

GEORGE

by  
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FADE IN:

BEGIN OPENING CREDITS

OVER BLACK, we hear DEAN MARTIN's smooth tones as he sings the upbeat "POWDER YOUR FACE WITH SUNSHINE".

INT. ROOM - NIGHT

FADE UP on an OLD DRESSER covered with men's GROOMING PRODUCTS. A HAND DABS some smoothing paste and runs across thinning hair and then a COMB works its way through. In the mirror, we see SMITTY sitting on the bed, a very short, adorable older man, swinging his feet excitedly, not touching the ground.

Our man finishes combing his THIN MOUSTACHE, then reaches into a cup and grabs his FALSE TEETH, putting them in.

Smitty jumps off the bed and grabs the man's JACKET. He hops on to a small stool to put the jacket on the man. He grabs a small BRUSH from his inner pocket and brushes away any lint.

REVEAL GEORGE KOSTER, sixties, meets Smitty's gaze in the mirror. Smitty smiles and George smiles back. George retains his good looks, but you can see the years have taken their toll.

Smitty jumps off the stool and walks to the door. George nods and Smitty opens it.

INT. HALLWAY OF A HALF WAY HOUSE - CONTINUOUS

George steps through like a prince into the hallway filled with DERELICTS and JUNKIES as Smitty follows closely behind. George walks with his head high, oblivious to the scene around him.

INT. LOBBY - CONTINUOUS

George and Smitty keep their blinders on as they walk down the stairs. GLADYS, a huge woman, and the halfway house's supervisor, yells at him from her office, behind a wire grill. George SNAPS his fingers below the cage and Smitty sneaks a DO NOT FEED sign onto the bottom of the cage. George smiles and strolls out with Smitty close behind.

EXT. HALFWAY HOUSE - NIGHT

They exit past a sign: THE LAST HOPE HOME AND SHELTER.

EXT. STREET - LATER

George and Smitty are in an alley with a MAN. George is holding up a handful of food stamps. The Man gives Smitty cash, and George hands the Man the food stamps.

EXT. STREET - LATER

Smitty DANCES an Irish jig on the street with his HAT on the floor in front of a small crowd.

George is standing in the back smiling while drinking from a pint in a paper bag. A few people drop bills into the hat.

INT. BAR - LATER

George and Smitty walk into a rundown bar, a few BARFLIES welcome them like celebrities with cheers and applause.

George and Smitty get drunk while George entertains the patrons with stories of his exploits.

EXT. BAR - LATER

A very drunk George gets thrown out by the same people.

INT. ANOTHER BAR - LATER

George pulls it together and walks in as a nervous Smitty waits by the door. George walks up to the BARTENDER.

GEORGE  
Give me five shots of bourbon  
please.

The Bartender lines up five shots as George looks over at Smitty and winks. George looks at the filled shots and drinks one after the other very quickly.

BARTENDER  
Jeez buddy slow down.

GEORGE  
Believe me friend, you'd drink like  
this too if you had what I had.

BARTENDER  
(concerned)  
Whatta ya got?

George finishes the last shot and reaches into his pocket.

GEORGE  
Four dollars.

George throws the money on the bar, smiles and starts to run out.

BARTENDER  
ELMO!

ELMO, a huge bouncer, steps in front of the exit as George runs right into him, like hitting a wall. George looks up.

GEORGE  
Before you do anything you'll  
regret, just know....

George points to Smitty.

GEORGE  
He's with me.

Smitty smiles at Elmo.

END MUSIC CUE ON HIGH POINT

DEAN MARTIN  
...when you wear a great big smile!

CUT TO:

INT. NEWARK POLICE DEPARTMENT HOLDING CELL - NIGHT

George is handcuffed to a bench, bruised and bloodied. AL, fifties, on another bench in the cell, starts to laugh trying to get George's attention.

AL  
Ask me what I'm laughing at.

George doesn't answer.

AL  
You, pretty boy, ask me what I'm laughing at.

GEORGE  
You know I can't resist you when you call me that.

AL  
So ask me.

GEORGE  
What are you laughing at?

AL  
(satisfied smile)  
Because I'm gonna kill her.

GEORGE  
Is that the punch line?

Al nods.

GEORGE  
I guess I'll have to be there.

OFFICER THALBERG, walks in and unlocks George's handcuffs.

OFFICER THALBERG  
Time for us to talk.

GEORGE  
You've got a hard act to follow.

INT. OFFICER THALBERG'S DESK - MOMENTS LATER

George tries to stay upright as the Officer types.

OFFICER THALBERG  
Name?

GEORGE  
I thought I was infamous.

OFFICER THALBERG  
(typing)  
George Arthur Koster.

GEORGE  
A Jewish Officer Thalberg?

OFFICER THALBERG  
Thalberg, Jewish. What of it?

GEORGE  
Your parents must be so  
disappointed you took the job of  
someone who should have a vowel at  
the end of their name. You should  
be defending me, not arresting me.

OFFICER THALBERG  
Maybe you shouldn't get arrested.

GEORGE  
We do what we do best. Like you and  
underachieving.

He continues to type.

GEORGE  
Why am I being arrested for getting  
the shit kicked out of me?

OFFICER THALBERG  
You start the fights George, it's  
not our fault that you can't win  
em. You at least get a shot in?

GEORGE  
Five actually, but they were  
bourbon. And they're starting to  
wear off, so if you could give me a  
nip of whatever's in your desk to  
help you mask the pain of killing  
your parents with your obvious lack  
of success, I'd be eternally  
grateful.

George tries to bow but almost falls over.

OFFICER THALBERG  
I think we're gonna send you to the  
hospital.

GEORGE  
Drugs. Thank you. I'll talk to  
your parents.

INT. HOSPITAL - LATER

NURSE EDIE, forties, African-American, heavy set, and not  
attractive opens the curtain.

NURSE EDIE  
Aw fuck me.

GEORGE  
I can't stress how important a proper greeting should be to you because of your appearance.

NURSE EDIE  
I don't wanna deal with your shit right now.

GEORGE  
I don't have any to give you. It was all kicked out of me by an Elmo. Guess they don't just tickle anymore.

NURSE EDIE  
No talking.

She slams down the stitch kit. He reaches up and grabs her breast. She slaps him across the face.

GEORGE  
Usually when women tell me not to talk it means they want me to...

NURSE EDIE  
George I'm not fucking kidding I'm having a bad night.

GEORGE  
Find a mirror?

She gets in his face.

NURSE EDIE  
(intense)  
I'll make it hurt. And I'll give you Tylenol and have the orderlies throw you out cause you said "nigga." What ever shit you do have left in you will be all over Bloomfield Avenue. Along with four of the six real teeth you got left. You understand?

George nods, and she starts to work on him again.

GEORGE  
I don't feel good.

NURSE EDIE  
I'll get you some pills.

He grabs her wrist and just looks at her with a serious face. She understands.

NURSE EDIE  
I'll have them run some tests. Gonna need blood and urine.

GEORGE  
Then I'm positive we're going to  
need to find Elmo. He has all that.

INT. X-RAY ROOM - LATER

George is having an X-ray.

INT. BATHROOM - LATER

George is trying to pee in a cup.

GEORGE  
Whoops. Getting closer.

INT. EMERGENCY ROOM - LATER

George is recovering in bed. An ADMINISTRATOR peeks in.

ADMINISTRATOR  
What're we doing with this one?

Nurse Edie stares at George who pleads with his eyes.

NURSE EDIE  
We're admitting him.

The Administrator leaves and George smiles at her.

NURSE EDIE  
Don't fucking smile at me. It's  
just 'til your tests come back and  
they tell me when you're dying so I  
can be done with your drunk ass.

GEORGE  
The Republicans are right, the  
health care industry is just fine.

INT. HOSPITAL ROOM - LATER

An attractive young NURSE WILSON is cleaning up his dinner.

NURSE WILSON  
Was it good?

GEORGE  
It will be once we've done it.

She holds up the empty tray.

GEORGE  
Of course, if it was the sex, you'd  
already have your answer.

NURSE WILSON  
I could take a pretty good guess  
just looking at ya.

GEORGE  
You're not looking at my better  
half.

He pulls down the blanket but she pulls it back up.

GEORGE  
What happened? Nurses used to be  
sluts.

NURSE WILSON  
We still are, you just used to  
younger.

GEORGE  
Reach into my pocket.

NURSE WILSON  
I'm not dumb enough to fall for  
that one.

GEORGE  
You're a nurse in the Bronx working  
graveyard, you're dumb enough to  
fall for all of them. My coat is  
over there.

She walks over and pulls out a picture of a young George.

NURSE WILSON  
Somebody you know?

GEORGE  
Used to.

NURSE WILSON  
Is this you? You were hot.

GEORGE  
No slut, I was dashing.  
Sophisticated and educated even  
when I was inebriated. You know  
what I would've done to you back  
then?

NURSE WILSON  
Seeing as I was about six months  
old, cradled me?

GEORGE  
I would've made you fall in love  
with me in the first five minutes  
and then gave you a quicky at the  
first place of convenience. And  
then done the same to another an  
hour later.

NURSE WILSON  
That wouldn't have happened.

GEORGE  
It would've, know why, because it  
always did. And you would've wanted  
more. They all fell in love with  
me, they all wanted more.

NURSE WILSON  
 Maybe I believe you. Except for  
 the part of them wanting more.

She casually hands the picture back and turns to walk out.

NURSE WILSON  
 Cause I'm already over it.

GEORGE  
 (quietly)  
 She'll look back.

She doesn't, and George looks at the picture.

INT. HOSPITAL ROOM - MORNING

George is sleeping with the picture by his pillow when the  
 light hits him in the face. Standing in front of him is DR.  
 SILMAN, forties.

GEORGE  
 Ah, Silman, bring me two poached  
 eggs, the New York Times, and a  
 sponge bath. Did Obama get happy  
 endings into the health care bill?

DR. SILMAN  
 Got your tests back.

GEORGE  
 How did I do?

DR. SILMAN  
 You failed.

GEORGE  
 Dad?

DR. SILMAN  
 Your liver's at last call George.

GEORGE  
 You just wanted to make that joke.

DR. SILMAN  
 You're right, I did. But it's only  
 funny to me.

GEORGE  
 You're exaggerating.

DR. SILMAN  
 Can't exaggerate death.

GEORGE  
 (serious)  
 I don't like your jokes Silman.

DR. SILMAN  
 Your liver is failing. You're  
 gonna die.

George gets serious.

GEORGE  
Something can be done.

DR. SILMAN  
Something could've been done, last year. You could've done something instead of calling it bullshit.

GEORGE  
There's transplants.

DR. SILMAN  
(laughing)  
Bullshit. I'm not putting you on the list. Six months, maybe. You've always lived like you're dying, now you got a reason.

GEORGE  
I thought you were supposed to be nice to me.

DR. SILMAN  
I'm supposed to tell you what's wrong with you. It's my choice whether or not to be nice. See I treat people who want to live, that take care of them....

George puts up his hand.

GEORGE  
I have a long line of people waiting to give me a speech. Your geography doesn't entitle you to jump to the front of the line.

DR. SILMAN  
Thanks for letting me save my breath. I suggest you do the same. You don't have a lot left.

Smitty is at the door with a big bag.

GEORGE  
Go fuck yourself.

DR. SILMAN  
But you never listen.

Silman leaves and Smitty walks in.

SMITTY  
I know I came in at the end of that conversation, but it sounded like every one I've ever heard ya have.

Smitty laughs as he waddles to the bedside.

SMITTY  
 (laughing)  
 You don't listen. Almost as much as  
 ya don't learn.

George is looking at the picture.

SMITTY  
 Ya need anything?

GEORGE  
 A phone book. So I can see you,  
 then hit you.

George notices a bag in his hand.

GEORGE  
 Why do you got my whole world in  
 your hands?

SMITTY  
 Gladys said you're out of chances.

GEORGE  
 Seems to be today's theme.

SMITTY  
 Gonna be tomorrow's too.

Smitty hands George a note from the State of New York but he  
 doesn't take it.

SMITTY  
 The state's done with ya. Looks  
 like you're living out of a locker  
 or inside of Rikers.

GEORGE  
 Where can we go Smitty?

SMITTY  
 I can't do we anymore George. All  
we do is take care of you.

GEORGE  
 In six months it's all about you, I  
 promise.

George gets serious as he looks at Smitty.

GEORGE  
 I don't have anywhere else to go.

Smitty takes off his hat and looks upset.

SMITTY  
 George, I'm going back home.

GEORGE  
 To Oz? Can I click my heels lying  
 down?

Smitty lowers his head and shuffles his feet.

GEORGE  
You're not serious?

Smitty can't look at him.

SMITTY (O.S.)  
I wasn't gonna tell ya cause ya know I'd never leave ya, but with my sister dying a couple months ago, her house is just sitting there empty...

GEORGE  
Where?

SMITTY  
...the half way house ain't gonna be the same without ya so...

GEORGE  
Where?

SMITTY  
New Orleans.

George's face changes, almost trance-like as he looks towards the heavens.

GEORGE  
New Orleans? The pros.

SMITTY (O.S.)  
My brother figures it would be a couple of years maybe until they'd foreclose or condemn or...

GEORGE  
(to himself)  
Drinking and fucking with the best.

SMITTY (O.S.)  
I got nieces and nephews ya know, family. Uncle Smitty. I'm Uncle Smitty somewhere to somebody.

Smitty laughs but stops when he mistakes George's thinking for sadness.

SMITTY  
George listen I'm sorry but-

GEORGE  
(snapping out of it)  
I'm in!

Smitty stares back at George waiting for the punch line before breaking into a laugh.

SMITTY  
You better get drunk so you can get back to reality.  
(MORE)

SMITTY (cont'd)  
You're on probation. You leave the state and the state stops sending checks. Whatta ya gonna live on?

GEORGE  
How much would we need?

SMITTY  
Keep the lights on, eat, drink. You would need five hundred a month...

GEORGE  
So your checks...

SMITTY  
(shaking his head)  
Nah, nah, nah. You can come with me, but I ain't taking ya.

George looks at the picture again.

GEORGE  
I'll get the money.

SMITTY  
Where? You don't know anybody who wants to give ya anything but shit or a beating or both.

GEORGE  
When're you leaving?

SMITTY  
Next bus.

GEORGE  
Give me time Smitty.

SMITTY  
(shaking his head)  
It'd be easier if you'd just disappoint me now. I ain't got time to wait for it. Eddie Romero already gave me five hundred for the other room.

GEORGE  
Where did he get five hundred?!

SMITTY  
Sold his Joe DiMaggio.

George looks surprised.

SMITTY  
It's a free house in New Orleans. You know that means a lot to a lot of the people we know. Crawling distance from Bourbon Street. A whole town full of drunks, people just like us.

GEORGE  
New women to fuck cause I haven't  
fucked them over yet.

SMITTY  
No rules, no curfew, no Gladys...

GEORGE  
No responsibility.

SMITTY  
It's like Heaven.

GEORGE  
(to himself)  
Or as close as I'm gonna get to it.

George looks away as he thinks.

SMITTY  
I didn't wanna get your hopes up.  
I'm sorry buddy. I gotta look out  
for me on this one.

George snaps his head around.

GEORGE  
(intense)  
Give me time Smitty.

SMITTY  
I was only staying cause of you.

GEORGE  
Then do what you've been doing, for  
a little while longer.

George caresses his face and pleads with his eyes.

GEORGE  
It's the only thing I ever asked ya  
for that's not gonna cost ya money.

SMITTY  
Sunday. God's day, cause it's gonna  
take a miracle. But I can't see ya  
working your ass off on a day even  
God rests.

He pulls himself up to George.

SMITTY  
I don't know if I can miss ya.

Smitty gets emotional and kisses George's forehead.

SMITTY  
But I'll miss the times.

Smitty gets down and gives him one last look.

SMITTY  
I learned a lot, watching you never  
learn.

He puts on his hat, smiles and leaves.

INT. HOSPITAL ROOM - LATER

Nurse Edie walks in with concern.

NURSE EDIE  
You okay?

GEORGE  
Edie except for providing you with  
the occasional breast grab, I  
haven't been very nice to you. The  
only thing I've ever been good at  
is fucking and pretending to  
apologize so I'll let you choose  
which you want me to do for you.

NURSE EDIE  
I'll take the apology.

GEORGE  
God bless your heart and mercy.  
Edie I'm sorry.

She smiles at him.

GEORGE  
And I'd like to prepay you with a  
thank you cause I need a favor.

NURSE EDIE  
How big?

GEORGE  
As big as you are around.

She gives him a look.

GEORGE  
I need you to make my wife feel  
sorry for me.

INT. HOSPITAL OFFICE - LATER

MYRA WHITAKER, late fifties, with a sweet, warm face, sits  
across from Nurse Edie.

MYRA  
How bad is he?

NURSE EDIE  
Bad.

MYRA  
Is he going to die?

NURSE EDIE

Yes.

MYRA

How soon?

NURSE EDIE

Three to six months if he takes real good care of himself.

Myra exhales and shakes her head.

NURSE EDIE

Miss Whitaker this was my idea. He begged me not to call you, but he's got no where else to go. The half way house kicked him out after he was arrested again. Nobody will take him. He needs you right now. You're all he has.

Myra nods as she thinks. Slowly, Myra starts to smile, then builds it into a laugh. Nurse Edie looks confused. Myra is laughing very hard now.

MYRA

This is so great!

INT. HOSPITAL ROOM - LATER

George is watching cleavage on the Spanish station when Nurse Edie walks in and signals that Myra's with her. He quickly pretends he's sleeping and very sick. Edie plays along.

NURSE EDIE

(quietly)  
George? George?

He pretends to wake up and look weak.

GEORGE

Who's there?

NURSE EDIE

George it's me, Edie.

GEORGE

Edie. Oh my sweet Edie, I was dreaming about, Moses and uh Abraham, Sodom and Gomorrah.

NURSE EDIE

(shaking her head)  
Jesus Christ.

GEORGE

Yes him too. All the apostles.

NURSE EDIE

Don't get angry but I called Myra.

GEORGE  
No! I told you not to! She  
doesn't deserve this! I...

He sees Myra.

GEORGE  
I didn't want you to see me like  
this! Edie, goddamn...

Myra starts laughing again, breaking George out of his act.

MYRA  
You can cut the shit now George.

George looks at Edie who shrugs.

MYRA  
When you have time to rehearse, ya  
suck. Improv was your thing and  
you had to be drunk. But you're  
not are you? Never seen it before.  
Like finding a goddamn unicorn.

She looks at Edie.

MYRA  
I can only imagine how hard it was  
for you to be nice to him if you  
know him.

NURSE EDIE  
(wiping her forehead)  
Actually broke out in a sweat.

MYRA  
I got it from here.

Nurse Edie leaves. Myra just laughs some more.

GEORGE  
I know this is hard for you Myra,  
but try and cheer up.

MYRA  
(smiling)  
I'm sorry. This is just awful.

She laughs again.

GEORGE  
I can see you didn't have time to  
rehearse.

MYRA  
Oh no, I did. I've been rehearsing  
this day for the last twenty three  
years. All those nights when I  
cried and said, one day, one day  
he's gonna need me. Well sweetie,  
here we are.

She laughs again.

MYRA  
Feels so good.

GEORGE  
Depends on what side of the  
terminal hospital bed you're on.

She just stares at him.

GEORGE  
You got old.

MYRA  
Maybe you should tell me that in  
six months, and then I'll tell you  
how you look. How would that be?

GEORGE  
You can't seriously be taking all  
this pleasure from me finding out  
I'm going to die?

MYRA  
That's not where I'm getting the  
pleasure. I'm getting it from the  
fact that you need me. It's the  
best orgasm I ever got from you.

GEORGE  
I gave you a lot of orgasms.

MYRA  
You gave me more headaches, more  
heartaches. The pain was a boulder  
to your pebble of pleasure.

GEORGE  
I see you've been working on your  
metaphors.

MYRA  
Been working on a lot of things.

GEORGE  
I have a feeling I'm about to see  
how your "fuck off" has evolved.

MYRA  
Practiced the whole way over.

GEORGE  
All right, let's hear it.

He points to the Spanish soap opera.

GEORGE  
So I can find out if it really is  
Hector's baby.

MYRA  
What do you need from me? What  
could I possibly give you that I  
haven't already given you?

George turns down the volume and looks at her.

GEORGE  
The only thing I've ever given you.

MYRA  
Shit?

GEORGE  
The ring.

MYRA  
You gonna ask somebody else to marry you?

George just gives her a look.

MYRA  
How did you go through all your relative's money?

GEORGE  
My uncles and aunts had fuck ups of their own to support. I need it.

MYRA  
You can't have it.

GEORGE  
What use do you have for it?

MYRA  
A lot more now than when I was wearing it, cause it actually means something to you now.

GEORGE  
It's mine!

MYRA  
(getting angry)  
It was your mother's! And she had to put it on my finger herself cause she knew you wouldn't be able to find it! So romantic. But to your credit, you did pass out on your knees.

GEORGE  
I could always find your finger. Your middle one anyway. It was the house I had trouble with.

MYRA  
You don't have one to find anymore. I'm surprised they never arrested you for arson, cause you burned every bridge you crossed.

GEORGE  
(pleading)  
Please, no more metaphors.

MYRA  
Where ya gonna go?

GEORGE  
Where you always told me too, Hell.  
I just need a waiting room. I'm  
dying. You won. All I'm asking for  
is something that means nothing to  
you and would mean everything to  
me.

MYRA  
I can't give ya what you want. That  
never helped anybody.

GEORGE  
I was surprisingly okay with it.

MYRA  
You want it, you have to earn it.

GEORGE  
(looking around)  
Who are you talking to?

MYRA  
I'm gonna take you in.

George is shocked as she leans in.

MYRA  
The kids, your kids, remember? The  
little excuses that provided you  
with another reason to get drunk  
and leave right behind "the Yankees  
lost, I have to find out why" and  
"just because I feel like it." How  
could anyone argue with that?

GEORGE  
But you still tried.

MYRA  
They're successful, and they have  
kids, and they're all staying at  
the beach house. Two wonderful  
families having the best time.

GEORGE  
You need somebody to fuck that up?

MYRA  
I want them to see that it wasn't  
their fault. I want you to see what  
you missed and I want them to see  
what they didn't.

GEORGE  
I'm not...

MYRA  
 You're not gonna do what this time?  
 How's not doing all those things  
 worked out for ya sweetie?

She smiles at him.

MYRA  
 They're gonna push you out into the  
 street. Take your chances with  
 people who loved you once.

GEORGE  
 People who loved you once, and  
 don't love you anymore, hate you.

MYRA  
 But they'll feed you. You feel  
 worse, they'll feel better and then  
 you can go and die with strangers.

GEORGE  
 Do you have any other motivation  
 other than revenge?

MYRA  
 If I do, I'm not aware of it, yet.

George stares at the television. He turns up the sound.

INSERT TV SCREEN

A woman is holding a child.

SPANISH WOMAN  
 Hector, es su nino.

The man reacts.

GEORGE  
 I guess it could be worse.

He shuts off the TV and looks at a smiling Myra. He grabs his IV.

GEORGE  
 Fill this with scotch?

INT. MYRA'S CAR - LATER

Myra's still smiling as she drives. George puts his hands on the glass longingly as they pass a liquor store.

MYRA  
 So what've you been...?

GEORGE  
 Could we put away the question  
 marks til we get to the house? I'd  
 prefer to get them all at once in  
 between what I'm sure will be a  
 whole bunch of exclamation points.

MYRA  
 The days of you getting what you  
 prefer are over. But I'll give ya  
 this one cause you're not gonna get  
 another. You're welcome.

They drive for a little.

MYRA  
 (singing)  
 What do you say?

He turns and sees how happy she is.

GEORGE  
 Thank you.

She's really happy and drum rolls the steering wheel.

EXT. LONG BRANCH NJ BEACH HOUSE - LATER

They pull in to the beautiful home right on the water.

GEORGE  
 This is yours?

MYRA  
 You married me for my money  
 remember?

GEORGE  
 But we only got to that point  
 because of that wonderful thing you  
 could do with your tongue.

MYRA  
 I remember you telling my father  
 that after your sixth drink at my  
 brother's wedding.

GEORGE  
 Fifth drink, I wanted him to know I  
 actually meant it.

Myra starts to get out.

GEORGE  
 But before he hit me, I saw a great  
 deal of pride in his eyes.  
 Father's always appreciate the  
 talent of their children.

MYRA  
 I hope you enjoyed that. That's  
 probably gonna be the last joke you  
 tell for a little while.

She gets out of the car.

GEORGE  
 It wasn't a joke. And never  
 underestimate a dying drunk.

INT. HOUSE - CONTINUOUS

Myra enters, holding the door for George who walks in slowly.  
Enter LINDA, late 30s, loud, obnoxious and overweight.

LINDA

(quick)

Oh hey! Where have you been? All we're getting round here is where's Myra, where's Myra? Here you are! Where'd ya go? Who's this? Pickup a guy at the market? Hi I'm Linda.

GEORGE

Please tell me this one isn't mine.

MYRA

This is David's wife.

GEORGE

You are one of the few women I've met, that I was glad my DNA wasn't inside of. This is who my son married?

LINDA

Your son?! Oh my good gravy and corn! Save the bricks and build something with 'em, cause you can knock me over with a feather!

GEORGE

Use the bricks if we have them.

LINDA

Oh my goodness, Myra?!

MYRA

I know.

GEORGE

But they don't? They don't know I'm here?

MYRA

I honestly just thought I was gonna tell you to fuck off.

Linda gasps at Myra's language.

MYRA

Sorry. It's hard to talk to him without cursing. You'll see.

LINDA

(whispering)

This is going to upset David.

MYRA

Everything upsets David.

LINDA  
Yeah but this is... I mean...  
Kaboom!

She does a fire engine sound.

GEORGE  
The bar! My God, please the bar!

EXT. BACKYARD - CONTINUOUS

Linda makes a beeline for DAVID, 40, good looking, straight-laced. He's throwing a football around with SAL, late 30's, big, strong. LIZ, late 30s, very pretty, plays with her two daughters, AVA, 7, and JULIA, 2. MICHAEL, 15, a bit awkward, is reading a book on the swing. George steps out on the deck with Myra, and takes in the beautiful scenery of the beach.

MYRA  
Wouldn't this be a great place to  
die?

George watches from the deck as Linda grabs David's hands and talks. David starts ranting as Sal tries to calm him.

GEORGE  
Die yes, be murdered, not so much.

Linda throws them a glance, then runs over to Liz. They watch as she points and explains who George is.

GEORGE  
(to Myra)  
Look at her go. If we had a few  
more children, she could've staved  
off obesity.

Myra sees that George is nervous and rubs his back. She stops when David looks over. He stares at them, then starts to walk over purposefully. Linda sees this and runs after him. Michael, Liz and the girls follow. George looks scared but straightens up.

GEORGE  
Is David a righty or a lefty?

LINDA  
I told them. Is that okay?

DAVID  
What the...?

LINDA  
Language, girls!

DAVID  
...is going on here?! What's he  
doing here Mom?!

MYRA  
David, this is your father...

DAVID  
Yeah we met, briefly! Did you  
bring my childhood back?!

GEORGE  
I could've sworn I left it with  
you.

David charges at him but Sal holds him back. Julia cries.

LINDA  
David! People are crying!

LIZ  
Mom why did you do this?! Why did  
you bring him here?!

She's about to talk then stops. She looks at everyone, then  
takes George by the arm and walks him inside.

INT. LIVING ROOM - CONTINUOUS

She closes and locks the glass door as everyone looks.

GEORGE  
I feel like I'm watching animals at  
the zoo.

MYRA  
It's actually the other way around  
George. I'm thinking about  
something.

GEORGE  
Too late for an abortion. Although,  
this is New Jersey...

MYRA  
What if we don't tell them you're  
dying?

GEORGE  
Won't that provide them with  
greater motivation to kill me?

MYRA  
It's too much. Let's just say  
you're here to reconnect. That you  
actually want to be in their lives  
without wanting anything in return.

GEORGE  
You mean lie to them?

She slaps him across the face.

GEORGE  
What was that for?

MYRA  
Because that should be the truth  
you miserable bastard!

GEORGE  
You've changed. You hit harder.

MYRA  
Hell ya I've changed! You've changed me! I'm the best there is when you're on my side of the line, but cross over it and I'm the meanest bitch you'd ever wanna see! That slap will feel like a tap, so put a cap on your rap!

George is stunned.

MYRA  
Michael taught me that one. Your grandson.

Myra points to Michael whose face is against the glass.

MYRA  
I'm not asking or begging. You need me just so you can die, okay? That's where you're at and that leaves you outta options.

She moves him to the center of the room.

MYRA  
There. You're equal distance to both doors. There's the front door and there's...

They look at everyone is staring at them through the glass.

MYRA  
Stand here and decide which you wanna use. I'm not gonna tell them anything. It's on you. Responsibility all on you. You've avoided it for sixty three years, maybe you should try it, for once. Fucking shame it's because you have to.

She grabs his face and makes him look at her.

MYRA  
Don't believe everything you fear.

He looks at her and then at his family outside. David mouths a couple of curse words and Linda reacts. Myra opens the door to exit - for a moment we hear yelling. The door closes.

George looks at them and takes a breath. PAN DOWN to see his dirty old shoes take one step towards the yard, then stop. He takes two steps the other way, then keeps walking out of the front door.

Outside, Myra walks away with David trying to talk to her. Everybody else moves away, Michael being the last.

EXT. LONG BRANCH TRAIN STATION - MOMENTS LATER

George is panhandling for train fare.

FARE COLLECTOR  
All aboard! Penn Station Train!

George looks up at him.

FARE COLLECTOR  
Whatta ya got?

GEORGE  
Nine.

He waves him on. George gets on as the train starts moving. He starts thinking as he looks at Long Branch. He jumps off the train.

FARE COLLECTOR  
Whatta ya doing?!

GEORGE  
Gotta get something to go back for.

The train pulls away and George starts to walk.

INT. DINNER TABLE - NIGHT

It's a quiet and uncomfortable table as everyone sneaks glances at each other. David drops his fork.

DAVID  
I think we should talk about what happened today.

LIZ  
Now's not the time.

DAVID  
That's what you said an hour ago. I think now is the perfect time...

LINDA  
Actually according to my watch it's time to talk about how delicious this chicken is.

DAVID  
(to Linda)  
Well then your watch is fast.

SAL  
(confused)  
Is there like an itinerary or..?

DAVID  
(to Myra)  
Why did you bring him here?

MYRA  
He's your father.

DAVID  
For the last twenty years, you said  
we couldn't say that. You had a  
special spoon that you would hit us  
with when we asked about him.

LIZ  
The daddy spoon.

LINDA  
You hit the children?

MYRA  
Threatened. It was plastic.

LIZ  
Wooden.

MYRA  
It was plastic.

LIZ  
After the wooden one broke.

DAVID  
It was the only time you hit us.

LINDA  
I don't think we should be talking  
about this in front of...

MYRA  
He's gone okay? It's over. We  
don't have to talk about...

She turns to the kids.

MYRA  
I never hit them where it would  
hurt. Just to remind them not to  
talk about the miserable...

LINDA  
Language.

MYRA  
Then I can't describe him.

She straightens up as David starts again but Myra...

MYRA  
Linda talk about the chicken.

LINDA  
Why don't we go around the table  
and give an adjective that  
describes it. Michael?

MICHAEL  
Exanimate.

SAL  
What does that mean?

LINDA  
What do we do when we don't know a word Sal? We look it up.

SAL  
I thought that was for the kids?

LINDA  
It's for everybody.

SAL  
Mike what does it mean?

LINDA  
Sal, that's not the rule.

SAL  
But I'm eating it now. I'd like to know what it is when I'm eating it.

GEORGE (O.S.)  
It means it's dead.

Everyone turns to see George. Michael smiles slightly. George sits down at the other end of the table and takes a piece of chicken. He starts to eat.

DAVID  
What do you think you're doing?

GEORGE  
If it's my time to provide an adjective, I'll go with dry. Hopefully it will compliment my martini.

DAVID  
You get the hell out of here!

LINDA  
Language.

MYRA  
David relax.

DAVID  
Stop telling me what to do when I'm telling somebody what to do! Don't take another bite of that chicken!

GEORGE  
Oh, is there a sauce?

LINDA  
Don't yell like a child.

DAVID  
How else would he recognize me?! You get outta right now or I'll...!

MYRA  
 (standing)  
 Whose house is this?!

David stops and looks at Myra.

DAVID  
 What?

MYRA  
 Whose house is this?

DAVID  
 It's ours.

MYRA  
 Who's ours?

DAVID  
 When Grandpa died, it was you, me  
 and Liz.

LINDA  
 (correcting)  
 You, Liz and I.

MYRA  
 Okay. I'll buy that. So this  
 should be put to a vote.

DAVID  
 Fine. Liz, tell him to get the  
 hell out of here.

Liz looks at Myra and then at George.

LIZ  
 Whose idea was this?

MYRA  
 It was George's. He called me.

LIZ  
 Why?

MYRA  
 Because he...

LIZ  
 Let him tell us.

George looks at Myra, then at everyone.

GEORGE  
 Because.... I'm sorry.

He stares at them for a bit then goes back to eating.

DAVID  
 Sorry? That's it? That's what you  
 think will get you back into this  
 house? Oh man, oh you are really..

He laughs.

DAVID  
Sure, no problem, walks right in  
grabs the biggest piece of  
chicken... Liz, tell him...

LIZ  
Okay.

Myra smiles and Liz goes back to eating her food.

DAVID  
OKAY?!

Liz makes quick eye contact with George who gives her a  
little smile. David starts to say something.

LINDA  
Language.

DAVID  
Has everybody gone... language  
here?! Either he goes, or I go!

MYRA  
We voted and you lost.

DAVID  
Well then I'm a Republican and I'm  
going to do what I want anyway.  
Linda, get everything! We're  
leaving!

Linda doesn't move.

DAVID  
Linda?

LINDA  
There was a vote. Michael's  
watching. We need to set a good  
example.

SAL  
Dave, come on...

DAVID  
Sal, do you even know this much  
about what's going on right now?!  
Get your vocabulary together first  
and then help fix the family!

SAL  
I was gonna look it up if he...

DAVID  
I'm out of here! Everybody made  
their choice! And it never seems  
to include me!

David walks over and gets right into George's face.

DAVID  
 Say something! Say one thing! One thing! Just give me an excuse to have to apologize to the girls later, and tell them why you shouldn't hit!

George looks into David's eyes.

GEORGE  
 You look good.

David flings George's plate off the table and leaves. Everyone is quiet.

SAL  
 I don't get the thing about Republicans.

GEORGE  
 Neither does the rest of the country.

SAL  
 I'm really, really confused here.

MICHAEL  
 Now you're a Democrat.

George smiles at Michael.

LINDA  
 There was a lot of things wrong about what happened here. I'm going to type them up tonight, just facts, no opinions, no finger pointing...

GEORGE  
 Thank you Liz for accepting my apology.

LINDA  
 (annoyed at George)  
 No interrupting.

LIZ  
 I didn't accept it, George. You're here cause my mother wants you here, no other reason.

GEORGE  
 It's definitely not for the chicken. Least he left the glass. Who here has the heaviest pour?

MYRA  
 There's no alcohol in the house.

George pauses for a second, looking stunned. He straightens up, and puts the glass down gently.

GEORGE  
Care to rethink your vote Liz?

INT. LIVING ROOM - LATER

George sits uncomfortably on a recliner, looking around at ITEMS OF VALUE. Liz is reading to the girls, Sal watches the game, and Michael is reading out on the porch. Myra tries to calm Linda who is stabbing frantically at her cellphone.

LINDA  
He's not answering his cell.

MYRA  
I'm sure he's fine. He just needs time to...

LINDA  
Should we call the hospital? He doesn't have any of his anti anxiety... Michael honey?

Michael seems emotionless as he continues to read.

LINDA  
Baby it's gonna be okay, okay?  
Your Daddy is going to be fine!

He doesn't even look up.

LINDA  
Oh my God, he's devastated!

LIZ  
Sal can go look for him.

SAL  
Absolutely, right after the game.

LIZ  
Sal.

SAL  
It's the seventh inning. What's gonna happen to him, in two innings that hasn't happened in seven?

LIZ  
With the Yankees's bullpen?! Go!

SAL  
You're always treating him like a kid, he's a grown man.

LINDA  
He has certain idiosyncracies that you just aren't aware of!

Sal pauses and looks around.

SAL  
(reluctant)  
Mike what does idio...

LINDA  
Look it up!

Everyone starts yelling.

GEORGE  
I'm going to take a walk.

The room goes quiet as everybody looks at George. He gives a slight nod, and walks out.

EXT. PORCH - CONTINUOUS

George walks out and sees Michael.

GEORGE  
What are you reading there sport?

MICHAEL  
It's about the...

GEORGE  
Sounds fascinating. Do you have any money?

MICHAEL  
No. My Dad ...

GEORGE  
You had me at no. Is the car open?

MICHAEL  
I think...

GEORGE  
I like those odds.

George walks to the car and opens it. He rumbles around in the glove compartment, then notices Myra staring at him. He closes the door, whistles and strolls off.

INT. LIQUOR STORE - NIGHT

George is counting up the small amount of money he has while the CLERK looks at him.

GEORGE  
I know what you're thinking.

CLERK  
What am I thinking?

GEORGE  
You're thinking I'm going to ask you for something.

CLERK  
Everybody asks me for something. I think you're gonna ask me for something else.

GEORGE  
You've peaked my curiosity. What do you think I'm going to ask you for?

CLERK  
A favor.

GEORGE  
Currently out of stock?

He nods.

GEORGE  
None in the back?

CLERK  
Sold out about four years ago after my divorce and don't expect to get any more in.

GEORGE  
Maybe I'll wait.

CLERK  
You'll die first.

GEORGE  
I really feel like you know me.

David walks in and freezes when he sees George.

GEORGE  
Looks like this apple hasn't rolled as far away as it would've liked.

David panics and looks at the Clerk.

DAVID  
I need directions.

GEORGE  
Okay. Take out your money, put it on the counter and point to the Glenlivet.

David just stares at him.

GEORGE  
I know why you're here.

CLERK  
Shit even I know why he's here.

GEORGE  
(to the Clerk)  
Use this time to figure out why  
your ex wife isn't.

He takes a step closer to David.

GEORGE  
We're here for the same reason.  
Let's achieve our goal together and  
you can hate me again once we're in  
the parking lot with Glen or Johnny  
or Cutty.

David still doesn't move.

GEORGE  
Whatever you say to me after will  
be fine because you can blame  
whatever you regret saying or  
forgot to say on the scotch. That's  
the most wonderful thing about  
scotch, all the wonderful excuses  
inside every bottle.

David walks to the counter.

DAVID  
Johnny Walker Black.

GEORGE  
So proud you're not a racist.

DAVID  
Pint.

GEORGE  
Pint's not nearly enough...

George grabs David's arm.

GEORGE  
Please...

David pulls his arm away.

DAVID  
Oh is that all it takes? How about  
please don't leave us? I remember  
Mom saying that and I remember what  
you told her.

He takes the pint and leaves.

GEORGE  
I don't.

The Clerk stares at him.

GEORGE  
His change?

The Clerk takes it and puts it in his tip cup.

CLERK  
Now whatta ya gonna do?

GEORGE  
What I always do, follow the  
scotch.

EXT. LIQUOR STORE - CONTINUOUS

George sees David drinking in his car, pulling away.

GEORGE  
You can't drive with an open  
container! I'll punish you!

David stops. He drinks as George runs over to his window.

GEORGE  
Don't drive drunk David! Drive  
with a drunk.

David looks at him and throws the bottle on to the pavement.

GEORGE  
No!

It doesn't break and George scoops it up.

GEORGE  
Thank God they don't make things  
like they used to!

George finishes the bottle quickly.

GEORGE  
I can breathe again. Everything is  
back to...

David comes out of nowhere and pushes George to the ground.

INT. LIQUOR STORE - CONTINUOUS

CLERK  
Saw that coming.

EXT. LIQUOR STORE - CONTINUOUS

George looks up at an angry David.

GEORGE  
...normal.

DAVID  
You're a sonofabitch!

GEORGE

If I had a dime every time someone said that standing over me in a liquor store parking lot while I wiped blood from my mouth, I'd have... Enough to buy a pint. Advance me?

David takes a step towards him with his fist clenched then stops. He releases his fist, gives George a look, then walks back to the car.

GEORGE (O.S.)

David? Come on.

David stops as George gets to his feet.

GEORGE

Come on and hit me.

DAVID

Fuck you!

GEORGE

Words don't work anymore, I've heard them all. You've dreamt about this, I know that. Hit me.

DAVID

You're crazy.

GEORGE

I've taken a lot of beatings from a lot of strangers who I know wouldn't get anywhere's close to the satisfaction you will out of it. Come on, hit me then buy me a fifth. Maybe after, the words will work again.

David waves his hand at him and starts to walk.

GEORGE

You pussy! Get the fuck over here and hit me!

DAVID

You're pathetic!

GEORGE

Not as pathetic as your fat, cunt wife!

David runs back and tees off on him.

INT. LIQUOR STORE - CONTINUOUS

CLERK

Goddamn that must feel good.

EXT. LIQUOR STORE - CONTINUOUS

George looks up at a very angry David.

DAVID  
I hate you!

GEORGE  
Oh good, back to words. Now let's..

David kicks him hard in the face, knocking him out.

INT. LIQUOR STORE - LATER

George wakes up to find the Clerk smiling above him.

GEORGE  
How bad is a man's life when he's  
woken up to worse?

CLERK  
Shit, that was something man.  
You're a good Dad.

GEORGE  
That's what everybody says.

CLERK  
That's the best present you can  
give your son. If more fathers said  
sorry like you, this world would be  
a much happier place.

GEORGE  
You frighten me.

The Clerk gives him a fifth of scotch.

CLERK  
It's the cheap stuff, but it works.

GEORGE  
Is this a favor?

CLERK  
You earned it.

GEORGE  
I earned something?

The Clerk nods.

GEORGE  
Well there's a first time for  
everything. I believe Monmouth is  
the closest hospital.

CLERK  
You're from around here?

GEORGE  
No. But wherever I go, I make  
sure to note the closest hospital.

George opens the scotch.

GEORGE  
Tell them to take their time.

INT. HOSPITAL - NIGHT

Myra is waiting for George who is wheeled out with bandages covering his face.

MYRA  
Deja vu.

INT. CAR - NIGHT

Myra's driving.

MYRA  
You really have to be an asshole to get people in this tax bracket to hit you.

GEORGE  
Life is all about accomplishment. That's everybody. I can die now.

MYRA  
How are you feeling?

GEORGE  
Like I'm going to die now.

He looks in the rear view mirror.

GEORGE  
I used to look much better after much worse.

MYRA  
So who...?

GEORGE  
It was David.

MYRA  
David who?

GEORGE  
The one we made, on purpose for some reason. I told him to hit me and he did.

MYRA  
He wouldn't do something like that.

GEORGE  
That's what I was betting on, but the sonofabitch, (points to Myra) meaning it literally, had enough of me and/or you in him to do it.

MYRA  
Why? Besides all of the reasons.

GEORGE  
Because I told him too.

Myra just looks over at George who's looking out the window, discreetly rubbing his liver.

GEORGE  
That was the first time I ever felt worse the night before than the morning after. I wanted to pass out, but there wasn't enough scotch to do it.

MYRA  
You didn't feel guilty did you?

GEORGE  
How dare you?! Blasphemy! I owed him something, and I didn't have anything to give him. I knew that's what he really wanted. Better than the bike on Christmas.

Myra laughs.

MYRA  
Bullshit. You figured if he felt better or guilty he would buy you a bottle. Hard to believe looking at you that it was still all about you getting what you want.

She laughs as George smiles slightly.

MYRA  
You are so much more fun to watch when I don't care anymore.

GEORGE  
Well that's why I'm here Myra, for your amusement, correct?

MYRA  
Why else would you be here?

Myra smiles at George who gives a quick one back.

INT. HALLWAY - LATER

Myra helps George along the hallway.

MYRA  
Let me get something for the pain.

She opens her door and George notices her jewelry box on her dresser. She walks out and closes the door.

INT. GEORGE'S ROOM - LATER

Myra brings him into the room and puts him on the bed.

MYRA  
Want me to help you put on your  
pajamas?

GEORGE  
The clothes I go out with, are  
always my pajamas.

Myra just looks at him for a bit.

MYRA  
I think you made the right choice  
to stay.

GEORGE  
I said the same thing when they put  
me in the ambulance. Give me the  
ring. I don't belong here.

MYRA  
Not yet.

GEORGE  
What do I have to do?

MYRA  
Make them believe that.

She smiles and looks at him. She starts to give him a kiss,  
then remembers and pulls back. She leaves and closes the  
door, leaving it dark.

GEORGE  
How hard can it be?

INT. KITCHEN - THE NEXT DAY

George stumbles down the stairs and sees Liz.

GEORGE  
Good morning.

LIZ  
It's two o'clock.

GEORGE  
When you're a drunk, two o'clock is  
the morning.

LIZ  
There's coffee. How do you take it?

GEORGE  
With brandy.

LIZ  
There's no alco...

GEORGE  
Please don't say it. There's  
nothing worse than having a sleep  
full of nightmares and then waking  
up to worse.

LIZ  
I'll make it like I take it.

GEORGE  
I hope you like yours with brandy.

She puts it on the table in front of him and sits down. She  
just stares at him as he takes a sip.

GEORGE  
Black?

LIZ  
I don't need a lot. As long as it  
works.

He takes another sip.

LIZ  
So David kicked the shit out of you  
huh?

GEORGE  
Is he telling everyone?

LIZ  
No, Linda went around telling  
everybody not to tell anybody.  
What'd you say to make him hit you?

GEORGE  
That his wife is a cunt.

LIZ  
That's a horrible word.

GEORGE  
Find a better adjective when it's  
your turn.

She just continues to stare at George. George notices and  
stares right back. Ava walks in and sees her.

AVA  
What're you doing Mommy?

LIZ  
I'm staring at him.

AVA  
Why?

LIZ  
Cause I haven't seen him in a  
while. He's my Daddy.

AVA  
Uncle David said no.

GEORGE  
What did Uncle David say I was?

AVA  
Aunt Linda said language before he  
could say.

GEORGE  
Do you know what Aunt Linda is?

LIZ  
George...

George smiles and takes another sip of his coffee.

LIZ  
See his nose, if it was straight,  
it's just like my nose.

Ava looks.

LIZ  
And see his eyes, they're the same  
color as mine.

Ava looks into George's eyes and then into Liz's.

AVA  
They are.

LIZ  
And see, George smile.

George smiles at Ava.

AVA  
There you are Mommy.

LIZ  
There I am. So that's why I'm  
staring.

They all stare at each other for a little while.

LIZ  
(to Ava)  
What're you staring at?

AVA  
I'm trying to see me. I'm in there  
too right?

LIZ  
Somewhere. Hopefully not too much.

George gives Liz a look before meeting Ava's gaze. She puts her hand on his face and pushes everything back.

AVA  
There I am!

Ava giggles as George looks at her. He looks over at Liz who breaks a slight smile. She taps Ava.

LIZ  
Go get ready.

Ava lets go of George's face and runs out.

LIZ  
Wanna come to the movies with us?

GEORGE  
I have a lot of bleeding to do.  
It's not as thin as usual so I'm  
going to have to work extra ...

LIZ  
(frustrated)  
You know, you can just talk. I'm  
not gonna be impressed with your  
words.

She gets up.

LIZ  
And you already know how I feel  
about your actions.

GEORGE  
I don't know what else that leaves  
us with.

LIZ  
Me either.

Liz walks out. After a few beats David walks in.

DAVID  
Liz....?

He stares at George.

GEORGE  
She just left.

David starts to go, then stops.

DAVID  
I'm sorry about....

GEORGE  
No no. You did what your father  
told you to do. I believe that  
makes you a good boy.

DAVID  
I'm sorry about the kick, that's  
all. It doesn't change anything.

GEORGE  
Except the placement of my nose.

DAVID  
You're not going to charm me okay?

GEORGE  
I don't charm men David, I antagonize them. Of all the liquor store parking lot beatings I've had, I have to admit, that was the most heart felt.

DAVID  
It didn't mean anything to me.

GEORGE  
I have fourteen stitches that say it did. If it felt good you should say it. Words I've failed by.

DAVID  
It didn't.

David leaves but as he does...

DAVID  
(quietly to himself)  
Yes it did.

GEORGE  
(quietly to himself)  
Yes it did.

\*  
\*  
\*

Myra walks in.

MYRA  
There you are.

GEORGE  
Am I in a play?

MYRA  
We're going. Michael's staying. He has a friend over. Maybe you could talk to him when his friend leaves.

GEORGE  
I'll give it a try, how hard does he kick?

Myra sits down.

MYRA  
He um, they're having some trouble with him.

GEORGE  
And you want me to pale in comparison?

MYRA  
Not anything bad, just nothing good. He's just never happy. Maybe you can help him.

GEORGE  
 Absolutely. He may miss his mother  
 for the first couple months, but I  
 think in the long run...

MYRA  
 Asshole.

She gets up and leaves.

GEORGE  
 I will need help moving the body!  
 Clueless piano movers maybe.

George stands up and throws his coffee into the sink. He  
 looks at the calendar on the wall. There are two days until  
 Sunday. He turns and walks upstairs.

INT. HALLWAY - MOMENTS LATER

George walks quietly to Myra's door. It's locked.

GEORGE  
 Goddamn smart woman. And then she  
 wonders why I left. What's the  
 point of being a smart man if  
 you're with a smart woman?

As he walks he sees the walls covered with pictures of  
 everybody over the years. He sees an old one of Myra and the  
 kids years earlier. He looks closer and sees him in the  
 back, with a drink, talking to another woman.

GEORGE  
 Which poses the question is a smart  
 man smart if he stays with a smart  
 woman?

He looks back at Myra and the kids, and then hears something  
 in another room. George starts to open Michael's door.

GEORGE  
 Michael, I'm going to give you one  
 more chance to give me ....

He opens the door and sees KEVIN, Michael's friend,  
 performing oral sex on him.

GEORGE  
 ...my eye sight back.

George slams the door and runs downstairs.

INT. KITCHEN - MOMENTS LATER

George is tearing through the cabinets.

GEORGE  
 Please God, I would perform the  
 same act on a barn animal for a  
 wine cooler!

He tears through the refrigerator as Michael walks in.

MICHAEL  
Grandpa?

GEORGE  
Now is when you decide to call me  
Grandpa for the first time?! Paint  
this one Norman Rockwell!

He pulls out a bowl of grapes and puts them on the table.

MICHAEL  
Can I talk to you about what  
happened?

GEORGE  
Don't bother, I know how it ends!

George starts pounding the grapes.

MICHAEL  
What're you doing?

GEORGE  
Making wine! Ferment! Ferment!

MICHAEL  
I can't talk to my parents about  
this.

GEORGE  
So you can't talk to their parents  
about it either!

MICHAEL  
But you've seen everything.

GEORGE  
Yes! Now I have!

MICHAEL  
Please, I don't know how to feel.  
I'm scared.

George pauses and sees Michael's upset. He stops pounding the grapes and reluctantly sits down. He pushes the other chair out for Michael. George stares at him before talking.

GEORGE  
I don't know if I can help you  
Michael. I'm as confident a  
heterosexual as there is. I always  
face a woman when I make love to  
her and I always make sure there's  
one around so I don't have to  
handle a penis.

MICHAEL  
You mean you never...?

GEORGE  
Not since teen suffixed my age.

MICHAEL  
That's amazing.

GEORGE  
It's expensive.

MICHAEL  
How do you pee?

GEORGE  
I wait til it's already out for  
something else.

Michael is looking at George like a clueless puppy.

GEORGE  
So you're gay, hey?

MICHAEL  
I don't know.

GEORGE  
It appeared as though you were  
certain.

MICHAEL  
I think Kevin knows better than I  
do.

GEORGE  
Kevin was the young man...?

George motions with his hand and Michael nods.

GEORGE  
Yes Kevin did appear pretty  
confident. How did you feel?

MICHAEL  
I didn't really feel anything.

GEORGE  
Well Kevin's young, he'll get  
better. At least he's not a biter,  
I could tell you stories...

MICHAEL  
I mean, inside. He asked me, well  
he's been asking me and I finally  
said yes.

GEORGE  
Well I guess the question is, why  
did you say yes?

Michael thinks.

MICHAEL  
I guess because no one ever asked  
me before.

GEORGE  
You've never had the opportunity  
with a woman?

MICHAEL  
No.

GEORGE  
How old are you?

MICHAEL  
Fifteen. And a half.

George thinks then pounds the table.

GEORGE  
Okay! Do you need to clean up?

MICHAEL  
What do you mean?

George motions to Michael's crotch and makes a sound.

MICHAEL  
Oh no, I didn't...

GEORGE  
Then it's not official! Come on!  
We still have time!

EXT. HOUSE - MOMENTS LATER

George and Michael are running out to the car.

MICHAEL  
Do you know how to drive?

GEORGE  
I learned once. Just haven't done  
it in a while.

MICHAEL  
Why not?

They get in.

GEORGE  
Because there's a silly law that  
requires you to be sober. Never  
had a big enough window in between  
drinks for that to happen.

George starts the car.

MICHAEL  
Are you sober now?

GEORGE  
Absolutely! There's nothing to  
worry about.

George runs into Sal's truck but keeps going.

GEORGE (O.S.)  
Looks like I have a note to write.

INT. CAR- LATER

MICHAEL  
Would you have a problem with me  
being gay?

George makes a face and a sound like he's trying to say what he doesn't want to say.

MICHAEL  
You don't like gay people?

GEORGE  
I don't have any problems with gay people. They're born a way and I'm born another. I can't understand why a man would want what he's got instead of what he doesn't. The very definition of man is to want what he doesn't have. But as far as you go, my blood is in your vein, so I feel invested to know where my blood is going in and out of. And since you have a piece of me in you, I don't want a piece of somebody else in you until we're sure it belongs there.

MICHAEL  
Where are we going?

GEORGE  
To find out what everything I just fucking said really means!

EXT. STREETS OF NEW YORK - LATER

They are driving through a bad neighborhood.

INT. APARTMENT - MOMENTS LATER

PAMELA, forties, Hispanic, slutty opens the door.

PAMELA  
Georgie! Ahh!

She gives him a big hug.

JACK (O.S.)  
Who's that?

PAMELA  
It's Georgie!

JACK (O.S.)  
Which Georgie?

PAMELA  
Old Georgie!

She makes a sad face.

PAMELA  
I'm sorry Georgie. We have a lot  
of Georgies.

GEORGE  
Is drunk Georgie taken?

She nods.

GEORGE  
Well those are the only two words  
to describe me so, Old Georgie is  
here!

PAMELA  
Yay!

She sees Michael as she closes the door.

PAMELA  
Who's this?

GEORGE  
Confused Michael. Is that name  
okay?

PAMELA  
Nobody who comes to see me is  
confused. Come in, I missed you!

They walk in and see JACK, late thirties, fat, slob loser  
playing video games.

JACK  
Hey Georgie.

GEORGE  
Has the Halo coming Jack?

JACK  
On Halo three now. Gotta keep up.

GEORGE  
Must I?

PAMELA  
So Michael why don't you go play  
with Jack while Georgie and I go in  
the other room and talk?

GEORGE  
Actually, Michael is going to be  
carrying the bulk of the  
conversation today.

PAMELA  
Whatta ya mean?

GEORGE  
You're going to be "talking" to  
Michael.

George thrusts his hips back and forth.

PAMELA  
How old is he?

GEORGE  
Fifteen.

MICHAEL  
And a half.

JACK  
Extra.

PAMELA  
No extra, no way. I don't do  
nothing weird George.

GEORGE  
Let me talk to you Pamela.

JACK  
You're supposed to talk to me  
George.

GEORGE  
And I will after the grown ups have  
finished.

George takes Pamela into the bedroom. Jack looks at Michael.

JACK  
First time?

MICHAEL  
I uh, I don't know. There might be  
some debate.

JACK  
Better then masturbate. You play?

INT. BEDROOM - CONTINUOUS

George is sitting on the bed with Pamela.

PAMELA  
Oh my God! At least it wasn't the  
other way around.

GEORGE  
I haven't had time yet to process  
the lesser of two evils, but it's  
imperative that my grandson has the  
opportunity to become heterosexual  
as quickly as possible.

PAMELA  
I didn't know it was this serious.

GEORGE  
 If he's gay, he's gay, we can blame  
 it on his mother and everybody will  
 understand. I just want his penis  
 to be able to say, I was there.

PAMELA  
 Absolutely.

GEORGE  
 I'll need you at your best.

PAMELA  
 It'll be the best I ever done.

GEORGE  
 You are the hooker with the heart  
 of gold Pamela. Thanks for doing  
 this.

He gets up.

GEORGE  
 For free.

He starts to walk out then looks back. She smiles and nods.

INT. LIVING ROOM - CONTINUOUS

George walks out and sees Michael.

JACK  
 Perfect timing, hurry up, I'm  
 almost up to the sloth!

GEORGE  
 Please wait if you can. Watching a  
 sloth die is on my bucket list.  
 Michael, she's ready for you.

MICHAEL  
 I'm scared.

George puts his hands on Michael's shoulders and bends down.

GEORGE  
 There'll be a lot of fears in your  
 life, but I promise you, this won't  
 be one of them. The fear comes  
 three weeks later at the clinic.  
 Just clear your mind and let Pamela  
 take care of the body. It'll tell  
 your mind everything you need to  
 know. Everything's going to be all  
 right, either way. I promise. This  
 is what Grandpa's are for.

Michael smiles and nods.

GEORGE  
 Go on, your hooker's waiting.

Michael walks to Pam and she walks him in. George just stares at him and then sits down as Jack continues to play.

GEORGE  
Jack, do you know a good fence?

JACK  
What're you looking to move?

GEORGE  
Jewelry.

JACK  
You'll get fucked but you'll get something out of it.

GEORGE  
Spoken like a true pimp.

Jack pauses the game and looks at George lovingly.

JACK  
Thank you for that.

Jack unpauses the game and describes the action. George looks over at the door, and then sinks into his chair with a slight smile on his face. He doesn't even notice that he's sitting right next to a TABLE FULL OF LIQUOR.

INT. LIVING ROOM - MOMENTS LATER

George has fallen asleep but wakes when Pam opens the door.

PAMELA  
Ya know that boy that went in there with me? He's gone!

JACK  
I told ya that window! I gotta chase the little bastard now?

PAMELA  
And now, he's a man!

George stands up as a very happy Michael walks out.

GEORGE  
Did you like it?

MICHAEL  
It was the best thing of my life!

PAMELA  
I would be more emotional if I didn't hear it so much.

George walks over and puts his hand on his shoulder.

GEORGE  
Remember it, because from now on,  
all it's going to do is make you  
spend money and do things you don't  
want to do to keep getting it.

MICHAEL  
I don't care!

George gets emotional.

GEORGE  
Now, you really are a man!

INT. CAR - LATER

Michael is smiling and George notices.

MICHAEL  
What're we gonna tell my parents?

GEORGE  
Whatever you want to.

MICHAEL  
They're gonna want to know where we  
were. We gotta come up with a good  
lie.

George's smile fades.

GEORGE  
What happened to you today?

MICHAEL  
I...

GEORGE  
Not what you did, what you said you  
became.

MICHAEL  
A man?

GEORGE  
(nodding)  
It's your first day as a man. Know  
what that means.

MICHAEL  
What?

GEORGE  
That's not a question.

George looks over at him.

GEORGE  
Know what that means.

INT. HOUSE - LATER

David and Linda are arguing with Myra trying to calm them down when Michael runs into the house with a huge smile.

DAVID  
Oh thank God!

LINDA  
Where were you?! We were worried sick! Are you okay?!

MICHAEL  
I love you both so much!

He gives them both a big hug. David and Linda are confused.

LINDA  
Something's wrong!

DAVID  
(to George)  
What did you do to him?!

GEORGE  
I didn't do anything to him.

DAVID  
Who did?!

GEORGE  
Two people. One, better than the other.

George knocks on the bannister and looks at a confused Myra who is standing by the kitchen door.

DAVID  
(to Michael)  
Why are you so happy?

LINDA  
I'm scared. He's smiling!

She starts to cry.

LINDA  
(crying )  
My son is smiling, what could be wrong?!

DAVID  
Are you on drugs?

LINDA  
Oh God, please no! Anything but that!

Linda downs her glass of wine.

GEORGE  
There's wine?!

DAVID  
There's another beating coming if  
he's on drugs!

MICHAEL  
I'm not on drugs.

GEORGE  
But I will keep taking the trade  
off if you have more scotch to  
throw at me.

David walks over to George.

DAVID  
What did you do with our son?!

Sal walks in and sees Michael smiling.

SAL  
Hey, why's Mike smiling? Whatta he  
get laid?

LINDA  
(screaming)  
Language!

Sal freezes with fright. David doesn't even turn around, he  
just keeps his stare on George but his face changes.

DAVID  
You didn't.

GEORGE  
I have a feeling my scar is about  
to have some company. Should I  
assume the fetal position?

David turns around and faces Michael.

DAVID  
You had sex?

LINDA  
No he...

MICHAEL  
Yes!

Linda screams.

DAVID  
With a woman?

Michael nods. Sal pumps his fist.

SAL  
Yo! Your Dad was thinking you might  
be...

They all look at Sal who turns his fist pump into a limp  
wrist and moves it back and forth.

SAL  
Am I all right saying "yo" there?

GEORGE  
Maybe you should look it up to be sure.

MICHAEL  
Yo!

LINDA  
NO!

GEORGE  
Yo.

SAL  
High five?

GEORGE  
Had me, then you lost me.

LINDA  
My baby! My baby is gone!

DAVID  
Linda relax!

LINDA  
Relax?! Our son was molested!

MICHAEL  
No I wasn't. I did most of it.

GEORGE  
Get what you paid for I guess.

DAVID  
You liked it?

MICHAEL  
I loved it! It was, it was like poetry, and sunsets and waterfalls and rainbows. It was just the most beautiful thing I've ever experienced in my life.

LINDA  
Who was it with?!

GEORGE  
A hooker on west one hundred and thirty fourth street.

MICHAEL  
I love her.

LINDA  
You took my son to a hooker?!

GEORGE  
No, I took him to sunsets and  
waterfalls and rainbows don't you  
listen?

David continues staring at Michael.

MICHAEL  
Dad it changed me. I know who I am  
now.

LINDA  
You might be someone with a  
venereal disease! We have to get  
him to a doctor!

DAVID  
Who are you?

MICHAEL  
I'm a man.

LINDA  
Sex doesn't make you a man!

Sal and George rolls their eyes at each other as David is  
fixed on Michael.

LINDA  
I'm calling the police!

DAVID  
Shut up Linda.

LINDA  
What?!

GEORGE  
At least let her say "yo." It's  
not fair if everybody else...

LINDA  
How dare you talk to me like...?!  
David turns to Linda.

DAVID  
Look at him! Look at our son!

David looks back at a smiling Michael.

DAVID  
He's happy.

David just stares at Michael for a bit. He gets a little  
emotional and the two of them share a moment.

MICHAEL  
Can I go tell all my friends?

LINDA  
You are telling no one!

DAVID  
On the phone, no Facebook, no  
Twitter.

He taps Michael on the shoulders and Michael starts to run upstairs, then stops and runs back to George, hugging him.

MICHAEL  
Thanks Grandpa.

George closes his eyes and squeezes Michael back. George opens his eyes and sees Myra looking at him. He breaks off and runs upstairs, high fiving Sal on his way.

SAL  
I knew I'd get one.

David looks back at George then walks outside.

LINDA  
Can somebody explain to me what  
just happened here?!

GEORGE  
Absolutely. When a man gets  
sexually aroused, blood enters into  
his penis giving him what we call  
an erection.

LINDA  
Here you motherfucking cocksucker!

Just as Liz walks in with the girls.

LIZ  
Oh my God Linda, language.

GEORGE  
Linda, it appears as though your  
son just became a man. And you got  
as close to it as you could without  
things getting weird.

LINDA  
You stay away from me!

GEORGE  
And I was thinking this day  
couldn't get any better.

Linda leaves. George looks at Sal.

GEORGE  
What the hell.

He runs over and gives Sal a high five.

GEORGE  
It appears we've found the  
relationship we're going to have.

George looks for Myra who's already gone. He goes upstairs as Sal notices George put a note in his hand.

LIZ  
What's going on?

SAL  
Your father and I just had a moment. Oh and he took Michael to a hooker and made him a man.

Sal reads the note.

SAL  
Shit!

LINDA (O.S.)  
Language!

SAL  
(to Liz)  
There ain't a chance George has insurance right?

Liz ignores him and sees David on the deck with Myra.

INT. GEORGE'S ROOM - LATER

George is staring at himself in the mirror.

GEORGE  
Thank you Grandpa. Who would've thunk it?

Myra opens the door.

MYRA  
Never wanna just dip you toe in huh? Always gotta dive right in?

GEORGE  
It's what I do.

MYRA  
You should try swimming sometime since you're already in.

GEORGE  
You know I can't swim.

MYRA  
The ocean's right there. Maybe now's a good time to learn.

GEORGE  
I'm a better drowner and I already have a way to die.

She shakes her head and close the door.

GEORGE  
And you know I never learn.

George hears yelling. He gets up and opens his window.

INT. DAVID AND LINDA'S ROOM - CONTINUOUS

David and Linda are arguing as Linda's packing.

DAVID  
You're not taking him!

LINDA  
I'm taking him out of here and to as many doctors as I can find! Do you understand a crime has just taken place?! Our son was molested and your father facilitated it!

DAVID  
My father just made that kid smile for the first time in I don't know how long! He did something we couldn't do!

LINDA  
Are you defending what he did?! The person you hate more than...

DAVID  
I'm not defending. I don't know okay? I, I have a son but, I don't know. I didn't have anybody to show me how to do things. I don't know what I'm doing.

LINDA  
Well I do, and...

DAVID  
You read fucking books! I'm not talking about that!

He calms himself and sits on the bed.

DAVID  
I learned how to be a man from a woman. I've got problems. I don't know what he needs a lot of times. And yes we all thought the story we'd be telling would be the big hit or catch or shot to win the game and not this, but this is what happened. And this is what worked. And when you don't know what the fuck to do, I'll take this!

He puts his head in his hands.

DAVID  
I don't know how to do things! Okay?! I need help! I needed help.

He starts to cry and Linda comes over.

DAVID  
I don't know. He's happy, okay? My son is happy, that's all I care about.

INT. GEORGE'S ROOM - CONTINUOUS

George is sitting on the bed with his head in his hands.

INT. HALLWAY - LATER

George walks out of his room. He's passing Liz's room when he hears her speaking French and peeks his head in. He sees Liz on the phone when Sal comes out of the shower. He watches Liz on the phone for a little while and then looks back at Sal who holds up his shorts.

SAL  
Got 'em. Got 'em babe.

She gives him a mock thumbs up and continues her conversation. She pauses for a second when she sees George and then talks much quieter. Sal walks out.

SAL  
Hey ya Georgie!

He puts up his hand for a high five.

GEORGE  
Let's not abuse it. Who is Liz talking to?

SAL  
Her boss.

GEORGE  
Her boss is French?

SAL  
Yeah, I guess. Her company has "world" in the title so ya know, they deal with the world and French things and...

George is smiling the whole time as he listens to her.

GEORGE  
What's her boss's name?

SAL  
Phil Rosenthal.

GEORGE  
Phil Rosenthal, the Frenchman.

SAL  
(motioning to Liz)  
Apparently.

Liz sees George listening and tries to talk quieter. Sal moves towards the door.

SAL  
Feel like taking a swim?

GEORGE  
Yes, but not in the ocean.

Sal looks confused as George smiles at Liz.

SAL  
George, what can you give me for the dent?

GEORGE  
Put up your hand.

Sal puts up his hand. George gives him a high five and slams the door closed. He turns back around at Liz who quickly ends the conversation.

LIZ  
Hi.

GEORGE  
Ça va?

LIZ  
It's for my job.

GEORGE  
You know Elizabeth I speak French as well.

LIZ  
(scared)  
Oh?

GEORGE  
Oui, oui, oui. I heard everything you said to Monsieur Rosenthal.

Liz freezes.

GEORGE  
You're having an affair. And you went as far as to learn another language so you could do it.

LIZ  
I don't know what to say.

GEORGE  
I do.

He walks towards her.

GEORGE  
I'm so proud of you!

He gives her a big hug.

GEORGE  
We're so alike!

LIZ  
No we're not.

GEORGE  
(very happy)  
Yes we are! The only difference is I never would've worked that hard for it! You had to sit there, night after night, with those headphones on translating that John has a yellow pencil, just so Phil could use his yellow pencil on you!

LIZ  
George if Sal found out....

GEORGE  
But he won't cause he's an idiot! The plan is brilliant! Have an affair out in the open. Talk about whatever you want, oh my goodness Elizabeth, you are your father's daughter!

He gives her another hug.

GEORGE  
This is such a wonderful moment I almost feel guilty tarnishing it with blackmail.

LIZ  
What do you want?

GEORGE  
I noticed Linda had wine and you have a checkbook.

LIZ  
One or the other.

George breaks the hug, looks at her, then smiles.

INT. LIVING ROOM - LATER

The wine is flowing and the music is upbeat. The girls are delighted as George joins in with their Wii Dance game. Sal, Michael, and Myra are dancing along and having a good time. Liz and David are sitting together watching.

Linda is out on the porch, drinking. She slams the door shut.

Ava jumps on George's lap as he sits to catch his breath causing him to give a little yell. Myra stands up concerned, but George puts his hand up to her and forces a smile. He takes a long look at a smiling Ava and pulls her in with a hug.

GEORGE  
(whispering)  
Don't be like me.

AVA  
 (whispering back)  
 I won't. I've seen you dance.

David and Liz watch with indifference.

DAVID  
 I need to hate him.

LIZ  
 I know you do.

DAVID  
 You do too. We both need to keep  
 hating him.

They continue to observe as George borrows Michael's cell phone and walks outside.

EXT. HOUSE - LATER

George is on Michael's cell phone.

MAN (O.S.)  
 (obviously very drunk)  
 Who the fuck...? What the...?  
 fucking call me? Who's this?!

GEORGE  
 You must be the new receptionist.  
 Smitty please.

MAN (O.S.)  
 Fucking Smitty!!!!

George sees Myra looking at him cautiously.

SMITTY (O.S.)  
 Hello?

GEORGE  
 If the devil's there, tell him to  
 grab a jacket on his way home.

SMITTY (O.S.)  
 George! You're alive! I lost money.

GEORGE  
 I'll pay you back.

SMITTY (O.S.)  
 It's funny every time.

GEORGE  
 Don't leave without me.

SMITTY (O.S.)  
 Maybe I'll just see ya down there  
 someday. There's other places...

GEORGE  
I can't find you when we're in the  
same room. I've got the money.

SMITTY (O.S.)  
What suckers did you stumble into  
George?

George looks at the family.

SMITTY (O.S.)  
George?

GEORGE  
I'll see you soon.

SMITTY (O.S.)  
You'll see me tomorrow or you  
won't. I can't tell ya how much I  
wish this wasn't bullshit. It'd be  
something if ya did something you  
weren't supposed to do.

George stares at Myra.

SMITTY (O.S.)  
Maybe someone upstairs'll fuck up  
the paperwork and I can see ya in  
the next one huh?

GEORGE  
(assured)  
You'll see me tomorrow, in this  
one.

He hangs up the phone as he continues to stare at this  
family's smiling faces.

GEORGE  
(conflicted)  
Cause there's no way they're  
letting me into the next one.

AVA (O.S.)  
George!

George turns around to see Ava standing there.

AVA  
Come on! You're on my team!

She sticks her hand out. George hesitates then slowly walks  
over and grabs it. She looks up at him.

AVA  
Don't mess up this time okay?

George stares at her as she breaks into a smile.

GEORGE  
Okay.

They walk in but we stay outside as we look in to see George dancing with Ava. As the girls dance, George catches Myra's eye and she holds his gaze. Finally the girls notice, and force them to dance together. Myra reluctantly takes George's hand and they dance briefly before Myra breaks it off.

MYRA  
How about some dessert?

LIZ  
We had dessert.

Myra walks into the kitchen.

MYRA  
How about some more?

INT. LIVING ROOM - LATER

Liz is taking the girls up to bed. They look at Liz who nods. They run over and give George a hug. Liz looks at George and then takes the girls upstairs. Michael gives George a hug.

MICHAEL  
(whispers)  
The best day of my life.

GEORGE  
(whispers)  
A man always whispers the best day  
of his life.

Michael starts to walk away but George grabs him.

GEORGE  
(whispering)  
The best day of my life.

Linda walks in and slams the glass door. She's very drunk and has chocolate all over her face. Michael smiles so only George can see and runs upstairs.

LINDA  
(crying)  
There goes my baby.

She gives George a dirty look and stumbles upstairs. David locks the front door and looks back at George. They share an uncomfortable silence. David looks like he's about to say something but Myra walks in.

DAVID  
Good night Mom.

He walks upstairs.

MYRA  
Were you two talking?

GEORGE  
In a way.

Myra turns off some lights and sits down. She pours herself a glass of wine and George holds out his glass.

MYRA  
You shouldn't.

GEORGE  
Well that always stops me.

He smiles and holds out his glass. She fills it.

MYRA  
A hooker, really? Didn't think you'd ever have to pay for it.

GEORGE  
The wonder of getting older. Doing things we say we wouldn't do in a million years, a few years later.

He looks over at her as she sits.

GEORGE  
Are you waiting for me to say something?

MYRA  
I guess, even though it's never been anything I wanted to hear.

GEORGE  
I always loved you.

MYRA  
You only ever said that when you wanted something from me.

George starts to talk but she puts her hand up.

MYRA  
But the good news is, you always wanted something from me so maybe that's true, not that I'd ever get the truth from you.

She takes a sip of wine.

MYRA  
I know you loved me George. Because I have to. I have to be right about that because if I'm not, I gave up a big part of my life and cried a lot of tears for no goddamn reason.

GEORGE  
Do you want to know the truth?

She looks a bit nervous as she stares at him.

MYRA  
(matter of fact)  
I don't really care anymore.  
(MORE)

MYRA (cont'd)  
I've had such a great life without you and loved a lot of men, and even more've loved me. You could tell me, but it wouldn't really matter..

GEORGE  
I don't know.

MYRA  
(intense)  
I'm gonna kill you!

She throws her glass at him.

MYRA  
Not when you're asleep, when you're awake and you see it coming!

GEORGE  
I want to tell you the truth.

MYRA  
I'm too old for the truth! And it's still about what you want! Fuck you for that! You just want me to hate you so I'll want you to leave, cause you're too stupid to know that'll make me want you to stay so I can kill you!

Liz walks down the stairs concerned.

MYRA  
It's my turn to hate him! There's a line!

She throws her hands in the air towards Liz who runs quickly up the stairs.

MYRA  
You piece of shit! You're gonna walk in here now and try to give me the truth?! I've been dealing with the truth for years you sonofabitch cause you didn't wanna deal with it and you did grab the biggest piece of chicken and somebody called you Grandpa today! How did that feel?

George starts to say something.

MYRA  
Shut the fuck up!

Both her and George take big sips at the same time.

MYRA  
And what did you do to earn it? You put in one day doing something you loved doing! Fucking and drinking.

GEORGE

I didn't...

MYRA

You did half of it and you fucked Linda in the only way you would want to.

George smiles a bit.

MYRA

Now you got three young people who love you only because they can't hate you. And that's the only thing you can do. You have this ability to make people really wanna love you, until they can't anymore and your best thing you do is the worst thing you could do to anyone else!

George lowers his head a bit.

MYRA

Ya know what this coulda been George? It coulda just been a Saturday. As good as you feel right now, and I know you're feeling good you sonofabitch when you should feel like shit for not having this be your life, this coulda just been a Saturday. One of a thousand great Saturdays and you coulda felt like this every one of em. My God, there's men that have to work so hard for something like this and we did everything we could to just hand it to you.

She takes another sip.

MYRA

Goddammit, I didn't think... I mean you're dying that should be enough, but it's not. I'm actually sad. I feel bad for you and I feel bad that I feel bad for you.

GEORGE

I'm either not drunk enough or too drunk to know whether to say thank you.

Myra pauses and shakes her head.

MYRA

Worst thing that ever happened to you was that you were funny and charming. Worst thing because if you weren't any of those things, you probably could've accomplished so many things in your life because you would've had to.

(MORE)

MYRA (cont'd)  
I know you feel good right now you  
sonofabitch...

GEORGE  
Used that one already....

MYRA  
But later, when this all sinks in,  
when tomorrow is better than today,  
and the day after is better than  
that one, I hope it fucking hurts.  
I hope you really hurt and realize  
what you had and what you lost.

George stares right back at an emotional Myra.

MYRA  
Go ahead! Say your brilliant,  
quirky comeback. You always get  
the last word in anyway.

She pours another glass.

GEORGE  
Wanna fuck?

Myra throws her new glass at him.

GEORGE  
I don't remember if that was a yes  
or no twenty two years ago.

MYRA  
I wanted to ask it first! Not even  
ask it, tell you, now, I want it  
now!

GEORGE  
Could you at least aim for my  
mouth?

MYRA  
Now we can't! The moment is  
ruined! I have to ask it first!  
Goddamn you!

GEORGE  
We can pretend...

MYRA  
That's all I do with you! I've had  
arguments with you when you haven't  
even been there. I almost divorced  
you four times because of what I  
thought you'd say when I was  
pretending to argue with you.

GEORGE  
I don't think ethically, I can  
apologize for those.

MYRA  
You said some terrible things when  
you weren't here! God I hate you.

She sits down and slowly regains her composure.

MYRA  
Wanna fuck?

He starts to talk but she puts her finger to her mouth.

MYRA  
Shh. You already said yes. And  
you promised to go down on me til  
I'm satisfied. Didn't expect that.

GEORGE  
Me either. That doesn't sound like  
me. Are you sure I said that?

MYRA  
It's the only reason I agreed.

GEORGE  
I guess a man faced with death,  
will say and do just about  
anything.

MYRA  
You don't have to guess. You were  
very assured.

GEORGE  
You're going to have to talk me  
through it. I've only seen a  
vagina up close once before.

MYRA  
What'd you think?

GEORGE  
It frightened me. I felt like the  
bomb squad, I didn't know which  
wire went to where.

MYRA  
Try them all and I'll tell you when  
you got the right one.

GEORGE  
That's what I'm afraid of. An  
explosion.

She smiles at him and they start to walk upstairs. George  
holds out his hand and she takes it. They walk upstairs.

GEORGE  
Did you say everything you wanted  
to say?

MYRA  
Yes. But what are the chances you  
were listening?

INT. HALLWAY - LATER

There are moans coming out of Myra's room. Liz opens her door and starts to walk towards Myra's room.

LIZ  
Mom, are you...?

Liz stops when she realizes what it is.

LIZ  
Oh my God.

David walks out of his room and looks at Liz.

DAVID  
What's going...?

He listens.

DAVID  
Is Mom...? Oh my God.

Linda walks out.

LINDA  
What...? Oh my God.

Sal walks out.

SAL  
Yo!

Michael walks out. Everyone is in the hallway listening.

MICHAEL  
I did that today.

LINDA  
Get in your room! No you didn't!  
What's happening to all of us?

Linda walks back into the room.

SAL  
I know what's happening to two of us.

Sal gives a goofy laugh and walks back into his room. Liz looks at David as we hear Myra laughing. Liz smiles at David who gives her a little smile back. They go into their rooms.

INT. MYRA'S ROOM - EARLY MORNING

George gets out of bed quietly and moves towards the JEWELRY BOX. He slowly opens it up and sees the HUGE RING. He looks at it for a moment, then reaches for it, but stops when he CATCHES HIMSELF in the mirror.

He regards himself for a moment. He reaches for the ring again, just as he catches sight of Myra, who's now awake and looking at him in the mirror. He walks out, leaving the ring.

INT. HALLWAY - CONTINUOUS

George walks slowly down the hallway, looking at the PHOTOS of the life his family lived without him. At the end of the hallway he looks back at all the pictures.

He takes the SMALL PHOTO of himself from his pocket and sticks it in the molding.

EXT. BACK PORCH - LATER

David walks out just as the sun comes up.

GEORGE (O.S.)  
What do you think?

David turns around to see George sitting.

DAVID  
About what?

GEORGE  
We can start with the sunrise.

DAVID  
I don't get to see a lot. You?

GEORGE  
Too many. Hate em. Means the night is over. To everyone else, it's a beginning. To me, always an end.

DAVID  
I don't know how you can't appreciate something like that.

GEORGE  
Yes you do.

David continues to stare at it.

GEORGE  
Do you want to ask me questions?

DAVID  
There things you want to tell me?

GEORGE  
There's things I should tell you, but don't want to.

DAVID  
You ever do anything you don't want to?

GEORGE  
No. Yet all I have is regrets.

David nods but still doesn't turn around.

GEORGE  
 Always wondered if a man is happier  
 when he does the things he needs to  
 do rather than the things he wants  
 to do. Because it makes everyone  
 around him happier.

DAVID  
 Why don't you start doing what you  
 need to do and find out?

GEORGE  
 Easier to keep wondering I-

DAVID  
 Cause I just don't want to hear it.

He turns around and looks at George.

DAVID  
 I need to hear it.

David keeps his stare on George and then looks towards the  
 door as Myra walks out.

DAVID  
 Morning Ma.

He gives her a kiss and glances quickly back at George.

DAVID  
 I'm gonna go for a swim.

David walks down towards the water.

MYRA  
 What were you talking about?

GEORGE  
 Talking about it.

MYRA  
 Why don't you join him?

GEORGE  
 I have a fear of water. It dilutes  
 the scotch.

MYRA  
 Why didn't you ever learn how to  
 swim?

GEORGE  
 I haven't mastered walking yet, but  
 I promise you, there's no better  
 crawler.

Myra reaches in and puts a bottle of scotch in front of him.

MYRA  
 I hate to say it but after last  
 night, you actually earned it.

GEORGE  
Second thing I've earned and I keep  
getting the same thing.

Myra's about to go inside.

GEORGE  
I have to leave today.

Myra stops and looks at him.

GEORGE  
I think we've all seen enough. We  
all get it.

MYRA  
No, no. You need to...

GEORGE  
I need to go, or I can't go. I'm  
down to one last chance in my life,  
please don't make me miss it.

MYRA  
You have to leave here to get your  
last chance?

He nods. She laughs and shakes her head.

MYRA  
The door's unlocked George.  
Congratulations. It must be some  
magical opportunity. Dream come  
true. So much better than this.

She motions to the beach and the sunrise and David swimming  
alone. She looks back at him and leaves.

George looks at the sunrise for a moment, then unscrews the  
top of the bottle. He's about to take a sip when he stops,  
puts the cap back on, and takes a walk.

INT. LIZ'S ROOM - CONTINUOUS

From her window, Liz sees George on the beach. She quickly  
changes her clothes.

EXT. BEACH - MOMENTS LATER

George is walking as Liz jogs next to him.

LIZ  
Hey.

GEORGE  
An exerciser huh?

LIZ  
Yup. You exercise?

GEORGE  
 Only when somebody's chasing me.  
 Or I'm chasing somebody else.

George raises his eyebrow.

GEORGE  
 I just realized that it's all I do.

LIZ  
 Are you glad you're here?

GEORGE  
 Are you glad I'm here?

LIZ  
 You first.

GEORGE  
 I don't know if glad's the right  
 word, but it might be a synonym for  
 another.

She doesn't answer him back.

GEORGE  
 You don't want to answer?

LIZ  
 I don't think there's a word for  
 what I'm feeling. I spent a lot of  
 time wishing you never left. I  
 don't know how I feel that you came  
 back.

GEORGE  
 I don't need an answer.

LIZ  
 You don't care?

GEORGE  
 I don't deserve to care.

George looks at the water.

GEORGE  
 I should become one of those crazy  
 old men who pick shells all...

LIZ  
 Did you ever miss me?

GEORGE  
 I would think of you a lot. You  
 were unique to me. The only woman  
 in my whole life I had to think  
 differently about. You never seemed  
 like a child, just a tiny person  
 who wanted to figure everything  
 out. I don't think you ever used a  
 period. Question marks, always  
 question marks.

(MORE)

GEORGE (cont'd)  
Not an easy thing for somebody who  
doesn't have any answers.

LIZ  
Did I make you leave?

GEORGE  
You made me stay as long as I did.

LIZ  
How can you do that? How do you  
just leave people who love you?

GEORGE  
Because I loved them. I knew they'd  
be better off without me.

LIZ  
But even that's bullshit. That's  
the answer you have to give so you  
can say you did one thing for us so  
you're not a total piece of shit.  
I know you don't even believe that  
one. You just wanted to get drunk.

GEORGE  
See you found all your answers.

LIZ  
It took me a while. But as I got  
older, it wasn't that hard. Why  
else would somebody leave somebody  
like us? There was no reason for  
it. Mom did everything for you.  
All you had to do was not hurt  
anybody but yourself.

Liz just stares at him. He can't look back.

LIZ  
You ever think about how hard you  
had to work to not do anything?  
All the people you had to con and  
use? When you could've just used  
us and let us use you? It would've  
been easier ya think?

George throws a shell into the water.

GEORGE  
I think.

LIZ  
What're you thinking about now?

GEORGE  
I'm thinking the setting doesn't  
fit the conversation. Doesn't look  
like a place for more questions.

LIZ  
Did you hear everything I said?

GEORGE  
I've never listened to a woman  
more. I just don't know what to do  
now that I've heard it.

LIZ  
Fix it George. Make the  
conversation fit the setting. Tell  
me what this is supposed to be.

Liz cracks for the first time. George notices.

LIZ  
Okay, I'll do it. Again,  
Somebody'll do something that  
you're supposed to do, cause you're  
too weak...

GEORGE  
All right I'll....

LIZ  
No! Fuck that, you had your  
chance! I'm already doing it!

She composes herself and George looks her in the eye.

LIZ  
No question marks and I don't need  
an answer. I'm just talking cause  
you're listening.

George nods.

LIZ  
I don't care what you did anymore.

George looks at her with surprise.

LIZ  
That's big. That's huge man, for  
both of us, mostly you, but I'm  
trying to get something too. I'm  
still my father's daughter.

George smiles a bit.

LIZ  
The only thing I care about now is  
what you're gonna do. I got a good  
life. I'm a great mother, good  
daughter and maybe an okay wife.  
But I'd really like to see what  
else I need, cause I think I need  
something.

GEORGE  
What do you need?

Liz's eyes tear up.

LIZ  
Somebody to call Dad again.

She's very upset and standing there crying. George slowly reaches out and puts his arms around her. He is still reserved but she puts her head on his shoulders. He closes his eyes and pulls her in.

LIZ  
(crying)  
That's a good deal George. Take it  
this time okay?

He holds her as they look at the ocean. George looks conflicted.

EXT. HOUSE - LATER

Liz runs ahead as George walks back to the house. The girls are there in little sailor outfits, forcing a complacent George to force a smile.

AVA  
Hi George.

JULIA  
Hi George.

GEORGE  
Did you borrow these outfits from  
Michael's friend Kevin?

The girls look confused as Sal walks out.

SAL  
Hey Georgie. Ya talk to Liz, like  
talk talk?

GEORGE  
We did.

SAL  
I'm not the best with things like  
this ya know? I'm kinda like the  
outcast round here, like Gilligan.  
Everybody's smart, and you know I  
look at you like maybe we're close.  
Not that you're dumb, or me either  
but more like guy guys ya know?

GEORGE  
I'm sober enough to agree.

SAL  
Yeah. The thing is, I know guys,  
you get to a point, and you hit the  
fence, and ya gotta go one way or  
the other. I came from the city,  
so... I lost people. Once you get  
to a point and there's the fork,  
and you choose, you ain't finding  
your way back. I mean you can.  
Some guys did but...

GEORGE  
I think you're saying I can talk to  
you if I need too?

SAL  
Absolutely. As long as Liz says  
it's okay.

George smiles.

GEORGE  
It's refreshing to know there's  
another guy's guy, real man, I can  
count on.

SAL  
Always. We're a dying breed ya  
know. Whenever you wanna throw  
down.

GEORGE  
And as long as Liz...

SAL  
...says it's okay.

GEORGE  
...says it's okay.

\*  
\*

SAL  
See? We're finishing each other's  
sentences. We're right here.

GEORGE  
Whether we wanna be or not.

George notices a very distinguished, older man JOHN, with a  
captain's hat on, talking with Linda through the window.

GEORGE  
Who's that?

SAL  
Oh that's John. He's taking us out  
on his boat.

GEORGE  
Did we win a raffle?

SAL  
No he's uh....

George sees Myra give John a big hug and kiss.

AVA  
He's Nana's boyfriend.

George's face changes as Myra runs outside.

MYRA  
Come on girls, we have to get  
going.

Everyone walks inside with Myra just staring at George.

MYRA  
Good bye George.

She walks back in and the family is getting ready to go.  
George looks conflicted.

GEORGE  
I always thought when a man says  
"fuck it" he takes the easy way  
out.

He looks at the family again and grabs the scotch.

GEORGE  
Fuck it.

He runs into the house.

INT. HOUSE - CONTINUOUS

George bursts through the door taking a swig as he extends  
his hand to John.

GEORGE  
George Koster. Don't know if you've  
heard of me.

JOHN  
Oh yes. Feel like I know you.

GEORGE  
Well take a couple of swigs of this  
and we'll both try and forget what  
we know about me so we can have a  
nice day.

JOHN  
Oh no, I'm the captain.

John points to his hat.

GEORGE  
You actually put this outfit on  
sober?

MYRA  
George...

GEORGE  
Does she yell at you?

JOHN  
I try not to give her a reason.

GEORGE  
We're like brothers! It's crazy how  
similar... No seriously, she really  
went another way here.

MYRA  
George!

GEORGE  
Need a first mate?

JOHN  
Sure.

GEORGE  
(to Sal)  
Gilligan, we found something for you to do! I hope Mr. Howell isn't taken. Liz can be Maryann, David the Professor, Myra can be Mrs. Howell who kept her name after the divorce, and Linda can be the island.

MICHAEL  
What about Ginger?

GEORGE  
Since Kevin's not here, hopefully we'll find a Ginger on the way! Or at the very least, audition a few. I'm going on a boat!

George runs out of the house. John looks at Myra.

JOHN  
He's everything you said he was.

Myra is surprised as she watches George through the window.

JOHN  
You okay?

MYRA  
He never surprises me this way. It's always the other way.

John looks confused.

MYRA  
He'll be a lot different on the boat.

INT. BOAT - LATER

George CLUTCHES THE RAIL of a BEAUTIFUL 25 FOOT YACHT, as it crests the waves. He wears a life vest, has a tube under one arm, along with a death grip on his bottle of scotch. Myra takes his picture. It's a perfect, sunny day.

GEORGE  
You're welcome.

MYRA  
Jealousy or stupidity?

GEORGE  
Yes.

MYRA  
(smiling)  
Want something to eat?

GEORGE  
Just take it and throw it over.  
That's where it's going anyway.

She smiles and walks up to the wheel house. George sees Linda enjoying his discomfort as she drinks her wine.

GEORGE  
Don't get too close to the edge  
Linda in case there's a whaling  
ship in the area.

INT. WHEEL HOUSE - CONTINUOUS

John is steering the boat with David when Myra comes up.

JOHN  
How's George doing?

MYRA  
We found his kryptonite.

JOHN  
You know he really shouldn't be  
drinking on the boat.

MYRA  
Whatever he had in his stomach is  
with the sea now. Even George  
isn't dumb enough to waste his  
scotch.

CUT TO:

INT. DECK - CONTINUOUS

George is leaning over the side.

GEORGE  
Damn.

INT. WHEEL HOUSE - CONTINUOUS

JOHN  
How are the kids?

MYRA  
Okay. Maybe a little bored.

JOHN  
There's fishing poles, bait in the  
cooler.

Myra looks at David.

DAVID  
Yeah, I'll give it a shot.

David gets up and leaves.

MYRA  
I'm sorry about George.

JOHN  
Whatever you want, you know that.

He smiles and taps her on the knee. She smiles at him.

INT. DECK - CONTINUOUS

David walks down and smiles as George is struggling.

SAL  
Hey George, somebody make ya angry?  
Cause you're turning green!

Sal imitates the Incredible Hulk to the delight of the girls.

DAVID  
Anybody want to fish?

Sal and the girls hop up and down in excitement. John and Myra look down and George sees them arm in arm. He watches Myra smile as John pulls her close.

LIZ  
(to David)  
How do we do this?

DAVID  
I don't know. Never did it before.

SAL  
Your Dad never took you ...?

They look over at George.

SAL  
I got it. So we got Ava, Liz,  
Michael...

GEORGE  
I want to fish!

LIZ  
Seriously?

GEORGE  
Actually I just want to change my  
view. Found something else to make  
me want to throw up.

George jumps over into one of the fishing chairs as Liz looks up at Myra and John.

GEORGE  
But it's the last thing I can't do  
that Hemingway did.

MICHAEL  
You write?

GEORGE  
Except write.

DAVID  
Or fight.

Everyone is surprised by the joke. George turns around and gives him a slight smile but David looks away quickly. Linda walks up to him and hisses a whisper.

LINDA  
How about suicide?

SAL  
What kinda bait you want George?

GEORGE  
Whatever Linda used to catch David.

George turns around again to see John and Myra, but they're not there. Sal puts a fishing pole in his hand.

SAL  
Hold this pole for a second.

GEORGE  
I had a cell-mate tell me the same thing once. But he used different bait.

MICHAEL  
I get so many more jokes now.

Sal casts off, takes his pole and hands George his.

SAL  
Okay man, you're ready to go!

GEORGE  
Okay! Now what?

SAL  
This is it, you're doing it!

GEORGE  
I'm participating in a sport?

SAL  
Big time!

GEORGE  
Well if I'm going to be an athlete,  
I have to look like an athlete.  
Hand me my scotch.

Sal hands it over. Ava climbs up and puts her sailor hat on his head. Everyone laughs as Liz takes a picture. George takes it all in.

The girls run over to Liz and Sal. David, Linda and Michael look at something over the side. George is left all by himself. He looks down at his bottle of scotch.

Suddenly his LINE STARTS TO SPOOL OUT very quickly.

SAL  
Grab your pole George!

George grabs his pole with his left hand.

SAL  
Two hands!

GEORGE  
I've never grabbed something with  
two hands in my life!

George tries to take a gulp of scotch but his pole JERKS him forward, causing him to drop it.

GEORGE  
No!

David comes out of nowhere to save it. George grabs the pole with his other hand, but he's struggling.

LIZ  
Sal, help him!

SAL  
Hey ya got something big there, you  
better let me take this one.

The line continues to reel out as George looks at everyone in panic. He looks up to see John has run out with Myra.

GEORGE  
No!

George stops the line and puts his feet up on the boards.

SAL  
Whatta ya doing?

GEORGE  
I'm going to catch a fish.

SAL  
But you don't know what you're  
doing.

GEORGE  
You just wrote my epitaph.

Sal looks confused.

SAL  
Mike what does ep...?

GEORGE  
I've seen male enhancement and balding commercials on TV. They all show a guy catching a fish. If those bald, limp dicks can do it, so can I.

George is just holding on. He looks over at Sal.

GEORGE  
I have my hair and an erection, what do I do now?

SAL  
Start reeling.

GEORGE  
About what? Have a topic? Is Linda in play? Oh, yes!

George starts reeling but it's very difficult.

GEORGE  
He's not cooperating. Now what?

SAL  
Make him cooperate.

GEORGE  
David, pour the scotch his way.

David cracks a smile.

MICHAEL  
You can do it Grandpa!

Everybody stops and looks at Michael.

AVA  
(to Liz)  
Can we call him that?

Liz looks at David.

LIZ  
Sure.

AVA  
Come on Grandpa!

Julia says something close, trying to mimic Ava.

GEORGE  
Okay! What am I up against?

We see a huge fish jump out of the water and make a splash.

GEORGE  
Any idea?

LIZ  
That was him George.

GEORGE  
I thought that was another boat!

SAL  
George really, let me...

GEORGE  
No! I have to accept one challenge  
before I die if it kills me!

Everyone stops smiling and looks at Myra.

MYRA  
You can do it George!

GEORGE  
Sal, take the hat off me. I want  
him to take me seriously.

Sal takes the hat off.

GEORGE  
Okay. Here we go!

George takes a deep breath and begins to reel and pull, reel and pull. He's really struggling and it's hard for anyone to watch. David leaves the deck and George notices.

SAL  
George...

GEORGE  
No!

MINUTES go by. Liz takes the girls inside.

LINDA  
Michael, you're burning. Take a  
break from the sun.

Michael walks inside, calling over his shoulder.

MICHAEL  
You can do it Gramps.

GEORGE  
Shh. Don't let him know I'm your  
grandfather.

LINDA  
I wish somebody had done the same  
for me.

Linda and Michael walk inside as John and Myra walk down.

JOHN  
There's lunch being served in the  
cabin.

SAL  
I gotta stay and...

GEORGE  
Go on Sal. This is my mano y mahi moment. Got him right where I want him.

Myra gives George a little rub on the back, then follows the others inside.

GEORGE  
Course, that's what he's probably telling his friends about me.

George is just holding on.

GEORGE  
All right George, accomplish something.

The line YANKS FORWARD and George tries to hold on. He winces in pain and grabs his liver, but fights through it.

GEORGE  
My whole life I spent trying to not catch something, and now it's all I want to do. One thing. Let me just do this one thing and then you can take me. Let me do something I'm not supposed to do.

DAVID (O.S.)  
Who you talking to?

George turns around to see David behind him.

GEORGE  
Doesn't matter. Nobody ever listens.

DAVID  
You don't believe in God?

GEORGE  
No.

DAVID  
Why not?

GEORGE  
Ask him, he started it.

David stands next to George for a moment.

DAVID  
John says we might have to go in soon. Swells are kicking up.

GEORGE  
Tell John to start without us. He won't be missed.

David looks at George's red and swollen hands.

DAVID  
I'm grabbing a water, you want one?

GEORGE  
You mean a mixer? Please.

David goes to the cooler and grabs a water. He brings it over to George who holding the pole with both hands.

GEORGE  
I can't take it. Never mind.

David goes to put it back, then stops. He unscrews the cap and puts it to George's lips. George looks at him, before opening his mouth. David pours the water in, then pours some over George's hands.

GEORGE  
Thank you.

Distracted by the moment, George relaxes his grip. The pole FLIES out of his hand and David GRABS it. Father and son pull back hard and they see the fish JUMP out of the water. David helps until George secures his grip again. George gives him a slight nod as Sal comes out.

SAL  
This fish is gonna be extinct by the time you get em in the boat! Time to get serious here George!

George looks at Sal and then looks back for David who's gone.

SAL  
Come on man, let me get in there and get this sucker!

GEORGE  
Sal, I mean this in the nicest way. Fuck off.

SAL  
It actually came across that way. Only you, all right! Reel and pull! Reel and pull! Everything you got! Every last bit of whatever you got in you, you gotta show it here. This is it!

George looks back and sees everyone watching.

JOHN  
We've got to start heading in soon.

MYRA  
We're not going anywhere until he catches this fish. Come on old man, pull!

MICHAEL  
Come on Grandpa!

LIZ  
You can do it George!

GEORGE  
That's not my name.

He glances over at her quickly and gives her a smile. We see Sal and David looking over at her. Liz smiles.

LIZ  
Come on Dad!

Myra gets a little emotional and John notices.

MICHAEL  
Come on Mom. Yell something.

LINDA  
Go fish!

The girls are CHEERING LOUDLY. George braces his feet and puts his back into it, giving it everything he's got.

The FISH JUMPS out of the water, and George is mesmerized for a second at it's beauty. Its scales SPARKLE in the sunlight, and George's grip relaxes for a moment, until the fish nearly PULLS HIM OUT OF HIS SEAT. He yanks the pole and fights back. Sal reaches over to help.

GEORGE  
No!

George continues to reel, grunting and grimacing from the strain. Myra looks concerned.

MYRA  
George?

George pulls back and looks at her upside down. He quickly leans forward and gives another strong pull and reel. The fish is very close now.

JOHN  
Get the girls out of there!.  
Everybody out of there!

Liz takes the girls inside. George keeps pulling, breathing hard. He grabs at his chest but holds on tight with the other hand.

MYRA  
George stop!

SAL  
Pull George! Pull! Pull George!

MYRA  
No stop! Stop!

Myra goes running over.

DAVID (O.S.)

Pull!

David is poised, ready to help. George looks at him, then squeezes his eyes shut and gives ONE LAST ALMIGHTY PULL! The effort makes him dizzy and the world spins. The shouts from his family sound muffled, and his HEART BEATS QUICKLY AND LOUDLY IN HIS EARS.

George squints at the concerned faces of Myra, Liz and David, and for a moment he sees them as their YOUNGER SELVES.

He closes his eyes tight again, until he's shaken out of his reverie by something smacking at his feet.

The family is CHEERING in delight. George opens his eyes and stares in shock at the HUGE FISH FLOPPING on the floor. Sal and David try to grab it. George is jubilant.

GEORGE

I did it! I fu....

He catches sight of the girls and checks himself. Sal has a KNIFE in his hand. George looks down at the STRUGGLING FISH.

SAL

Liz takes the girls over there while I...

George GRABS Sal's arm. Everyone's quiet as George kneels by the fish, who has stopped struggling. He lifts its head off the floor and WHISPERS something to him. George gives it a kiss.

GEORGE

He's going back.

George strokes the fish.

GEORGE

Thank you friend. Help me please, Sal.

George goes to pick up the fish with Sal but David swoops in.

DAVID

I got it.

George maintains eye contact with the fish, as they throw it back. George watches it swim away.

AVA

Why'd you let it go Grandpa?

GEORGE

He might have a family to go back to.

George looks at everyone.

GEORGE  
I got a new story. And for the first time, it ends with me on my feet.

He puts his hands in the air.

GEORGE  
I caught a fish!

INT. MYRA'S HOUSE - DINING ROOM - LATER

Everybody is eating and laughing. George is telling a very funny story and everybody laughs. He makes eye contact with David, who looks away bashfully after a brief smile.

INT. DINING ROOM - LATER

Julia sits on George's lap, playing a tickle game which has her giggling uncontrollably. The conversation peters out as the family watches them together. George looks up and takes in the moment, which is broken when Julia spills food all over his shirt. They all laugh.

INT. HALLWAY/BEDROOM - MOMENTS LATER

George runs up the stairs and into his room. He is singing and smiling. He quickly changes his shirt, still singing as he actually JOGS to the stairs. We pan back to see the JEWELRY BOX sitting open and unattended on Myra's dresser.

INT. LIVING ROOM - LATER

George enters quietly, to see his family around the television. He watches them as if he's watching a TV show.

David and Linda are on the couch with their arms around Michael, listening as he cracks a joke.

Sal and Liz talk quietly, each one has a drowsy daughter on their lap.

We push in on George's face. He seems to be trying to figure something out. Myra touches his leg and pats the sofa next to her.

MYRA  
Let's put the movie on.

Everybody settles in as X MOVIE STARTS TO PLAY. Myra snuggles into George just a little bit. He slowly reaches out and puts his hand over hers. She doesn't make eye contact, but she smiles. George feels very contented and happy.

SAL  
I love Sundays, ya know. So relaxing.

George's face changes. He looks around at everybody again. He suddenly becomes very uncomfortable and starts squirming.

MYRA  
Are you okay?

GEORGE  
Be right back.

He gets up.

LIZ  
Want us to wait for you?

GEORGE  
No. Seen it. Know how it ends.

He walks up the stairs.

INT. MYRA'S ROOM - MOMENTS LATER

George walks in and grabs the ring. Like last time, he looks at himself the mirror. This time, he runs out.

INT. HALLWAY - CONTINUOUS

George jogs down the hallway, purposely not looking at the pictures. He grabs his photo out of the molding and heads down the stairs.

INT. KITCHEN - MOMENTS LATER

Myra is getting a drink when she catches sight of George through the window, as he sneaks down the back stairs.

Their EYES MEET and George freezes. They stare at each other as Myra takes a step towards the window. After a moment, she lowers the blinds and walks away.

EXT. HOUSE - CONTINUOUS

George peeks through the glass door and sees his family, obliviously watching the TV. We PAN DOWN TO HIS FEET. He takes a step towards them. Then he stops and turns the other way.

INT. NEW JERSEY TRANSIT TRAIN - LATER

George has his face pressed up against the window as it pulls away from Long Branch.

INT. HALFWAY HOUSE - LATER

George walks back in to similar scenes of chaos. Degenerates pester him, asking him where he's been, as Gladys yells from behind the grill. He's dejected, his head low.

INT. SMITTY'S ROOM - CONTINUOUS

Smitty is sitting on his bed, in an old travelling suit. Bags packed and ready. The door opens and George walks in. Smitty lights up like a child.

SMITTY  
George!

He runs over and gives him a hug but George seems indifferent.

GEORGE  
Are you ready?

SMITTY  
(looking up)  
I can't believe I'm saying yes to a question you're asking me!

Smitty takes a few steps back.

SMITTY  
You forgot to pack your smile.

George just looks at him.

SMITTY  
I got enough if ya wanna borrow some of mine.

Smitty smiles at him but George doesn't smile back.

INT. HALFWAY HOUSE LOBBY - MOMENTS LATER

George and Smitty pass by EDDIE, all dressed in Yankee.

EDDIE  
Fuck!

George ignores him and is about to hit the door when...

OLD MAN  
George! Phone-call!

George turns around to see an OLD MAN holding out the phone. George waves his hand and starts to walk.

OLD MAN  
Says it's important!

George stops, and sighs. He starts to walk back.

SMITTY  
George, ain't nothing good ever come outta you talking on that phone 'bout something important.

GEORGE  
They can't get to me on the phone Smitty.

George takes the phone.

GEORGE  
Yeah?

MICHAEL (O.S.)  
Grandpa? Grandpa?

GEORGE  
 (shocked)  
 Michael? How did you get this  
 number?

MICHAEL (O.S.)  
 You called it from my phone. Why  
 are you there and not here?

George closes his eyes and leans against the wall.

SMITTY  
 Ah shit.

MICHAEL (O.S.)  
 I don't understand.

GEORGE  
 Ask your father to explain it to  
 you.

MICHAEL (O.S.)  
 He's gone. Nobody can find him.  
 Everybody's scared.

George looks at the receiver and is about to hang up.

GEORGE  
 I'm scared Grandpa.

Tears roll down George's face as he looks at Smitty.

MICHAEL (O.S.)  
 Grandpa, I need you.

George quickly hangs up the phone. Everyone is looking at  
 him. He composes himself and walks towards the door.

SMITTY  
 George?

GEORGE  
 Just get me to my fucking dream  
 come true.

INT. PAMELA'S APARTMENT - LATER

Jack answers the door to George and Smitty.

JACK  
 Hey Georgie. Where's your smile?  
 Cat got it?

They walk in. LOUIS, a big African-American man is sitting on  
 the couch. He mouths off while playing a video game.

LOUIS  
 Cat's take tongues not smiles, you  
 dumb motherfucker.

JACK  
 What takes smiles?

LOUIS  
You when you ask me fucking  
 questions while I'm trying to kill  
 a motherfucking alien!

Louis steals a glance.

LOUIS  
 Shit. You gotta be Old Georgie.

SMITTY  
 Where's Pam?

Jack starts to answer but Louis...

LOUIS  
 She in there fucking my boy.  
 Fucking green motherfuckers!

He throws controller down as his avatar gets killed.

LOUIS  
 Sorry if that sounded racist.

Jack laughs. Louis stands up, towering over George.

LOUIS  
 So whatcha got for me Old Georgie?  
 Something older than you but  
 shinier I hope.

George continues to stare at him, then reluctantly reaches  
 into his pocket and pulls out the ring.

LOUIS  
 Whooo wee. I thought you was  
 leaning to the left.

Louis reaches out for it. George HESITATES, then drops it  
 into his hand.

JACK  
 Shit, George, I didn't know you had  
 nothing like that. Where'd you get  
 it?

LOUIS  
 I'll take that answer.

The door opens and George sees Louis's friend TJ walk out.

LOUIS  
 (to TJ)  
 It was like I told you it was,  
 wasn't it?

TJ  
 Nope. Shit was better.

LOUIS  
 (to George)  
 The answer might help ya.

TJ  
(motioning to Smitty)  
What's with the Lollipop gang?

Smitty nervously shuffles his feet.

GEORGE  
It was my wife's.

SMITTY  
(laughing)  
That's where you were? She gave it  
back to ya?

LOUIS  
Shit nobody gives this back little  
man. This is something you take.

George is stonefaced as Louis smirks at him. Louis holds the  
ring up to the light.

LOUIS  
What you got in your pocket TJ?

TJ  
Bout two depending at what the ho  
cost.

LOUIS  
Give ya four.

JACK  
Louis man, George is a friend.  
That's worth a hell of a lot  
more...

LOUIS  
Your friend, not mine. I'm telling  
the man what I got. If he don't  
like it, he can wait for the sun  
and go to the motherfucking  
Hasidics. I'm telling him I'm  
fucking him...

Louis looks at George.

LOUIS  
I'm fucking you Old Georgie.

He looks back at the ring.

LOUIS  
They gonna make it seem like it's  
the other way.

TJ pulls a WAD of cash out of his pocket and hands it to  
Louis, who adds it to a wad from his pocket. He's about to  
hand it over when Pamela walks out of the bedroom.

PAMELA  
Georgie!

She gives him a big hug.

PAMELA  
How is our new little man doing?

GEORGE  
He's... He's uh...

George can't speak as he looks at the ring in Louis' hand.

SMITTY  
George, we gotta go. We're gonna miss our bus.

George looks at the WAD OF CASH that Louis is holding.

SMITTY  
Take the money, it's enough, let's go.

George rubs his face. Louis puts the ring on his pinky. George closes his eyes, takes a deep breath, then opens them.

GEORGE  
(to Pamela)  
He's gonna be just fine.

George takes the money and quickly walks out.

INT. BUS - LATER

George is emotionless as he sits with an excited Smitty.

SMITTY  
Even if my feet could touch the ground I don't think they'd be doing it. There's so much I ain't believing right now. You and me heading to New Orleans. You paying for you. It's like a dream ain't it George? Dream came true. Look at you.

Smitty motions to the window's reflection. George looks.

SMITTY  
You're in shock. Ya finally caught a break.

A distraught YOUNG MOTHER gets on with a YOUNG BOY, five, who's CRYING LOUDLY.

SMITTY  
(to George)  
Jeez, knew it couldn't be perfect.

Smitty pulls faces at the Boy, trying to make him stop crying. Instead, the Boy locks eyes with George as tears stream down his face. Smitty tries to change the tone.

SMITTY  
So how'd you get the ring from her? You romance it from her? Ya still got it George? You just see her or the kids too?

The Boy slowly stops crying as he stares at George.

SMITTY  
They get big? You a grandfather?

Smitty notices George is still staring at the Boy. The YOUNG MOTHER notices too.

YOUNG MOTHER  
(to George)  
Can I help you?

SMITTY  
Lotta questions George. How bout answering one?

George pauses and thinks. He looks around the bus, at Smitty, at the Young Mother, and then the Boy. He tips his head back against the seat and looks straight ahead.

GEORGE  
She gave me the ring, I don't still have it, I saw the kids, they're big and beautiful and yes...

George gets emotional.

GEORGE  
I'm a grandfather. I'm a grandfather and I know what that means.

George grabs his bag. He turns to the Young Mother.

GEORGE  
Miss, you did help me. Thank you.

He starts to leave.

SMITTY  
Where you going?

GEORGE  
Home.

George gets off the bus. Smitty yells through the glass.

INT. PAMELA'S APARTMENT - MOMENTS LATER

BANGING on the door. Jack opens it and George enters.

JACK  
George, whatta ya doing?

George looks around and opens Pamela's door.

INT. PAMELA'S BEDROOM - CONTINUOUS

Louis is having sex with Pamela as George walks in.

GEORGE  
I see you're not done fucking  
people today Louis.

LOUIS  
Man, get the fuck outta here!

George puts the money on the bed as Louis rolls over.

GEORGE  
I want the ring back.

JACK  
George you're making a big mistake.

GEORGE  
I made my last mistake.

Louis puts his pants on and gets up.

LOUIS  
Gonna be your last everything if  
you don't get the fuck out!

GEORGE  
It's hers.

LOUIS  
It's mine.

Louis holds up his hand with the ring on his pinky.

PAMELA  
George, you got what you want, go!

GEORGE  
I'm done getting what I want. It's  
time to get what I need.

LOUIS  
Old Georgie you about to get a new  
nickname.

Louis pushes him. George hits Louis in the face. Pamela looks  
away. Louis smiles as he knocks George to the floor. George  
stumbles to his feet as TJ enters and laughs.

GEORGE  
Give it to me.

George hits at Louis again. Louis knocks him down again.

PAMELA  
Louis, please!

George fights to get up.

GEORGE  
I'm not leaving without that ring.

LOUIS  
We got that in common.

George throws a few more weak punches at Louis. TJ comes from the side and hits George hard. George hits the floor, almost out. Pamela tries to stop him from getting up again.

PAMELA

When are you gonna stop?!

TJ gears up for another punch, but Louis grabs his arm.

LOUIS

When he's dead. That's the problem dealing with motherfuckers who ain't got nothing to lose.

TJ

Man let's just get outta here.

LOUIS

Ain't gonna work. He just gonna follow, and I ain't running from a motherfucker named Old Georgie.

TJ

So make Old Georgie, Dead Georgie and let's get the fuck on.

LOUIS

Ain't worth it.

Louis holds out the ring to George. He looks at Pamela.

LOUIS

The pussy's on the house.

Pamela nods. George takes the ring and holds it tight.

TJ

(to George)

Looks like we got something in common too. Both found bitches that are worth it.

George's smile returns as TJ hits him hard across the face. TJ looks down at George and smiles.

TJ

Sorry, that's our return policy.

George is a bloody mess. He smiles, clutching the ring.

INT. BAR - LATER

David is leaning over the bar drinking. The BARTENDER speaks to the person next to him, off-camera.

BARTENDER

Whatta ya having?

GEORGE (O.S.)

Scotch and stitches please.

David looks over to see a bloodied and beaten George slouched next to him. He laughs a little.

DAVID  
You have another son I don't know about?

George smiles and shakes his head.

DAVID  
You used to be much better at leaving.

David finishes his drink and motions for another.

DAVID  
How do you live like you live?

GEORGE  
I don't live. I just survive.

The Bartender gives them their drinks.

DAVID  
(motioning to his face)  
You got a good story about how this one happened?

GEORGE  
They all have the same ending.

DAVID  
(shaking his head)  
Mom got her closure with ya, Liz got her closure with ya. Michael's fixed, Sal gets his high fives. Fuck David, right?

GEORGE  
You want close...?

DAVID  
I don't know what I want, but I know I need things.

David looks at George.

DAVID  
So I married a cunt.

GEORGE  
I'm sorry about...

DAVID  
No. You're not so many things man.

David finishes his drink and orders another one.

DAVID  
 Why'd you marry her David? I married her George because Mom was getting tired of taking care of me and I need somebody to take care of me. But you're smart, educated, you can provide. Yeah I can provide. The financials? No problem, and even if I couldn't, Grandpa made sure I could. No, no.

The Bartender slides another to him.

DAVID  
 Money would always be there, but the emotionals. The emotionals not so much.

He drinks and George watches closely.

DAVID  
 (laughing)  
 That "cunt" did your job for ya.

David gets serious quickly and looks at George.

DAVID  
 I'm not a tough guy George. You should've named me Sue. I could take care of the outside. So I married a woman who...

He takes a deep breath.

DAVID  
 She would always check, how's the inside? What're you feeling? We don't do this around David, David can't handle that. We have to protect... See Liz was okay inside, you know after a while, after she figured it out, once she figures things out....

David cuts the air with his hand.

DAVID  
 So she married somebody who could protect her from the outside, not challenge her, at all, at all, on the inside. She's got all these things she wants to figure out, I guess on that one, she just needed to know on something. I mean you look at Sal, and you know. Ya know?

George nods.

DAVID  
 Come on, drink! You got a legend to live up to. Legend sitting right here. All the stories about my father.

GEORGE  
I'm sure they were exaggerated. The good ones anyway.

DAVID  
I hope not. I hope they were better cause I wanted to know that you were doing something better than staying with us.

David finishes another drink and orders another.

GEORGE  
Maybe you should slow down.

DAVID  
No, you were right, the words are working now. Drink with me!

David pounds the bar and the Bartender brings over another.

BARTENDER  
We okay over here?

DAVID  
We are now.

David takes the drink.

DAVID  
I remember you. I remember a lot.

He looks away.

DAVID  
I remember thinking you weren't that much older than me, cause you never acted like the other adults. And because Grandpa kept calling you a child and we would get punished together. Remember? You and me in the corner?

George smiles as David reflects.

DAVID  
My favorite times were right before the fight. Right before Mom or Gramps would tell you to stop. I knew it was coming, so I would try to get as much time in with you as I could.

David starts to take a sip then stops.

DAVID  
You would talk to me, and listen to me, and show me things. Things nobody else would. Things I remembered, like how to treat people who treat you good.  
(MORE)

DAVID (cont'd)

And what was good and what was wrong, and if I was gonna do the wrong, how to do it better than everybody else so maybe it looked right. But mostly..

David laughs.

DAVID

Mostly you would tell me, don't be like me. You'd hold up your drink and say, this'll kill ya or make somebody do it for ya. And then show me by making Grandpa so angry he almost killed you.

George smiles.

DAVID

And then right in the middle of it all, Grandpa yelling, somebody throwing you out, police putting handcuffs on, all this fucking madness, ten people there just trying to get you, and you would look at me and smile and say "see?" It was our little joke. Just us. Like you did it all for me. Who cares what happened next, you did that for me.

David looks over at George.

DAVID

You were my friend. You were my best friend. You were everything to me. I rooted for you. I wanted to protect you.

Tears start to roll down David's cheeks.

DAVID

I wanna so bad, but I can't hate you.

The Bartender comes over.

BARTENDER

Hey, you gotta take it outside.

George puts a hand on David and puts the other up towards the Bartender, motioning at him to keep quiet.

DAVID

(crying)  
Liz and I promised each other that we'd hate you, but I can't do it.

BARTENDER

Yo! Take it outside!

DAVID  
 (crying)  
 I don't care what happened. Okay?  
 I don't care. I need you George.

The Bartender motions to the Bouncer.

DAVID  
 (crying)  
 Can you help me?

George just stares at him and puts his hand on his shoulder.

DAVID  
 I don't have time to hate you cause  
 I need you.

George gets emotional.

DAVID  
 Can you help me, Dad?

The BOUNCER walks over as George stands up and caresses David's face and looks at him.

BOUNCER  
 Whatta ya got?

BARTENDER  
 Get these two pussies outta here!

GEORGE  
 I'll help you son.

The Bouncer grabs George as George whispers in David's ear.

GEORGE  
 Don't be like me.

George smiles at David who smiles back. He takes the glass and SMASHES it over the Bartender's head. He turns and knees the Bouncer in the groin. He turns to David.

GEORGE  
 Nostalgic?

David grins back, and nods.

DAVID  
 What happens now?

George caresses David's face.

GEORGE  
 (smile)  
 The rest of them come and kick the  
 shit out of us. Together.

They smile at each other as the rest of the staff close in. George puts himself in front of David and faces them. He yells as he goes after them.

EXT. NEW JERSEY BOARDWALK - MOMENTS LATER

George and David are thrown out of the bar. They look at each other, faces smushed.

DAVID  
I'm never been thrown out of a bar before.

GEORGE  
I've never walked outta one.

David nods and smiles.

DAVID  
What do you wanna do?

George looks at all the rides, games and food.

GEORGE  
I wish we were in a better place for a guy to start being a dad.

David laughs.

EXT. BOARDWALK - MONTAGE

George smiles and waves at a drunk David each time he comes around on kids's carousel. He's scrunched into a tiny car.

They gorge on hot dogs and funnel cake. David has a balloon tied to his wrist.

George tries to win David a bike on one of the big wheels. He's not even coming close.

DAVID  
Come on.

GEORGE  
No! I'm getting my son a bike!

DAVID  
You can't win at this game.

GEORGE  
(whispering to David)  
Who said anything about winning it?

David can't help but smile.

GEORGE  
(whispering to David)  
I need you to do two things for me son.

David nods, eagerly.

GEORGE  
 (whispering to David)  
 The first is jump on the back on  
 this bike when I grab it and hold  
 on for dear fucking life.

David's face lights up with anticipation.

GEORGE  
 And the second thing is...

DAVID  
 Don't be like you.

They grin and George grabs the bike. David quickly jumps on the back and George starts pedaling.

WORKER  
 Hey! Stop those guys!

George and David are exhilarated as they SWERVE through the people. David YELLS and puts his arms in the air. Two policemen on bikes are chasing them. David looks back. They catch their reflection in a FUN HOUSE MIRROR as they fly by.

GEORGE  
 We're ditching the bike!

DAVID  
 Where?!

GEORGE  
 Here!

George slams on the brakes and David goes flying overhead. George helps him up and they run into the arcade.

INT. ARCADE - MOMENTS LATER

The two policemen are running through the arcade as they pass by the photo booth with the curtain closed. We zoom in on the pictures coming out and hear some commotion off screen. The first picture drops out with David and George with their arms around each other. The second picture has them making funny face. The third picture is George kissing David's cheek. The fourth picture is the policeman's arm reaching inside and grabbing George. The fifth picture is both of them being pulled from the booth. George's hand fights to reach in and grab the photos.

INT. POLICE CAR - LATER

A bleeding George is still cheerful as he's handcuffed in the back of a police car. Davis on the other hand is starting to feel regretful, his head slumped against the window.

DAVID  
 I don't know what I'm gonna tell  
 Michael.

George thinks for a bit.

GEORGE  
David?

David looks over.

GEORGE  
I know this conversation isn't  
going to fit the setting but...

We hear the front door open and someone get in.

POLICEMAN (O.S.)  
Two fucking jerkoffs.

A FINGER comes into frame.

POLICEMAN (O.S.)  
Jerkoff number one, jerkoff number  
two! Fucking gotta do paperwork on  
this bullshit on a Sunday night for  
a couple of drunks. I should shoot  
both you pieces of shit in the head  
and dump yas in the swamp.

George ignores him. He looks at David lovingly.

GEORGE  
I'm very, very proud of you.

David cracks a smile, but doesn't meet his eyes.

GEORGE  
You're not your father's son,  
you're so much better. I had  
everything you had and I couldn't  
stay. You stayed and you fought. I  
took beatings, you fought. You  
didn't let not knowing stop you  
from trying. Michael's a smart  
kid, he knows that.

David nods.

GEORGE  
Just be honest with him. Be his  
friend. Don't be scared anymore  
because he loves you. Lotta people  
do. Ya earn that.

David looks at his father and puts his head on his shoulder.

GEORGE  
A smart women told me once, don't  
believe everything you fear.

POLICEMAN (O.S.)  
Fucking fag bullshit.

GEORGE  
(towards the Policeman)  
Sir? Two brief corrections. One,  
there's only one drunk back here.  
(MORE)

GEORGE (cont'd)  
 And two when I told you earlier to go fuck yourself, I want to apologize. I'm trying to be a better role model for my son and I wanna start teaching him the right way to do things.

POLICMAN (O.S.)  
 All right.

George kisses the top of David's head.

GEORGE  
 I actually meant for you to go fuck your mother.

David breaks out in a big laugh. They both crack up, laughing uncontrollably. The car stops abruptly.

DAVID  
 (still laughing)  
 Why are we stopping?

GEORGE  
 (laughing)  
 They're gonna beat the shit out of us again.

They double over with laughter as the door opens.

INT. POLICE STATION - LATER

Myra is standing there with Linda.

LINDA  
 I can't believe this! He must be going crazy in there! He can't handle something like this! Oh my God, the horrors that must be taking place in there! He's going to be scarred and I don't know if this one can heal...

David struts out excited and smiles at Linda through his beaten face.

LINDA  
 Are you okay?!

He grabs her face and gives her a big kiss.

DAVID  
 Best night ever!

He looks at Myra.

DAVID  
 Guess who got a story?

David walks out and Linda following with a million questions. Myra smiles as George joins her.

MYRA  
Are you concerned at all about the  
ways you bond with your children?

They hold each other's gaze as the Policeman hands back  
George's things. She sees the ring inside the plastic bag.

GEORGE  
I'm sorry.

Myra tears up a little.

MYRA  
The first time you ever said you're  
sorry is the first time you've ever  
did the right thing.

He puts his arms around her.

MYRA  
What an asshole.

She hugs him back.

INT. KITCHEN - LATER

Myra is putting some dishes in the sink, when she sees David  
outside telling Michael his story, very animated. Michael  
cracks up, not believing his ears.

Myra looks at the refrigerator and sees strip of pictures  
from the photo booth. She smiles and shakes her head.  
Outside, David throws an affectionate arm over Michael's  
shoulder. Contented, Myra walks upstairs.

INT. GEORGE'S ROOM - NIGHT

George is lying in bed when Myra opens the door.

MYRA  
Awake?

GEORGE  
I don't wanna close my eyes.

George doesn't look at her but extends his arm. Myra closes  
the door.

MYRA  
I remember when awake was not my  
favorite time to be around you.

Myra climbs into bed.

MYRA  
When you passed out, you were  
perfect, cause you couldn't do  
anything to make yourself not.

GEORGE  
Soon I'll be perfect forever. I  
wonder if it's gonna hurt.

MYRA  
Scared of the pain?

GEORGE  
Pain's a synonym for George Koster.

MYRA  
What are you scared about?

GEORGE  
What I'm always scared about.  
Doing something I don't know how to  
do. I didn't learn because I never  
tried. Being a father, being  
sober, swimming...

They lay there for a bit.

GEORGE  
People've accepted me but never had  
them forgive me. I don't get it. I  
didn't lose anything but time.

MYRA  
You're not the bastard you think  
you are George. You just weren't  
around enough to prove it.

GEORGE  
They want me back in their lives.

MYRA  
So do it.

GEORGE  
I don't have enough life left.

MYRA  
Take the time you have...

GEORGE  
The time I have left is just enough  
to make them hurt even more when  
I'm gone. I don't think I can do  
that to them again.

He hugs Myra tight.

MYRA  
What else can you do?

They hold each other for a bit.

MYRA  
I love you George.

George doesn't answer. He just holds her tight.

EXT. BACK PORCH - SUNRISE

George watches the sun come up.

EXT. BEACH - DAY

George picks out shells with the girls.

EXT. PORCH - DAY

George and Michael discuss the book Michael's reading.

EXT. BEACH - DAY

George is throwing a football around with Sal. He winces when he catches it and grabs his right side, below his ribs.

INT. KITCHEN - LATER

Myra looks in and sees George talking with Linda. She's smiling and he's obviously apologizing. Myra leaves them be.

INT. LIVING ROOM - LATER

Everyone is looking through old family photos and laughing.

INT. LIVING ROOM - LATER

OLD HOME MOVIES play on a Super 8 projector. George sits between David and Liz.

INT. KITCHEN/LIVING ROOM - NIGHT

Myra peeks into the living room and sees George in between Liz and David, talking. He puts his arm around both of them, pulling them closer. Myra sees David hesitate a little then, put his arm around George. She hesitates, holding back tears, then speaks.

MYRA

Dinner.

INT. DINING ROOM - NIGHT

Everyone is enjoying themselves. The room is loud and people are laughing. Most of the conversation is regarding what they have planned and how they want George involved. He politely nods but keeps quiet. He looks at everyone and a slight smile comes to his face.

Myra notices and he notices her looking at him. The two of them share a moment and George gives her a contented nod.

He gets up and walks over to her slowly. He leans over to whisper in her ear as he takes her hand. We PAN DOWN to see the ring on her finger and then PAN UP to see her reaction. They look at each other for a bit and then George slowly starts to walk out.

DAVID

(to George)

Where you going?

Everyone stops to look at him. George gives a long look.

GEORGE  
For a swim.

Everyone laughs but Myra who is now crying but nobody notices. George walks outside and closes the door.

INT. HALLWAY - CONTINUOUS

We see George's picture is back in the molding.

INT. KITCHEN - CONTINUOUS

We see one of the photos of David and George is torn off.

EXT. BEACH - MOMENTS LATER

George is staring at the picture. He puts it in his pocket and looks at the ocean.

GEORGE  
Gotta learn sometime.

He takes a step into the water and keeps walking.

THE END