

Guy & Millie

by

Jackson Gary

-----Copyright Jackson Gary 2017

FADE IN:

INT. CLASSROOM - DAY

A young boy, maybe thirteen, sits at his desk at school. We will know him as Guy Lekker. He looks out the window.

BEGIN MONTAGE

A girl swinging on the swing-set at the school playground.

A boy jumps up into the air and catches a football.

Two teachers sit on a bench, drinking coffee, and talking about their students and classes.

END MONTAGE

Young Guy realizes that the teacher has called his name.

TEACHER

Guy!

GUY

Sorry.

He gets up and gets his test paper. At the top is the letter **D**. Guy sighs. The kid next to him snickers.

MEAN KID

Dumbass.

TWENTY YEARS LATER

INT. GUY'S KITCHEN - MORNING

Guy Lekker (twenties, tired, depressed) walks into his kitchen. The kitchen is small, just a few cabinets and one

counter-top. A stove and a refrigerator, and no island. He grabs a coffee mug out of a cabinet and sets it on the counter. He pours some coffee beans into the coffee maker, starts the drift, and leans against the cabinets. His eyes start to close...

INT. GUY'S KITCHEN - MORNING - MOMENTS LATER

Guy snaps awake as the coffee machine clicks. He pours himself some into his mug then walks to his small living room.

INT. GUY'S LIVING ROOM - MORNING - CONTINUOUS

Guy sits down on his couch, the only chair in the room. It's in front of the TV. He grabs the remote from the coffee table in front of him. He holds his mug with his crotch. He turns on the TV.

The weather channel is on.

REPORTER

It's gonna be sunny today,
tomorrow, the day after that-

Guy switches the channel.

On TV, a man tries to slice open another man with his sword. The second guy blocks him, then grabs him and they are about to make out.

GUY

Ew.

He quickly changes the channel.

On screen, a disgusting monster appears right in front of the camera, screaming.

Guy jumps backwards (he's on a couch, so he kind of just slams into the back of it), and his coffee spills everywhere. Mostly on his crotch though. Steam rises into the air as he screams.

GUY (CONT'D)

SHIT!!

INT. GUY'S KITCHEN - MORNING- CONTINUOUS

He runs to the kitchen and attempts to spray cold water from the sink towards his crotch. After a few awkward attempts, he quits and rips off his pants. He fills up a cup of water, and is about to pour it down his body, when his curtains randomly fall off the wall. He dumps the cup of water as a girl and her mom walk by outside.

EXT. OUTSIDE GUY'S HOUSE - MORNING - CONTINUOUS

The girl points at Guy.

GIRL

Look Mommy! That man's peeing.

MOMMY

Oh my God. Come on, honey. There's something wrong with that man.

They quickly leave.

INT. GUY'S KITCHEN- MORNING - CONTINUOUS

The man sighs, as he wipes up the mess on the floor - with his pants - he gets a text. He pulls out his phone.

From: Charles

Work starts in ten minutes. I have a business meeting. If you still need me to pick you up, you better be in my car ten seconds after I pull up. I'll be there in a minute.

Guy hears a honk outside. He screws up his face, then grabs his soaking pants and runs outside.

EXT. OUTSIDE GUY'S HOUSE - MORNING - CONTINUOUS

Guy runs outside while putting on his pants. He locks his door, and runs toward the car. He opens the door and jumps into the car. The car speeds away.

INT. CHARLES' CAR - MORNING

GUY
Morning, Charles.

CHARLES
Morning, Guy.

He looks over at Guy and chuckles. Guy gets his zipper zipped.

CHARLES (CONT'D)
(Smiling)
Um. What were you doing when I
texted?

Charles chuckles. Guy rolls his eyes.

EXT. OUTSIDE GUY'S OFFICE - DAY - MOMENTS LATER

Charles pulls up and parks next to the building. Charles and Guy run upstairs together.

INT. GUY'S OFFICE RECEPTION HALL - DAY - CONTINUOUS

Guy and Charles run into the building, and run straight to the back and jump into the elevator that was about to go up with two other men.

INT. GUY'S OFFICE ELEVATOR - DAY - CONTINUOUS

Guy presses the "6" button on the elevator. The four men stand awkwardly and listen to the cheesy music playing in the elevator. Finally, the elevator reaches floor "6" with a ding. Guy and Charles step out.

INT. GUY'S OFFICE - DAY - CONTINUOUS

Guy and Charles walk through the large double doors. Above the doors are The company's name.

THE DAILY TIMES DAILY

GUY'S DESK

Guy sits down at his desk. Charles sits across from him at his own desk. Charles kicks his feet up on his desk. Guy glances at him.

GUY

I thought you had a meeting?

CHARLES

Yeah, at one.

GUY

Why'd I have to get outside so fast? My pants are soaked!

CHARLES

First of all, that's gross dude.
And second, I wanted to get here.
You take forever in the mornings.

GUY

Well, you don't need to be such an
ass to me-

Suddenly Rachel walks into the office. She's about Guy and Charles' age. We watch in slow-motion as she whips her hair over her shoulder.

Guy realizes that Charles has been talking.

CHARLES
Guy.

GUY
Yeah?

CHARLES
You should talk to her, man.

GUY
What? Who?

Charles rolls his eyes.

CHARLES
Rachel. You stare at her all day long. It's kinda weird.

GUY
No, I don't want to.

CHARLES
Yeah, you'd rather just stare at her creepily.

Guy sighs.

GUY
Fine. I'll talk to her.

He stands up and starts to walk over to her desk. Then he trips over himself and falls onto the floor.

CHARLES
Guy, are you OK?

PERSON 1
Guy?

PERSON 2
Hey, should we call 911?

People are gathering around as he stands up.

GUY
Seriously, I'm fine.

Person 1 shines his phone light into Guy's eyes.

GUY (CONT'D)
Hey!

PERSON 1
Yeah?

GUY

I'm fine!

He pushes through the crowd of people to where Rachel has just walked back from the bathroom.

RACHEL'S DESK

GUY (CONT'D)

Um. Did you see any of that?

RACHEL

Of what?

GUY

Oh, um never-mind. I think we've met. I'm Guy Lekker.

He holds out his hand to shake, and she shakes it.

RACHEL

Rachel Morris.

GUY

So, listen... I noticed that you like coffee.

He motions to her mug on the desk.

RACHEL

Um. Yeah. I like coffee.

GUY

So, I was wondering if maybe you'd like to come with me sometime to a coffee place, maybe you've never tried it.

RACHEL

Oh yeah? What's it called?

GUY

Oh,
(Stutters)
It's called, um, "Starbucks".

Rachel nods slowly.

RACHEL

Yeah... I've been there actually.

GUY
Really? Well, um...

RACHEL
I'm really busy. So maybe another
time?

Guy looks down at the virtually empty calendar on her desk.

GUY
Yeah. Cool. See you.

He walks off, slightly embarrassed. He watches as one of
Rachel's friends runs over to her.

RACHEL'S FRIEND
Hey! I heard that the new "PHONY"
Movie is out. We should go!

RACHEL
Really? Finally! Are you free-
(Looks down at calendar
on her desk)
tomorrow?

GUY'S DESK

Guy slams himself back into his chair. Charles glances at
him.

CHARLES
Okay there?

GUY
She said no.

They here a bang and look over to their boss' office. He
had just slammed his hand on the window. He points at Guy,
then motions for him to come.

Guy points at himself.

GUY (CONT'D)
Me?

Jim, the boss, nods. Guy gets up and walks into his office.

JIM'S OFFICE

GUY (CONT'D)

Hey, Jim.

JIM

Hi, Guy. Listen, take a seat.

Guy sits down across from Jim at a desk. Jim sighs.

JIM (CONT'D)

Guy, you haven't been making your deadlines.

GUY

Yeah, I've been getting, um, depressed lately-

JIM

Yeah, I bet.

GUY

What?

JIM

Nothing, continue.

GUY

I'm getting the meds that I need, then I'll be back on track.

JIM

Listen, you're a good guy. But I really just had you here to watch you flirt with Rachel. I've been waiting for weeks now. See?

He turns his laptop around so that Guy can see security footage.

JIM (CONT'D)

I'm able to watch what you're doing. It's great.

GUY

That's, that's... Why?

JIM

I'm just bored. I had nothing to do. And now it's all over. Like that.

He snaps his fingers.

GUY
So... what are we doing.

Jim sighs.

JIM
I'm letting you go.

GUY
You're firing me?

JIM
I'm letting you go. Yeah, I guess
I'm firing you. Huh, I've never
thought about it like that.

Guy stares at him for a moment. Then he stands up and walks out.

EXT. OUTSIDE GUY'S OFFICE - DAY - MOMENTS LATER

Guy walks outside as an ambulance pulls up. He stares at it for a moment. Two medics jump out of it.

MEDIC 1
Where is he!

GUY
Who?

MEDIC 1
We came as fast as we can! An old
man fell down.

GUY
No, no. you can go, it was a
misunderstanding.

Medic 2 finally manages to get the stretcher out, by himself. He runs up to Guy.

MEDIC 2
Listen sir, this isn't something
to joke about. This is someone's
life we're talking about.

MEDIC 1
Stay here.

Both medics run past him and into the building. Guy stands still.

INT. GUY'S LIVING ROOM -EVENING

Guy is standing in his living room. He walks over to where the remote is lying on the ground. He picks it up and turns off the TV. He sets down the remote on the table. He sits down on his wet couch. He pulls the mail out of his back pocket, and lays it on the table. He looks at the front of the first one.

ARE YOU DEPRESSED? WE CAN HELP

1800-DON'T-GO

Guy throws it across the room. He spreads out the rest. They all have the word "**LATE**" stamped on top of them in red. They are bills. He looks at one of them, and suddenly the light above his head goes out. He sits still for a moment, the only light coming from the window.

Then the moment ends. He springs out of his chair.

GUY

AAAHHHHHH!

He grabs the bills and throws them across the room. Then he picks up the coffee table and throws it up at the light hanging from the ceiling. They both come down in front of him with a crash.

EXT. OUTSIDE GUY'S HOUSE - EVENING - CONTINUOUS

The girl and her mom from earlier are walking by the house. They see him kick his TV, HARD. The mom shakes her head.

GIRL

Whoa.

MOMMY

There's something wrong with that man. That's why you have to do well in school, honey.

INT. GUY'S LIVING ROOM -EVENING - CONTINUOUS

Guy pulls his leg out of the TV and then knocks the TV off of it's stand.

GUY
WHY WHY WHY!?

He grabs his car keys and runs outside.

EXT. OUTSIDE GUY'S HOUSE - EVENING- CONTINUOUS

Guy runs outside and the woman signals to him.

MOMMY
Sir, are you OK?

GUY
No.

MOMMY
Where are you going?

GUY
Hell.

MOMMY
Sir, should I call somebody?

GUY
Please. I have to go.

He looks down at the little girl. Then he jumps into his car.

MOMMY
Come on, it's getting dark.

The woman and her child walk away.

INT. GUY'S CAR - EVENING - CONTINUOUS

He sits quietly and puts his keys in the ignition. He takes a deep breath.

GUY

Please.

He turns the keys. It doesn't start. he tries again. it doesn't start. He tries again. The car sputters to life. He nods his head.

EXT. OUTSIDE GUY'S HOUSE - EVENING - CONTINUOUS

Guy speeds away in his car.

EXT. HIGHWAY - NIGHT - MOMENTS LATER

Guy is cruising along on the highway. His jaw is set, and he looks out the window.

EXT. HIGHWAY OVERPASS - NIGHT - MOMENTS LATER

Guy pulls his car over onto the shoulder. He gets out of it and walks over to the overpass. He sits down on the barrier, and dangles his legs over it. He pulls his wallet out of his pocket and opens it. He pulls out a picture of his Mom.

GUY

Goodbye, Mom.

He drops the picture, and it flutters down before being caught by a car.

He pulls out a picture of his Father. He drops it.

GUY (CONT'D)
Goodbye, Dad.

The picture is taken away by the wind.

He pulls a picture of Rachel out of his wallet. He holds it over the lanes of traffic below.

GUY (CONT'D)
Goodbye, Rachel.

This picture flutters down all the way to the ground. Then it is run over by a car.

Guy pulls out a one dollar bill from his wallet. He looks for more, but can't find any.

GUY (CONT'D)
Oh.

He holds it out, and drops it.

GUY (CONT'D)
Goodbye, money.

It flies away with the wind.

Guy leans forward, ready to fling himself off. He closes his eyes, and raises his hands off of the barrier. His eyes come open, and he falls backward onto the highway. He jumps up, gets into his car and speeds home.

INT. GUY'S LIVING ROOM - NIGHT - MOMENTS LATER

Guy runs inside, and jumps over all of the stuff on the floor.

INT. GUY'S KITCHEN -NIGHT - CONTINUOUS

He runs to the kitchen and attempts to open his junk drawer, but can't, because there's so much junk in it.

INT. GUY'S LIVING ROOM - NIGHT - CONTINUOUS

He runs over to his living room and grabs the coffee table. it's mangled badly now. He carries it back to his kitchen.

INT. GUY'S KITCHEN - NIGHT - CONTINUOUS

Guy lifts his table over the junk drawer.

GUY

AHHHHH!

He slams down the table as hard as he can. The junk drawer explodes and crashes down to the floor with the table. Guy gets down on the floor, and picks through rubber bands, forks, a spatula, old cords, floppy disks, condoms, tape, erasers, and photos. He finds a pencil, and a piece of paper. He stands up and brings them to the counter.

Guy puts down the piece of paper, and labels it.

BUCKET LIST

He thinks for a minute, then writes down his bucket list.

BUCKET LIST

- 1. Watch a cremation**
- 2. Go Skydiving**
- 3. Have fifty thousand dollars**
- 4. Drive a Tesla**
- 5. Be in a movie**
- 6. Get into a fight**
- 7. Get a tattoo**
- 8. Meet somebody famous**

9. Fire a Gun**10. Die**

Guy nods his head at the list. He pulls a phone out of his pocket, and sets it on the counter. He walks into the other room, and then comes back a moment later with a laptop. He sets it on the counter. He opens it and runs a Google search.

Skydiving

He scrolls, then clicks on one. he grabs his phone and punches in the number.

1800-skydive

Guy waits for a moment, until the receiver picks up.

SKYDIVING RECEPTIONIST
Hello, how may I help you?

GUY
Yeah. I need to go skydiving.

SKYDIVING RECEPTIONIST
OK, would you like to book a trip?

GUY
Yeah, can I go tomorrow?

SKYDIVING RECEPTIONIST
Well, there is a waiting list, but you can come in about three months.

GUY
Three months? What am I supposed to do for three months?!

SKYDIVING RECEPTIONIST
Well sir, I'm sorry. But can-

Guy hangs up the phone and sets it on the counter. He walks out the door, and doesn't bother locking it.

EXT. WALMART PARKING LOT - NIGHT - MOMENTS LATER

Guy gets out of his car. He walks through the large, almost empty Walmart parking lot.

INT. WALMART - NIGHT - MOMENTS LATER

Guy walks into Walmart and messes around with the carts, trying to get one. He jiggles them around roughly. An employee runs up to him.

WALMART EMPLOYEE 1
Sir, can I help you with that?

GUY
No.

WALMART EMPLOYEE 1
It looks like you're having trouble getting a cart.

GUY
Bullshit. I've done this before.

WALMART EMPLOYEE 1
It doesn't look like it.

Guy stops what he's doing and glances at the guy.

GUY
What did you just say to me?

WALMART EMPLOYEE 1
(stuttering)
Uh. I just. Like, you were probably having trouble so, um, I thought-

GUY
Blah Blah Blah! Listen. I need to get into a fight very soon. Don't let it be with you.

The man nods.

GUY (CONT'D)
(looking at the shopping
carts)
I don't need one of these anyway.

He walks into the main part of the store. A woman comes up to him.

WALMART EMPLOYEE 2
Can I help you?

GUY
I need a parachute.

WALMART EMPLOYEE 2
Right this way.

They walk briskly to an aisle containing many sports appliances. The woman looks at him.

WALMART EMPLOYEE 2 (CONT'D)
What kind of parachute do you
need?

Guy exhales.

GUY
Well...

WALMART EMPLOYEE 2
What are you looking for
specifically in a parachute?

GUY
What the Hell? I just want to..
not die when I fall.

The woman rolls her eyes. She hands him a small one.

WALMART EMPLOYEE 2
This should do it. Whatever "it"
is. Make sure to repent before
doing anything stupid.

GUY
(Smiling)
No need.

WALMART EMPLOYEE 2
Why not?

GUY
I'm going straight to Hell. Isn't
it obvious?

He walks off, parachute in hand, grinning.

INT. GUY'S CAR - NIGHT - MOMENTS LATER

Guy is listening to rock music, drinking an energy drink. The sun is starting to rise. Guy speeds up.

EXT. HELIPAD - MORNING - LATER

Guy pulls up to the helipad. There are a few planes and helicopters sitting idle. Guy gets out of the car and has the parachute on his back. It looks like a backpack. A small man runs up to him.

HELIPAD RECEPTIONIST
Hey! Are you Guy?

GUY
Yep. When do we leave?

HELIPAD RECEPTIONIST
Ten minutes.

INT. HELICOPTER - DAY - LATER

Guy looks out over the world from far above, in a helicopter.

HELICOPTER PASSENGER
Beautiful, huh?

GUY
Yeah, I guess.

HELICOPTER PASSENGER
Makes you want to live forever.

Guy shakes his head.

GUY

Nope.

They sit in awkward silence for a moment. Guy sighs.

GUY (CONT'D)

Thanks for taking me up here.

The man nods to him.

HELICOPTER PASSENGER

Well, yeah. Of course.

Guy sighs.

GUY

Bye.

HELICOPTER PASSENGER

What?

Guy jumps out of the helicopter.

EXT. SKY - DAY - CONTINUOUS

Guy is falling through the sky. He is smiling.

HELICOPTER PASSENGER

(Yelling)

OH MY GOD! HE JUST JUMPED!

Guy laughs, and then is pulled taught by the rope that is keeping him tethered to the helicopter. He was unaware of this rope. He swings around.

GUY

SHIT!

HELICOPTER PASSENGER

We're gonna pull you back up!

Guy shakes his head.

GUY

No no no no no.

Guy glares up at the tether. Then he goes at it like a dog goes at a treat. He gnaws on it with his teeth. Weird animal noises come from his mouth.

HELICOPTER PASSENGER
(To the pilot)
He's... I think he's trying to
fall.
(To Guy)
SIR, STOP WHAT YOU'RE DOING. WE'RE
GOING TO SAVE YOU!

Guy goes at the tether harder than before. It snaps and he
falls through the air.

GUY
YES!

INT. HELICOPTER - DAY - CONTINUOUS

The helicopter passenger looks to the pilot.

HELICOPTER PASSENGER
He's gone.

HELICOPTER PILOT
The insurance is gonna kill us.

The Helicopter Passenger has an idea.

HELICOPTER PASSENGER
Not if this isn't how he died.

HELICOPTER PILOT
It's obvious; he fell out of a
helicopter.

HELICOPTER PASSENGER
But what if he has a bullet hole
in him?

HELICOPTER PILOT
I see...

EXT. SKY - DAY - CONTINUOUS

Guy is falling through the air. He is laughing. Then he
hears the crack of a gunshot. He is scared, but he can't do

much because he's just falling through the air. He hears another one.

GUY
WHAT THE HELL?

INT. HELICOPTER - DAY - CONTINUOUS

Helicopter Passenger takes another shot at Guy.

EXT. SKY - DAY - CONTINUOUS

Guy flips. Then flips again. His stomach is facing the ground. Another bullet flies through the air.

GUY
WHY ARE YOU SHOOTING AT ME?!

Guy realizes how close he is getting to the ground. He starts fumbling with his parachute. He finally finds the ring. He pulls it.

INT. HELICOPTER - DAY - CONTINUOUS

Just as Guy's parachute opens, Helicopter Passenger gets Guy in his sights and fires. the parachute opens and is shot.

EXT. SKY - DAY - CONTINUOUS

Guy's parachute is shot and starts to deflate.

GUY
AHHHHHHHHHHHHHHHHHHHHHHHH!

INT. HELICOPTER - DAY - CONTINUOUS

Helicopter Passenger's eyes widen.

HELICOPTER PASSENGER
Um. Just keep going. Hurry.

EXT. SKY - DAY - CONTINUOUS

Guy is almost to the ground. His parachute deflates.

EXT. FIELD - DAY - CONTINUOUS

Guy hits the ground, but not very hard. His parachute is on top of him. Guy stands up. He looks around. A city is very close by. He looks down and sees that he's standing in cow poop.

GUY
Shit.

EXT. FIRST HOTEL - EVENING - LATER

Guy is walking through a street. There aren't many people nearby. He no longer has his parachute. He looks up at a sign in front of a small building.

HOTEL/BEER

Guy walks inside.

INT. FIRST HOTEL - EVENING - CONTINUOUS

Guy closes the glass door behind him. He walks up to a small counter near the door.

GUY
Hi.

FIRST HOTEL RECEPTIONIST
What?

Guy appears confused.

GUY
What?

FIRST HOTEL RECEPTIONIST
By the laws of what, you have to answer first.

GUY
I'm confused.

FIRST HOTEL RECEPTIONIST
Are you retarded?

Guy looks around.

GUY
Are you?

FIRST HOTEL RECEPTIONIST
You have to answer first!

Guy shakes his head.

GUY
Listen, I just want a room.

FIRST HOTEL RECEPTIONIST
No duh. You're at a hotel.

They stand there awkwardly for a moment.

GUY
So... what's it gonna cost me?

FIRST HOTEL RECEPTIONIST
Thirty-five.

He whistles, pulling out his wallet.

GUY

Fine.

He hands her the money from his wallet.

GUY (CONT'D)

I would love a beer.

FIRST HOTEL RECEPTIONIST

Yeah. Same. Why're you asking me?

GUY

The sign say "Hotel-slash-beer".
You don't have beer?

FIRST HOTEL RECEPTIONIST

We just put that up for marketing.
So that people who didn't need a
room would still come in.

GUY

But... there's a bar right across
the street.

They both look across the street. The woman laughs.

FIRST HOTEL RECEPTIONIST

Yeah. No one's going to that
place.

The man is laying on the counter, shooting what seems to be
an endless stream of pee in an arc... towards his mouth.

GUY

I'll probably never un-see that.

FIRST HOTEL RECEPTIONIST

He's actually getting most of it
into his mouth. I'm impressed.

She hands Guy the key to the room.

FIRST HOTEL RECEPTIONIST (CONT'D)

On your second right.

GUY

Thank you.

He starts to walk away, then remembers something.

GUY (CONT'D)

Oh! Do you have a phone that I can
use?

FIRST HOTEL RECEPTIONIST

Yep.

She points to the back of the room, where a phone is on a hook. Guy walks over to it.

Guy picks up the phone and dials a number.

After a moment, his Mom responds.

GUY'S MOM

(V.O)

Hello?

GUY

(into phone)

Hey, Mom, it's me, Guy.

GUY'S MOM

(V.O)

Oh. What do you need?

GUY

(into phone)

I just wanted to call and tell you that I was OK. I figured you'd be worried about me.

GUY'S MOM

(V.O)

You're not a teenager anymore, Guy. you should be able to take care of yourself, without me having to worry about you.

GUY

(into phone quietly)

I just thought maybe you were wondering why we hadn't talked in so long.

GUY'S MOM

(V.O)

We haven't talked in ages. I remember the fight.

Guy shakes his head, and rubs his forehead.

GUY

(into phone)

What did I do to receive this type of treatment?

Guy's Mom hangs up the phone.

Guy takes a deep breath and puts the phone on the hook. He shakes his head.

INT. FIRST HOTEL HALLWAY - EVENING - MOMENTS LATER

Guy stands outside his hotel room, and looks at the key. He stands still for a moment, and puts his head on the door. He sighs. He snaps out of it, pulls back his head, unlocks the door, and walks into the hotel room.

INT. FIRST HOTEL ROOM - EVENING

Guy stands in the hotel room. The ceiling has a very scary crack going from one side of the room to the other. The floor is carpet, but there's a lot missing, including one spot that is on fire.

GUY

Whoa!

He runs forward and puts it out. He walks over to the bed. He sighs. He closes his eyes. He pulls his bucket list out of his pocket, and sits on the bed. The two front legs break, and he is on the floor.

GUY (CONT'D)

Jesus.

He stands, up, and sits down against the wall. He marks off

2. Go Skydiving

from his bucket list. Then he attempts to stand up, but can't because his pants are stuck to the floor.

GUY (CONT'D)

Shit.

He continues to try to get up, but can't. He reaches for under the bed, where there happens to be a knife. He looks at it for a second, then grabs it. He starts to

uncomfortably cut at his rear, until he has cut a large hole and is able to stand up. His cargo pants now have a huge hole in them. He walks into the bathroom.

INT. FIRST HOTEL BATHROOM - NIGHT - CONTINUOUS

Guy grabs a towel from the floor of the bathroom. He looks at it, then stuffs it down the back of his pants to cover the hole. He stands up and waddles to the door.

GUY

Great.

INT. FIRST HOTEL ROOM - NIGHT - CONTINUOUS

Guy walks out of the room, stuffing the bucket list into his pocket.

INT. FIRST HOTEL - NIGHT - MOMENTS LATER

Guy is standing in front of First Hotel Receptionist.

GUY

Where could I buy some clothes?

FIRST HOTEL RECEPTIONIST

You've got some.

GUY

Yeah, but I want to change.

FIRST HOTEL RECEPTIONIST

Why?

GUY

None of your business! Where could I buy clothes? For whatever reason.

The woman chuckles.

FIRST HOTEL RECEPTIONIST
Right outside, a few buildings
down, there's a clothes store
called "**Underwear**". You can find
what you need there.

Guy stares at her for a minute.

GUY
Thanks.

He walks out.

EXT. FIRST HOTEL - NIGHT - MOMENTS LATER

Guy walks down the street. He comes to a store.

UNDERWEAR

He walks in.

INT. UNDERWEAR - NIGHT - CONTINUOUS

Guy walks into the store. He looks around, and the only
clothes are under garments. A woman comes up to him.

UNDER WEAR CLERK
Can I help you?

GUY
Yeah. Do you have pants?

UNDERWEAR CLERK
Yeah, we got panties.

GUY
No. Pants.

UNDER WEAR CLERK
Ohh. Nope.

Guy sighs.

GUY
OK, Thanks.

INT. GUY'S CHILDHOOD HOME - DAY - FIFTEEN YEARS BEFORE

A young Guy stands up, and walks away from the couch, where he had been watching a sports game.

GUY
Mom!

GUY'S MOM
(O.S.)
What?

GUY
What's for dinner?

GUY'S MOM
(O.S.)
It depends on what you're making!

Guy sighs.

GUY
I'm gonna go get a pizza.

INT. GUY'S CHILDHOOD KITCHEN - DAY - CONTINUOUS

Guy walks through his kitchen, and sees his father passed out, head on the table, holding a beer bottle. Guy walks through the back door, and slams it.

INT. FIRST HOTEL ROOM - MORNING - PRESENT DAY

Guy is sleeping in his bed which is angled towards the floor, because the two front legs of the bed are missing. He wakes up and awkwardly gets out of bed. He looks around the room. Guy picks up a towel, and stuffs it down the back of his pants. He leaves the room.

INT. FIRST HOTEL - MORNING - MOMENTS LATER

Guy comes up to the desk where the First Hotel Receptionist is drinking a beer.

FIRST HOTEL RECEPTIONIST
Morning.

GUY
Hi. Thanks for the room.

FIRST HOTEL RECEPTIONIST
Of course. Here's some breakfast.

She hands him a plate of scrambled eggs.

GUY
Nothing like hotel breakfast.

She smiles.

FIRST HOTEL RECEPTIONIST
You staying another night?

GUY
Well, no. I'm going to Hollywood.

He holds out his hand and they shake.

FIRST HOTEL RECEPTIONIST
Hope I'll see you again. You need anything?

GUY
Yeah... I need a tattoo..

FIRST HOTEL RECEPTIONIST
Huh?

GUY
Like, a mark on my body. A symbol.

FIRST HOTEL RECEPTIONIST
Yeah, I get it. But why?

GUY
It's on my bucket list.

FIRST HOTEL RECEPTIONIST
Nice. Well, Billy will do it for you. Trust me, he owes me a favor.

She winks.

GUY

Billy?

She nods over to the bar across the street.

FIRST HOTEL RECEPTIONIST

Yeah. The beer guy.

Guy looks over at the bar for a few minutes.

GUY

You know what? Fine. I'll do it.

She grins at him.

FIRST HOTEL RECEPTIONIST

Here's my number.

She hands him a small folded up piece of paper. He puts it into the pocket with the bucket list. He nods to her. He walks out the door.

INT. BILLY'S BAR - DAY - CONTINUOUS

Guy walks across the street. He opens the door to the bar, and sits down in front of the bar. He looks at his hands. Then Billy comes out of the back room.

BILLY

Hey, can I help you?

Billy looks better than he did earlier.

GUY

Yeah, I've been told you would give me a tattoo.

Billy purses his lips and looks over at the hotel. He looks back to Guy.

BILLY

Fine. But nothing big. I've got to get to the airport.

GUY

Oh! Me too! I'll pay you for the tattoo, then will you drive me to the airport?

Billy yells.

BILLY
Fine.

GUY
Thanks.

INT. BILLY'S BACK ROOM - DAY - MOMENTS LATER

Guy is sitting in a chair in the back room.

BILLY
An eye?

GUY
Yeah. Why not?

BILLY
It's creepy as hell, man.

They stare at each other for a moment.

BILLY (CONT'D)
OK, fine. Turn over.

GUY
Turn over? Why? I want it on my
arm.

Billy shakes his head.

BILLY
I specialize in butt tattoos only.

GUY
You specialize? What? Is that a
thing?

Billy stares at him blankly. Guy rolls his eyes. Guy turns and lays on his stomach. Billy starts to give him a tattoo. Guy yells.

INT. BILLY'S CAR - DAY - LATER

Billy is speeding around cars on the street. Guy is beside him in the car, but he's in an awkward stance, because he doesn't want to sit. Billy swerves.

BILLY
Jesus. Sit down, will you?

GUY
I can't! it hurts!

BILLY
It's gonna hurt a lot more when we
get in a wreck. Sit.

Guy gingerly sits down. He groans. A tear comes out of his eye. Billy looks over, surprised.

BILLY (CONT'D)
Are you crying?

GUY
(Crying)
No.

EXT. SMALL AIRPORT - DAY - CONTINUOUS

Billy swerves into the small parking lot. Guy and Billy get out of the car.

BILLY
Where you going?

GUY
Hollywood.

Billy nods. He points toward the door straight ahead.

BILLY
Go through that door. Good luck.

Guy nods.

GUY
We will meet again.

BILLY
Hell no. Goodbye, man.

GUY
It's Guy.

But Billy is walking away.

INT. AIRPORT FLIGHT DESK - DAY - MOMENTS LATER

Guy is standing in front of a flight counter. He sighs.

GUY
Yes, I'd like to get there as soon
as possible.

FLIGHT DESK WOMAN
OK, for three-twenty you can leave
in five minutes.

GUY
F-five minutes?

FLIGHT DESK WOMAN
Yes.

Guy hurriedly pulls out his wallet. He pulls out the right amount of money and hands it to her.

GUY
That's it? For sure?

FLIGHT DESK WOMAN
Yes. Now you should run.

Guy nods. He starts to run.

INT. AIRPORT HALLWAY - DAY - CONTINUOUS

Guy runs as fast as he can through the large hallway. At the end is a door that is open, leading to a small helicopter. Guy doesn't have any bags, and his pants are still missing a large portion over the rear. He runs outside.

EXT. AIRPORT RUNWAY - DAY - CONTINUOUS

A man is getting into a helicopter. Guy runs up to it. The pilot looks out.

SMALL TOWN HELICOPTER PILOT
Hi.

GUY
Hey. Going to Hollywood. I didn't
get like, a ticket though.

SMALL TOWN HELICOPTER PILOT
That's fine. Get in.

Guy gets into the helicopter.

INT. HELICOPTER - DAY - CONTINUOUS

Guy squeezes onto the bench with the other man. Guy nods to
him. The other man stares at him. Guy looks away awkwardly.

EXT. HELICOPTER - DAY - CONTINUOUS

The helicopter flies through the sky.

BEGIN MONTAGE

EXT. MOUNT LEE - DAY

The beautiful Hollywood sign stands tall.

EXT. VERY BUSY STREET - DAY

Hundreds of cars drive through the street.

EXT. HUGE FILM SHOOT - DAY

A large film crew is filming a movie outside in a street set built to look like the 1950's.

END MONTAGE

INT. CA HOTEL - DAY

Guy walks into a large hotel reception area, with many people walking around. He walks up to the reception desk, which is worked by an extremely old Indian man.

GUY

Hi, I need a room.

The Indian man nods.

INDIAN HOTEL RECEPTIONIST

OK.

GUY

So... can you give me one?

INDIAN HOTEL RECEPTIONIST

No.

GUY

What? Why?

INDIAN HOTEL RECEPTIONIST

You need to make reservation.

GUY

Yeah, I looked on the internet, and couldn't find any phone numbers. For like, any hotels.

INDIAN HOTEL RECEPTIONIST

Yes. You make reservation in person, and then you wait a few days for room. Like this everywhere in California.

GUY

Everywhere you have to make a reservation in person, then wait a few days? Do you see my problem?

INDIAN HOTEL RECEPTIONIST

Yes.

Guy stares for a moment.

GUY

Fine.

Guy walks out of the hotel.

EXT. MOUNT LEE - EVENING - LATER

Guy comes to the bottom of Mount Lee, where the **HOLLYWOOD** sign lays. He looks at the fence blocking his way. He looks around, and sees a cop sitting nearby. Guy looks more closely and realizes that the cop is asleep. Guy smiles and nods his head. He starts climbing up the mountain.

EXT. HOLLYWOOD SIGN - EVENING - MOMENTS LATER

Guy reaches the Hollywood sign. He goes behind the fence that is holding it up, and lies down.

INT. GUY'S CHILDHOOD HOME - DAY - TEN YEARS BEFORE

Guy sits in his room, listening to music with headphones on. Suddenly, he hears a bang on his door.

GUY'S DAD

OPEN UP!

GUY

No! You sound drunk.

But Guy has put down his headphones, and is propping a chair up against the door in case his Dad had a key for the lock.

GUY'S DAD
Guy! Open this door now!

Guy starts to cry.

GUY
(crying)
No! I'm done with this! You can't treat me like shit anymore! I'm your son!

GUY'S DAD
If I get in here, I will hurt you so bad that you'll never disobey me again! OR YOU CAN OPEN THE DOOR!!

Guy throws his piggy bank against the wall and it shatters. He picks up all money and puts it in a drawstring bag.

Guy hears a loud bang on his door. He cries. Guy finds a sweater and puts it on. He puts on the bag, and jumps out the window.

Guy's door swings open and his father runs in. The chair has broken in half. Guy is running down the street. Guy's father looks very drunk.

GUY'S DAD (CONT'D)
DON'T EVER COME BACK!

EXT. HOLLYWOOD SIGN - MORNING

Guy wakes up, and stands up. He looks around. He pulls out his Bucket List. He marks off

7. Get a tattoo

Guy nods his head. He exhales. He looks at

8. Meet somebody famous

Guy walks away from his spot.

EXT. FILM SET WAREHOUSE - DAY - MOMENTS LATER

Guy is looking at a large warehouse, where many crew members are walking around. Near the back, are trailers which must contain actors. Guy takes a deep breath. He walks into the warehouse.

INT. FILM SET WAREHOUSE - DAY - CONTINUOUS

Guy walks through the set with confidence for about three steps, until a security agent runs up to him.

SET SECURITY OFFICER
Hey. You can't go through here.

GUY
I just need to go to that trailer.
You see, I've got this bucket
list, and I really need to meet a
famous person.

SET SECURITY OFFICER
Sorry, man. I can't let you.

GUY
Please, it's very important.

SET SECURITY OFFICER
Sir, I'm not going to tell you
again.

Guy nods. He starts to walk away, and then suddenly turns and runs right towards the trailers.

SET SECURITY OFFICER (CONT'D)
Hey!

The security officer chases Guy, but Guy is determined. When Guy reaches the door, he pushes it open. By now he has too much momentum, so he plows right through the wall and comes right through the other side of the trailer. Woozy,

he looks up from the warehouse floor. People are staring at him as he stands up. The security agent reaches him. A very famous person peeks out from behind the trailer. Guy smiles.

GUY

Hi. My name is Gu-

The security guard has pulled out his taser and is shooting Guy.

GUY (CONT'D)

YYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYY

He drops to the floor. The guard picks up Guy, who doesn't fight back at all. He is slumped on top of the guard. The guard starts to bring Guy outside.

EXT. FILM SET WAREHOUSE - DAY -CONTINUOUS

The security guard drops Guy on the street.

SET SECURITY OFFICER

Get a life, man.

He walks back inside. Guy pulls himself over to the warehouse wall and rests his back on it. He sits in silence watching the street.

A young couple, laughing and holding hands, walk by.

A girl walks her dog down the sidewalk, and laughs as the dog pulls on the leash.

An old woman walks with her husband. They smile as they tell each other stories.

Guy lets a strangled sob out of his throat. He grabs the bucket list from his pocket. His face hardens as he marks off

8. Meet somebody famous

He gets up off the ground and walks over to a payphone. He puts in some change, and dials a number.

After a moment, he gets a response.

CHARLES
(V.O)
Hello?

GUY
(into phone)
Charles? This is Guy.

CHARLES
(V.O)
Oh. Hey, Guy. How you been?

GUY
(into phone)
Fine I guess. Listen, I need a favor.

CHARLES
(V.O)
What is it?

GUY
(into phone)
I need you to send me some money.
They got those western union things.

Charles waits for a moment.

CHARLES
(V.O. quietly)
No.

GUY
(into phone)
What?

CHARLES
(V.O)
Guy, listen. I don't know what you're doing, but you sure as Hell shouldn't need my money.

GUY
(into phone)
I thought we were friends.

CHARLES
(V.O)
Maybe we are... but I'm not gonna pay for your vacation. Goodbye, Guy.

GUY
 (into phone)
 No, wait-

Charles hangs up. Guy slams the phone back onto the hook.
 He pulls out his Bucket List.

9. Fire a Gun

Guy sets his jaw, and walks away.

INT. WALMART - DAY - LATER

Guy walks into a large Walmart. He walks directly to the
 counter with guns behind it.

WALMART GUN SALESMAN
 Can I help you?

GUY
 I need to fire a gun.

WALMART GUN SALESMAN
 OK, we've got this one here

He points to the gun directly behind him.

WALMART GUN SALESMAN (CONT'D)
 that'll shoot twenty-two caliber-

GUY
 No. I don't want to buy a gun. I
 just need to fire one. Do you have
 a firing range?

WALMART GUN SALESMAN
 A firing range. In the store. No,
 I'm sorry. There is a gun range
 just down the street.

Guy nods.

GUY
 Thanks.

INT. FIRING RANGE RECEPTION - DAY - LATER

Guy stands next to the counter. He looks down and sees that there is a bell.

RING FOR SERVICE

Guy rings it. He rings it again. Finally, he just starts banging on it. A woman hurries out. Guy stops.

FIRING RANGE RECEPTIONIST

Hi.

GUY

Hello there. I need to fire a gun.

FIRING RANGE RECEPTIONIST

Here in California, you need to have residency to do so. Will you provide ID?

GUY

Yeah, OK, listen. I don't live here. Could you make an exception for me?

FIRING RANGE RECEPTIONIST

Nope.

Guy sighs.

GUY

OK, fine.

EXT. FIRING RANGE - EVENING - CONTINUOUS

Guy walks out of the small building. He climbs over a small fence and starts walking towards the firing box.

EXT. FIRING RANGE - EVENING - MOMENTS LATER

Guy comes up quietly behind a man who is firing a rifle.

GUY

Hi.

The man fires the gun in fright. He turns around.

GUNMAN

You scared me, man.

GUY

Sorry about that.

GUNMAN

Can I help you?

Guy stares at him for a moment.

GUY

Are you happy?

They stare at each other in silence for a little while.

GUNMAN

Well... yeah, I think so. Why do you ask?

GUY

I want to commit suicide. Even as a kid, nobody respected me. My friends didn't care about me. As an adult, everything that could go wrong has gone wrong. This seems like the only way out.

GUNMAN

Uh... Do we know each other?

GUY

No I just want your input on my situation. Anyways, I was about to throw myself off the overpass, and I realized that I haven't done anything with my life. So I wrote myself a bucket list.

GUNMAN

Cool.

GUY

One of the things on it is to fire
a gun.

The gunman gulps. Guy launches himself forward, but the
gunman moves the gun. They crash to the ground.

GUNMAN

Think about your family. Think
about what this'll do to them.

They continue wrestling.

GUY

I'm not gonna fire it at myself,
dumb ass.

The gun falls to the ground. Guy grabs it, holds it up, and
fires.

Guy is knocked onto the ground after the kickback. He drops
the gun, and bolts into the street.

EXT. HOLLYWOOD SIGN - EVENING -LATER

Guy sits down behind the Hollywood sign. He takes out his
bucket list. He marks off

9. Fire a Gun

Then he shrugs, and also marks off

6. Get into a fight

Then he puts the paper back into his pocket. He lays down,
and looks up at the starry sky.

EXT. GUY'S CHILDHOOD ALLEYWAY - NIGHT - TEN YEARS BEFORE

It's raining outside, and Guy is hidden behind two dumpsters. He has a piece of cardboard over his head, which is helping a little bit. Guy looks up at the sky.

GUY

Dear God. I'm alone here. Please help me.

He shivers and starts to cry.

GUY (CONT'D)

(crying)

Please.

Guy hears a noise.

GUY (CONT'D)

Ohhh shit. Please no, please no, please no.

He hears a rustle, and starts to back up further into the crack of the dumpsters.

A can jumps out in front of him, and he screams. When he sees that it's just a cat, he sighs, and then shudders.

EXT. HOLLYWOOD SIGN - MORNING

Guy starts to stir. When he starts to get up, he realizes how sore his back is.

GUY

Ah! Ow!

He stands up, and places his hands firmly on the **H** in **HOLLYWOOD**. He pushes as hard as he can, and his back pops. So does the sign. The **H** starts to come undone from the fence it's connected to, and starts to fall.

GUY (CONT'D)

No! Shit!

Guy tries to run around to the other side, but the **H** is already starting to topple down the hill.

GUY (CONT'D)

SHIT!

He hears sirens, and drops down to the ground to avoid being seen. Then he hears a helicopter. He gets up and starts to run away, but his bucket list falls out of his pocket. He doesn't notice. He is almost back to the sign, when the helicopter starts shooting.

GUY (CONT'D)

AHHHHHHH!

He slides to where the sign is, and does his best to roll under it. Then he sees the bucket list.

GUY (CONT'D)

Damn it.

He looks up, the helicopter has stopped shooting. He inches out slowly, and the helicopter still doesn't shoot. But when he runs toward the list, it starts firing. Amazingly, he isn't hit. He grabs the list, and starts rolling down the hill.

EXT. BOTTOM OF MOUNT LEE - DAY - CONTINUOUS

Guy rolls to the bottom of Mount Lee. He gets up off the ground, and starts running as fast as he can.

EXT. FILM SET - DAY - MOMENTS LATER

Running out of breath, Guy comes to a large film set. The sound of sirens dies down. He pulls out his bucket list, and sees that

5. Be in a movie

Isn't crossed off.

GUY

Crap.

He looks at the set, takes a deep breath, and starts to walk-

SET SECURITY OFFICER
Hey!

GUY
Oh no.

SET SECURITY OFFICER
You again!

He rushes over to Guy.

SET SECURITY OFFICER (CONT'D)
What are you doing here?!

GUY
Listen, I forgot to get myself
into the movie yesterday when you,
um, tased me.

SET SECURITY OFFICER
(Sarcastically)
Get yourself into the movie?

The film set is still getting ready, they haven't noticed what is happening.

GUY
Yeah, you see it's on my bucket
list-

SET SECURITY OFFICER
Nobody cares about your bucket
list!

GUY
Well, I need to complete it, and
I'm not gonna let some random
asshole stop me from doing so.

The security officer shakes his head.

SET SECURITY OFFICER
You know what? I'm gonna try to
get you into this movie. But only
because I want you to finish your
bucket list and then go off
yourself.

He walks off without a response, and Guy follows, stuffing his bucket list into his pocket.

The security officer finds the 1st AD.

1ST AD
Can I help you, Ramon?

SET SECURITY OFFICER
You still need extras? I think
this guy would be great for it.
He's a big fan of this kind of
thing.

1st AD looks at Guy.

1ST AD
I'm not even gonna ask any
questions. You're in.
(He looks to Charlie)
You owe me one.

Ramon smiles and walks away.

GUY
Alright, what do you need me to
do?

1ST AD
OK, as Ramon probably told you,
you're a dirt extra. So, I need
you to lay in the dirt right
there.

He points to the ground in front of the actor.

1ST AD (CONT'D)
And then our lead here is gonna
accidentally step on you. That's
it. Go ahead, we'll be ready any
minute now.

Guy walks over to the ground. He looks to the 1st AD.

GUY
Here?

1ST AD
Yep. Go ahead.

The 1st AD walks away as Guy gets down on the ground.

GUY
Damn.

He lays on the ground, which is kind of muddy. The security
guy, Ramon, laughs.

RAMON
Settle in there, that looks a
little unnatural.

GUY
Go to Hell.

But he does settle in there. The director walks over, and
the scene is ready to be shot.

1ST AD
QUIET ON SET!

A very large actor comes out, ready for the scene. Guy
doesn't see him.

DP
Rolling!

DIRECTOR
Action.

1ST AD
ACTION!

The actor walks onto the set. He looks around, then steps
on top of Guy. Guy passes out.

INT. EMERGENCY ROOM - DAY - LATER

Guy wakes up in a hospital bed. He tries to move, and
realizes he has something wrapped around his torso. The
doctor walks in.

DOCTOR
Hi.

GUY
Hello.

DOCTOR
How are you today?

Guy stares at him blankly. The doctor laughs at his joke.

DOCTOR (CONT'D)
Ahhh. Gets 'em every time. Anyway,
you have three broken ribs, but
that's all. You're gonna be OK.

Guy nods.

GUY
Thanks.

Guy realizes that he is wearing a hospital gown.

GUY (CONT'D)
Where're my clothes?

DOCTOR
We threw them away.

GUY
Did you...

DOCTOR
Yes. We have your bucket list.

Guy sighs in relief. The doctor hands it to him. Guy looks at the bucket list, then back to the doctor.

GUY
Got a pen?

The doctor nods and hands him one. Then he leaves.

Guy crosses off

5. Be in a movie

Guy stares at the list.

EXT. OUTSIDE OF BANK - DAY - LATER

Guy stares at the sign above the bank.

MONEY BANK

Guy walks inside.

INT. MONEY BANK - DAY - CONTINUOUS

Guy walks into the bank. He is walking awkwardly because of the brace around his torso. A woman walks up to him.

BANK WOMAN
Hello sir, can I help you?

Guy looks around nervously.

GUY
Uh, yeah. I'm with Guinness. To take a look at your vault.

The woman laughs.

BANK WOMAN
Did we break a record or something?

GUY
Yep.

BANK WOMAN
What record?

GUY
Oh, um... The most air. In a vault.

The woman stares at him for a moment. Then she smiles.

BANK WOMAN
Well then, right this way!

She leads him back to where the vault door is.

BANK WOMAN (CONT'D)
Well, this is it!

GUY
Can I go in?

The woman hesitates.

BANK WOMAN
Sure, let me go get the key.

She walks past the security guard, who holds up his key, which the woman shakes her head to. Guy frowns at that. She goes over to a desk, where she picks up a phone.

The Bank Woman looks over at Guy as she waits for the person on the other end to respond.

BANK WOMAN (CONT'D)
 (into phone)
 Hi, I've got a man here at the bank wearing hospital clothes. He's talking about being with Guinness, there's something wrong with him.

She sits there for a moment, listening to the response. She looks a little scared.

BANK WOMAN (CONT'D)
 (into phone)
 Distract him? What?

She looks back over to Guy while listening to the response.

BANK WOMAN (CONT'D)
 (into phone)
 OK. thank you officer.

She sets down the phone.

Guy watches as the woman walks back over to him. He is twitching.

GUY
 Who was that?

The woman smiles.

BANK WOMAN
 Nothing to worry about. I was just requesting the key.

They look at each other for a moment.

BANK WOMAN (CONT'D)
 Do you... really work for Guinness?

GUY
 Yes.

The woman sighs.

BANK WOMAN
 I know that you don't work for Guinness. I just called the police.

Guy's face falls slack. He starts to freak out.

BANK WOMAN (CONT'D)
 I'm offering you the chance to run
 away. You look like you've been in
 Hell.

Guy shakes his head.

GUY
 No no no no no. You don't
 understand! I have to do this!

He slams a fist into the wall. People look over. The woman
 starts to back away.

Sirens can now be heard.

BANK WOMAN
 Sir-

Guy tackles the guard beside him. They tussle around on the
 ground. People scream. The sirens get closer. Guy gets a
 hold of the futuristic looking key. He runs to the vault,
 and slips it into the middle. It scans, and the key pops
 out to his hand. Guy runs into the vault.

INT. BANK VAULT - DAY - CONTINUOUS

Guy runs into the vault. He opens a box, and starts pulling
 out money.

GUY
 Ten.

He grabs some more.

GUY (CONT'D)
 Twenty.

He grabs some more.

GUY (CONT'D)
 Thirty.

He grabs some more.

GUY (CONT'D)
 Forty.

He grabs some more.

GUY (CONT'D)

Fifty.

He grabs some more.

Sirens can now be heard. Guy drops all the money. He runs outside of the vault.

INT. MONEY BANK - DAY - CONTINUOUS

Guy runs straight out the door.

EXT. OUTSIDE OF BANK - DAY -CONTINUOUS

Guy runs outside as two police cars pull up. He looks around, and sees a beautiful Tesla. He runs toward it, and removes the person inside of it.

GUY IN TESLA

Hey!

GUY

Sorry!

The police hold up their guns.

POLICEMAN 1

Sir, get out of the car with your hands up!

Guy speeds the car out of there, as the police jump back into their cruiser.

INT. GUY'S CAR - DAY - MOMENTS LATER

Guy is speeding along as the sirens die down.

EXT. GUY'S CAR - DAY - MOMENTS LATER

Guy speeds by a tree-house, the sirens barely audible. He backs up and looks at the tree-house. Guy gets out of the car and climbs the ladder.

INT. TREE-HOUSE - DAY - CONTINUOUS

Guy climbs into the tree-house and comes face-to-face with a girl (Ten years old) named Millie.

GUY
Shit.

MILLIE
That's a bad word.

GUY
Uh. Sorry.

He looks around.

MILLIE
So... what are you doing here.

Guy sighs.

GUY
I, uh, I'm in trouble.

MILLIE
Don't worry, I'll help you. I'm Millie. What's your name?

GUY
Oh. I'm Guy.

Millie giggles.

MILLIE
Your parents named you Guy?

He nods, smiling a little bit.

MILLIE (CONT'D)
Well, nice to meet you Guy.

They shake hands.

MILLIE (CONT'D)
Would you like some tea?

GUY
Sure.

MILLIE
What kind?

GUY
Oh, whatever you have.

MILLIE
OK.

Millie puts a small teapot on the table, and pours some tea into two cups, but Guy isn't paying attention. He picks up the cup and spills it on himself.

GUY
AHH! There's real tea in here!

Millie looks at him as if he were an idiot.

MILLIE
Yeah. Duh. What'd you think was in it?

GUY
I don't know, normal little girls just use empty cups.

Millie glares at him.

MILLIE
Don't ever call me a little girl again.

Guy nods.

GUY
Fine. Sorry.

Millie smiles.

MILLIE
So. Why are you in trouble?

GUY
Well. It's a bit of a long story.
Basically, I broke my ribs.

He pulls up his hospital gown to show her the brace.

GUY (CONT'D)

So, I was taken to the hospital,
and they didn't have any clothes
to give me when I checked out.
Then I went to the bank, to... get
some money out. Some people
thought that I had escaped a
mental ward, I guess- Do you know
what a mental ward is?

MILLIE

Where crazy people live.

GUY

Sure. So anyways, I had to run
away, then I came up here to hide.

Millie studies him for a moment.

MILLIE

OK. You need to meet my parents.

Guy shakes his head and waves his hands.

GUY

No way. They wouldn't...
understand.

MILLIE

They're good Samaritans. Nothing
to be scared of. They love
everybody... God, you, Trump.

GUY

What's a good Samaritan?

MILLIE

I have no idea. But that's what
they call themselves.

Guy looks at her.

MILLIE (CONT'D)

What could happen?

GUY

I could scare the Hell out of
them.

MILLIE

You sure do say a lot of bad
words.

GUY

Hell isn't a bad word.

MILLIE
Do you know what Hell is?

GUY
Um. Fire, rage, something about
teeth.

MILLIE
Well. Doesn't sound like a good
thing... Come on.

She leaves the tree-house. He sighs, and then follows.

EXT. OUTSIDE MILLIE'S HOUSE - DAY - CONTINUOUS

Guy catches up to Millie, who is standing right outside her
backdoor.

MILLIE
Ready?

GUY
I guess.

Millie opens the door, and they both go inside.

INT. MILLIE'S LIVING ROOM - DAY - CONTINUOUS

Guy and Millie stand inside the large living room. There
are many pictures of their family, and beautiful furniture.

MILLIE
Mom! Dad!

MILLIE'S MOM
(O.S.)
We're coming honey!

Millie's parents enter the room and stare at Guy
suspiciously.

MILLIE'S DAD
Who are you?

Guy clears his throat.

GUY

I'm, uh-

MILLIE

He's in need. And we're good Samaritans.

GUY

I was in a filming incident and broke a few ribs.

He raises his hospital gown and shows them the brace around his ribs.

GUY (CONT'D)

And then some people thought that I had escaped from a mental ward, so they were chasing me. Millie here said that you guys would help me. But I can go.

He turns to leave.

MILLIE'S MOM

No! It's OK, you can stay. Of course we're not gonna throw you out onto the street, we can help you.

Guy looks to Millie's Dad.

MILLIE'S DAD

Of course. You can sleep in the guest room.

INT. MILLIE'S GUEST ROOM - EVENING - MOMENTS LATER

Guy stands still as Millie's Mom fixes the sheets on the guest bed.

MILLIE'S MOM

That should do it.

GUY

Thank you.

Millie's Mom starts to walk out.

MILLIE'S MOM
We eat dinner at seven, and
breakfast at seven.

Guy smiles.

GUY
Like a hotel?

Millie's Mom smiles.

MILLIE'S MOM
Exactly.

She leaves the room.

Guy looks around. There are a few paintings in frames hanging up on the wall. The bed is a nice size. There's a dresser and a bedside table. Guy walks into the bathroom, and closes the door.

INT. MILLIE'S GUEST ROOM - EVENING - MOMENTS LATER

Guy comes out of the bathroom wearing a towel. He drops it and searches through a dresser, and dresses into some clothes.

INT. MILLIE'S DINING ROOM

Guy walks into the dining room, where a seventeen year old kid is setting the table. The dining room table is large, with eight chairs sitting around it. The boy smiles at Guy.

JOE
I'm Joe.

GUY
I'm Guy.

JOE
Nice to meet you.

GUY
You too.

They shake hands.

Millie's Dad walks into the room, and sits down at the table.

MILLIE'S DAD
(to Guy)
Please, sit down.

Guy sits down at the table next to Joe. Millie's Dad is at the head. Millie runs into the room and sits down across from Guy. Millie's Mom walks in with a large platter of hamburgers. She puts two on each plate. She sits down and smiles.

MILLIE'S MOM
Honey, will you say grace?

Millie's Dad nods.

MILLIE'S DAD
Dear heavenly Father, I thank you that we have lived another beautiful day. I thank you that we have had a chance to show Guy what it means to believe in you. I pray that you would help us to walk spiritually in you. Amen.

Guy sighs and opens his eyes. He wipes his face on his napkin.

MILLIE
Let's dig in!

They all bite into their hamburgers.

After finishing a bit, Guy looks to Millie's Dad.

GUY
So, what do you do?

MILLIE'S DAD
Well I work at the church. I help with the coordination. A lot of planning goes into getting a thousand people sitting in one room, listening to somebody.

He looks over at Millie's Mom, surprised.

MILLIE'S DAD (CONT'D)

I forgot to tell you, my shift
changed at work, I'm gonna have to
work tomorrow, so Millie needs to
go to work with Joe... and so will
Guy.

Joe nods.

GUY

That's OK?

JOE

Of course.

GUY

Where do you work?

JOE

I work at McDonald's.

MILLIE'S MOM

He does it completely for the
money.

JOE

Like all other Americans.

They laugh.

INT. MILLIE'S LIVING ROOM - NIGHT - LATER

Guy, Millie, and Joe sit on the couch watching a movie.

MILLIE

This is so boring.

JOE

You picked it out.

MILLIE

Yeah, but I thought it would be
awesome.

GUY

You can't trust trailers.

JOE

Well, she thinks that she can, and every time it's her turn to rent a movie, we watch something like this.

They sit in silence for a moment. Joe gets up and leaves.

JOE (CONT'D)

Sorry, I have work tomorrow.

They sit in silence again, watching the movie.

MILLIE

Guy, where are you from?

GUY

Georgia. Land of the peaches.

MILLIE

Why's it called "Land of the Peaches"?

GUY

We probably used to grow a lot of peaches.

Millie smiles.

MILLIE

You know the California state motto?

GUY

No, I don't.

MILLIE

Eureka.

GUY

I have found it?

MILLIE

Yep.

GUY

Found what?

MILLIE

Happiness? I don't know.

Guy nods his head, and looks back at the movie, even though he's not really watching it.

INT. MILLIE'S GUEST ROOM - MORNING

An alarm clock starts going off. Guy groans and hits the button on top to stop it. Guy is wearing the same clothes from yesterday. He gets out of bed and looks at a picture on the wall of a ship. He sees his reflection on the glass. He smiles.

GUY
(whispering)
Happy.

INT. MILLIE'S DINING ROOM - MORNING - MOMENTS LATER

Guy and Millie sit at the large dining room table, eating a piece of bread that has been toasted, but there's nothing on it. Joe sits across from them. They eat in silence, until Joe breaks it.

JOE
We gotta leave in ten minutes.

GUY
I wonder what they'll think of you bringing a twenty-five year-old to work.

Joe smiles.

JOE
It's McDonald's. They don't care.

Guy laughs.

MILLIE
We're not going in anyways. We'll sit outside and watch people go through the drive-thru.

JOE
That sounded creepy for everybody.

Millie smiles.

GUY
What are we gonna do?

MILLIE

I've figured out a pretty awesome game for whenever I have to go to work with Joe.

JOE

Alright, come on.

EXT. MCDONALD'S - DAY - LATER

Guy and Millie sit down against a brick wall, with a perfect view of the drive-thru. Joe walks inside of McDonald's.

MILLIE

Lets play a game.

GUY

OK.

MILLIE

Here's how it works: For everybody that drives by, we have from the time that they reach the window, to when they leave to summarize their past. I'll go first.

She points to a car that a woman is driving up to the window. The woman is very pale, and fairly overweight.

MILLIE (CONT'D)

She's always been a bit on the heavy side. People made fun of her for that back in school, but now she's making more money than anybody else in her class, so it doesn't really matter.

The person drives away.

Another car drives up. A bulky black man with a stern look on his face, his hair a perfect bull-cut.

GUY

Military. Definitely. After serving overseas for a decade, he came home to find that his family had left him. He has nightmares every night, and takes pills because he's suicidal.

The man drives away. Millie stares at Guy like he's crazy.

MILLIE

OK, that was dark. Perk up a little bit, not everyone hates life.

She smiles at him, but he looks hurt.

MILLIE (CONT'D)

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

GUY

It's not you, Millie. It's me.

He turns to look at her.

GUY (CONT'D)

I'm gonna tell you the whole story.

He sighs.

GUY (CONT'D)

As a kid, I never really fit in. I was an only child, and that always has weird quirks. When I grew up, I just did what everyone was saying to do at the time: Journalism. I didn't really care about it, but I had done well with the school paper, so it was the next step. I met a man named Charles, and I think that it's safe to call him my first real friend.

Guy sighs again.

MILLIE

Go on.

GUY

I fell in love with this woman named Rachel. It wasn't just that I wanted to have sex with her, I really think that she was a good person.

MILLIE

What's sex?

GUY

Well, basically men have-

MILLIE
I'm just kidding, dummy. Don't
ever tell a ten-year-old anything
like that.

Guy chuckles.

GUY
I like you.

MILLIE
Yeah the feeling's mutual.

Guy rolls his eyes.

MILLIE (CONT'D)
Sorry for interrupting. Please
continue.

Guy inhales, and exhales.

GUY
Charles said that I should ask her
out, which was a logical thing to
do. But she wasn't interested in
me. Around that time I had gotten
a significant pay cut, and my
parents and I weren't talking
anymore. It was just me and
Charles. But I realized that he
had never really been there for
me. I think that I was just there
to make him look good. So I
decided to commit suicide.

Millie gasps.

GUY (CONT'D)
I know, I know. Stupid right?
Anyways, I was about to throw
myself over the Overpass. Then I
realized that I had never done...
well, anything. So I made a Bucket
List.

Guy pulls out his bucket list.

BUCKET LIST

- 1. Watch a cremation**
- 2. Go Skydiving**

3. Have fifty thousand dollars
4. Drive a Tesla
5. Be in a movie
6. Get into a fight
7. Get a tattoo
8. Meet somebody famous
9. Fire a Gun
10. Die

Other than the first and last one, they're all marked out.

GUY
So I decided to finish my Bucket
List, and then commit suicide.

Guy looks at Millie.

GUY (CONT'D)
But... I think you've half healed
me. I think I might walk away from
your family as a full man, and
pick my life back up.

Millie smiles.

MILLIE
Yeah, better than committing
suicide.

Guy chuckles.

GUY
I certainly hope so.

EXT. MCDONALD'S - DAY - LATER

Joe shakes Millie to wake her up, and then Guy. Guy stands
up.

GUY
What's going on?

JOE
Millie's dance recital.

MILLIE
Oh yeah! Guy, you can watch!

They all get into Joe's car.

INT. JOE'S CAR - DAY - MOMENTS LATER

Joe is driving the car, and Guy sits in the passenger seat, looking out the window. Millie is in the back seat.

MILLIE
Are Mom and Dad coming?

JOE
They said that they'll meet us there.

GUY
What kind of dance is it?

MILLIE
Salsa.

GUY
Really?

Millie laughs.

MILLIE
No. It's Ballet.

Guy nods his head.

INT. AUDITORIUM - DAY - MOMENTS LATER

Guy, Millie, and Joe walk into the large auditorium. Millie's parents walk up to them.

MILLIE'S DAD
Hi, Guy. How was it?

Guy smiles at him, then looks down at Millie.

GUY
Millie kept me entertained.

He looks back up to Millie's Dad.

GUY (CONT'D)
Thanks again for letting me stay
with you guys. It means a lot.

MILLIE'S DAD
Of course.

MILLIE'S MOM
Millie! You need to go get ready!

MILLIE
Oh yeah! Bye!

They wave as she runs over to a door that leads to
backstage.

JOE
Break a leg!

Millie sticks her tongue out at Joe, then goes through the
door.

MILLIE'S DAD
Right over here.

He motions to a few chairs near the middle of the
auditorium. They sit down and look at the stage. Joe and
Guy are sitting next to each other.

JOE
She's been doing Ballet since she
was five.

GUY
That's amazing. She really enjoys
it, huh?

JOE
Oh yeah.

The curtain rises up.

On stage, many young girls dance a beautiful Ballet.

Millie, who is near the middle, dances perfectly.

When the Ballet ends, everybody stands up and cheers.

The girls on stage curtsy.

The girls jump off of stage and run to their families.

MILLIE'S MOM
Great job honey!

They hug. Millie high-fives Guy and Joe. Millie and her Dad hug.

MILLIE
Mom, Lydia said I could go home
with her. Can I please?

Millie's Mom looks to her husband.

MILLIE'S DAD
I don't mind.

MILLIE
Yes! See you later, Guy!

Guy waves as she runs away to find her friend.

INT. MILLIE'S GUEST ROOM - DAY - LATER

Guy sits on the guest bed looking at his Bucket List. He looks at

1. Watch a cremation

In particular. He sighs, and shakes his head. Guy walks out of the room, leaving the Bucket List on the bed.

INT. MILLIE'S LIVING ROOM - DAY - MOMENTS LATER

Guy sits down on the couch next to Joe, who is watching a sports game in TV.

GUY
Do you go to school, Joe?

Joe mutes the TV.

JOE
We're on break. But normally, yes.

Joe smiles.

JOE (CONT'D)
Why do you ask?

GUY
I just wanted to say something
normal before saying something
weird.

Joe raises his eyebrows, waiting.

GUY (CONT'D)
Do you know anybody who has
recently died?

Joe thinks for a minute.

JOE
That is weird... The answer is no.

Guy nods.

GUY
Sorry. The thing is, I have a
Bucket List... and one of the
things on it is to watch a
cremation.

He waits for a response. Joe shakes his head.

JOE
That's sick, man. And kind of
weird.

GUY
Yeah... I know. Sorry for asking.

JOE
No, it's fine.

Joe smiles.

JOE (CONT'D)
But I do find it interesting that-

Millie's Dad runs into the house through the backdoor. He's
crying, and out of breath.

JOE (CONT'D)
Dad?

MILLIE'S DAD
Get in the car. Quick.

JOE
What? Why?

MILLIE'S DAD
Just get in the car, damn it!

Joe gets up.

JOE
Come on, Guy.

EXT. OUTSIDE MILLIE'S HOUSE - EVENING - CONTINUOUS

Joe, Millie's Dad, and Guy run to the car. It's hailing outside. Guy and Joe get into the backseat, as Millie's Mom is in the front seat.

INT. MILLIE'S DAD'S CAR - DAY - CONTINUOUS

Millie's Mom has her hands on the dashboard. She is having a little bit of trouble breathing. Millie's Dad starts driving.

JOE
What's going on?

MILLIE'S MOM
(crying)
Millie was in an accident.

She sobs.

MILLIE'S MOM (CONT'D)
(crying)
She was coming home with Lydia,
and they were hit by a van that
was having trouble in this
weather.

JOE
(quietly)
Is she alive?

MILLIE'S DAD

We don't know.

Guy leans his head on the window. He takes a deep breath, knowing the answer.

INT. HOSPITAL WAITING AREA - DAY - MOMENTS LATER

Guy, Millie's Mom, and Joe stand still, waiting for Millie's Dad. No sound can be heard. Then Millie's Dad walks out of a room, with a doctor. He is crying. He shakes his head.

We see Millie's Mom scream, but don't hear her.

Joe and his parents pull themselves together into a hug. Guy stands still.

INT. CHURCH HALL - EVENING - LATER

Guy stands still, watching as Millie is cremated. Guy's face is contorted. Joe and his parents stand beside him. Many people are crying. A tear rolls down Guy's face. Millie burns.

INT. MILLIE'S GUEST ROOM - NIGHT - LATER

Guy stands in the guest room, staring at his Bucket List. A sob comes out of him, and he sits down on the bed.

GUY

God.

He looks out the window, but he can't see much.

A piece of cardboard has been put over both car windshields, and it's still hailing.

Guy takes his Bucket List from where it is laying on the bed. He opens the bedside table and finds a pen. On the Bucket List, he crosses out

1. Watch a cremation

Guy throws the pen, and looks at the last thing written on his Bucket List.

10. Die

Guy leaves the room.

INT. MILLIE'S HALLWAY - NIGHT - CONINUOUS

Guy runs through the house. Everybody else is already asleep. He finds the kitchen.

INT. MILLIE'S KITCHEN - NIGHT - CONTINUOUS

Guy opens an overhead cabinet and digs around until he finds matches. He holds it up in front of his eyes, and lights one. He watches the fire. He blows it out. He goes through a door to the garage.

INT. MILLIE'S GARAGE - NIGHT - CONTINUOUS

Guy drops the matches on the ground in a corner. He looks around, until he finds gasoline. He walks over to the corner, and covers it in gas. He sits down in it, and pulls the Bucket List out of his pocket. He sets down the bucket list in the gas. He has the matches in his lap. Guy pours

gasoline on his chest and legs, then throws the carton. He takes a deep breath, sobbing now.

Guy opens the matches. He pulls one out, and lights it. He takes a shuddering breath. He is about to drop it. He drops it.

Joe starts spraying the fire extinguisher before the match catches to anything.

After Guy and the ground around him have been thoroughly sprayed, Joe throws the fire extinguisher behind him.

JOE
(voice tight from
crying)
So now you're cremating yourself.

GUY
(sobbing)
I can't do this anymore.

JOE
A ten-year-old that you met
yesterday died. my sister that
I've known for ten years died. And
you can't do this anymore?

GUY
I'm suicidal.

JOE
Yeah, I can see that.

GUY
No, let me finish. I've been
depressed for more than a year.
But I feel like after meeting
Millie, things have changed.

JOE
I beg to differ.

GUY
I just can't live in a place like
this anymore. What kind of messed
up world do we live in where an
innocent girl would have to die?

Joe sits down next to Guy. He is crying.

JOE
I don't know. I don't know why
things are the way that they are.
(MORE)

JOE (CONT'D)

But after knowing Millie, and then her going away,

Joe snaps his fingers.

JOE (CONT'D)

Just like that? I know how precious life is. And I know that there would be people that would mourn you, like the two of us mourning Millie. And I think you should think about that before you go and off yourself. Because I don't believe you're that selfish.

Guy stares at nothing.

JOE (CONT'D)

We all have hard times. But I think that you're creating hard times for yourself. It sounds like you've always been a follower, not a do-er. Go get a job that you like. Meet people that you like. Live where you like. Marry a woman that you like. It's a human's world, Guy, and all the choices are out there for you.

Something shifts in Guy's eyes.

INT. FIRST HOTEL - DAY

The First Hotel Receptionist stands at the reception counter, counting money. She hears the door open, and looks over to see that it is Guy.

FIRST HOTEL RECEPTIONIST

(happy to see him)

Welcome back!

Guy has a tear going down his face. But he looks at peace. Maybe even happy.

GUY

Hi.

FIRST HOTEL RECEPTIONIST

Can I do something for you?

GUY

I don't believe I got your name.

The woman smiles.

FIRST HOTEL RECEPTIONIST

It's Millie.

A smile slowly crosses Guy's face.