

RUSH HOUR 4:
RuShangHour

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FADE IN:

EXT. GONDOLA IN THE MOUNTAINS OF CHINA - DAY

A small gondola climbs up the slope of a Chinese mountain.

DETECTIVE LEE (Jackie Chan) and DETECTIVE CARTER (Chris Tucker) talk as the lush scenery passes behind them. They are wearing climbing gear instead of their usual attire of cool suits. They have built up a good rapport with one another from at least 3 movies' worth of stunts and fun.

CARTER

Lee, I'm telling you, any word that has to do with eating could be a racial slur. Nosh, mange, nibble...
(leans in close and
whispers)
...brussel sprout.

LEE

That's not true. What about banana? Dragonfruit?

CARTER

Okay, first of all, banana is the exception that proves the rule, and second, are you serious about "dragonfruit?" That's honestly the racial slur we call you at the station. Really. I will call them right now.

LEE

(looking out the window)
Chinese is a very traditional language. Very beautiful. We don't have racial slurs.

CARTER

[beat] Chew sounds like a slur, too. You know, like chewing food?

LEE

That already exists. It means
Chinese Jew.

CARTER

Do those really exist?

LEE

Maybe?

CARTER

Why are we out here, man? Where are
the girls?

LEE

It's the most beautiful scenery in
the world. These are some of the
most sacred mountains in China.

CARTER

I could have gotten the same
experience watching Crouching
Tiger, Hidden Dragonfruit in my
apartment in LA. There are girls
there.

LEE

It's more exciting this way. You
have to go find the girls. They
could be anywhere out there.

LEE's phone begins to RING.

He speaks with a police-type person on the other line in
subtitled Chinese.

LEE (CONT'D)

Yes sir. I will track down the
crystals immediately.

(Person responds.)

I will be careful. I know what the
legends say.

(Response.)

He's my partner.

(looks towards Carter)

(MORE)

LEE (CONT'D)

I need him to watch my back. And my front. And my face. So it doesn't get punched.

(Response.)

I will. Goodbye.

CARTER

I'm not even going to ask. Look at my eyes. You know what I'm thinking.

CARTER's eyes widen and bug out.

CUT TO:

EXT. CHINESE MOUNTAINSIDE - DAY

A montage of LEE and CARTER climbing the mountain, going over treacherous bridges, walking along narrow paths. Old planks and rusty chains are the only things keeping them from falling to their death.

CARTER

How old are these things, man? I don't want to die. I haven't updated my will. I just got some cool new stuff I want to be buried with.

LEE

The trip is worth it. Trust me. We're almost halfway there.

CARTER

Oh yeah, and about the will. Remind me to write you out of it. You won't need anything once your dead. I'm going to kill you.

LEE goes ahead as CARTER trails off. LEE easily navigates the terrain. He runs, grabs a chain, and flips over a chasm, landing safely on the other side.

CARTER attempts to stretch across the ravine, causing him to do the splits.

CARTER (CONT'D)

EEEEEE!

They round a corner and see a narrow cave. CARTER limps along angrily.

CARTER (CONT'D)

What the hell is that? Some kind of cave?

INT. DARK CAVE - DAY

Despite his pleading, they enter. CARTER walks up to three different sized backpacks sitting on three pedestals. LEE walks towards them, rubbing his chin in thought.

CARTER

Okay, I get it. It's a test. We have to make the bags equal in weight. But what if they're filled with bones? Or cat shit? This is hard.

LEE

Calm down. There's no cat shit in China. These belong to that family over there.

LEE motions over to a confused Chinese family in hiking clothing sitting near the entrance to the cave.

LEE (CONT'D)

(to family)

Namaste. Shalom.

They wade through water and scale massive piles of rocks until they reach a room filled with giant crystals, each one like a huge Greek pillar.

CARTER

Damn! Are these the crystals you were talking about earlier?

LEE

No. These are merely--wait a minute. How did you know I was talking about crystals? You can't speak Chinese.

CARTER

You only assumed I couldn't speak Chinese. Seems like the shoe is on a different colored foot this time, huh?

LEE

How did you... I guess you're right. I'm sorry I jumped to conclusions.

CARTER

I'm just kidding, buddy. I learned that word watchign the Chinese Home Shopping Network last night.

LEE

What? You tricked me.

CARTER

Sorry. How about we break off one of these crystals, leave this bat shit cave, sell it, and I'll buy you a reasonably priced dinner to make up for what I did.

LEE

Sorry, these are just quartz. They're pretty much worthless.

CARTER throws up his hands in frustration. He backs up, and ends up falling into a huge crystal ravine.

LEE doesn't miss a beat. He puts a rope in his teeth and he slides down a crystal like a slide. He jumps up, wedging his rope in between two crystals.

He uses his momentum to swing around two upright crystal pillars, wrapping his rope around them. This creates a makeshift net that looks like a spider-web.

Bats SHRIEK as they fly out of a nearby hole. The bat shriek morphs into a CARTER SHRIEK as he too flies out of the hole. His leg gets caught in the rope net, and his fall is broken. His face is only inches away from dangerously sharp crystals

CARTER

You know, they call bat shit
"guano."

He is apparently unphased after to dealing with so many stunts from the duo's previous adventures

CUT TO:

EXT. HUGE ANCIENT STAIRCASE - DAY

CARTER and LEE climb up an enormous old staircase. Their destination is a building barely visible in the distance. They wipe their brows and continue.

EXT. MYSTERIOUS BUILDING - DAY

LEE and CARTER climb the last of the steps and arrive at a large, ornate building. They are exhausted.

LEE

(finishing a previous
conversation)

So then the guy says: "that's just
Europeanion."

CARTER's lack of amusement at LEE's joke is cut off by the building's doorman.

DOORMAN

Congratulations, gentlement. You made it. Please enter our teahouse.

CARTER

Tea? Tea?! Lee. I had tea in my hotel room. You can buy tea in America, I assume. Is there a big pile of free boobs in the back? Is the tea made out of drugs? Or money? Look at my eyes, man. I'm frustrated.

CARTER's eyes widen and bug out.

LEE

Trust me. Best tea in China. No drugs.

DOORMAN

Right this way.

INT. MOUNTAINTOP TEAHOUSE - DAY

LEE and CARTER are led to their table in an average looking teahouse.

LEE

I'll be right back. I have to use the restroom.

CARTER

What the hell am I supposed to do here?

LEE

Drink tea.

CARTER

This better be the best damn tea in China. Make me climb up a big-ass mountain with cheap-ass crystals inside it. You're an inconsiderate-ass friend, man.

LEE has already left, leaving CARTER talking to himself.

LEE walks past the bathroom into a door marked "EMPLOYEES ONLY" as well as that phrase's Chinese equivalent.

INT. TEAHOUSE KITCHEN - DAY

LEE walks in the kitchen to see a middle-aged woman crying while sitting on a milk crate. A man in a suit has his hand on her back, awkwardly trying to comfort her.

SUIT MAN

(in Chinese)

Inspector Lee, you made it. I'm sorry to be meeting you under such circumstances. I'm Special Agent Feng. Did you have any trouble finding us?

LEE

No. We went up. It's at the top of the mountain.

FENG (SUIT MAN)

Right. Of course.

CRYING WOMAN

He came out of nowhere. No one saw him. The crystals are gone.

FENG

Oh right. This is Mrs. Tung, she's the owner of this establishment. There, there, Mrs. Tung. There was nothing we could do.

(to LEE)

This guy was good.

FENG attempts to comfort MRS. TUNG by patting her on the back with a single finger.

LEE

No one saw him?

MRS. TUNG

Our waitress Liu might have seen something. God knows "special agent" over here didn't. Too busy playing his stupid game all day. Shameful.

FENG

Hey! Don't bad-mouth teabag basketball.

(too LEE)

She's never even tried it. It's fun. Besides, this is no one's fault.

LEE

Okay. I think I get it. I'm going to see what I can find out from Liu.

(in English)

...it might be funnier if you call it "teabag b-ball."

FENG and MRS. TUNG stare back blankly.

LEE (CONT'D)

(in Chinese)

Nevermind. Thank you.

INT. TEAHOUSE - DAY

LEE returns to find CARTER already flirting with the waitress.

CARTER

--so from then on, I've called them "relationcrips." Get it? Crips? Like the gang?

LIU

Uh-huh. Are you ready to order?

LEE sits down.

LEE

Hello. I'm Lee. What might your name be?

LIU

Liu. Hello. What can I get you?

LEE

So, have you worked here long? Do you work every day?

CARTER

Lee, the girl is obviously very busy. You spent such an unfathomably long time in the bathroom, we were able to get... acquainted.

LEE

That's weird, because it seems like you haven't gone to the bathroom in a very long time. That seems unhealthy. All that stuff has to go somewhere.

LIU

I'm just going to get you both our Oolong Tea. I'll be back.

LIU leaves. CARTER leans in close to LEE.

CARTER

"Oolong" is my nickname with the ladies, if you know what I mean... Because I have antioxidant. By the way, what the hell was that?

LEE

What? I was just trying to find out more about her.

CARTER

No way man. You were trying to flirt with her.

(MORE)

CARTER (CONT'D)

I really hate to be the one to break this to you, but you got no game. She likes me more.

LEE

I have plenty of game. I have so much game.

CARTER

Oh yeah? Fine. Let the best man w--

LEE

Wait, why am I arguing with you? I'm not hitting on her.

CARTER

Whatever, man. We'll see. Hey shut up here she comes.

LIU returns holding two cups of tea and a plate.

LIU

I brought you two some rice with vegetables. High in fiber.

LEE

We don't have any problems with digestion or with our butts.

CARTER

Wow, that was thoughtful. Thank you, Liu. Tell me, do you get lonely all the way up here? How often do you get down? Off the mountain that is. [beat] You don't walk down do you? Or do you live in the back? Now I'm honestly curious.

LIU

I live in a cottage nearby, and no, I don't get lonely. And no to any other questions you might have.

LEE

So you work all day?

LIU
(sighing)
Mostly.

LEE
Things been pretty quiet lately?

CARTER
Whao, is it getting hot in here?
I'll leave you two alone for a
while, I'm off to take a very
regular trip to the bathroom. Thank
you again Miss Liu, for the
beautiful service.

CARTER kisses LIU's hand and walks sexily to the bathroom.

LEE
Please excuse my friend. And please
excuse me. I wasn't trying to
flirt... I'm Police Inspector Lee,
I was hoping I could talk to you
about what happened yesterday.

LIU
Oh, I see.

LEE
Mrs. Tung said you were the only
one that saw him.

LIU
I waited on him. At least I'm
pretty sure it was him. He was gone
with the crystals before I could
bring him a check. That comes out
of my pay. The unpaid check, I
mean. Not the artifacts. Those are
priceless.

LEE
I'm sorry. What did he look like?
Any defining features?

LIU

Not really. He had an odd accent. Something American. Like the movies kind of. Other than that, not a whole lot stood out. He was wearing pretty much what you're wearing--He was sort of handsome...

LEE

Sorry, did you say "but he was kind of handsome," or "and he was kind of handsome"? I need to know for police reasons.

LIU

Huh?

LEE

Do I have game?

LIU

I'm going to get your check. Hopefully I... helped. Your investigation.

LIU leaves, and shortly after, CARTER returns to the table.

CARTER

Wow, you managed to screw that up pretty impressively.

LEE

She wasn't really my type. Nice, though.

CARTER stares at LEE for a moment, then takes a sip of his tea. His eyes open wide and he seems surprised.

CARTER

Holy shit this is actually really good tea. It's almost worth climbing up this mountain and enduring a bat trying to fly up my ass. [beat] Aw, I can't stay mad at you.

(MORE)

CARTER (CONT'D)

You can tell me what crazy case
you're investigating this time.
What is it? Drug guys? Gun
shooters? Cave monsters?

(quietly)

Ass bats?

LEE pauses and sips from his tea.

LEE

I didn't want you to get involved
with this. As soon as I tell you
what's going on, you're in this
with me. We're gonna have to see it
through. By the way, you're right.
This is fantastic tea.

CARTER

You ask me to visit you in China
and you take me up mount Bullshit,
and you don't want to get me
involved? A little late for that,
pal.

LEE

Alright, honestly, I need you on
this case. If it's the guy we think
it is, I'm not going to be able to
do it alone. They put me on this
case because I've worked with him.

LEE's speech becomes a voice-over as he flashes back.

INT. FLASHBACK SCENE - DAY

A man is shown in a museum, shaking hands with LEE.

LEE (V.O.)

He started out as an informant. He
gave us information about what
artifacts might be targeted by
thieves. He was a collector, so he
had some inside information. Very
knowledgable. Very rich.

(MORE)

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

He inherited money from his family,
I think. He started getting greedy.
Careless. He wanted all the
treasures for himself.

The man is shown using terra-cotta statues as hangars for
clothes and playing pinball in Samurai armor.

LEE (V.O.)

Anyway, you get the idea. He
betrayed us and became a thief.

As LEE's story becomes more hasty, the flashback does too.

The man quickly pushes over LEE and steals his wallet.

CUT TO:

INT. TEAHOUSE - DAY

CARTER sits, watching LEE finish his story. He seems bored,
his hands are behind his head.

CARTER

Thanks for speeding that up. It was
getting a little long-winded.

CUT TO:

INT. TEAHOUSE KITCHEN - DAY

MRS. TUNG and FENG lead the two partners to a shelf in the
kitchen. MRS. TUNG points to a large metal cooking pot.

MRS. TUNG

In there.

CARTER

No wonder you guys got robbed.
Keeping your old crystals in a big
pot. Unsanitary and irresponsible.

AGENT FENG removes the lid to reveal a hole at the bottom of
the pot. A ladder extends down into darkness.

LEE climbs down the ladder without hesitation.

CARTER (CONT'D)

(to FENG and TUNG)

Either of you two going?

They both shake their heads. They return to their heated game of teabag b-ball.

CUT TO:

INT. DARK CAVE - DAY

CARTER

Lee? Where the hell are you? It's dark and it smells like delicious tea.

LEE

Over here!

LEE lights a match, illuminating himself for a moment. He then lights a torch in a stone dragon's mouth. This torch lights the one next to it, and so on, until the entire circular room is lit.

LEE (CONT'D)

Each statue is an animal from the Chinese Zodiac Calendar. Oh look, there's me, I was born in the year of the pig.

CARTER

More like the year of the rat. I can't believe you didn't tell me about all this stuff. Let's stop wasting time and go get this guy. We'll find him and then shoot him with a gun.

LEE

Why didn't you just call me a pig?
How is rat worse than pig?

CARTER

Pig is negative for a different reason than rat. You are more rat-like.

LEE

So I look more like a rat?

CARTER

No. You're sneaky like a rat and you stink like a pig, okay?

LEE

Okay, okay. If you're going to take this case, you need to know what these crystals are all about. That's why we're down here.

CARTER

I get it. They're priceless and they're ancient. I will do my best to remember to not shoot them when I shoot at the bad guy with my gun. Can we go?

LEE

No! No guns. Just look.

LEE leaps and bounds along the heads of each animal, closing their mouths and extinguishing the flame.

It is pitch black until they hear a RUMBLING. The ceiling begins to glow, revealing translucent walls with large glowing crystals behind them. Behind each animal's head is a space where a crystal used to be.

LEE (CONT'D)

(motioning to the empty spaces)

They are said to have powers. Some legends say they can control time. Very mysterious. Very powerful.

CARTER

Oh, okay cool. Let's go back in time to the year of the pig so I can slap some sense into your baby ass. [beat] "Control time." (scoffs). I knew it, though. No way could you run a business up here unless it was some kind of front. Unless the rent was super low or something. It is a pretty awful location.

LEE

Actually, it's very high. (smiles).

CARTER

Oh I get it. Like a mountain. Shut up. Where is this guy? Where are we going?

LEE

Mississippi.

CUT TO:

HUGE TITLE SCREEN: "RUSH HOUR 4: RUSHANGHOUR"

END OF PART 1

EXT. MISSISSIPPI FIELDS - DAY

A cab speeds away as LEE and CARTER take their first few steps on Mississippi soil. They stand at a hot, dusty crossroads with nothing but two small suitcases.

LEE

(pointing to a sign)

This says there's a bed and breakfast up ahead. Shoud we go?

CARTER

Yes. Why wouldn't we?

LEE

I just wish it was more specific than "Bed and Breakfast." Do you think there are bathrooms?

CARTER

Yes. Probably. Hopefully.

(beat)

When are we going to get to this guy's place? I want to shoot him and get out of here.

LEE

No. Listen, this man is very dangerous. We're going need days-- if not weeks--devising the perfect plan to return the Time Crystals to China.

CARTER

Yeah, yeah, don't shoot the Time Critters. I got it. Oh, what's this guy's name anyway?

LEE

Jeff...uh.. Davis I think. Yeah, Jeff Davis. He owns an estate just down the road.

(MORE)

LEE (CONT'D)

We'll stay at this Bed and
Breakfast place until we're ready.
We're close. I can feel it.

CUT TO:

EXT. BED AND BREAKFAST - DAY

The partners walk along and endless road, barely visible from
the vantage point of the small Bed and Breakfast. They look
miserable, covered in sweat and dirt.

Finally, they arrive at the Bed and Breakfast's front door.
CARTER knocks, and an OLD MAN answers.

OLD MAN

Well, hello. What can I do for you
gentlemen?

CARTER

Hi, we'd like two beds and...
(to LEE)
How hungry are you?

LEE shrugs.

CARTER (CONT'D)

(to OLD MAN)
...and 5 breakfasts please.

OLD MAN

Oh hello, I'm don Henley. First of
all, please come in. I'm afraid to
break it to you fine fellas, but we
only serve breakfast once. In the
morning.

CARTER

Yeesh, you guys must get hungry
around here. Fine, can we get our
single daily breakfast now?

OLD MAN

No, you see... alright. I'll show you to your room and I'll whip something up.

LEE

Thank you.

CUT TO:

INT. BED AND BREAKFAST BEDROOM - DAY

CARTER and LEE drop their suitcases. CARTER flops on the bed, while LEE surveys the room.

LEE

Get comfortable. This is where we're going to spend a lot of time thinking of the perfect plan to enter the estate.

CARTER

Can you believe this bed and breakfast thing? You can use your bed any time you want, but you only get one breakfast a day? How is that fair? Honestly.

LEE

Yeah, the beds don't even look like breakfast. No breakfast bedsheets or anything.

CROSSFADE:

INT. BED AND BREAKFAST BEDROOM

A MONTAGE begins as LEE and CARTER begin their plan.

Shots of them studying from books and computer readouts are shown.

LEE uses a compass on a map. CARTER wipes his brow with pins in his mouth while he works on a sewing machine.

Interspersed are shots of CARTER and LEE angrily talking to the OLD MAN, pointing to plates as if to demand more breakfast.

The montage ends with them on their beds surrounded by plates of breakfast. They both seem to finish their plan simultaneously. They stand up and high five.

INT. BED AND BREAKFAST BEDROOM - NIGHT

LEE slides the plates off their desk and slams down an intricate plan with graphs and charts.

LEE

We did it.

CUT TO:

EXT. DAVIS MANSION - DAY

The pair are wearing poorly fashioned DANCE COSTUMES. LEE has on an old-school b-boy outfit. CARTER is wearing a leotard.

CARTER takes a deep breath and knocks on the door.

A lady (MRS. DAVIS) opens it.

CARTER

Hello, Mrs. Davis? I am Jean-Pierre Santiago, and I am President and Head Instructor at the Mississippi Dance Commippi, and I am here to instruct your home-schooled daughter Danielle and give her her first very real, very scheduled dance lesson. We'll learn it all, all kinds of dances. Line. Square. Others. You name it. As you can see, my credentials are impeccable.

(CARTER tries to flash a diploma like a badge)

(MORE)

CARTER (CONT'D)

Oh, and this is my partner for teaching, Jamal Wang.

LEE

Howdy.

MRS. DAVIS

Sorry, we didn't request any fake dance teachers.

She SLAMS the door in their faces.

CARTER scratches his head, and LEE pulls off his chains in frustration. They begin walking away towards the expanse of the dusty fields.

LEE

I knew you should have worn the tutu.

CARTER

Yeah, well you didn't even memorize one line of that rap I wrote you. That would have gotten us in for sure.

LEE

That rap said "crystal" at least 10 times. It would have given us away.

CARTER

Well if you can think of a better rhyme for "pistol" you let me know.

LEE

Mist-el-toe?

CARTER

Damn. I didn't think of that.

Suddenly a FEMALE VOICE is heard off screen. The two buddies whip around to see who is talking.

DANIELLE (O.S.)

Ah, so my mom was right. You guys are shady.

It's revealed that DANIELLE was eavesdropping behind a tree for their entire conversation.

LEE

We're not shady. Maybe you're shady.

DANIELLE

Yeah, right. Cut the act. What do you guys want?

DANIELLE is a classic rebellious teen. Eye shadow, torn sleeves, boots, etc.

CARTER

You know, to teach you dancing or whatever.

DANIELLE

You guys are trying to break into our house aren't you? What is it you want? Something of my dad's I'd guess.

LEE

Even if we were, which we're not, why would we trust you?

CARTER

Yeah, why would you help us steal from your family hypothetically?

DANIELLE

Because my parents are lame and their weird old stuff gets in the way of my cool new stuff. Don't worry, I'm on your side.

CARTER

Alright. Fine. I'm detective Carter, this is Detective Lee.

(MORE)

CARTER (CONT'D)

We're here to recover something that was stolen from the Chinese government.

LEE

We just want the artifact. No trouble.

DANIELLE

Hi, I'm Danielle. Look, I'll tell you everything I know. Which will save your lives, but first, you have to do something for me.

Another MONTAGE, this time with DANIELLE teaching the partners how to be hip and cool.

She puts eyeliner on LEE.

She teaches CARTER how to look aloof while nodding his head to music. He tries to throw in a Michael Jackson dance move, but she stops him.

DANIELLE teaches LEE how to flip someone off. He practices on a tree.

DANIELLE is about to give CARTER a tattoo when he speaks, cutting off the music.

CARTER

Wait, wait, wait. Why the hell are we going along with Daniellfman" over here anyway?

LEE

Huh? Elf man? I think it's fun.

CARTER

You know, Danny Elfman, the music guy. It's a funny joke, but the point is, how do we even know this is worth it?

DANIELLE

It's a pretty good joke. The Elfman thing. Oh, and trust me, this is all worth it.

CARTER

Come one. We played your games, now tell us what you know.

DANIELLE

I... I thought I could hang out with you guys a little longer. While you stole stuff.

LEE

No. It's dangerous. Me and Carter have to do this one our own.

DANIELLE

Fine. Listen.

DANIELLE's voice becomes a VOICE OVER as we see LEE and CARTER creeping up in all black suits in the night.

EXT. DAVIS MANSION - NIGHT

DANIELLE (V.O.)

First, you've got the door. It's solid steel, and has about 20 locks. Which sounds like a cool band name when you first hear it. "20 Locks." Cool right? Trust me, it's not. Anyway, you're gonna need some kind of blowtorch.

CARTER pulls out a large blowtorch kit. He assembles its many parts.

Meanwhile, LEE effortlessly jumps up the door and through an open window above the doorframe. He unlocks it from the inside, startling CARTER.

CARTER

(whimpering)

What the hell man? I thought there was a ghost or something.

LEE

How would a ghost unlock a door?

CARTER

Ghosts are unpredictable, that's what makes them scary.

INT. DAVIS MANSION - NIGHT

The partners enter the dark house.

DANIELLE (V.O.)

The next line of defense is our dog, Gravy Baby. "Gravy B" for short.

CARTER

Heeeere Gravy. Gravy Baby?

LEE

(clicks his tongue)

Here Gravy B. C'mere Gravy Baby. Where is that dog? If I have to say "Gravy Baby" much more I'm going to get uncomfortable.

A vicious dog jumps out of the darkness and GROWLS.

LEE attempts to scare it away with Kung Fu moves.

DANIELLE (V.O.)

Unfortunately, unlike most dogs, he has been trained to be impervious to cool Kung Fu moves.

CARTER

Cut it out man. Look at that dog, he loves Kung Fu. Your moves are making him stronger.

DANIELLE (V.O.)

A steak might calm him down.

CARTER

I'll handle this.

CARTER pulls a steak from his utility belt and feeds it to GRAVY BABY. The dog's tail begins wagging as he happily eats.

Suddenly, a GUARD appears out of nowhere.

GUARD

What the heck is going on here?

DANIELLE (V.O.)

Oh, and then there's Hank, our head security guard. He likes steaks too!

CARTER pulls another steak from his belt and gives it to HANK.

He accepts it. The three shake hands, and the two detectives continue on.

INT. DISPLAY ROOM - NIGHT

The two detectives walk into an enormous room filled with artifacts from all around the world.

DANIELLE (V.O.)

So you'll get to the display room. Don't go too far in, there are laser sensors and sound sensors everywhere. One wrong step and you switch on the turrets, which are robot guns that shoot you.

CARTER stops seconds before he steps on a green laser.

They both look up to see turrets placed along the walls of the room.

CARTER

Lee! You almost set off the robot guns. They will shoot us.

LEE

Shh! There are sound sensors too. Once we get in there, you won't be able to talk.

CARTER covers his mouth, and his eyes widen and bug out.

LEE raises a finger and motions to a suit of armor displayed near them.

CUT TO:

INT. DISPLAY ROOM - NIGHT

The suit of armor is now at the beginning of the laser field, ready to infiltrate. It tips over, then is immediately shot to pieces by turrent rounds, presumably killing LEE.

CARTER looks on in agony, unable to speak.

LEE suddenly appears from the darkness, using the armor distraction to run through the room.

The shooting stops and the lasers return to normal, trapping LEE in an awkward pose as lasers surround him.

CARTER looks on, clamping his mouth hard.

LEE grimaces, struggling to stay out of the laser's path.

CARTER looks to the left and sees a sign that reads:

"PLEASE DO NOT PRESS THIS BUTTON"

After some deliberation while LEE suffers, he presses it.

The lasers mercifully shut down.

CARTER

(finally able to speak)

DAMN!

LEE

Shh! Also, what took you so long to press that button?

CARTER

I thought you could use some exercise, you're getting a little flabby.

LEE

Your mouth is a little flappy. Heh.

CARTER

Yeah, whatever. Go get your mystic crystals and let's go. I'm tired. And hungry. I need a Bed and some Breakfast.

LEE lifts the glass off a display case and reaches for the crystals.

A VOICE stops his hand short.

DAVIS (O.S.)

Please don't steal my crystals.

The partners are startled. They turn around towards the voice.

They see DAVIS wearing his pajamas.

DAVIS (CONT'D)

You thikn you could have saved the shooting and screeching until morning? I was up late last night being a billionaire. Anyway, if you don't mind, could you not touch my crystals?

LEE

(grabbing the crystals)

These belong to China.

CARTER

And the reward money belongs to me!
(whispers to LEE)
There's reward money, right?

DAVIS

Well, it seems as if we don't see
eye-to-eye. I guess we'll have to
fight for them.

DAVIS gets in a Kung Fu stance.

LEE hands the crystals to CARTER and gets in his own stance.

CARTER steps out of the way.

CARTER

Yeah, Lee! Kick him. Kick him in
his handsome face.

LEE

He's not that handsome.

CARTER

Kick him until he's less handsome
than you.

LEE gets frustrated and turns toward CARTER.

LEE

Look, I wouldn't need to kick him--

DAVIS' foot appears from off screen and kicks CARTER in the
chin.

He passes out, and drops the crystals, smashing them. This
causes an eerie blue glow and an otherworldly hum.

LEE rushes to his partner's side.

He looks up at DAVIS angrily, and begins to fight him.

However, he is already sore from before, and DAVIS fights
dirty. He makes LEE block artifacts that DAVIS throws at the
unconscious CARTER.

Finally, an exhausted LEE gets kicked backward into CARTER and also passes out.

The glow and hum of the crystals gets louder.

Soon, it envelops the screen, which fades from BLUE to BLACK.

FADE OUT.

END OF PART 2

FADE IN:

EXT. HUGE PLANTATION FIELD - DAY

CARTER and LEE wake up to the sounds of DRUMS in the distance.

They rub their eyes and look around.

CARTER

What the hell is this? Some kind of field?

LEE

Shh! Listen. Drums. That way.

They push past a large shrub to see what looks like a big party.

People are dressed in old-timey clothing and are chatting in front of the Davis Estate.

Two men stand off to the side. They are bound, and have bags over their heads.

Some wear make-shift ghosts costumes. They are circling around the captive men.

LEE (CONT'D)

What are they doing?

CARTER

I don't know. It almost looks like a KKK rally, but it's different. It's bad, whatever it is.

LEE

KKK, you mean that chicken place?

CARTER

No! The Klu Klux Klan. The racists. You're thinking of KFC.

LEE

I don't see why they'd call themselves the "clucks clan" if they didn't want to be associated with chicken. Seems confusing.

CARTER

Damn it, Lee. Enough about the chicken--

They hear a branch break behind them.

They turn around to see TWO MEN in suits, carrying guns.

GUN MAN 1

I see we have some news guests.

GUN MAN 2

Come with us, fellas.

EXT. DAVIS MANSION - DAY

They take the two partners over to the head table of the party, right in of the mansion.

At the head of the table is a man that closely resembles DAVIS, the owner of the estate.

GUN MAN 1

Mr. Davis, looks like we got some lynch looky-loos.

DAVIS SR.

That's funny. Did you just think of that?

GUN MAN 1

Heh, yeah.

DAVIS SR.

I like it. You're promoted.

GUN MAN 1

To what?

DAVIS SR.

I don't care. Get out of here.
(points to LEE and CARTER)
Leave these two.

GUN MAN 2

I helped, by the way.

DAVIS SR.

Demoted. Go get me a drink.

The two gun men leave.

LEE

Davis? What the hell kind of party
is this?

CARTER

A racist and a thief... Really? Did
you want to grow up to be an
arsonist puppy-stomper and didn't
quite make it?

DAVIS SR.

Gentlemen, please. It seems you
have mistaken me for someone else.
You have mistaken me for someone
who cares.

(to GUARDS standing
nearby)

Put these vermin with the others.

The men put guns to LEE and CARTER's backs as they take them
to the other side of the party.

Once they get there, they are placed beside the other two men
being held captive.

LEE

Don't try and blame me for this,
Carter.

CARTER

Well what am I supposed to do?
Enjoy this pre-KKK party, then head
home and take a nap? I want to
blame someone.

CAPTIVE MAN

(from under a hood)

Hey, do you two mind, we'd like to
die in peace. I've still got a lot
of repenting to do.

Men in hoods similar to the ones worn by the KKK puts a bag
over CARTER's head.

When the captors move to put one on LEE, he begins to fight
them with his hands tied behind his back.

CARTER

What is that? Lee? I hear kicking.

The captive man (who is also unable to see) begins lying
about what is going on. LEE continues to fight.

CAPTIVE MAN

Oh my god, it's horrible.

CARTER

What? What??

CAPTIVE MAN

Oh no... They're touching his butt.
He hates it.

CARTER

Well of course he does. It's one of
the most sensitive and private
places on the human body. You
monsters!

CAPTIVE MAN

You should be glad you have a
blindfold, I don't know if I'll
ever be the same after watching
this.

CARTER

W-what are they doing now?

CAPTIVE MAN

No. I can't say.

CARTER

That's my friend, man. I gotta know.

CAPTIVE MAN

They fed him mints, and now they're making him drink expensive wine.

CARTER

But the wine will taste weird!
Because of the lingering mint taste.

CAPTIVE MAN

Exactly.

LEE successfully defeats the captors at the party with his feet. DAVIS flees with a huff.

LEE walks over to CARTER and starts taking off his hood.

CARTER

Oh Jesus, I'm next. Please, just kill me quick.

(he sees LEE)

Lee? You're okay?

(sees the incapacitated guards)

Oh. Good. They got what was coming to them. Wait, where's the wine and mints? You eat them all?

LEE

Huh? I didn't drink wine. I just kicked them.

The CAPTIVE MAN snickers.

CARTER

Hey, you were lying this whole time. You can't see anything. How do we know you're even on our side? How do we know you're even human?

CAPTIVE MAN

Relax. I was just having fun. Do you mind taking this bag off my head. My doctor said I shouldn't wear bags for more than 20 minutes if I can help it.

LEE uses a straight razor one of the captors was brandishing, and uses it to cut the rope typing the captive man's hands.

He pulls the hood off to reveal ROY O'BANNON (Owen Wilson).

He looks at LEE and blinks.

ROY

You like almost familiar, have we met?

LEE

No, I don't think so.

CARTER

Nope.

ROY

I wasn't asking you but--

CAPTIVE MAN 2

(breaking his silence)

Do you fellas mind releasing this old sack of potatoes when you get a chance?

LEE

Ha, you do look a bit like a sack of potatoes with that old bag on there.

ROY

Yeah, I see it.

LEE pulls the bag off to reveal an aging black man.

ALBERT

Hello, gentlemen. My name is Albert Brooks, but my friends call me Ole River Train Junction.

CARTER

Why?

ALBERT

Because once I got drunk and drove a train into a river. Then I wrote a song about it.

ROY

And I'm Roy O'Bannon, but you folks can call me Champagnezee.

CARTER

What? Why? No.

ROY

It's funny. It combines the word "Champagne," with the word "chimpanzee."

LEE

We get it. Hi Roy. Hi Albert. I'm very confused and pleased to meet you. We need to get out of here before Davis' backup comes.

CARTER

Do I get a "hello" too?

LEE

Carter. Something very strange is going on. Can't you tell?

CARTER

A little politeness couldn't hurt.

LEE

Yes it could. It could literally hurt us.

(shrugs and looks at
CARTER)

Hi, Carter.

CARTER

Oh, hi. Now that we're all accounted for, let's get out of here before we get murdered. Quick.

ALBERT

I ride the rails around here on occasion. Let me show you where they are.

CUT TO:

INT. DAVIS MANSION - DAY

JEFFERSON DAVIS retreats to his home with two other men. Their uniforms reveal them to be General STONEWALL JACKSON and General ROBERT E. LEE.

ROBERT E. LEE

Why did we retreat? We could have easily killed them on the spot. Less trouble.

STONEWALL JACKSON stands with his arms folded. He nods slowly.

DAVIS

Trust me, Lee. These crystals are the priority. Not those jackasses out there. Our plans for our new organization will have to wait. The ghost costumes were a nice touch, though. Everyone seemed really scared.

ROBERT E. LEE

Yeah, you keep talking about those crystals... We were thinking maybe we could use guns instead?

STONEWALL JACKSON gives a slight smile and nods.

DAVIS

You fools. Anyone that has access to these crystals won't need guns. They will have powers you won't even understand.

ROBERT E. LEE

Like what? Refraction powers?

DAVIS

They'll be able to change history.

CUT TO:

EXT. TRAIN TRACKS - DAY

ALBERT

Ahh, just like I left it.

He motions towards an old handcar on the tracks.

ALBERT (CONT'D)

Well, thanks for saving my life.
Bye.

CARTER

Wait, wait. There's some things we need to talk about first. We need to call the police.

ROY

A lot of those guys were members of Mississippi's Finest. More like Mississippi's Finest Assholes.

LEE

Whoa, okay. Let's not get out of hand.

ROY

Huh? Oh. Mississippi's Finest Jerks.

CARTER

Not a whole lot better.

(beat)

Lee, give me your cell phone, I'm going to call the cops.

LEE

I didn't bring mine.

CARTER

Can I borrow one of you guys' cell phones for a second?

ALBERT

Cell phone? What is that? Jail talk? Are you some kind of jailbird or something?

CARTER

I very briefly did some time but that is not related and it is none of your business

LEE

(whispers to ROY)

He threw a balloon filled with pee and it hit a cop.

CARTER

Hey, man. Pee balloons get a bad rap. What's the big deal? We all have pee balloons inside us. It's nature. I lost my train of thought.

(to ROY)

What about you? Gimme your cell.

ROY

This is going to seem like I'm
messing with you because of how I
don't think I like you and all, but
honestly, I don't know what in the
hell that is.

CARTER

What is this, 1993?

LEE

Hey, 1993 was a good year for me.
Don't badmouth 1993.

ALBERT

You two sure are strange, talking
about the future as if it's the
past and all. You guys remind me of
a song I wrote once called
"Untitled Blues."

LEE

Wait. Say that last part again.

ALBERT

Blues.

CARTER

No, the part before that.

ALBERT

Comma?

CARTER

You said we were talking about the
future.

ALBERT

Huh?

ROY

Wha?

LEE

Stop that! Tell us what year it is
or I'm going to start kung-fuing
and I can't be held responsible if
anyone gets hurt.

ROY

Okay, okay. Relax. Don't they make
calendars where you people come
from? It's 1865.

CARTER immediately faints upon hearing the news.

FADE OUT:

FADE IN:

EXT. HANDCAR - DAY

A rhythmic thumping is heard.

CARTER's POV: ALBERT pushes down on the lever of the handcar
directly above Carter's head. As the lever comes down, it
hits CARTER on the forehead.

This continues a couple of times before CARTER wakes up fully
and puts a stop to it.

CARTER

Why in the hell were you doing
that?

ROY

I guess we all agreed it would be
funny.

LEE shrugs.

LEE

Carter, relax. It's pretty cool
here in the past past. Did you know
they don't have urinals?

It's true. I have no idea what that is.

CARTER

Lee, you're just going along with this?

LEE

I told you: ancient crystals. Very powerful.

CARTER

You say that about everything though. You said that about the breakfast burrito we had the other day.

LEE

But those were time crystals! There's no such thing as time burritos.

ROY

(whistfully)
Someday...

CARTER

How do we know we're not just with a couple of nuts? What if I'm nuts? What if life is just a dream?

ALBERT

I can't weigh in on the life situation, but I can explain about the situation from before. Where we were about to get murdered. You see, I run a system that helps slaves find their way to the North.

ALBERT opens a hidden compartment in the handcar, with enough space for two stow-aways.

ALBERT (CONT'D)

And this young fella was helping me find slaves to free from the most dreaded slave owner in the South: Jefferson Davis.

ROY
(winking)
Mostly the ladies.

ALBERT
I call it [beat] The Railroad.

CARTER
You mean like the Underground
Railroad?

ALBERT
Yes, but this is just a Normal
Railroad.

LEE
Wait, wait, wait. You're telling me
that was Jefferson Davis' house? As
in "President of the Confederacy"
Jefferson Davis?

ROY
That's the guy. Mean son of a
birch, too.

CARTER
I think you mean "son of a bitch,"
pal.

ROY
No... that's how we say it in the
past.

ALBERT shakes his head as if to say "no it isn't."

LEE
This might go deeper than we
thought.

CARTER
All right. Enough of this messing
around. Albert, does this thing go
to the North? I'm going to settle
this Civil War bullshit myself.

END OF PART 3

EXT. WHITE HOUSE - DAY

LEE, CARTER, ROY, and ALBERT stand on the White House's front lawn.

ROY

Whoa, you're actually serious about this? Honestly, I thought we were all joking.

CARTER

No one's joking here. We're going to fix this whole Civil War situation, and make that Davis guy hand over the crystals so we can get back home.

LEE

Maybe we'll fix racism too if we have some time.

CARTER

Yeah, maybe. Let's not get carried away.

ALBERT

I kind of thought we were joking, too. But that aside, you'll have to count me out, too. I don't like violence. Maybe I'll go see a play or look at a horse.

ROY

That sounds like a plan. Mind if I tag along? I heard Washington D.C. Has a couple very famous horses that are a good watch. Or a play is fine, too. I don't care.

The two walk away while CARTER and LEE stand in front of the White House, confused as to what to do next.

LEE

You'd think that someone would have at least invented the LaserDisc by now. It doesn't seem that complicated.

CARTER

I don't know, that famous horse sounded pretty cool to me.

LEE

We need to focus on ending the Civil War. Defeating Davis might be our only chance to get home.

They look at the White House.

The partners see a man in an old-timey suit tip his hat to the two guards at the door. They let him in.

CARTER

Lee?

LEE

Yeah?

CARTER

We need some suits.

CUT TO:

INT. TAILOR - DAY

The Tailor, an old man, stares up at CARTER and LEE with a puzzled look.

TAILOR

Sorry, we aren't allowed to sell suits to Negros. It's the law.

(to LEE)

I'm not even sure what you're supposed to beo definitely no suit for you.

LEE

I'm Chine--

CARTER

ACTUALLY, we're both Mexican. Yep, just came up to visit from good 'ole Mexico. South of the border. Or as I call it: "Home."

LEE

I call it "home," too.

TAILOR

Well I suppose there isn't a law against clothing Mexicans. As long as you both have ten cents.

CARTER

Oh yeah, I'm sure we've got it somewhere. Lemme check here.

He pulls out a handful of cash, and a five dollar bill falls out. The TAILOR picks it up and is shocked.

TAILOR

What in the world?

LEE

Oh, those are Mexican dollars. We call them "sombreros."

TAILOR

Why in tarnation is Honest Abe on a five sombrero bill?

CARTER

Look, here's a whole American dollar with former president George Washington on it. You can keep the change.

CARTER pulls a dollar out of his pocket when small earbud headphones and a credit card fall out.

TAILOR

What are those? Are you boys
messing with me? That's it. I'm
going to run until I am within
shouting distance of the police and
then I'm going to call the police
to come here and arrest you.

CARTER stops the TAILOR before he can leave. LEE picks up the
headphones.

LEE

You've got it all wrong! These?
Well, these are Mexican jumping
beans of course.

(he bounces the headphones
up and down on their
wires)

Look at them jump.

TAILOR

Those aren't even beans. And
they're not really jumping, you're
just bouncing them up and down.

LEE

I think some of the meaning is lost
in translation.

TAILOR

What about that metal square with
numbers on it? That looks
suspicious as hell.

CARTER

Oh... don't you know an authentic
Mexican tortilla chip when you see
one? And those aren't numbers, that
is... our language. It's a special
message for President Lincoln. We
are Mexican ambassadors.

The TAILOR eyes them suspiciously.

TAILOR

You Mexicans sure have odd names
for things.

He thinks for a moment, staring down the partners.

TAILOR (CONT'D)

(points to a hat)

What do you call that?

CARTER

Biblioteca.

TAILOR

What does that mean? Translated?

CARTER

Head bowl.

TAILOR

(points to shoe)

That?

CARTER

Translated?

TAILOR

Yes.

CARTER

Foot boat.

TAILOR

(points to shirt)

What about that?

LEE

Button holder.

TAILOR

(points to fireplace)

That?

CARTER

Transformers 2.

TAILOR
(points to pencil)
This?

LEE
We call that a "toil and trouble,
ground roll double."

TAILOR
Hmm... okay maybe you guys are--
(whips around and points
at a dog sleeping on the
floor)
What about that?

CARTER
A Mexican Fish, of course.

TAILOR
Wow, your language sure is Mexed
up. [beat] Hey, that's funny. I
should tell my buddies about my new
idea for racism.

LEE
Yeah, cool.

TAILOR
Hey, if you use that joke with the
president, will you tell him I
thought of it?

CUT TO:

EXT. WHITE HOUSE - DAY

The two partners approach the front steps of the White House
in fancy new suits.

TWO GUARDS stand at the door.

CARTER
Hello gentlemen. We are ambassadors
from beautiful Mexico.
(MORE)

CARTER (CONT'D)

We would like to meet with the
"presidente" of America, please.

LEE

Hula. Yes.

CARTER

Sorry. My friend does not speak
English.

GUARD 1

My apologies, sirs. You may not
enter without the proper clearance.

GUARD 2

Even if you did have the
credentials, the president isn't
here right now so it doesn't even
matter.

LEE

Can we wait for him inside? I
promise I won't steal any gold or
paintings.

GUARD 2

Yeah like the President's going to
want to come home after a long play
to a bunch of foreigners going
through his underpants drawer.

CARTER

Play, huh?

GUARD 1

Yes. At Ford's Theater.

LEE

Theater, huh?

GUARD 2

Yes, now please leave.

CARTER

(to LEE)

Damn, Lee, how oblivious can you get? It's so obvious.

(beat)

We need to get some food. I'm hungry.

LEE

Fine, let's get some food, then maybe we'll check out that Ford's Theater place.

CUT TO:

INT. FORD'S THEATER - DAY

LEE and CARTER enter, licking two ice cream cones.

A GUNSHOT rings out as they enter, causing CARTER to jump and drop his ice cream.

LEE takes CARTER'S ice cream and eats it as he runs to the source of the noise.

INT. BALCONY - DAY

ROY and ALBERT fight JOHN WILKES BOOTH over a gun as ABRAHAM LINCOLN and HIS WIFE look on in horror.

CARTER

Lee! Punch and kick him! The bad guy.

ALBERT

Oh, you know how to punch and kick?
Yes, that would be helpful.

LEE disarms BOOTH in between licks of his ice cream. He uses the ice cream to distract BOOTH while fighting him by smashing it into his face.

LEE ties BOOTH up in the balcony's curtain, leaving him dangling.

ROY

Wow, thank you. That guy was crazy,
he kept speaking some weird
language. "Sic semper tyrannus." I
think he might have been Mexican.

They contemplate what to do next, only to realize that the
Lincolns are still cowering in the corner, unsure of what is
going on.

CARTER

Definitely Real Secret Service
Agent Lee, why don't you move Mrs.
Lincoln to a safer area?

LEE

Ookay... Yes. I will do that.
Please refer to me by my code name:
ALPHA KILL from now on please.

CARTER looks at LEE angrily. His eyes widen.

CARTER

ALPHABET KRILL, please take the
first lady to safety.

LEE

That is not my correct name. You
will be fined a thousand Secret
Points.

CARTER

ALPHA KILL... please remove the
First Lady before I punch your butt
off.

LEE

Okay, okay.

LEE exits with MRS. LINCOLN.

INT. FORD THEATER HALLWAYS - DAY

LEE is helping the First Lady along when he encounters two REAL SECRET SERVICE AGENTS.

LEE

Hello, friends. We took care of everything here. Mrs. President and her husband The President are safe and sound.

SECRET SERVICE AGENT 1

We still have to survey the scene of the crime, of course. Protocol.

SECRET SERVICE AGENT 2

Protocol.

LEE

Oh right. Of course. That's easy for me to remember because my code name is PROTO KILL.

SECRET SERVICE AGENT 1

Okay. We're going to check the scene.

(to AGENT 2)

Stay here with Mrs. Lincoln.

SECRET SERVICE AGENT 2

Protocol.

LEE

Protocol.

SECRET SERVICE AGENT 1

Stop that.

LEE and AGENT 1 return to the balcony.

INT. BALCONY - DAY

They return to find that in less than a minute, CARTER, ROY, and ALBERT have somehow knocked LINCOLN unconscious, shaved his beard, and are currently gluing it to CARTER's face.

As LEE and AGENT 1 enter, everyone freezes.

After an awkward pause, AGENT 1 speaks.

SECRET SERVICE AGENT 1

(to CARTER)

I uhh, I'm sorry to disturb you Mr. President.

CARTER

(inexplicably talking like
a robot)

Affirmative. No matter.

LEE

A-hem. Mr. President. That's a humorous robot impression. Not that I know what a robot is. Maybe you should just speak in your normal voice.

CARTER

(speaking normally)

It's all good. But yes, it is definitely me. The president. Wearing my hat. With my beard. Presiding.

ROY

Maybe we should get you out of here, Mr. Lincoln.

ALBERT

That's for the best. Mr. Agent, prosecute these two thugs as ruthlessly and unevenly as your possibly can. The one hanging from the curtain is definitely eviler.

LEE
(and CARTER, in unison)
Agreed.

They all leave quickly. AGENT 1 stands, scratching his head while overlooking the strange scene.

EXT. FORD'S THEATER - SUNSET

They exit the theater.

CARTER
Hot damn, I love the past. Can we stay here forever, Lee? I'm President. I'm gonna give out a shit load of pardons and emancipate everyone.

(to ALBERT)
You wanna get emancipated?

ALBERT
No, sorry. I'm already married.

CARTER
No. Freed.

ALBERT
Oh. Okay. Yeah, sure.

ROY
Oh. Emacipate me, too.

CARTER
Damn, all this emancipating is getting me tired. Here. How about I give you guys the power to emancipate each other. There. Poof. It is done. The first black president has spoken.

CARTER takes off his LINCOLN HAT and sees LEE sitting on a bench. They both watch ROY and ALBERT emancipate each other. LEE is pensive.

CARTER sits down next to him.

CARTER (CONT'D)

What's up man? You wanna be president for a while? It's fun. I just legalized gay marriage.

CARTER puts the hat on LEE. He looks odd.

CARTER (CONT'D)

Hmm yeah probably no one will notice.

LEE

How are we going to get home?

CARTER

What?

LEE

How are we going to get out of here?

CARTER

I don't know man. You're the president, make a law that everyone has to act like it's the future. Or something.

LEE looks at him seriously.

CARTER (CONT'D)

We heard them back there, man. It's the Jefferson Davis guy. We'll beat him in the Civil War, get his crystals, whoop his super old ass and go back home.

LEE

How are you so sure? What if the crystals are somewhere else? Like in China? I don't want to be stuck here.

CARTER

Ah, I don't know. We'll find them eventually. Why don't we enjoy ourselves while we're here? It's nice to have time with no responsibilities where I can kick back with you. You're always so busy.

LEE

Yeah, but we gotta get back home. I have a sweetheart. Who knows how long she'll wait for me? Who knows how long we've actually been gone?

CARTER

Sweetheart? Who is she? Where did you possibly meet her?

LEE

Okay, jeez. You found me out with all the questions. I don't actually have a girlfriend or anything, but there's gotta be someone out there for me. Something more, I guess. Don't you want that? All this bullshitting around is keeping me from getting that. Stability for a change.

CARTER

We do have something more. Each other. Remember when you ate that bad egg salad? I drove you to the hospital and everything. I didn't even charge you for gas even though I wanted to and could have. Easily.

LEE

I appreciate that. I guess? But it's not the same. I want to go home, Carter.

CARTER

Okay. Alright. Let's head back to the White House and get a good night's rest. Then we'll get you home and I'm going to eat about 20 omelettes with huge genetically modified future eggs.

The two friends walk toward the White House, silhouetted by the sunset.

FADE OUT.

FADE IN:

INT. WHITE HOUSE BEDROOM - MORNING

A WHITE HOUSE SECRETARY rushes into the room.

LEE is curled up on the floor like a pet, and CARTER is sprawled across the big presidential bed.

WHITE HOUSE SECRETARY

Err... uh... Mr. President? You need to get up. Important things are happening. War things.

She taps CARTER's foot.

WHITE HOUSE SECRETARY (CONT'D)

Hello?

CARTER

(sleepily)

Lee, Kung Fu her.

LEE looks up at her. He halfheartedly tries to reach her with his first, but he is yards away. He returns to bed.

WHITE HOUSE SECRETARY

Mr. President, we have a spy in our midst.

CARTER

Okaaaayyy, you twisted my arm. Have him killed.

WHITE HOUSE SECRETARY

No. He's on our side. He's given us some important tactical information. With it we've been able to take Gettysburg much faster than planned. Our projected timeline has become completely mixed up. Nothing makes sense.

CARTER

Oh, oh. I know this. Who's Gettysburg again?

The SECRETARY points to the United States on a world map.

CARTER (CONT'D)

Ohhh, right. It's a place. Cool.

WHITE HOUSE SECRETARY

We need you there immediately to give a speech. We have to keep the Union pushing forward as we near victory.

CARTER

Lee, come here. I'll put this beard and hat on you. Then you can give the speech.

LEE

Okay, yeah. Put it near my dog bed. I'll take care of it first thing tomorrow.

WHITE HOUSE SECRETARY

There's a bed and food on the train.

LEE
(and CARTER
simultaneously)
Yep.

CUT TO:

INT. WHITE HOUSE HALLS - DAY

LEE, CARTER, and the SECRETARY walk through the halls. CARTER is in his Abe Lincoln getup still. No one notices.

They walk briskly while mindlessly shuffling papers amongst one another.

WHITE HOUSE SECRETARY
The spy is someone named Roy O'Bannon. Apparently he worked closely with Jefferson Davis and the Confederate Army. Then he escaped and made his way to Washington.

They stop shuffling papers as ROY's name is mentioned.

LEE
Roy? Where is he now?

WHITE HOUSE SECRETARY
We have him in the secret White House holding cell no one knows about.

CARTER
Of course. Let's go.

They all stand still, waiting for the other person to lead the way.

LEE
Uh... we forgot our glasses.

WHITE HOUSE SECRETARY

Huh? The president doesn't wear glasses.

LEE

Oh uh, we share the glasses and I am a bit of a glasses hog so that might be why you think he doesn't wear glasses. And unfortunately I'm forgetful of glasses because they're clear and very hard to see when I'm not wearing my glasses. So I forgot the glasses.

WHITE HOUSE SECRETARY

That's true, they are clear.

(beat)

Right this way.

They approach the famous unfinished portrait of George Washington.

The SECRETARY glances around, and then pulls out a set of oil paints and a palette.

She meticulously prepares the paints, and then carefully completes the painting's bottom portion that was previously unfinished.

The portrait rumbles, then makes an UNLOCKING SOUND as it swings open, revealing a corridor.

The three walk down the corridor until they reach a large metal door.

She removes CARTER's (Abe's) top hat and places it into a hole in the door. It makes HEAVY METALLIC NOISES as it creaks open.

They open the door to reveal a huge, empty room with Roy sitting in the middle.

LEE

(to ROY)

How could you? You lied to us.

CARTER

Yeah, that part was not cool. The rest was cool, though. How you helped us win the war and all.

ROY

Oh. Heh, yeah. Well, you guys seemed so nice. I felt pretty bad fighting to make all your relatives remain slaves, so I thought I'd help out. Also, me and Davis had a bit of a falling out where he tried to get me hanged.

LEE

You couldn't have told us sooner? We could have been out of this place by now.

CARTER

Whoa, whoa, what's all this, Lee?
(to ROY and SECRETARY)
Excuse us for a second. Why don't you two flirt with each other. We'll be right back.

ROY

Okay.

CARTER and LEE walk away as ROY puts the moves on the unimpressed WHITE HOUSE SECRETARY.

CARTER

What Roy did was a good thing. Why are you being so hard on him?

LEE

I told you, I don't like it here. I want to get back home. He could have helped us get into Davis' house and find the crystals days ago. Instead he chose to trick us and lie.

CARTER

He's gonna help us win this war.
We're making a difference here.

LEE

Check a history book, Carter. The
Union won the war. They somehow
managed to do so without you
parading around in a hat and a
glued on beard.

CARTER

Careful before you say anything
more about the beard. The beard
works.

LEE

What are we going to do?

CARTER

Okay listen. I'll make that speech
and boost the country's spirits,
we'll win the war super fast, then
Davis will have to hand over the
crystals. We'll make it part of the
treaty. It's too dangerous to go
now. Jefferson's place is a
warzone. A cannon will blast your
ass clean off.

LEE

Fine. Let's make it quick.

CARTER

Cool.

(to ROY and SECRETARY)

Roy, she's not interested. Sorry.
You gave it your best shot. Let's
go.

CUT TO:

EXT. AMERICAN COUNTRYSIDE - SUNSET

An old train rolls by. Inside, LEE sits by the window looking downtrodden.

On the other side of the train CARTER excitedly writes his speech in a notebook.

CROSSFADE:

EXT. GETTYSBURGY STAGE - DAY

ROY, the WHITE HOUSE SECRETARY, and the two partners pull up in a horse and buggy to the back of a stage set up in a large, grassy field.

Although it looks to be a cold morning, a crowd already is beginning to form at the front of the stage.

WHITE HOUSE SECRETARY

Are you ready, Mr. President?

CARTER is still scribbling in his notebook.

CARTER

Yeah, I'm sure I can just improvise the rest. Do you guys have airline food yet?

She stares at him blankly.

CARTER (CONT'D)

(to LEE)

You gonna be out there, man? Don't worry, I'm going to kill it. They'll love me. We'll win this war by the end of today I'm sure.

LEE

Yeah, yeah. I'll be there. Hope this war is over faster than that train ride. Now I get why people invented flying.

CARTER

Oh, that's good. Can I use that? Oh wait. Right. No planes. How am I supposed to do comedy without plane jokes? The past sucks. Anyway, you better get out of here. This place is filling up fast.

LEE

Yeah. Okay. Bye.

LEE seems like he has more to say, but stops himself. He turns around and heads towards the crowd in front.

CARTER looks concerned about his friend, but has to focus on the task at hand.

The WHITE HOUSE SECRETARY motions for him to approach the curtain.

WHITE HOUSE SECRETARY

It's time. Ready?

Before she's even finished with her sentence, CARTER bursts out of the curtain and struts across the stage to the ROAR of the crowd.

He begins doing MICHAEL JACKSON DANCES to pump up the audience.

But, as he is soaking up the attention, he looks to a somber LEE.

He takes one last look at the crowd, then approached the podium.

CARTER

(to CROWD and LEE)

Listen everyone. We all know how it feels to be aware that someone doesn't like you. Is upset with you. What do you do about that? What can you do? Do you try and change, or just live with it? It sucks either way.

(MORE)

CARTER (CONT'D)

(to LEE)

We have to work together if we're going to take all this on.

(to ALL)

We all do. And right now, all this bullshit is a distraction. And I'm tired of being part of the problem.

CARTER removes Lincoln's beard and hat.

LEE and the audience stare forward, stunned.

CARTER tries to get their attention, but they are motionless.

CARTER (CONT'D)

Hello?

He sighs and puts the beard back on.

CARTER (CONT'D)

Do you understand the words that are coming out of my beard? Don't be racist.

He removes the beard and talks to LEE

CARTER (CONT'D)

(to LEE)

Friendship.

He puts the beard back on and talks to the audience.

CARTER (CONT'D)

Work together.

(sighs)

Fiiiine.

CARTER begins doing more MICHAEL JACKSON dances, and the crowd erupts.

He MOONWALKS across the stage, but the crowd stops. CARTER gives up and leaves the stage.

EXT. BACK OF THE GETTYSBURG STAGE - DAY

LEE is waiting for him behind the behind the stage. He hands CARTER back his Lincoln hat.

LEE

You're right. About the friendship stuff and the racism stuff. We can't let little things get in the way of the big picture. We all want the same thing in the end. Let's go win this damn war.

CARTER

Heeey. I like what I hear. You don't think my speech was too vague, do you?

LEE

It was just vague enough to make sense. Nice.

They slap each other on the shouder.

They begin to walk around the front of the stage.

EXT. FRONT OF GETTYSBURG STAGE - DAY

The walk out and are stopped in their tracks as they see the audience still motionless, all still staring at the stage with their mouths agape.

LEE

Oh, PS, I think you broke their brains with that Moonwalk.

CARTER

Yeah, they definitely were not ready for that.

CARTER pats a guy in the audience on the back. The man doesn't flinch.

CARTER (CONT'D)

(to GUY)

You're lucky I didn't show you
Avatar or something.

LEE

Yeah, or played dubstep. They'd
freak out.

CARTER

Dubstep? How do you know what that
is? What is that?

LEE

Nobody knows.

CARTER

Oh. Cool.

FADE OUT.

END OF PART 3

INT. WHITE HOUSE WAR ROOM - DAY

CARTER and LEE pour over an enormous map with model troops, compasses, protractors, and other tactical accessories.

They both look completely exhausted.

CARTER

We're never going to get to Davis.
He's too well-guarded. Unless...

LEE

What? Unless what?

CARTER

You can't catch bullets with your
teeth can you?

LEE

No, that's magicians. You're
thinking of magicians again.

CARTER

Oh, right.

LEE

Focus. We'll figure something out.
Capturing Davis and winning the way
is our ticket back home. Plus, it
would be nice to put the jerk
behind bars.

CARTER

Ha, yeah. Hope he likes eating wine
and gum for every meal in the
clink.

LEE

Wine and gum? What?

CARTER

Yeah, you know. Like in the movies.
(in a gruff "prison
voice")
"Wine and gum. Ehhh."

LEE

Wait, do you mean water and bread?

CARTER

Nooo, it's wine and gum. You know,
the guard would say

(in a gruff "prison guard"
voice)

"here's your wine and gum, punk.
Ehhh."

LEE

Yeah, that's "bread and water."
I've never been more sure of
anything in my life.

CARTER

Well, since we don't have any hope
of catching Davis, maybe they'll
invent the prison movie while we
wait.

LEE

We will capture him and I will
prove you so wrong you just might
die.

CARTER

Oh yeah? Well you--

Before CARTER can finish, a SECRET SERVICE AGENT enters.

SECRET SERVICE AGENT 1

Mr. President, Mr. President's
friend, you have a guest. He said
his name is Davis, and that he has
an urgent message.

LEE and CARTER look at one another and NOD. They know what to
do.

EXT. WHITE HOUSE - DAY

The two partners rush outside to confront Davis, but when they look around, they only see a normal-looking, sunny day. No bad guys in sight.

They see two horsemen riding in the distance. It is JEFFERSON DAVIS and ROBERT E. LEE.

CARTER

There. Let's go.

LEE

I don't know how to drive a horse.
I tried driving a boat once and I
hit a duck. I'm freaking out.

CARTER

Relax. I got this. Let's go. Now!

CUT TO:

EXT. WASHINGTON DC - DAY

ROY and ALBERT are both riding horses while LEE and CARTER sit behind them. Clearly they couldn't figure out how to ride a horse, as they are all dirty and bruised.

CARTER

Thanks, guys. I had way too much
confidence in my riding. Turns out--

Before he finishes, the horses catch up to ROBERT E. LEE and DAVIS.

LEE

(yelling ahead)
Give us the crystals!

DAVIS

Hm. No, I don't think so.

E. LEE remains stoic, riding forward.

CARTER

Hey, we're serious. We promise we won't even kill you.

DAVIS

No thanks. We have other plans if you don't mind.

CARTER

I'm gonna punch your horse. I'll do it. Your horse will hate it.

DAVIS

So be it.

CARTER

Okay. You asked for it.

CARTER punches the horse's butt weakly, causing it to speed up.

As he punches, he slips and falls off the horse.

LEE

Oh God. No. No.

They have to stop the horses to help CARTER.

R.E. LEE and DAVIS get away. CARTER is laying motionless.

LEE shakes his lifeless body.

LEE (CONT'D)

Carter? Hello?

CARTER

(getting up)
Yeah? What?

LEE

You're okay?

CARTER

Yeah, horses are pretty slow, man. Maybe one of the slowest things on Earth.

ALBERT

Hey, so if both of you are okay,
I'd like to stop those guys if
that's okay, please.

ROY

They're gone. That stunt Carter
pulled only made them get away
faster.

LEE

Yeah, they could be in Mexico by
now.

CARTER

First of all, Roy, that was not a
stunt. You'd know if I was doing a
stunt. I always yell "stunt."
Second, Lee, they could not be in
Mexico.

(stares off into the
distance)

In summation, I know exactly where
they were headed.

ALBERT

...It looked like a stunt from
where I was.

LEE

Does it really count as a stunt if
the horse is doing most of the
work?

CARTER

Holy shit! Yes. It was a stunt.
Fine. Let's just go.

EXT. UNFINISHED WASHINGTON MONUMENT - DAY

LEE and CARTER hop off their horses and look up, seeing the
Washington Monument.

It is unfinished, with only half the huge monolith completed.

Nearby are several pieces of the monument, including the top half. Also, nearby is a pully system.

JEFFERSON DAVIS is standing at the top of the monument with a grin, waving his hat.

CARTER

You ready?

LEE

Let's rush him.

The two partners run into the monument triumphantly.

CUT TO:

INT. UNFINISHED WASHINGTON MONUMENT - DAY

CARTER is wheezing on the steps, while LEE waits impatiently.

CARTER

My God. It's the tallest thing. The tallest thing on Earth.

LEE

That actually might be true right now.

ROY and ALBERT shake their heads.

LEE (CONT'D)

Okay. I can take him Carter. I'll go.

CARTER

No way, man. We're in this together.

LEE

We've only gone up three flights of these stairs.

CARTER
Maybe I'll wait outside.

CUT TO:

EXT. TOP OF UNFINISHED MONUMENT - DAY

LEE reaches the top. Alone.

He scans the area, not seeing anything but concrete and large steel beams.

He hears loud PANGS as someone hits the beams around him. He searches, but still sees no sign of anyone.

LEE thinks for a moment, then uses his acrobatic skills to shimmy up the beams, giving him a better view.

He spots DAVIS hiding, throwing rocks at beams to try and disorient LEE.

LEE takes a deep breath, then leaps from his perch, slides down a scaffolding, and tackles DAVIS.

They both roll along the ground. They stand up, brush themselves off, and get ready to fight.

LEE gets in his signature Kung Fu stance, and DAVIS gets into an old-timey Irish Boxing stance. They both squint and look into each other's eyes.

CUT TO:

EXT. BOTTOM OF THE WASHINGTON MONUMENT - DAY

CARTER, ROY, and ALBERT sit at the base of the monument with their hats tipped over their eyes in a leisurely fashion.

CARTER tips his hat up for a moment to see someone peeking from around the corner.

CARTER
Hey. You guys see that?

ROY

See what?

CARTER

That thing. It looked like a person.

ALBERT

Hmm yeah it looked super suspicious. Maybe you should check it out.

He looks over to see that ROY and ALBERT haven't moved and still have their hats covering their eyes.

CARTER

Fine. I'll get this other guy. You guys relax. Perfect.

CARTER runs to the other side of the tower, leaving the scene.

ROY

What was he talking about? Some kind of thing?

ALBERT

Yeah, that cloud over there. It kind of looks like a person.

ROY

Huh? Where? Oh... I see it. Looks kind of like a turtle with a trumpet.

ALBERT

Sure.

CUT TO:

EXT. BACK OF THE MONUMENT - DAY

CARTER is still searching for the figure.

He rounds the corner of the monument.

CARTER

Hello? Helloooo...

He sees an attractive young black woman named ESTELLE.

CARTER (CONT'D)

Hello...

She looks up bashfully.

ESTELLE

That's a nice suit. For a black man.

CARTER

Thank you? Who might you be?

ESTELLE

Name's Estelle. I belong to Stonewall, so don't bother asking for my papers or anything.

CARTER

Oh. No I don't care about any of that. Who's this Stonewall guy? He's not your boyfriend is he?

ESTELLE

Not exactly. He calls me "pony." It's somewhere in between a slave and a girlfriend. The worst parts of in between.

CARTER

Seriously? Damn. If that Stonewall guy was here I'd whoop his ass.

ESTELLE

Oh, he's here. He has me with him everywhere he goes.

CARTER

Why don't you come with me instead?
Don't worry about Stoneballs, we're
about to end slavery soon anyway.
Seriously, in like 5 minutes.

ESTELLE

Sorry. I can't. He wouldn't like
that. He's not in a very good mood.

CUT TO:

EXT. FRONT OF WASHINGTON MONUMENT - DAY

ROY and ALBERT are napping when a large silhouette covers
them.

ROY

Hey, do you mind not blocking our
sun, jerk?

No response or movement from the silhouette.

ROY (CONT'D)

Hello? Please move.

ALBERT tips his hat up to get a better look. He is too
shocking to stop ROY from talking.

ROY (CONT'D)

Listen, buddy. We live in a
society. A community. You have to
show a little compassion to your
fellow man. Please move before I
kick you in the head.

No movement. ALBERT is still flabbergasted.

ROY (CONT'D)

What the hell is wrong with you?
Got rocks in your...

ROY tilts his hat up slightly after being nudged by ALBERT.

ROY (CONT'D)

...head?

ROY finally looks at the man to see an enormous figure (Stonewall Jackson) with giant sideburns, and a Confederate uniform covered in medals.

The name on his uniform reads "General 'Stonewall' Jackson."

He grimaces and grabs ROY and ALBERT by the collar, throwing them.

They both land with a thud. They sit up and rub their heads in pain.

STONEWALL flashed a creepy smile and moves toward them.

CUT TO:

EXT. TOP OF UNFINISHED MONUMENT - DAY

LEE and DAVIS face off.

They trade blows, both of them extremely quick fighters.

Despite both of them being fairly equal, LEE is getting bested by DAVIS' dirty fighting techniques.

DAVIS takes a moment and steps back.

DAVIS

I know about you, Lee. You and your
negro friend.

He looks around, imagining what the finished monument might look like.

LEE takes this moment to catch his breath.

DAVIS (CONT'D)

I suppose this place is rather
magnificent in your time, hm? Did
you know there is a stone from
every state in the walls of this
monolith?

(MORE)

DAVIS (CONT'D)

At least there was supposed to be.
Before all this nonsense.

He points to his confederate uniform.

DAVIS (CONT'D)

Listen, Lee. You've got no dog in
this fight. This isn't your
country. These aren't your people.
I'll give you the crystals. You and
your friend can go back home. Let
things play out here as they were
intended to.

LEE stares at DAVIS unflinching. He is deep in thought.

CUT TO:

EXT. BACK OF THE MONUMENT - DAY

CARTER is still putting the moves on ESTELLE. She doesn't
seem interested.

CARTER

Let's see what else... Rap music,
the internet, beanie babies, AOL.
Yeah, the future has a lot of crazy
stuff.

ESTELLE

Making up words won't impress me.
I'm sorry.

CARTER

You're not curious about what life
is like in the future? Just
imagine, everything the eye can
see, filled with millions of
people, all connected to one
another, and in like 150 years,
they're goign to go crazy over a
thing called a "furby."

ESTELLE

Oh, Furby! That sounds interesting.
What's that?

CARTER

You know what, Estelle? I don't
think this is going to work out.
Sorry. I have to go... uh help my
friend. With a thing.

CARTER glances up to the tower to see ROBERT E. LEE laughing
in a sinister fashion to himself as he uses a pulley to lift
the huge pointy top of the monument.

He begins to pull the giant point into position over LEE.

CARTER (CONT'D)

We'll finish this later.

INT. UNFINISHED WASHINGTON MONUMENT - DAY

He sprints inside the monument, but almost immediately gets
winded again.

CARTER

Must... use... power of...
Friendship.

He slowly continues on.

CUT TO:

EXT. FRONT OF MONUMENT - DAY

ALBERT and ROY are attempting to fight STONEWALL JACKSON.

They hit him with boards, cacti, anything they can get their
hands on. STONEWALL shrugs it all off and continues to pursue
the two, undeterred.

He grabs the ROY and ALBERT again and throws them. This time,
the two land near their horses, which are tied up near an old
water trough.

ROY

Man, he sure likes that throwing
move.

ALBERT

He's toying with us. We're done
for.

ROY

Well, it's been nice being sort of
acquainted with you.

ALBERT

Same to you. Why the hell not, I'll
promote you to "friend" in my final
moments.

ROY

Cool. Yeah. Friends.

They shake hands.

ROY looks up and sees the horses. He begins to think.

ROY (CONT'D)

Hey, listen.

ALBERT

Yeah?

ROY

I have an idea. But for it to work,
we're going to need to be more than
just acquaintances. Or friends. Or
whatever we are. We need to be
partners.

ALBERT

What's the plan?

ROY

Follow my lead.

ROY jumps on a horse, and ALBERT does the same.

They charge at STONEWALL, and when the time is right, they kick their horses.

The horses lift their front legs and kick (punch?) STONEWALL. The blow is devastating, and STONEWALL actually falls over.

They turn to each other to high five this small victory.

In the split second it took for them to high five, STONEWALL has already gotten up, and is holding a huge rock, ready to throw it.

CUT TO:

EXT. TOP OF UNFINISHED MONUMENT - DAY

CARTER crawls up the final steps, exhausted.

He sees ROBERT E. LEE swinging the GIANT POINTY ROCK over towards LEE, attempting to get it into place to drop it on him.

CARTER searches for something to use to foil the evil plan while DAVIS finishes his speech.

DAVIS

You see, Lee. We're not so different. We want a place to call our own. A place to be free. We can both get what we want.

LEE stares at him for a beat without saying a word.

CARTER still searches for something. He begins to look in Lincoln's hat.

LEE

You know, Davis? From all this--all the time on the force, all my time being partners with Cater-- I've learned one thing. No matter what place, what time, there will always be bad guys.

CARTER finds a straight razor hidden in the hat.

LEE (CONT'D)

They always say some bullshit about
how we're the same. Guess what?
We're not. You're a dick.

CARTER cuts a rope in the pulley system before the rock reaches LEE.

The rope pulls ROBERT E. LEE into the pulleys, crushing him in a brutal fashion.

The rock tumbles down the side of the monument and lands directly on STONEWALL JACKSON, causing him to explode.

EXT. BOTTOM OF THE WASHINGTON MONUMENT - DAY

ROY and ALBERT are covered in a splatter of blood. They stand motionless, shocked.

EXT. TOP OF UNFINISHED MONUMENT - DAY

When the dust at the top of the monument settles, we see LEE and CARTER dusty, bruised, cut, but very much alive.

ROY, ALBERT, and ESTELLE all come up the stairs to see LEE and CARTER chuckling to themselves. Relieved to be alive.

ROY and ALBERT still are covered in blood.

The whole gang high fives and shakes hands.

CARTER tries to hug ESTELLE.

DAVIS (O.S.)

Look at you all. Disgusting.

They turn to see DAVIS, still alive, but clearly hurt.

DAVIS (CONT'D)

Look at you mixing races, sexes...
time eras. It's unnatural. It has
to stop.

He feebly attempts to raise a gun.

EVERYONE freezes. The whole group raises their hands in surrender except for LEE and CARTER.

They glance at each other and nod.

LEE

Haven't you heard? The Civil War is over, asshole.

CARTER

Yeah. We don't say shit like that anymore.

DAVIS chuckles, and as he starts to pull the trigger, the Secret Service rushes in and wrestles DAVIS to the ground.

They put him in handcuffs and CARTER tips his Lincoln hat to the Secret Service Agents.

CROSSFADE:

INT. DAVIS MANSION - DAY

The whole crew, ESTELLE included, stand by the time crystals in the DAVIS estate.

ROY

So, uh, how does this work?

CARTER

You know, we don't even have to do this. Things aren't so bad here.

LEE

We're going. And I think it's probably the best if none of you come with us.

ALBERT

What about me? I might be freed, but I still have nothing. Nothing's changed.

ESTELLE

Yeah, me too.

CARTER

You always have m--

ESTELLE

Nothing at all. I want to go to the future. I want one of those Furbies.

They all look to ROY who seems a bit timid for a change.

ROY

I think I might stick around. I've been talking a bit with that White House Secretary and she thinks I might have a chance in politics. I really should learn her name before I talk to her again. Anyway, I'll be sure to keep you all in mind.

LEE

Listen, though, to those of you that think you want to come along. The future isn't perfect. Far from it. It's different. It may be too much to handle.

CARTER

I think I know a way to have a smooooooth transition for our new friends and girlfriends here.

He stares into space for an uncomfortable long time as if a transition is supposed to occur.

He snaps out of it and finally picks up a crystal.

CARTER (CONT'D)

What do we do?

EVERYONE shrugs.

LEE

Bye, Roy. Thanks.

LEE then kicks CARTER in JAW. He drops the crystals.

CARTER
Hey man! Ow! What the fuck?

CROSSFADE:

EXT. CHINESE MOUNTAINSIDE - DAY

The new gang is wearing modern climbing gear as they hike the same trail as the two partners did in the beginning.

CARTER is nowhere to be seen.

They reach the Teahouse at the top of the mountain. The owners and the waitress, LIU, smile and wave. LEE smiles and waves back at LIU.

The group looks back for a moment. CARTER comes running up doing a high pitched scream.

CARTER
EEEEEE the future sucks.

LEE
It's the present.

CARTER
Whatever. Hey. I thought of a perfect joke just for this occasion, want to hear it?

LEE
Sure.

CARTER
What's the best way to sum up the history of Japan?

LEE
Uh, how?

CARTER
You "samuraize"!

LEE

(beat)

That doesn't apply to anything that
just happened. At all.

CARTER shrugs, and the group moves forward.

THE END

Roll Bloopers.