

(TAKEN ABACK)

Are you smoking weed?

ADAM

Yeah.

RACHEL

Since when do you smoke?

ADAM

It's medicinal.

Rachel's shocked, this is way out of character for Adam.

RACHEL

You got a prescription for medicinal marijuana?

SETH

No, I did.

RACHEL

What's wrong with you?

SETH

Night blindness. Rods and cones are off.

Rachel rolls her eyes. Seth is ridiculous. Then she notices the new flat screen TV on the wall and just like that, her demeanor switches. She looks pissed.

64.

RACHEL

Where did that TV come from?

ADAM

The store.
(off Rachel's furious

LOOK)

It's medicinal?

RACHEL

I thought we already agreed that my painting was going there.

ADAM

(trying to reason)
Why can't we put up both?

RACHEL

You want me to put my painting next to a television?

ADAM

(SHRUGS)

Yes?

RACHEL

(YELLS)

Art needs to breathe Adam!...Do whatever you want. I'm taking your dog to the park!...And open a window. This isn't a dorm room.

Rachel walks to the door, scoops the dog up in one arm and a

bag of garbage in the other.

ADAM

(calls out to Rachel)
Love you.

The door slams.

ADAM (CONT'D)

I don't get it, they spend all day
at the dog park.

SETH

Great. Maybe she'll move there.

ADAM

Can you not talk about her like
that?

Seth nearly chokes as he inhales.

65.

SETH

Are you joking? Do you see the way
she treats you?

ADAM

She's got some kind of creative
block...It's her process.

SETH

You have cancer for fuck's sake! If
I was your girlfriend, I'd be
baking you cookies and blowing you
every thirty minutes. Instead,
she's yelling at you over some
fucking painting. Her art sucks.
You don't want to put that on your
wall. It looks like someone threw
up a shrimp cocktail and then used
it to spackle the Berlin Wall.

ADAM

We're going through a rough patch.
That's what happens in
relationships.

SETH

(SERIOUS)

Bullshit. She's fucking you in the
ass Adam. This is the one time in

your life you can do whatever you want. If you want to smoke weed, then smoke. You want a 50 inch flat screen TV, then get the fucking TV! And if you want to go to Mardi Gras, then LET'S GO TO MARDI GRAS!

ADAM

We're not going to Mardi Gras.

Seth takes a hit from the joint and hands it back to Adam.

SETH

(as he exhales)
You're totally missing my point.

INT. HOSPITAL. KATIE'S OFFICE - DAY

Adam sits in Katie's office.

ADAM

I've been reading your books, and you know it actually makes sense...Some of it.

(MORE)

66.

ADAM (CONT'D)

I'm not gonna lie, I don't really get the "Dark Night of the Soul" stuff. But I get it, years of anxiety have taken over my body. I'm blocked...emotionally.

KATIE

(EXCITED)

Adam! This is fantastic.

Adam is slightly taken aback by Katie's response.

KATIE (CONT'D)

You know if you're interested, there are some more advanced forms of therapy that I think could be really useful.

ADAM

Sure, if you think it'll help.

INT. LAUGHTER THERAPY - DAY

Adam and Seth are seated in a semi-circle with a half dozen middle aged men and women. At the front of the group is the LAUGHTER THERAPIST (50) - a short man with a long greying pony tail and a thick beard. All eyes are closed except for Seth and Adam's. Adam's hair is noticeably thin.

LAUGHTER THERAPIST

Good morning class. Before we begin I'd like to introduce Adam and Seth, our two newest giggle gurus.

The class laughs. Adam and Seth look around paranoid.

SETH

(quietly to Adam)
What are they laughing at?

ADAM

(quietly to Seth)
Just go with it.

Seth and Adam laugh along with the others.

LAUGHTER THERAPIST

(to Adam and Seth)
Now what you'll soon discover is the true miracle and gift of laughter.

(MORE)

67.

LAUGHTER THERAPIST (CONT'D)

Learning to laugh at ourselves and others through non-judgemental means is far more effective than any prescription drug, or, rehabilitation center. You see, when we laugh, our bodies release endorphins that not only support the immune system, but also release deeply stored emotional pain, and give us a fresh new outlook on life.

The Laugh Therapist opens his eyes and stares intensely at Adam and then Seth.

LAUGHTER THERAPIST (CONT'D)

We don't tell jokes here, we tell the truth - and we laugh at that truth.

The Laughter Therapist closes his eyes.

LAUGHTER THERAPIST (CONT'D)

So let us share. Adam, why don't
you tell us what brings you here?

Adam looks around in fear of saying the wrong thing.

LAUGHTER THERAPIST (CONT'D)

We're all friends here in the
Laughter Pagoda.

ADAM

I, ah, have cancer.

The entire class laughs hysterically.

LAUGHTER THERAPIST

Ah cancer yes. Yes. Laugh.
Everyone. Beverly, share -

BEVERLY

Yesterday, I confiscated my son's
pornography collection and then
used it to masturbate 6 times.

The class laughs.

LAUGHTER THERAPIST

Paul, share,

PAUL

My wife told me she's a lesbian.
And then left me for my sister.
68.

The class laughs.

LAUGHTER THERAPIST

JIM -

JIM

(GLUM)

I owe two men eight grand by
Friday.

The class laughs.

LAUGHTER THERAPIST

SETH -

SETH

My best friend is a giant pussy.

The class laughs.

ADAM

My best friend's favorite band is
Abba.

Everyone laughs except for Seth.

SETH

(DEFENSIVE)

When I was 12.

LAUGHTER THERAPIST

(HYSTERICAL)

Abba! Wonderful. I love it. Seth
laugh.

INT. ADAM'S BATHROOM - DAY

TIME LAPSE: Adam stares at himself in the mirror. His health
slowly deteriorates. Hair begins to fall out. His face
thins.

SUPER: JULY

FADE TO:

INT. HOSPITAL. HALLWAY - DAY

Adam, Alan and Mitch sit in the corridor of the Cancer Ward.
Adam is wearing a ski hat to cover his balding head.

ALAN

(CONFIDENT)

Real.

69.

MITCH

Fake.

ADAM

Fake.

CAMERA PULLS BACK to reveal an INSANELY HOT WOMAN with giant
breasts in a hospital gown walk by the three men.

ALAN

You're both wrong. I think I know
real when I see it.

The hot woman scratches her head, revealing that she's
wearing a WIG.

ALAN (CONT'D)

God damn it.

Alan hands Adam and Mitch each a five dollar bill.

Mitch notices Adam watching one of the OTHER PATIENT's
sitting and laughing with HIS WIFE. There's a longing in
Adam's eyes.

MITCH

How come we've never met Rachel?

ALAN

Yeah. What the fuck?

ADAM

She's been really stressed lately,

Adam looks around at all the sick people.

ADAM (CONT'D)

If I brought her here, she'd
probably freak out.

ALAN

Smart man. Save yourself the
headache.

MITCH

Don't listen to him Adam. It's
important to be with your loved
ones in times like these.

ALAN

Bullshit. Women are nothing but
trouble.

(MORE)

70.

ALAN (CONT'D)

They're selfish animals who only
add to the misery in your life. You
want to talk about a cancer.

MITCH

Listen to me Adam, I've been married 40 years and it's my Margaret who keeps me going.

Mitch pulls out his wallet. He holds out a picture of his wife MARGARET (80).

MITCH (CONT'D)

She's my reason to live.

ALAN

That's precious Mitch, I almost want to wrap it up and tie a little bow around it.

(TO ADAM)

Honestly, I don't give a shit. You can do whatever you want. It's your life. All I know is that I'm not going to spend my last days on this miserable planet pining over a woman. The day my wife left me was the best day of my life.

Adam let's this soak in.

EXT. HOSPITAL - AFTERNOON

Adam's on his cell phone pacing in front of the hospital.

RACHEL (V.O.)

Hey, it's Rachel. I must be doing something really important. I'll give you a call when I'm done...yay!

ADAM

(INTO PHONE)

Hey it's me, just checking to see if you're on your way.

CUT TO:

EXT. HOSPITAL PARKING LOT - LATER

Adam paces impatiently. He calls Rachel again, it goes straight to voice mail.

71.

RACHEL (V.O.)

Hey, it's Rachel. I must be doing something really important. I'll give you a call when I'm done...yay!

ADAM

(INTO PHONE)

It's me again. Just checking to see where you are. In case you're looking for me I'm now on the other side of the parking lot. Call me.

As Katie walks to her car, she sees Adam pacing and mumbling to himself.

KATIE

Adam?

ADAM

(EMBARRASSED)

Oh hey.

KATIE

What are you doing?

ADAM

Just waiting for Rachel to pick me up.

KATIE

What time is she coming?

ADAM

Uh, four.

Katie looks at her watch.

KATIE

It's six thirty.

ADAM

She must be stuck in traffic.

KATIE

You want a ride?

INT. KATIE'S CAR - MOMENTS LATER

Adam is seated in the front seat as Katie drives. The car is

wrappers, filthy - it's littered with papers, magazines, food
etc. Katie's body is pressed all the way up against the
steering wheel with her eyes fixed on the road.

72.

KATIE

Sorry about the mess.

Adam picks up a copy of "Organizing Your Way to Success,"
which is lying on the floor.

ADAM

I think you should ask for a
refund.

KATIE

I know, I know. What can I say? I'm
not good at getting rid of things.
I get easily attached.

ADAM

Yeah, I can see.

Changing the subject.

KATIE

So you don't drive?

ADAM

Nope.

KATIE

But you have a license?

ADAM

Nope.

(BEAT)

I actually failed my test.

KATIE

No!

ADAM

(EMBARRASSED)

It's true.

KATIE

But, I thought you can re-take the
test.

ADAM

Eh. Let's just say, that the state of California felt it was best I didn't.

Katie stares at Adam in shock.

KATIE

What did you do?
73.

ADAM

I kind of backed my mom's car down an embankment...Into the Balboa cactus garden.

KATIE

The garden with all the endangered plants?

ADAM

They didn't want to tow it out in fear of destroying more of the vegetation, so they had to use a giant crane.

Katie lets out a tiny chuckle, but quickly contains herself.

KATIE

I'm sorry. That's terrible.

Unable to hold back, Katie continues laughing. This is the first time we've seen Katie let go of her rigid nature.

ADAM

(ABRUPT)

Stop the car.

Katie looks at Adam nervously.

KATIE

Why what's wrong?

ADAM

Just stop the car.

Katie stops the car. Adam grabs a handful of Katie's garbage and gets out.

KATIE

What are you doing?

ADAM

I can't handle all this mess.

Adam tosses the garbage in a dumpster and comes back to the car for more. Katie starts laughing, she can't believe Adam is cleaning her car.

KATIE

Wait, no, not that, that's my dinner.

Adam leaves Katie's dinner and throws out the rest of the garbage. He gets back in the car and takes a deep breath.

74.

ADAM

You can drive.

EXT. ADAM'S HOUSE - LATER

Adam and Katie arrive at Adam's house.

ADAM

Thanks for the ride...

Adam looks at his house. The lights are out. He's really not in the mood to be alone. He looks back at Katie.

ADAM (CONT'D)

Do you want to come in. For a beverage? Or something?

KATIE

It probably wouldn't be very professional of me.

ADAM

Come on, I'll let you analyze my Id.

Katie is hesitant, but she also feels in a strange way that Adam is more than a patient.

KATIE

Uh, okay. But I can't stay long.

INT. ADAM'S HOUSE. LIVING ROOM - LATER

Adam and Katie sit on the couch playing an ultra-violent video game. Katie is destroying Adam.

KATIE

You know you are terrible at this?

Adam is totally lost. He has zero sense of how to play.

ADAM

I've never played before.

KATIE

This is your Playstation.

ADAM

Doesn't mean I play it. Games these days today are so complicated.

(RE: CONTROL)

(MORE)

75.

ADAM (CONT'D)

There's too many buttons. I can't keep track of what does what.

KATIE

(LAUGHS)

Perhaps you'd prefer something a little more simple. Maybe a nice game of Connect Four or Bingo.

ADAM

She has a sense of humor.

Katie's face lights up. She's proud of herself for that one.

ADAM (CONT'D)

Duck Hunt, now that was a game.

You know why? One button.

Katie laughs.

ADAM (CONT'D)

You think I'm kidding. My dad and I used to have Duck Hunt tournaments. He was actually really good.

(BEAT)

Until he had his stroke.

KATIE

That must have been hard, seeing him lose his cognitive skills like

that.

This is the most emotionally honest we've ever seen Adam.

ADAM

Well the funny thing is that the stroke actually made him a better player, he just lost interest.

Katie feels for Adam.

KATIE

You've never talked about your dad.

ADAM

Well whose fault is that? Doctor?

KATIE

Hey!

The two continue to play. Adam wildly pushes every button as Katie's character pins Adam's character and repeatedly slams his head into the ground.

76.

Game over.

Katie pats Adam on the shoulder.

KATIE (CONT'D)

Rematch?

INT. ADAM'S KITCHEN - LATER THAT NIGHT

Adam holds out a tray of wheat grass as he prepares to blend wheat grass shots.

ADAM

You ever had this stuff.

KATIE

No, but it's supposed to be really good for you.

ADAM

Well it smells like my grandmother.

KATIE

You complain a lot.

ADAM

You haven't met my mother.
It's a miracle I do anything but
complain.

KATIE

I try not to look at the world like
that.

ADAM

The world would be a boring place
if we didn't complain. Come on.
There's got to be something. One
thing, just one thing, that drives
you nuts.

KATIE

Hmmm.

(FISHING)

I really don't like it when people
at work finish all the coffee and
don't refill the pot.

ADAM

It's infuriating right?
77.

KATIE

I wouldn't say infuriating. It's
just not good work place etiquette.

Adam is far more excited by this revelation. He hands Katie
a
shot of wheat grass and takes one last sniff of the awful
smelling drink. He raises his glass to make a toast.

ADAM

To complaining.

Adam downs the drink and cringes at the taste. Katie
follows,
and in total disgust, she spits her wheat grass all over
Adam's face.

KATIE

Oh god, that's disgusting. I'm so
sorry.

Katie grabs a towel as Adam stands speechless.

KATIE (CONT'D)

Hold on. I'm so sorry.

Adam keeps his eyes closed as Katie wipes his face.

ADAM

Is it all gone?

For the first time, Katie notices how cute Adam is. Adam opens his eyes to catch Katie staring at him. They lock eyes for a moment. Uncomfortable, Adam averts his look.

Suddenly, Rachel walks through the front door.

RACHEL (O.C.)

Adam?

Feeling a little foolish, Katie motions to leave.

KATIE

I should probably be going.

Rachel enters the kitchen.

RACHEL

Adam?

ADAM

Finally. Where have you been?

RACHEL

(MAD)

I hope I'm not interrupting.

78.

ADAM

Oh, this is Dr. McRae, my therapist.

RACHEL

(SUSPICIOUS)

This is your therapist?

KATIE

Please, call me Katie.

RACHEL

(SUSPICIOUS)

OK. Katie. What are you doing here?

ADAM

She drove me home. Ring a bell?

RACHEL

Ugh. Shit.

(SWEET/NERVOUS)

Thank you so much for doing that.
Life's been a little crazy lately,
which I'm sure Adam has told you
all about. I love those shoes.

KATIE

Thanks...

Awkward silence. The tension is thick.

KATIE (CONT'D)

I'm going to go. I'll see you at
our next session Adam.

Katie leaves.

ADAM

Where have you been?

RACHEL

I was at the gallery.

ADAM

(PISSED)

You were supposed to pick me up. 8
hours ago.

RACHEL

I know. I'm sorry. I totally
spaced. With the opening only three
months away my head's just all over
the place.

(off Adam's look)

(MORE)

79.

RACHEL (CONT'D)

Don't look at me like that. You
know this is a hard time for me.

ADAM

You're right. Let me go back and
talk to the doctor - see if maybe
they can diagnose me with something
that better suits your needs.

RACHEL

(DEFENSIVE)

I'm not just some car service here
to shuttle you around!

ADAM

And my house isn't a summer camp.
You can't just come and go as you
please and not take some
responsibility.

RACHEL

And what is it that I'm not taking
responsibility for?

ADAM

This. Us.

RACHEL

I can't handle this! You make it
sound like I'm your wife.

ADAM

You know what I thought the other
day? That I might actually die
without ever having sex again.

RACHEL

I'm sorry if your cancer isn't
turning me on.

Rachel begins to cry.

RACHEL (CONT'D)

You think this is easy for me
seeing you sick like this? The past
few months have been hard on me
too. It's not always about you.

ADAM

(RELENTS)

I know.

Adam tenderly wraps his arms around Rachel.

80.

A beat.

RACHEL

Why are you so good?

ADAM

You're my Yam.

INT. ADAM'S BEDROOM - LATER THE SAME NIGHT

Rachel

Rachel stares at Adam as he sleeps next to her in bed. She slowly moves her index finger along Adam's arm and then seductively kisses his neck. Adam firmly grabs hold of

and the two begin to go through the motions. Clothes come off. Adam gets on top of Rachel...And then stops.

RACHEL

What's wrong?

ADAM

I can't.

RACHEL

Why?

Adam looks down.

ADAM

I don't know what's wrong.

(DEFEATED)

It won't work.

Adam rolls over onto his back. He and Rachel lay silent - neither making contact with the other.

FADE TO:

SUPER: SEPTEMBER

INT. HOSPITAL. CHEMOTHERAPY TREATMENT ROOM - MORNING

Adam sits down next to Mitch, but notices there's no Alan.

ADAM

Where's Alan?

Speechless, Mitch looks up at Adam and slowly shakes his head. Tears roll down Mitch's cheek. Adam's face goes white.

81.

EXT. CEMETERY - DAY

Adam and Mitch stand next to the RABBI.

The tombstone reads "ALAN LIEBOWITZ (1923-2007) FINALLY."

THE CAMERA TILTS up to the sky, and then DOWN to reveal:

EXT. BOCA RATON RETIREMENT COMMUNITY - DAY (DREAM)

A healthy Adam is surrounded by dozens of energetic elderly people who are swimming, playing bocci ball, shuffle board, bridge, etc. Adam looks on in confusion as an OLD MAN

wearing

an official looking badge drives by on a golf cart.

ADAM

Excuse me.

The old man stops his cart.

OLD MAN

How can I help you?

ADAM

Where am I?

OLD MAN

The After Life.

ADAM

This is Heaven?

The old man scratches his balls.

OLD MAN

Pretty great huh? They've even got a frozen yogurt machine.

awaiting

The old man points to a long line of excited seniors

their turn at a massive Frozen Yogurt Sundae Bar. A sign in front reads "WAIT: 45 MINUTES".

ADAM

There are lines in Heaven?

OLD MAN

It's worth it.

End Dream.

82.

INT. ADAM'S HOUSE - NIGHT

Adam jumps from bed in cold sweat.

INT. SYNAGOGUE. RABBI JACOB'S OFFICE - DAY

Adam is seated in the Rabbi's office, he looks despondent.

RABBI

So you want to know what's going to happen when you die?

ADAM

I think it's a fair question.

RABBI

Fair yes, but impossible for me to answer. Our deaths, like our lives, have meaning and are all part of God's plan. How should I know what God has planned for you. Maybe if you came to service once in a while...

ADAM

Well am I going to go to Heaven?

RABBI

Probably.

ADAM

What if I want to just die? That's it. No Heaven.

RABBI

That's like buying a ticket for a cruise and then not going. The Afterlife is where the fun begins.

ADAM

How can being stuck in some nonexistent void with my grandparents be fun. I spent my entire life trying to get away from my family, now I'm going to have to spend an eternity with them.

RABBI

Adam, you can not look at death as a curse. Even in death we are all still part of God. Life on Earth is just the beginning.

83.

ADAM

But that's not what I want.

RABBI

(FRUSTRATED)

Oy. Then find another religion. I don't make the rules.

INT. HOSPITAL. KATIE'S OFFICE - DAY

Adam is lying on the couch staring at the ceiling. There is total silence.

KATIE

You're being awfully quiet today.
Is everything okay?

ADAM

I'm going to die aren't I?

KATIE

What are you talking about?

ADAM

It's true.

KATIE

We don't know that.

Adam sits up and looks at Katie.

ADAM

I'm not getting any better.

KATIE

Don't say that, you're doing so well.

ADAM

Did you know that they found a Quasar 7 billion light years away? 7 billion light years! It's more than 3 billion years older than our planet, and we're just seeing it now; and you think I'm going to live?

KATIE

(TOTALLY BAFFLED)

What are you talking about?

84.

ADAM

Cancer is an epidemic! It killed Alan, it's going to kill me, and it's going to kill millions more after me. There's nothing anybody can do.

KATIE

This is really good Adam. Let it out.

ADAM

Will you stop!

(BEAT)

I can't do this anymore. It doesn't matter. None of it. I'm going to die and with nothing to show for my life. 100 years from now my legacy be will be that of just another person dead of cancer. That's it.

KATIE

This helplessness you're feeling is normal. These emotions you're holding onto are what make you human. But it doesn't mean you can just stop living your life.

(BEAT)

Look at how you've grown over the past few months, you can't just throw it all away...Talk to me.

ADAM

I know you're only trying to help, but this isn't working for me anymore.

(BEAT)

I'm sorry.

Adam leaves. Katie is left feeling as though she failed.

INT. HOSPITAL - DAY

Adam lies on the bed of an MRI machine. His body is slowly drawn into the enclosed body scanner.

INT. ADAM'S BATHROOM - MORNING

TIME LAPSE: Adam's stares at himself in the mirror. His health deteriorates even more.

SUPER: NOVEMBER

85.

Looking at himself in the mirror, Adam takes note of his hollow cheeks and worn eyes. He looks awful, like an old man.

There isn't any youth left. He's not getting any better, and he knows it.

Noticing a few renegade hairs sticking up, Adam pulls out a lint brush and combs his head.

Rachel enters and steps up on the scale. She examines herself in the mirror.

ADAM

I need a new lint brush.

RACHEL

Okay, I'll pick one up.

ADAM

And I have a doctor's appointment next Thursday...The big one.

Rachel continues to examines her waist.

RACHEL

Am I getting fat?

Adam stares at Rachel.

RACHEL (CONT'D)

What?

ADAM

Are you listening to me?

**RACHEL
(ANNOYED)**

Yes.

ADAM

So you'll take me?

RACHEL

Of course.

Rachel leaves. In frustration Adam weakly picks up the scale and throws it against the wall, smashing it.

CUT TO:

INT. ADAM'S LIVING ROOM - DAY

Adam sits alone in his empty house. It's a mess. He looks unhinged.

86.

make

He slowly pulls a hit from a joint as he watches Matlock on his flat screen TV, which has been moved to the floor to room for Rachel's painting.

Adam flips the channel to Martha Stewart, then to I Love Lucy, then to General Hospital, then to Body Building on ESPN. He turns the TV off. He's bored.

Adam crosses to the answering machine. It reads "10 Messages." He presses play. All the messages are from his mother. He hits delete.

Adam reads through a stack of unopened letters. He comes across a postcard from the Museum advertising "Mountain Dew Presents: The Origins of Man".

DISSOLVE TO:

INT. SAN DIEGO MUSEUM OF NATURAL HISTORY - DAY

CLOSE ON: the "Mountain Dew Presents: The Origins of Man" poster in the Museum's main entrance.

Adam enters the museum and walks up to the sign. People stop and stare, stunned by Adam's gaunt appearance - like a ghost haunting the grounds. Adam carries a wide smile, he's overcome with a sense of nostalgia for his old job.

INT. PHIL'S OFFICE - MOMENTS LATER

Phil and Adam sit in Phil's office.

PHIL

You look great.

ADAM

Really?

PHIL

(INSINCERE)

Yeah, look at you.

ADAM

I want to come back to work.

PHIL

(IN DISBELIEF)

You want to come back? Here?

ADAM

What's so crazy about that?

87.

PHIL

You could be anywhere right now,
and this is that place?

ADAM

Yeah.

PHIL

Are you sure that's a good idea?

Phil is treading a fine line...

PHIL (CONT'D)

...Given...your current health?

ADAM

You said I look great.

PHIL

Yeah for a guy with cancer.

Adam looks dejected. Phil feels bad, he went too far.

PHIL (CONT'D)

Alright, what the hell? I'd love to
have you back. Let's be honest this
place is falling apart without you.

ADAM

Thank you Phil.

PHIL
(SYMPATHETICALLY)

So you're really okay? I mean, the cancer, is-

ADAM

Oh it's really good. We've come to an understanding. It takes whatever it wants and depletes me of my every will to live, and I let it.

Phil, second-guessing his decision-

PHIL

Welcome back.

INT. MUSEUM. POMPEII EXHIBIT - LATER

Seth leads a tour of FOREIGN TOURISTS through the museum. He speaks as he did earlier - like a game show host.

88.

SETH

And if you look over on your left you'll see our newest exhibit "The Last Days Pompeii." Buried in 79 AD by the catastrophic eruption of Mt. Vesuvius, Pompeii remained hidden and forgotten until 1748 when archeologists began to excavate the site. Here we see exquisitely preserved objects that offer a glimpse into the day-to-day life of this ancient city.

Seth comes upon Adam who is working closely on a diorama.

SETH (CONT'D)

This here is Adam, one of our curators. Adam do you want to tell us what you're working on?

ADAM
(UPBEAT)

Gladly. This here is a depiction of what Pompeii's final 19 hours probably looked like.

Adam's exhibit is a highly morbid depiction of Pompeii's

final hours. The scene is total chaos. Ash flies through the air. Hot molten lava engulfs the town. Miniature men, women, and children run through the streets in horror. People are sacrificing whatever they can for the Gods. There's a wild orgy in the streets. And a giant TYRANNOSAURS REX model devours a villager.

ADAM (CONT'D)

According to Pliny the Younger -
"You could hear women lamenting,
children crying, men shouting.
There were some so afraid of death
that they prayed for death. Many
raised their hands to the gods, and
even more believed that there were
no gods any longer, and that this
was one unending night for the
world."

The tourists take pictures. In shock, Seth quickly shuttles the group away.

SETH

Ok. Moving along we see the
beautiful watercolor paintings of
John James Audobon.
89.

Seth looks back at Adam like he's lost his mind.

INT. MUSEUM. HALL - LATER

The sound of someone vomiting can be heard booming from the men's bathroom. A crowd of Museum guests walk past in
horror.

They look at each other in fear. The toilet flushes. Adam walks out. Everyone stares. Adam smiles in embarrassment.

**ADAM
(AWKWARD)**

I'll be in Pompeii if anyone needs
me.

Adam walks back to the Pompeii exhibit. Phil approaches.

PHIL

You feeling okay? You don't look so
good.

ADAM

Could be worse. Right?

Phil notices the Pompeii exhibit.

PHIL
(STARTLED)

Jesus!

Phil feels terrible about what he's going to say next.

PHIL (CONT'D)

Listen Adam...I don't know how to
say this...

Phil places a comforting hand on Adam's shoulder.

ADAM

Don't worry...I get it. You're a
good guy.

PHIL

Come back when you're better. You
know you'll always have a home
here.

INT. MUSEUM. ORIGINS OF MAN EXHIBIT - MOMENTS LATER

Distraught, Adam walks down the Hall of Evolution. Slouched in defeat, he passes the various dioramas depicting human evolution. He begins at MODERN HUMANS and walks backwards in time.

90.

He comes to the family of Cro Magnons, then Neanderthal man. He stops and looks at Neanderthal - their slumped profiles match. He continues down the hall towards the exit.

EXT. SAN DIEGO BOARDWALK - AFTERNOON

Adam walks along the boardwalk. He's surrounded by perfection. The beach. The water. The blue sky. Hundreds of beautiful men and women in their 20's and 30's: jogging, biking, surfing, skate boarding, playing volleyball, etc. He looks like a raisin among grapes.

EXT. ADAM'S HOUSE - DAY

Adam stands impatiently on his porch. He looks at his watch

and then dials his phone.

RACHEL (V.O.)

Hey, it's Rachel. I must be doing something really important. I'll give you a call when I'm done...yay!

Adam's face is red with fury. He does his best to hold back.

ADAM

(SWEET)

Hey, it's Adam. Where are you? Maybe you forgot, but my appointment is today. So call me back.

Enraged, Adam hangs up.

ADAM (CONT'D)

Fuck!

Adam picks up his phone and dials again.

SETH (V.O.)

Yooooooo.

ADAM

Hey man, I need you to do me -

SETH (V.O.)

Not around. Leave a message.

Adam hangs up and dials again.

91.

EDITH (O.S.)

(YELLING)

Hello,

Adam holds the phone away from his ear and cringes. A pang of regret runs through his body.

ADAM

Hi mom.

INT. HOSPITAL EXAMINATION ROOM - LATER

Edith, Art and Adam sit in the exam room, each reading their

his
and
respective magazines - minus Art who is lost somewhere in
own world. The tension is thick. Edith looks at her watch
shivers. There's a knock at the door. A CUTE NURSE enters.

CUTE NURSE

The Doctor wanted me to apologize
for running late, he's just in with
another patient, but should be out
in a few minutes. You guys holding
up alright?

EDITH

It's very cold in here. Is there
anyway you can turn down the Air
Conditioning?

CUTE NURSE

Unfortunately the temperature is
controlled by a central thermostat.

EDITH

My son has cancer.

CUTE NURSE

(FEELS BAD)

I'm sorry, really, if I could I
would, but there's nothing I can
do.

Adam's pissed that his mother has just involved him.

ADAM

(smiles to the Nurse)
Don't worry about it.
(Scowls at Edith)
I'm fine.

CUTE NURSE

Are you sure? I could get you a
blanket.

92.

ADAM

No, really, I'm okay. But thank
you.

EDITH

I'd love a blanket.

ADAM

(to the Cute Nurse)
We're fine.

CUTE NURSE

Okay, but you let me know if you
need anything.

The Nurse smiles at Adam in sympathy, he smiles back. The
Cute Nurse exits.

EDITH

(Re: the cute nurse)
I don't like her.

Edith puts her hand on Adam's forehead. He looks at her hand
and then picks up a magazine in an attempt to ignore her.

EDITH (CONT'D)

You feel warm.

ADAM

I'm fine.

Edith pulls some pills out her fanny pack.

EDITH

Take these.

ADAM

(ANNOYED)

You're like some kind of deranged
pusher.

EDITH

Do you know what it's like to fear
losing your son? No. You don't.
When you have children of your own
we can discuss it. Now take the
pills.

Adam puts the pills in his mouth and pretends to swallow.
Edith gets up from her chair. As soon as his mother turns
away, Adam spits the pills into his hand.

Edith paces around the room looking at the Doctor's various
degrees on the wall.

93.

Adam looks on, annoyed at every step his mother takes. Edith
closes in on one of the degrees and puts on her reading

glasses for further examination.

EDITH (CONT'D)
(DISAPPROVING)

Huh.

ADAM

What?

EDITH

Oh nothing.

ADAM
(ANNOYED)

What?

EDITH

It's nothing, he went to a state college.

ADAM

You're unbelievable.

EDITH

I just worry that you're not getting the best care possible.

Adam can't take it anymore.

ADAM

Well who needs a doctor when they've got you and your fanny pack?

EDITH

You can be a little shit sometimes, you know that? You think I don't know what's best for you? I birthed you. You came out of me. I am your mother, for better or for worse, so accept it.

(Re: fanny pack)

You don't like this, well I'm sorry. It's my own way of caring.

ADAM
(SNAPS)

Well stop! You're driving me crazy. With the comments and the pills every five minutes. Just stop. I'm not dad. I can take care of myself.

94.

Edith turns away, Adam's words hurt.

ADAM (CONT'D)

I'm sorry, I didn't mean it.

Edith blows her nose as tears rolls down her cheek.

EDITH

Yes you did. I drive you crazy.

Adam gently puts his hand on Edith's shoulder.

ADAM

Mom.

Edith turns to Adam helpless and scared.

EDITH

You're all I've got. Look at your father.

We see Art sitting in the chair picking his nose.

EDITH (CONT'D)

I've lost him. My true love, gone.
I'm never going see him again, at
least not in this life.

(BEAT)

He spent his whole life priding
himself on his independence, always
too stubborn to ask for help and
now look at the son of a bitch.

(TO ART)

You happy? You like shitting
yourself?

ADAM

Mom!

EDITH

He was the greatest thing to ever
happen to me. And then I had you,
and that was even greater. So if I
hover and threaten your
independence, so what? You have a
mother who loves you more than
anything. Is that so awful?

ADAM

No. It's not.

Adam and Edith share a moment...Dr. Ross storms in the room carrying a stack of MRI films. He seems rushed.

95.

DR. ROSS

Sorry to keep you folks waiting.
It's been one of those days...car
got towed. Wife double parked it.

Adam and Edith look at Dr Ross with blank stares.

DR. ROSS (CONT'D)

Anyway I'll cut to the chase. The
cancer's not responding to the
chemo.

Dr. Ross places the MRI into the light box.

DR. ROSS (CONT'D)

As you can see...The tumor is
continuing to grow here, along the
nerve.

Adam and Edith squint to see what Ross is talking about, but see nothing.

ADAM

So what do we do?

DR. ROSS

We need to operate. If we don't
remove it soon we risk metastasis.

ADAM

But you said surgery was too risky.

DR. ROSS

We're out of options.

Tears roll down Edith's cheek. Adam grabs hold of her hand.

EDITH

But he's going to be okay, right?
You're going to fix it.

Dr. Ross sits, he knows this can't be easy for a mother.

DR. ROSS

This surgery is no guarantee. The
risks are tremendous. And, even if

we're able to remove the tumor
there's still the chance that Adam,
you'll never be able to walk again.

Adam looks at his mother. He firmly grabs hold of her hand.
96.

ADAM

Does that mean...I can get handicap
parking?

Adam's line breaks the tension forcing a slight smile across
Edith's face.

INT. ADAM'S HOUSE - LATER THAT NIGHT

Distraught and emotionally worn, Adam enters to discover the
smell of a home cooked meal. He walks through the house.

INT. ADAM'S KITCHEN - CONTINUOUS

He stands in the doorway of the kitchen staring at Rachel
cooking. Rachel turns around. She's in high spirits.

RACHEL

Hey you.

Rachel gleefully skips over and gives Adam a sweet kiss on
the cheek.

ADAM

Smells good.

RACHEL

The girls and I are having a movie
night. I somehow got suckered into
cooking.

(off Adam's look)

Don't worry I left you some.

Adam feigns a smile, hiding the pain of his heart breaking
in
a thousand pieces.

Suddenly Rachel's iPhone VIBRATES. She picks it up, and
reads
her text message. Her face lights up as she reads. She
quickly types a reply.

ADAM
(SUSPICIOUS)

Who's that?

RACHEL

Susan. She wants to know what time I'm coming over.

ADAM

(even more suspicious)
That's what she just texted?

(MORE)

97.

ADAM (CONT'D)

She wants to know what time you're going over to her house?

Rachel puts the phone down on the counter and returns to her cooking.

RACHEL

Uh huh.

ADAM

Alright, well I'm gonna go lie down.

RACHEL

I might be out late so don't wait up.

Adam walks to the bedroom. After a beat he moves back to the doorway and pops his head around the corner. He quietly watches Rachel cross from the kitchen into the living room.

He stealthily steps into the kitchen, picks Rachel's iPhone off the counter and scrolls through her text messages.

ADAM
(TO SELF)

What the fuck?

Rachel enters the kitchen.

RACHEL

What are you doing?

ADAM

Who's James?

RACHEL

My art partner.

ADAM

(re: text message)

He wants to know if you're still coming over tonight. Should I tell him you're having a girls night?

(CONTINUES READING)

Oh wait, you already told him to bring the wine.

(LOOKS UP)

That's funny. It seems as though you've double booked yourself.

RACHEL

I can't believe you just invaded my privacy like that.

98.

ADAM

(READING PHONE)

Oh, you just got another text from him. He says "Your skin is the canvas upon which my dreams are painted..."

Rachel reaches for the phone. Adam pulls away.

RACHEL

(FUMING)

Give me back my phone.

ADAM

(READING)

"Hope you're not too sore from this afternoon."

(A BEAT)

He seems sweet.

RACHEL

Adam, it's not what you think.

ADAM

Well now how do you know what I'm thinking?

RACHEL

Don't be like that. I didn't do anything wrong.

ADAM

(SERIOUS)

You've been cheating on me.

RACHEL

Adam you're being ridiculous.

ADAM

Am I?

Adam holds up Rachel's phone to display a photo of Rachel naked, covered in red paint.

ADAM (CONT'D)

What's this?

Adam scrolls through an entire series of nude photos of Rachel - all ridiculously artistic.

ADAM (CONT'D)

And this? And this? And this? There are over a dozen naked photos of you in here.

99.

Suddenly the back door swings open. Oblivious, Seth enters.

SETH

Hey guys.

Adam and Rachel say nothing. Seth can tell he just walked into some major shit.

SETH (CONT'D)

Bad time?

Adam and Rachel say nothing. Seth takes a peak at Rachel's iPhone.

SETH (CONT'D)

(IMPRESSED)

Whoa! Nice! Now that I would put on the wall.

(off Adam's look)

I can see you're in the middle of something. I'll just be in the other room.

Seth crosses to the living room. Rachel picks up the conversation where they left off.

RACHEL

It's a portrait series, commenting on post-colonial patriarchy in the Congo.

(off Adam's look)

...That's it. Nothing more.

ADAM

Have you lost your mind? I had the most important appointment of my life today and you missed it because you were off with your "art partner"...And what the fuck do you know about Africa?

Rachel totally forgot about his appointment. The guilt runs through her body.

RACHEL

Oh shit. I forgot. Please, Adam, I'm so sorry.

(CONCERNED)

What did the doctor say?

ADAM

Did you cheat on me?

100.

RACHEL

(CRYING)

Adam stop. Tell me what the doctor said.

ADAM

DID-YOU-CHEAT-ON-ME!?

Like a child being scolded, Rachel's face says it all.

RACHEL

(POUTING)

Are you going to break up with me?

ADAM

No.

(BEAT)

I'm going to pretend you never existed.

RACHEL

(CRYING HYSTERICALLY)

Please. I don't want to break up.

ADAM

You know, you have a pretty fucked up way of showing your commitment.

RACHEL

I told you I couldn't handle this!

takes
Rachel stares at Adam with her adorable green eyes. She
his hand.

RACHEL (CONT'D)

I'm sorry...I love you.

They embrace. A beat. Adam lets go. He looks Rachel in the eyes.

ADAM

I want you out my house.

Adam walks out the back door.

Seth enters the kitchen and gets in Rachel's face. He stares her down.

SETH

Shame on you.

Seth exits out the back door.

101.

EXT. YACHT CLUB - LATER THAT NIGHT

Adam and Seth sit on the bow of a docked sail boat. The two have had a lot to drink. Adam is understandably upset.

SETH

Your skin is the canvas upon which my dreams are painted?

ADAM

(DISGUSTED)

I know.

SETH

(BEAT)

Is "dreams" a metaphor, for-

Seth makes a masturbating motion with his hand.

ADAM

You remember the last time we came out here?

SETH

Prom night. How could I forget? Jen Zabrowski went down on me right where you're sitting.

ADAM

That memory is so far from me,

SETH

Jen giving me a blow job?

ADAM

No, prom night. It feels like a lifetime ago... I know it happened, but that's it. It's like someone else's memory.

Adam stares out at the ocean. Reality check.

SETH

You okay?

Adam throws his beer bottle into the ocean.

ADAM

I can't believe this is all actually happening.

SETH

The girl or the cancer?
102.

ADAM

Both.

SETH

It's some pretty fucked up shit.

ADAM

You know, I used to think that I was actually going to spend the rest of my life with Rachel...granted that might not be so far off.
(shakes his head)
What a waste.

Seth puts his arm around him.

SETH

We need to get you laid.

ADAM

(ANNOYED)

Don't you ever give up?

SETH

No.

ADAM

Seriously, who's going to have sex with me?

SETH

Some girls are into it?

ADAM

I look like Powder.

(BEAT)

Plus I have erectile dysfunction...temporary. I hope.

SETH

Then let's go get me laid.

Seth stands, and then stumbles. He's really drunk.

ADAM

I think I should drive.

SETH

You don't have a license.

ADAM

You're drunk.

103.

SETH

Do you even know how to drive?

ADAM

How hard can it be?

SETH

Hard enough that you don't have a license.

ADAM

(SOMBER)

This might be my last chance.

SETH

Driving! You care about driving! We could be on Everest getting high on Ayahuasca with Sherpas, and you want to drive!...Forget it, I give up. Drive.

The two get off the boat and climb into Seth's car.

Adam puts the key in the ignition. Without checking the mirrors, he backs the car up. BOOM the car slams into a

giant

statue of Neptune riding a sea horse.

SETH (CONT'D)

Hey Miss Daisy, will you please watch where your going?

ADAM

What? I didn't see it.

SETH

That's what the mirrors are for.

Adam pulls out of the parking lot.

SETH (CONT'D)

Turn right.

ADAM

I know what I'm doing.

Adam turns left onto a one way street. It's the wrong way.

SETH

Apparently not. YOU'RE GOING THE
WRONG WAY!

An oncoming car honks and swerves out of the way - only nearly avoiding a head on collision.

104.

SETH (CONT'D)

Adam! Turn the car around.

ADAM

No. I'm driving and I want to go this way.

Another car swerves out of the way.

SETH

What the fuck is wrong with you?

ADAM

For once can you just shut up and let me do this? So I'm driving the wrong way? Big fucking deal.

Seth pulls the emergency brake. The car stops abruptly.

SETH

You're an idiot.

A beat.

ADAM

Get out.

SETH

This is my car.

Adam looks like he's about to erupt.

ADAM

GET! OUT!

Seth looks at Adam speechless, and then gets out of the car.

SETH

You're being a real douche.

Adam locks the doors and sits quietly for a moment. He then proceeds scream at the top of his lungs. 25 years worth of suppressed emotions come out.

Adam pulls out his cell phone. Seth notices. He tries to
open the door. It's locked.

SETH (CONT'D)

Adam, open the door.

Adam ignores Seth and begins to dial.

105.

SETH (CONT'D)

Don't you dare call her. Not after everything she's done to you.

Adam gives Seth the finger.

SETH (CONT'D)

You're a pussy.

ADAM

Well you're a selfish piece of shit who cares more about getting his dick wet than actually being a friend.

Seth looks hurt. Adam holds the phone up to his head.

INT. BEDROOM - SAME TIME (INTERCUT)

The phone rings. A dark figure in bed sits up and turns on the bedside lamp. It's not Rachel, it's Katie.

**KATIE
(ASLEEP)**

Hello.

ADAM

I don't want to die.

KATIE

Adam?

Katie sits up. She's awake now.

ADAM

I'm 25 years old and I've never even been to Canada. I haven't lived my life!

(BEAT)

I'm really, really scared.

KATIE

I know.

ADAM

I'm sorry for the way I acted. I should have never stormed out like that.

KATIE

It was wrong of me to push you the way I did. I wasn't listening.

(MORE)

106.

KATIE (CONT'D)

I could never have handled all of this the way you have.

ADAM

You mean like a complete asshole?

Katie laughs. And then silence, she really cares about him.

KATIE

I think you're really brave.

ADAM

If I don't die, I think we should go on a date.

KATIE

Adam, I'm not sure if that's a good idea.

ADAM

Why not?

KATIE

Not only am I your therapist, but you're also my first patient, ever. What kind of precedent would I be setting?

ADAM

It makes for a nice incentive.

KATIE

I can't date you.

ADAM

(PLAYFUL)

Yes you can.

KATIE

No I can't.

ADAM

Yes, you can.

KATIE

No I can't.

ADAM

A wise person once told me - you can't change the wind, but you can adjust the sails.

107.

KATIE
(LAUGHS)

Adam I can't date you.

ADAM
(COY)

That's what you think.

Suddenly Adam passes out. His head slams into the steering wheel. The Horn blares.

KATIE

Adam? Adam? Adam?

CUT TO:

EXT. SETH'S APARTMENT - LATER THAT NIGHT

Seth and Adam stagger into the building.

INT. SETH'S APARTMENT - CONTINUOUS

Adam and Seth enter the dingy studio apartment - it looks like it hasn't been cleaned in years. Adam scoops up some dust with his finger.

Seth is unusually quiet. Both guys are being distant. Seth pulls down the Murphy Bed and the two awkwardly avoid eye contact as they undress. Adam climbs into bed. He notices a book called "Coping with Your Loved One's Cancer" on Seth's bedside table. The book is worn and has multiple book marks

indicating it's been read. Adam looks at Seth, he had him pegged all wrong.

Seth claps his hands. The lights turn off.

ADAM

Good night.

SETH

Night.

Lying in bed, Adam hears a strange noise, he tilts his head to the side to see Seth breathing heavily and staring at

him.

ADAM
(UNCOMFORTABLE)

What are you doing?

SETH
Watching you sleep.
108.

ADAM
It's a little creepy.

SETH
I know. I can't help it.

They
Seth lays back on his pillow and holds onto Adam's hand.
both stare up at the ceiling - terrified about the future.

EXT. FOX MEADOW GALLERIA PARKING LOT - NEXT DAY

Seth's car enters the Mall parking lot and parks.

VOICE MALL OPERATOR (V.O.)
You have 2 new messages. First
message.

A beep.

RICHARD MATHESON (V.O.)
Hi Adam, this is Richard Mathesson,
your family's estate lawyer. Your
mother asked me to call. We need to
talk about potential, ah, well just
call me, there are some potential
arrangements we need to work out.

INT. MEN'S WEARHOUSE - MOMENTS LATER

Adam and Seth browse through racks of mens suits. Adam comes
upon one he likes. The SALES CLERK approaches.

SALES CLERK
Sir can I help you with anything
today?

ADAM
(holds up suit)
You think this is a good suit to
wear to your own funeral?

SALES CLERK

No, what you want is on level 3.

CUT TO:

EXT. REDWOOD FUNERAL HOME/CEMETERY - SAME DAY

Seth's car drives up the long driveway of the Cemetery.
109.

VOICE MAIL OPERATOR (V.O.)

Next message.

A beep.

DR. ROSS (V.O.)

Adam, this is Dr. Ross. Good news,
I was able to expedite the wait for
your surgery. Your scheduled for
tomorrow morning at 7:00 am with
Dr. Lamb. Please call my office if
you have any questions.

EXT. FUNERAL HOME/CEMETERY - LATER

A MORTICIAN, stout and dignified, with a slight British
accent leads Adam and Seth on a tour of the cemetery
grounds.

MORTICIAN

Here at Linden we're more than just
a stopping ground for the deceased.
We understand that life is
different for everyone, and helping
families to see their loved ones
off to the hereafter means
approaching every funeral and
burial with it's own dignity and
care...A funeral is a representation
of the individuals time spent on
earth, so I ask you to reflect on
your inevitable interment and think
carefully in choosing the service
and tomb that best befits you.

SETH

What about a Viking funeral?

**MORTICIAN
(INTRIGUED)**

I'm not familiar.

SETH

(talking out of his ass)
You know, we put him on a boat...
cover it with...dirt
and...branches...whatever you can
find. We push it out...into the
sea...or the ocean...and then shoot
flaming arrows, boom! It catches on
fire...And that's it. It's awesome.

The Mortician stops and looks at Seth. He's not even going
to dignify Seth with a reply. A beat.
110.

MORTICIAN

(points to grave plot)
Here you are, the Schwartz family
plot.

Adam and Seth look at the rows of Schwartz family
tombstones.

Up front is an empty gap, presumably where Adam and his
parents are to go. Adam and Seth stare at the graves as we:

DISSOLVE TO:

INT. HOSPITAL PRE-OP ROOM - EARLY MORNING

Adam lies on a gurney. DR. LAMB, the neurosurgeon performing
Adam's surgery enters. He's wired on Espresso. Behind him is
NURSE WONG who looks like she'd rather be anywhere else.

DR. LAMB

Good morning Adam, how are you
feeling? Good. Good. Good. Good.

Despite Dr. Lamb's already thick glasses, he holds Adam's
medical chart right up to his to his face.

DR. LAMB (CONT'D)

So we're going to be removing your
kidney? Right? Or is it the left?
Just kidding. That's doctor humor.

Adam forces a small chuckle. He's completely terrified.

DR. LAMB (CONT'D)

Nurse Wong here needs you to sign a few papers, so I'm going to leave her to do her job, and I'll see you after the surgery.

Dr. Lamb exits. Nurse Wong hands Adam a giant pile of disclaimers to sign.

ADAM

What is all this?

NURSE WONG

Hospital liability and disclaimer forms...in case they need to fuse your spine or remove any organs. You know, the usual.

ADAM

Oh, great.

(TO HIMSELF)

(MORE)

111.

ADAM (CONT'D)

Glad to hear there's nothing unusual about removing organs.

Adam signs the documents and hands them back to Nurse Wong.

NURSE WONG

You have some visitors.

As Nurse Wong exits, Edith and Art enter.

EDITH

There he is.

Edith pulls a strip of pills out of her fanny pack. She hands them to Adam like she's slipping him illegal drugs.

EDITH (CONT'D)

Here take these. They're special. I got them from Canada.

Adam looks closely at the pills - they read "NUPRIN."

ADAM

(PERPLEXED)

Mom, this is Nuprin.

EDITH

I know isn't it great?

Adam looks at his mother, perplexed by her logic.

ADAM

(SHRUGS)

What the hell.

Adam downs the pills. Art whispers closely into his ear.

ART

I gotta new coat.

ADAM

That's great dad.

ART

Brooks Brothers. Silk pockets.

Feel.

Adam sticks his hand inside the pocket of Art's coat.

ART (CONT'D)

Feel.

ADAM

I am feeling.

112.

Art grabs hold of Adam's hand and stares at his son. A beat.

ART

I love you son.

ADAM

I love you too dad.

Katie knocks on the door.

KATIE

Hello?

Katie slowly enters holding a bouquet of flowers. Edith examines her. This is too awkward.

ADAM

Egh em. Mom. Mom.

Adam nods for his mother to leave.

EDITH

Alright. Come on Art, let's go to the waiting room.

On her way out, Edith turns to Katie and notices a CROSS around her neck.

EDITH (CONT'D)
(DISPLEASED)

Hmmm.

Edith and Art exit. Adam is left alone with Katie. They're both nervous.

KATIE

I brought you flowers. Not sure why, I didn't know what else-

ADAM

They're great, thank you.

Katie sits on the bed next to Adam.

KATIE

So how you doing?

ADAM

I'm a little freaked out.

A small GERMAN ANESTHESIOLOGIST enters. There is something incredibly unsettling about her thick accent.

113.

ANESTHESIOLOGIST

Hello Adam, I am the Anesthesiologist. I will give you shot to make you sleep.

Adam holds Katie's hand.

ADAM

Will you be here when I wake up?

KATIE

I'm not going anywhere.

ANESTHESIOLOGIST

Now relax, this will take a few minutes to feel the effect.

The Anesthesiologist injects the drugs into Adam's IV.

ADAM
(TERRIFIED)

About how long?

ANESTHESIOLOGIST

Relax, you will soon begin the sleeping.

ADAM

Well what if it doesn't work. How do you know I won't wake in the middle of the surgery? What if I-

Just like that, Adam's out cold.

INT. HOSPITAL SURGICAL AMPHITHEATER - LATER

Adam is face down on the operating table. Two Neurosurgeons, Dr. Lamb and DR. HENRY are in mid surgery. Alongside the two doctors are Nurse Wong and NURSE SCOTT.

DR. HENRY

I'm telling you Sir Francis Drake was a Buccaneer.

DR. LAMB

No he was a privateer.

NURSE SCOTT

I thought he was a pirate.
114.

DR. LAMB

A pirate works for no one but himself. A privateer has a mandate from a government.

DR. HENRY

I thought that was a buccaneer.

DR. LAMB

No, a buccaneer is a butcher turned pirate.

DR. HENRY

Then what's a mercenary?

DR. LAMB

(FRUSTRATED)

Nurse Wong. Will you Google it?

Standing to the side of the operating table is the group of Med Students from earlier. They're still taking notes.

INT. HOSPITAL WAITING ROOM - CONTINUOUS

Edith, Art and Seth sit impatiently watching the clock.

Katie

paces up and down the hall. Hours go by. Time can't seem to go by quick enough.

CUT TO:

INT. HOSPITAL WAITING ROOM - LATER

Dr. Lamb finds Edith, Katie and Seth in the waiting room.

DR. LAMB

We were successful in the extraction of the tumor. However, as you can imagine, with something of this magnitude...there were some unforeseen complications. The bone corrosion was much greater than initially anticipated. We had to remove part of the hip and pelvis, as well as most of the psoas muscle. We also had to remove a good amount of sheath tissue around the sciatic nerve, the damage to that nerve is considerable, which is going to hinder his ability to walk...He's in stable condition right now, but it's touch and go.

115.

INT. HOSPITAL ICU - MOMENTS LATER

Adam's in his hospital bed - still asleep from the surgery.

A

NURSE comes in to change his IV. Adam slowly awakens. He is high on morphine. He stares, mesmerized by the nurse.

ADAM

That is the most beautiful dresses.
Where did you get it?

Dr. Lamb enters.

DR. LAMB

Adam, I see you're awake.

ADAM

I'm here.

DR. LAMB

How are you feeling?

ADAM

I feel wonderful.

DR. LAMB

That would be the morphine.

Dr. Lamb picks up a handle that's attached to the morphine drip and sticks it in Adam's hand.

DR. LAMB (CONT'D)

I want you to push this little button any time you feel pain. It'll trigger the morphine. You think you can do that?

Adam moves his hands really slowly in the air -

ADAM

Magic!

Art and Edith enter the room. Adam reacts like a little kid being picked up from pre-school.

ADAM (CONT'D)

Mommy! Daddy!

**EDITH
(CRYING)**

My little boy.

116.

ADAM

Remember the time you walked in on me masturbating?...That was so awkward...What hotel is this? We need to go on more vacations.

Katie pops her head out from behind Adam's parents.

ADAM (CONT'D)

You're here too! You're soooooo
awesome...

(SING SONG)

Katie McRae, Katie McRae, Katie
McRae. Mic-Rae, Dr. Awesome Mic-
Rae...I'd love to make you pancakes
sometime.

Suddenly the most excruciating pain runs through Adam's body
causing him to scream in agony.

ADAM (CONT'D)

**PAIN! PAIN! PAIN! PAIN! PAIN! PAIN!
PAIN! PAIN!**

KATIE

Squeeze the morphine trigger!

Adam squeezes the trigger. The morphine offers immediate
relief. He lays back in total bliss, and then...

FADE OUT TO WHITE LIGHT.

EXT. BEACH HOUSE - DAY

SUPER: NOVEMBER

pushes A door bell. A hand reaches out. A finger on that hand
the door bell. The other hand holds a bouquet of flowers.

The hand belongs to Mitch's wife, MARGARET (80). She stands
on the porch of a small beach bungalow.

Nothing. The front door opens. Margaret looks straight ahead.

She then looks down, startled by Adam in a wheelchair.

**MARGARET
(STARTLED)**

Oh, hello, I didn't see you, ah
down there.

There's a glow in Adam's face - he looks younger and more
jovial than we've ever seen.

117.

ADAM

You must be Margaret.

MARGARET

Yes, I'm looking for Adam Schwartz.

ADAM

That's me.

MARGARET

(face lights up)
You're Adam? The way Mitch described you, I always assumed you to be much older. About 50 years older. But, you're just a baby...

Adam blushes.

ADAM

I'm so glad you could make it.

(SOLEMN)

I'm really sorry about Mitch.

MARGARET

Me too.

ADAM

Please come inside. You're just in time.

Adam leads Margaret inside, past a dozen oversized boxes.

ADAM (CONT'D)

Sorry about the mess. I just moved in...The ocean air is supposed to be good for my recovery.

INT. ADAM'S LIVING ROOM - CONTINUOUS

Adam and Margaret enter the living room. Everyone's there: Edith, Art, Katie and Seth.

Seth and Katie are playing a video game: DUCK HUNT. Edith sets food on the table.

ADAM

(TO MARGARET)

We're having a Duck Hunt tournament. You play?

118.

MARGARET

(LAUGHS)

Me? Oh I don't know how to play video games.

Adam holds up the controller - an old Nintendo Gun.

ADAM

It's really easy. One button does everything.

Edith chimes in from across the room.

EDITH

This food's not going to eat itself.

Everyone makes their way to the table. Visibly weak, Adam slowly lifts himself out of the wheelchair. He yelps in pain.

Katie starts to help when Seth intervenes.

SETH

I got it.

Seth grabs hold of Adam, and with his help, Adam takes a small step and then lowers himself into his seat at the table. Katie places a pillow behind Adam's back.

Adam takes Katie's hand, she looks down at him, they exchange a smile.

Adam notices and open window.

ADAM

(TO SETH)

You mind?

Seth ignores Adam as he fills both their plates with food.

ADAM (CONT'D)

Please. I think there's a red tide or something. My eyes are all itchy. It feels like someone is rubbing sandpaper on my corneas.

SETH

(as he serves Adam)
Nope. You don't have cancer anymore. No more special treatment.

ADAM

I am still in remission.
119.

EDITH

You gonna spend the rest of your
life complaining?

ADAM

(PROUD)

I like complaining.

We FREEZE on the family sitting around the dinner table.

We hear the song "That's the Way The World Goes Round" by
John Prine as we:

FADE TO BLACK.

THE END