

MANCHESTER-BY-THE-SEA

By
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FINAL SCRIPT

MANCHESTER-BY-THE-SEA REVISIONS 3/10/15
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1 EXT. BOSTON -- ROXBURY -- APARTMENT HOUSE. DAY. 1

It's a cold winter day on a narrow street.

In front of a small apartment building, LEE CHANDLER the custodian, sweeps away the old snow on the pavement, then sprinkles salt in front of the building. He is 40, wearing janitor's coveralls under his weatherbeaten winter jacket.

2 INT. BASEMENT. DAY. 2

> He organizes the trash cans and recycling in the basement. *

> He bleeds the boiler of rusty sludge. *

3 INT. APARTMENT BUILDING HALLWAY. DAY. 3

He vacuums the hall with an industrial vacuum cleaner on a fifty foot yellow extension cord. *

4 INT. MRS GROOM'S APARTMENT. DAY. 4

Standing on a ladder in a small grandmotherly apartment, Lee changes a light bulb in the very small bathroom. MRS GROOM, 70s, is on the phone outside the open bathroom door.

MRS GROOM

(On the phone)

No, it's my sister Janine's oldest girl's Bat Mitzvah...No, I look forward to being bored to death... No, the girl doesn't want it, the father doesn't want it. I don't ask. Seven hours in the car, I could really slit my throat...Oh, well, the little girls are charming.

*

5 EXT. ROXBURY -- ANOTHER BUILDING. DAY. 5

A different apartment building on a similar street.

6 INT. BATHROOM. DAY. 6

Lee works on a leaky toilet while MR MARTINEZ, 50s, a big man in an undershirt and glasses, stands by watching.

MR MARTINEZ

I don't know why the hell it keeps dripping. All night long, drip, drip. I've had the fucking thing repaired ten times.

LEE

You need a new stopper.

MR MARTINEZ

Oh is that it?

LEE

See how it's rotted around the edges? It doesn't make a seal, so the water drips into the bowl. I can bring you a new one tomorrow, or you might want to consider replacing the whole apparatus.

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MARTINEZ

What do you recommend?

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*

Lee starts putting away his tools and cleaning up.

*

LEE

Well, I could replace the stopper first, and if that doesn't work, then I would come back and replace the whole apparatus.

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MARTINEZ

But you don't have a professional recommendation?

LEE

It's really up to you.

MARTINEZ

Well, tomorrow I got my sister-in-law coming over with my nephews ...and I gotta take my car in...

Lee waits while Mr Martinez works out his schedule.

7 EXT. ROXBURY -- A SLIGHTLY MORE UPSCALE STREET. DUSK. 7

A marginally more upscale building.

8 INT. BATHROOM. DUSK. 8

Lee looks down at a stopped-up toilet. Behind him is MARIANNE, slender, 30s, attractive, wearing everyday around-the-house clothes.

MARIANNE

I am so sorry. This is so gross.

LEE

It's all right.

He plunges her toilet carefully and methodically.

LATER -- He wipes up the floor. Marianne comes in.

MARIANNE

Oh Lee, you don't have to do that, honestly.

LEE

That's OK.

MARIANNE

Well -- God. Thank you so much, I am so sorry.

LATER -- He is washing his hands in her bathroom sink.

IN HER SMALL LIVING ROOM -- He comes out of the bathroom. Marianne is now dressed up to go out. She looks great.

LEE

All set.

MARIANNE

Thank you *so much*. Can I give you a tip?

LEE

You mean, like a suggestion? *

MARIANNE

(Taking out a ten) *

No -- I mean -- like, a *tip*... *

LEE

That's all right. Have a good night.

MARIANNE

Oh, please. I'd feel bad.

LEE

(Takes the money)

OK, thanks a lot. Good night.

MARIANNE

Good night! And thank you *so much*.

10 INT. MRS OLSEN'S BATHROOM. DAY.

10

Lee is down on his hand and knees. MRS OLSEN, 40s, in a bathrobe, is very good-looking but bad-tempered and nervous. She's in a bathrobe.

MRS OLSEN

How many times do we have to fix these fucking pipes? Every time I take a shower their entire apartment has a flood. It's driving me insane.

LEE

I'll bring the plumber tomorrow but I'd say we're gonna have to break through the tile and try to isolate the leak, because there was quite a lot of water --

MRS OLSEN

But how do you know it's me? Why is it automatically me?

LEE

Because if it was coming from higher up you'd have water damage on the ceiling too, and maybe in your wall, and it's all dry.

MRS OLSEN

Great.

Lee looks at the bathtub.

LEE

It might just be the caulking. This whole tub needs to be re-caulked. Did you take a bath or shower in the last couple of hours?

MRS OLSEN

Yes...

LEE

Well, it could actually just be that.

MRS OLSEN

OK. And how are you planning to find that out?

LEE

Well, we could turn on the shower and see if it drip downstairs...

MRS OLSEN

You want me to take a shower now?

LEE

No...

MRS OLSEN

You want me to take a shower while you stand there watching, to see if the water drips down into the Friedrich's apartment?

LEE

I don't really give a fuck what you do, Mrs. Olsen. I just want to find the leak.

Mrs Olsen goes white with shock and fury.

MRS OLSEN

No, you can get out of my apartment and don't ever come back.

LEE

OK.

MRS OLSEN (CONT'D)

How dare you fucking *talk* to me like that? Get the fuck out of my house before I call the *police!*

LEE

You're blockin' the doorway.

11 INT. MR EMERY'S OFFICE. NIGHT.

11

The building manager's office. MR EMERY is in his 50s. Lee sits in the chair before the crowded desk.

EMERY

What the fuck's matter with you? You can't talk to the tenants like that!

Lee shrugs.

EMERY (CONT'D)

Look, Lee. You do a good job. You're dependable. But I get these complaints all the time. You're rude, you're unfriendly, you don't say good mornin'. I mean come on!

LEE

Mr Emery, I fix the plumbing. I take out the garbage. I paint their apartments. I do electrical work -- which we both know is against the law. I show up on time, I'm workin' four buildings and you get all the money. So do whatever you're gonna do.

EMERY
Would you be willin' to apologize
to Mrs Olsen? *

LEE
For what?

EMERY
For callin' her a *cunt*...! *

LEE
That's not what I called her. *

EMERY
All right, all right, I'll talk to
her. *

Lee gets up to go.

12 INT. A LOUD ROXBURY BAR. NIGHT. 12

> Lee drinks alone at a small, crowded neighborhood bar. *

> AT THE BAR -- Lee is waiting for service. Someone bumps a
CUTE GIRL, 30s, into him. She spills some beer on him. *

GIRL
Oh my God, I'm sorry! Did I
get you? Yeah. Lemme get a
napkin. Lenny, could I get a
couple of napkins? (Gives Lee
some napkins.) Here you
are...

LEE
That's OK. I'm OK...

LEE
Thanks.

GIRL
Well, now I spilled beer all over
you, my name's Sharon.

LEE
That's OK.

GIRL
And you are...

LEE
Lee.

She gets the message that he is not interested. He pats
himself dry, not looking at her.

13 LATER --

13

The bar is far less packed. We see SHARON across the room, talking to a girlfriend. At the bar, Lee is drinking alone. He's pretty drunk by now. He is looking at two BUSINESSMEN, 40s. One of them notices and mentions it to the other. They look at him for a moment then ignore him. He gets up and walks toward them. They are surprised at his approach.

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1ST BUSINESSMAN
How you doin'?

2ND BUSINESSMAN
How you doin'?

LEE
Good. I'm good. Can I ask you guys,
have we met before?

The two men look at each other then back at Lee

1ST BUSINESSMAN
I don't think so.

2ND BUSINESSMAN
I don't think so either.

*
*
*

LEE
So you guys don't know me?

1ST BUSINESSMAN
No...
No.

2ND BUSINESSMAN
No, Yeah. No. Do we?

*

LEE (CONT'D)
Well then what the fuck are you
lookin' at me for?

2ND BUSINESSMAN
Excuse me?

LEE
I said why the fuck are you lookin'
at me?

1ST BUSINESSMAN
Sir, we really weren't
looking at you --

2ND BUSINESSMAN
Hey! Take a fuckin' walk. Hey
-- Paul -- No -- don't
apologize to this asshole--
(To LEE) Take a hike!

*

BARTENDER
(Hurrying over)
Hey, Lee...Lee...!

Lee HITS the 2nd Businessman and knocks him into a wall.
Several pictures fall and smash on the floor.

BARTENDER

Oh, Goddamn it --

Lee punches the 1ST BUSINESSMAN's nose. He falls back and grabs his face, blood streaming from both nostrils. The 2nd Businessmen and Lee swipe at each other.

1ST BUSINESSMAN

You broke my fuckin' nose!

2ND BUSINESSMAN

Goddamn lunatic --

The BARTENDER leaps over the bar and grabs Lee from behind -- Other guys join in to break it up.

BARTENDER

Lee! Lee! Lee! Enough!

VARIOUS VOICES

Break it up! Break it up!

LEE

Lemme go. I gotta go take a hike.

General melee.

14 INT. LEE'S BASEMENT APARTMENT. NIGHT. 14

Lee turns the light on and comes in. He is a little roughed up from the fight.

At his dresser, Lee pulls on sweatpants and an undershirt. There are THREE FRAMED PHOTOS in imitation silver frames standing on the little dresser. We don't see the photos.

Lee sits on the sofa with a beer and turns the TV on to a late-night Sports program. Slowly he falls asleep. The can in his hand tips slowly sideways and spills onto the sofa.

15 EXT. LEE'S STREET. DAY. 15

It's snowing. Lots of slow, heavy flakes, very pretty.

16 EXT. LEE'S BUILDING - WINTER. DAY. 16

Lee is shoveling snow. The air is clear and cold. The whole street is beautified by the recent snow storm. His iPhone rings. He takes off his gloves. Digs out the phone.

LEE

Hello ... This is Lee ... Oh ...
When did that happen? ... Well, how
is he? ... OK. Uh...No. Don't do
that. I'll come up right now ...
OK. Thank you.

*

He hangs up and goes inside with the shovel, leaving the snow before the building only partially cleared and salted down.

17 INT. LEE'S CAR (MOVING). DAY. 17

Lee sits behind the wheel, trying to get out of Boston and onto Rt 1. North. He's talking on his iPhone.

LEE

(Into his iPhone)

Mr Emery, it's Lee again. I contacted Jose, who says he can cover for me til Friday night at least, and then Gene MacAdavey can take over till I get back. I'll be in Manchester at least a week or two. I'll call again when I have more information. Goodbye.

*
*
*

He hangs up and drives into increasingly heavy traffic.

*

LEE (CONT'D)

Come on, come on.

*

The traffic slows. He becomes increasingly anxious.

*

18 EXT. RT. 128 -- LEE'S CAR (MOVING). DAY. 18

Lee's car takes the exit for North Salem.

*

19 EXT. NORTH SALEM HOSPITAL. DAY. 19

Lee drives through the grounds of a big modern hospital. He knows exactly where he's going. He parks and gets out. He walks quickly to the main entrance, then breaks into a run.

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20 INT. NORTH SALEM HOSPITAL. DAY. 20

We lead/follow Lee as he walks quickly through the halls toward the ICU, navigating the twists and turns from habit. He goes into the ICU --

21 INT. ICU -- NURSE'S STATION -- CONTINUOUS. DAY. 21

-- and approaches GEORGE, around 50, a big weatherbeaten guy, and NURSE IRENE, 40s. They both react as Lee approaches.

GEORGE

Hiya, Lee.

LEE

Is he dead?

George's eyes fill with tears. He makes a helpless gesture.

NURSE IRENE
I'm sorry, Lee. He passed away
about an hour ago.

LEE
Oh.

NURSE IRENE
I'm so sorry.

Lee looks at the floor, hands on his hips. Nurse Irene gives his arm an awkward squeeze. Lee stares into the middle distance for a moment.

LEE
Did you see him? *

GEORGE
Yeah. I mean -- No -- *

NURSE IRENE
George br --

GEORGE (CONT'D)
I brought him *in*. *

GEORGE (CONT'D)
...We were lookin' at the boat this
mornin', and he just -- I don't
know, he just, like, fell over. I
thought he was kiddin' me at first.
Then I called the ambulance...and
uh -- that was it. *

Lee shakes his head, still staring at the floor. *

NURSE IRENE
I'll just call Dr Muller and tell
him that you're here.

LEE
Where's Dr Betheny?

NURSE IRENE
Oh, she's on maternity leave. Oh
here he is.

DR MULLER, 40s, has just joined them.

DR MULLER
Lee? I'm Dr Muller. We spoke on the
phone.

LEE
Yeah. Hi.

DR MULLER
I'm very, very sorry.

LEE
Thank you.

DR MULLER

Hello, George.

He shake hands with George.

GEORGE

Hiya Jim.

DR MULLER

How you holding up?

GEORGE

Oh -- Great! You know.

DR MULLER

Well...it's a very sad day.

GEORGE

Yeah.

George starts to cry. He looks down and wipes his eyes.

LEE

Where's my brother?

DR MULLER

He's downstairs. You can see him if you want.

LEE

What happened? *

DR MULLER

Well, you know his heart was very weak at this point, and it just gave out. If it's any comfort, I don't think he suffered very much. I'm sorry you didn't get here in time, but as I told you on the phone -- *

LEE *

Aw, *fuck* this. (He looks at the floor. Long Pause. He looks up.) Sorry.

DR MULLER

That's perfectly all right.

GEORGE

That's OK, buddy.

LEE (CONT'D)

Did anybody call my Uncle?

DR MULLER and GEORGE glance at each other.

GEORGE

Their Uncle Donny.

LEE
 Yeah, my Aunt and Uncle.
 Somebody shoulda called them.
 What?

GEORGE (CONT'D)
 No, Lee -- Lee, no --

GEORGE (CONT'D)
 -- Donny got a job in Minnesota,
 like --

LEE
 Minnesota?

GEORGE (CONT'D)
 -- awhile ago. Yeah: He got a
 job with some outfit in
 Minnetonka, Minnesota, if you
 can believe that. Joe didn't
 tell you about that? *

LEE
 No. *

GEORGE
 I can call 'em if you want, Lee.
 And tell 'em what happened.

LEE
 OK. Thanks...

LEE (CONT'D)
 Tell 'em...Tell 'em what
 happened. Tell 'em I'll call
 'em tonight, probably
 tomorrow. Talk about
 arrangements. *

GEORGE
 Oh, no problem --

GEORGE
 Sure, I can do that.

LEE
 And somebody better call my wife.
 There is a confused, embarrassed hesitation.

DR MULLER
 Your...

LEE
 Ex-wife. Yes. Sorry.
 I meant Randi.

GEORGE
 You mean Randi?
 That's OK -- I already
 thought of that. I'll take
 care of it. *

LEE
 OK, thanks. *

GEORGE
 No problem. *

LEE
Can I see him now?

DR MULLER
Sure.

GEORGE
Lee -- I can wait up here, Lee, in
case you need anything.

LEE
OK.

Dr Muller leads Lee away. George breaks down again.

GEORGE
I'm sorry.

NURSE IRENE
Would you like a Kleenex?

GEORGE
Thanks. Yeah.

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22 INT. HOSPITAL ELEVATOR.

22

Dr Muller and Lee ride down very slowly.

LEE
How is Dr Betheny?

DR MULLER
Oh, she's doing very well. She just
had twin girls.

LEE
Oh yeah. Irene told me.

DR MULLER
Apparently weigh about eleven
pounds apiece. So she's gonna have
her hands full for a while...I'll
call her this afternoon and tell
her what happened.

LEE
She was very good to him.

DR MULLER
Yes she was.

EIGHT YEARS AGO --

*

23

INT. JOE CHANDLER'S HOSPITAL ROOM. DAY.

23

JOE CHANDLER, Lee's older brother by five years, is lying in the hospital bed. There's a close resemblance between them.

ELISE, Joe's wife, the same age as Joe, pretty, anxious and high-strung -- stands near to STANLEY CHANDLER -- Lee and Joe's father, 70s. He sits in one chair. LEE sits in another.

They are all listening to DR BETHENY, 30s. She is small, intense, very serious and focused and level-headed, but thoroughly well-meaning and decent. The bed area is curtained off from the other patients in the room.

DR BETHENY

The disease is commonly referred to as congestive heart failure --

ELISE

Oh my God!

DR BETHENY

Are you familiar with it?

ELISE

No...!

JOE

Then what are you sayin' "Oh my God" for?

ELISE

Because what *is* it?

JOE

She's tryin' to explain it to us, honey. I'm sorry, Dr Beth...uh...

DR BETHENY

Betheny:

JOE

I'm sorry. I can never get it right.

DR BETHENY (CONT'D)

Don't worry about it. Not a problem.

STAN

So, you were saying, Dr Beth.

JOE

It's Dr Betheny, Dad.

LEE

Dr Betheny, Daddy, Try to get it right..

ELISE

It's a comedy routine!

*
*

JOE

Would you let her tell it?

STAN

Elise, please...

ELISE (CONT'D)

Oh my God: When am I gonna put one foot right? *

JOE

Honey, for Christ's sakes!

ELISE *

How about a hint? *

Stanley takes Elise's hand and holds onto it.

STAN

Elise...Sweetheart...Let's just let her explain the situation to us...

LEE

Daddy...

STAN

What? She's fine. We're all upset. We're all gonna listen, then we're gonna ask everything we wanna ask, and then we're gonna figure out what do to, together. Right? *

JOE

Right.

24 INT. WAITING ROOM. DAY -- SIMULTANEOUS 24

PATRICK CHANDLER, 7, is watching TV, with an 18 YEAR-OLD BABYSITTER. Two WOMEN VISITORS are chatting as he watches.

DR BETHENY (V.O.)

It's a gradual deterioration of the muscles of the heart. It's usually associated with older people, but in rarer cases it will occur in a younger person... *

25 INT. HOSPITAL - JOE'S ROOM. CONTINUOUS. 25

DR BETHENY

...Some people can live as long as fifty or sixty years with just an occasional attack. But most people suffer periodic episodes, like the one you had on Monday, which mimic the symptoms of a heart attack and which further weaken the muscle. They can put you out of commission for a week, two weeks.

(MORE)

DR BETHENY (CONT'D)
 And you'll need to be hospitalized
 so we can monitor your heart,
 because the risk of cardiac arrest
 is elevated for a week or two.

ELISE
 Oh my God.

STAN
 (Pats her hand)
 OK...OK...

DR BETHENY
 But in between these episodes, most
 people feel perfectly healthy and
 you can basically live a normal
 life.

JOE
 So...What do you mean that some
 people live as long as fifty or
 sixty years? You mean total? Or
 from when they're diagnosed with
 this, or what?

DR BETHENY
 Total.

Everyone is stunned into silence, even Elise.

DR BETHENY (CONT'D)
 For approximately eighty percent of
 patients your age the most common
 statistical life expectancy is five
 years or less.

Elise grips Stan's hand. Lee looks at the floor.

JOE
 Wow.

DR BETHENY
 But the statistics vary widely, and
 they're just statistics. You're not
 a statistic, you're just one
 person, and we don't know what's
 going to happen to you yet. But
 it's not a good disease.

JOE
 What's a good disease?

DR BETHENY
 Poison Ivy.

ELISE

(Rising)

I do not see where the humor lies
in this situation.

STAN

Elise, you must calm down.

JOE

Honey, please...

DR BETHENY

I'm sorry. I'm really not
trying to --

LEE

(To Dr Betheny)

Don't -- it's fine.

Elise pulls her hand away from Stan and waves "No" at them.

ELISE

No. No more -- I'm not gonna --

STAN

Elise, let's get you a glass
of water --

ELISE (CONT'D)

No m -- No.

LEE

Daddy. Forget it.

JOE (TO LEE)

Hey, shut up. *

ELISE

Yeah, forget it. Forget it like you
-- No, you know what? I'm tired of
bein' the bad guy here. *

JOE

Jesus Christ! Who's in the
fuckin' hospital?!

STAN

Nobody th -- *

ELISE (CONT'D)

Right! So I'll be the bad guy, and
you be in the hospital and explain
the jokes to your son. I'm goin'
home. *

JOE

You're goin' home.

STAN

Sweetheart -- *

SHE WALKS OUT fast, her heels clicking against the floor.

STAN

Lemme get her back.

LEE

Fuck her.

JOE
You wanna stop with that
shit?

STAN
Come on with that stuff
already!

26 INT. HOSPITAL HALL & WAITING ROOM. DAY -- CONTINUOUS. 26

The Baby-Sitter and 7-Year Old Patrick see Elise coming down the hall. The Baby-Sitter comes to the waiting room door.

BABYSITTER
Mrs Chandler? I think someone could
use some atten --

Elise walks past her. The BABYSITTER sits back down again next to 7-YEAR OLD PATRICK.

THE PRESENT --

27 INT. HOSPITAL ELEVATOR/LOWER LEVEL HALLWAY. 27

The ELEVATOR DOOR OPENS AT LL2. Dr Muller and Lee come out.

28 INT. MORGUE. 28

A SECURITY GUARD opens the door for DR MULLER and LEE. *

DR MULLER
Thank you, Tony.

Lee goes in and looks down at the body. Pause.

LEE
(Hesitates)
OK.

DR MULLER
Take your time.

Lee moves closer to the body. He touches Joe's hand. It feels dead so he touches his shoulder where there's a sleeve.

SEVEN YEARS AGO --

29 EXT. THE SEA - JOE'S BOAT. DAY. 29

Autumn. LEE, JOE and 8 YEAR-OLD PATRICK are on JOE'S BOAT. The Cape Ann coast is in the distance. The boat is rigged for whale-watching and deep sea fishing charters. Lee discreetly keeps a hand near the rod as 8 Year-Old Patrick trolls. Joe is at the tiller. He's looking thinner but better.

8 YEAR-OLD PATRICK
Like that?

LEE

Yeah, only keep your thumb off the line, 'cause if you get a strike it's gonna slice it right open. And you know what happens then.

*
*

8 YEAR-OLD PATRICK

What?

LEE

The sharks are gonna smell that blood and rip this boat apart.

*
*

8 YEAR-OLD PATRICK

No they won't. Dad, will they?

JOE

Oh yeah. I seen a school of sharks tear a boat to pieces like it was made of cardboard, just 'cause some kid threw a band-aid in the water.

*

8 YEAR-OLD PATRICK

No you didn't.

LEE

Sometimes the only way to keep 'em off is to throw the kid directly in the ocean to distract 'em.

8 YEAR-OLD PATRICK

Shut up. Sharks don't even swim in schools.

JOE

Is this kid smart or what?

LEE

Yep. And a really smart kid is exactly the kind of quality meal a humongous school of sharks is lookin' for when they're circlin' a boat.

*
*

PATRICK

Uncle Lee! Shut up!

Patrick's REEL starts SPINNING OUT with a thrilling whine.

LEE

Strike! Strike!
Ease up on the drag --
And watch that fuckin' thumb!

JOE

Look out, look out!
You got a strike!
Ease up, ease up!

PATRICK (CONT'D)

(Hits him)
No swearing!

Patrick loses his balance. Lee catches him and props him up.

<p>LEE Don't hit <i>me</i> -- ! Catch the fish! We're doin' fine. (To Joe) Just drive the boat. Patty, pull up sharp! Come on, buddy! There you go! (To JOE) Mind your business!</p>	<p>JOE What are you guys doin'? Hook the fish! Get the hook in him before he -- ! I'm drivin' the Goddamn boat. Get that hook in him!</p>
--	---

Lee helps Patrick pull the rod back sharply a few times.

PATRICK (CONT'D)
What kind of fish is it?

<p>JOE Gotta be a Great White, Patty -- Maybe a Baracudda --</p>	<p>LEE Feels like a Great White Shark to me.</p>
--	--

PATRICK (CONT'D)
Shut up!

Patrick is ecstatic with nerves and excitement.

THE PRESENT --

30 INT. MORGUE. DAY 30

Lee looks at Joe's body. He leans over and kisses his cheek. He embraces the body as best he can. Dr Muller drops back discreetly. Lee walks out past Dr Muller. Dr Muller follows.

DR MULLER
(To the Security Guard)
Thanks, Tony.

*

31 INT. ELEVATOR. 31

Lee and Dr Muller ride up again in silence. We hear the O.C. sound of a ROARING FIRE: Something enormous, like a forest fire. The sound cuts off as --

32 INT. BEVERLY HOSPITAL. ICU. FLOOR. DAY - CONTINUOUS. 32

The ELEVATOR DOOR OPENS. Lee and Dr Muller come out and walk to the Nurse's Station, where IRENE and GEORGE wait.

LEE
I gotta get up to Manchester.
Nobody told Patrick, right?

DR MULLER

No -- you had asked us to wait for you to get here --

LEE

(On "us")

Yes -- Thank you. So...What is the procedure now?

DR MULLER

Well -- You should make arrangements with a funeral parlor, and they pretty much take care of everything.

*

LEE

I don't know the name of one.

DR MULLER

We can help you with that.

NURSE IRENE

Yeah.

LEE

And they come up and get him?

DR MULLER

Yes.

NURSE IRENE

Yes.

GEORGE

I'll make those calls, Lee --

GEORGE (CONT'D)

Lemme know if you need any help with anything.

LEE

OK. And -- OK. Thanks. And -- Yeah. Plus I gotta call you about the boat, and the web site. All that shit.

GEORGE (CONT'D)

Sure. I'm around.

LEE

OK. I better get up there before school lets out.

DR MULLER

You just have to sign for Joe's belongings.

33

INSERT -- Lee signs a form. Nurse Irene puts a labeled plastic ziplock bag containing the contents of Joe's pockets on the nurse's desk. Inside are Joe's cell phone, wallet, keys, an old Swiss Army knife, and a plastic pill-case.

33

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- 34 INT. LEE'S CAR/HOSPITAL PARKING LOT. DAY. 34 *
- Lee drops the plastic bag on the other seat and starts the car. A CELL PHONE RINGS. Lee is momentarily disoriented, then realizes it's not his. JOE'S PHONE is RINGING inside the plastic bag. It says "PATRICK." Lee turns off the phone and puts the bag in the glove compartment. *
- 34A INT./EXT. LEE'S CAR (MOVING)/RT. 128 NORTH. DAY. 34A *
- Lee drives up the highway. *
- 34B EXT. THE OCEAN - MANCHESTER-BY-THE-SEA. DAY. 34B *
- FROM THE OCEAN -- We see the wealthy summer resort clinging to the Cape Ann winter coastline. The sound of the OCEAN continues over the following driving scenes, shifting partway into the ROARING FIRE SOUND... *
- 34C INT. LEE'S CAR (MOVING) DAY. 34C *
- Thru the windshield, Lee sees the MANCHESTER EXIT approach. He takes the exit. *
- 34D INT./EXT. LEE'S CAR/MANCHESTER. DAY. 34D *
- Lee drives past the old houses of the little town. *
- SEVEN YEARS AGO --** *
- 35 INT. LEE'S MANCHESTER HOUSE. DAY. 35 *
- Evening of the same day as the fishing scene. Lee comes into his small house and takes off his wet things. In the living room, his daughter SUZY, 7, is watching TV. A fire is crackling behind a firescreen. A radio is playing O.S. *
- RANDI (O.S.)
- Hello?
- LEE
- Hi honey! (To the girl) Hi, Suzy.
Daddy's home. (Pause) Hi, Suzy.
Daddy's home.
- SUZY
- Hi Daddy.
- LEE
- Hi, sweetheart.

He bends down to kiss her. She hooks her arm around his neck and pulls him off balance, her eyes locked on the TV screen.

SUZY Hug. LEE (CONT'D) Jesus Christ, you're breakin' my neck.

He kisses her and she releases him.

RANDI (O.S.)
Lee?

LEE
Yeah, hiya!

36 INT. BEDROOM. DAY.

36 *

RANDI, Lee's wife, 30s, is in bed with a cold. She is tough, loving and sarcastic. The room is littered with Kleenex and cold remedies and clothes. KAREN, 5, is playing with colored plastic blocks on the floor. There is a CRIB in a corner.

LEE
Hi honey.

RANDI
You have a good time?

LEE
Yeah, really good. Where's your mother?

RANDI
They just left.

LEE
Oh no. *

RANDI
Yeah, she really missed you. *

LEE
There's always next time. Did you sleep? *

RANDI
Oh, yeah. It's always restful when my mother's here. *

LEE
That's too bad. Hi Kary.

KAREN
Hi Daddy.

LEE (CONT'D)
It's nice in here. You keep it
nice. What a homemaker. *

RANDI
Fuck off. *

He tries to kiss her. She turns her head.

RANDI (CONT'D)
Get away from me.

They kiss. She claps his hand onto her breast.

RANDI (CONT'D)
No, don't, stop, I'm sick. *

They kiss some more. She shoves him away.

RANDI (CONT'D)
OK, get offa me.

Lee goes to the CRIB. Inside is STANLEY, 8 months old, awake
and placid, waving his limbs at a multicolored mobile.

LEE
Hi Stanny. How come you're not
cryin'?

RANDI
Let him alone. He's been quiet for
half an hour.

Lee picks the baby up.

LEE
Half an hour. What is that
about? Take it easy. (To the
baby) Hiya buddy. You are
very handsome.

RANDI (CONT'D)
Oh Lee, please don't pick him
up!

If he's not makin' any noise, *

Leave Well Enough Alone.

LEE
"Leave well enough alone." That's
what me and Mummy shoulda done
instead of gettin' married.

RANDI
(Opens her magazine)
Just shut up.

LEE
...but then you wouldn't be here.
And neither would your sisters. And
I could watch the football game in
my own livin' room. That's right, I
could.

RANDI
Go fuck yourself.

Lee kisses the baby and puts him back in the crib.

LEE
See? I didn't make him cry. 'Cause
I know how to handle him.

RANDI
How was Joe?

LEE
He's all right. You know? He's
doin' all right.

RANDI
And you didn't run outta beer? You
got through the day OK? *

LEE
Oh yeah. We were very temperate. *

RANDI
I don't know why you guys bother
gettin' on the friggin' boat.

LEE
Because we love the sea. *

LEE (CONT'D)
I only had eight beers over a seven
hour period. That's approximately
one point four two somethin' beers
per hour. *

RANDI
No, it's almost like a normal
person stayin' sober.

LEE
I told you I was cuttin' down.

Lee starts to get undressed.

RANDI
What do you think you're gonna do? *

LEE
I guess I'm gonna take a shower.
Randi, I swear to God. You shoulda
seen the look on Patty's face when
he caught that fish. It was like
takin' Suzy on the Merry Go Round.
It was like -- pure happiness. *

She smiles at him. Lee crawls across the bed. *

RANDI
Get away. I'm sick. I'm deeply
sick.

They kiss. Karen plays on the floor. The baby waves his arms.
The TV can be heard from the other room.

LEE (V.O.)
He's not at school?

*
*

THE PRESENT --

37 OMITTED 37 *

38 EXT./INT. MANCHESTER -- PINE STREET/LEE'S CAR. DAY. 38 *

Lee drives into town, talking on his cell phone.

LEE
I thought school let out at
three o'clock -- What? I'm
sorry. My cell phone -- what?

PAUL (O.S.)
I'm pretty sure he --
I'm pretty sure he woulda --
That's all right. I'm pretty
sure he woulda left for
hockey practice by now.

*

39 EXT. MANCHESTER ESSEX REGIONAL HIGH SCHOOL. DAY 39 *

Over an establishing shot of the big school building we hear:

LEE (O.S.)
He's on the hockey team?

*
*

40 INT. VICE PRINCIPLE'S OFFICE. DAY - CONTINUOUS. 40 *

PAUL, the Vice Principal, 40, is on the phone. His ASSISTANT,
50s, is on her computer nearby. WE CUT BETWEEN PAUL AND LEE.

*
*

PAUL
Yeah, he's doin' real well, too.
How's Joe doin'? He gonna be OK?

*

LEE
He's fine. Where's the practice at?
The school?

PAUL
No -- It's in Gloucester.

PAUL (CONT'D)
 It's at the Gloucester --
 That's OK. Can you hear me?
 We play with the Rockport
 team. But they're the lead
 team.

LEE
 It's not at school? What?
 I'm sorry -- This phone is --
 Yes.

I understand --

LEE
 OK, thanks, Paul. I gotta go.

PAUL
 Sure thing. Give Joe my regards,
 will you?

LEE
 I will.

41 INT. VICE PRINCIPAL'S OFFICE -- CONTINUOUS. 41

PAUL hangs up.

PAUL
 Joe Chandler's in the hospital
 again.

PAUL'S ASSISTANT
 Oh my gosh...Oh my gosh. That poor
 man has had more trouble... *

PAUL
 Yep. *

ASSISTANT
 Who was on the phone? *

PAUL
 That was Lee Chandler.

PAUL'S ASSISTANT
 Lee Chandler? *

PAUL
 The very one.

42 INT./EXT. LEE'S CAR/RT 128 NORTH. DAY. 42

Lee drives. The SIGN for GLOUCESTER and ROCKPORT is up ahead. *

43 INT. GLOUCESTER MIDDLE SCHOOL - HOCKEY RINK. DAY. 43

The Rockport/Manchester team is having practice. PATRICK is
 on the ice. He is just 16, skinny, athletic, long-haired. He
 is bright, practical, pugnacious.

The HOCKEY COACH, 40's, is shouting instructions. PATRICK checks another KID against the boards. They start fighting. They're evenly matched but Patrick is kind of wild. The COACH yanks Patrick off the other kid. *

HOCKEY COACH
OK, break it up! Break it up! You!
Chandler! One more time and you are
OUT. Understand me?

Patrick sees LEE in the stands, over the coach's shoulder..

PATRICK
Aw, fuck me.

HOCKEY COACH
What's that, Chandler?

PATRICK
Aw, fuck my fuckin' ass.

HOCKEY COACH
OK, you are *out!* You're *benched!*

PATRICK
(To himself, skating away)
Ask me if I give a shit.

HOCKEY COACH
What's that? What's the matter?

Patrick skates over to Lee. The Coach sees Lee and hesitates. A small scrappy kid named JOEL skates up, followed by C.J., a big handsome athletic kid. These are Patrick's friends.

JOEL
That's his Uncle.

CJ
His Dad must be in the hospital.

HOCKEY COACH
Whose Dad? Chandler's?

CJ	JOEL
He's got congestive heart failure. Patrick's Dad, I mean. Not Patrick.	...He only comes up when Mr Chandler's in the hospital.

Some other kids skate up and are watching Patrick and LEE.

HOCKEY COACH (CONT'D)
That's Lee Chandler? *The* Lee
Chandler? *

CJ
Yeah, but you know that stuff about
him's bullshit, Mr Howard. *

JOEL

Yeah, that story's bullshit.

*

HOCKEY COACH

You guys wanna watch the language?

JOEL

Sorry.

CJ

Sorry.

Across the rink, Lee is talking to Patrick. Patrick is kicking up little shards of ice with his skate. The COACH notices that all the kids have stopped to watch.

HOCKEY COACH (CONT'D)

OK, Everybody wanna mind their own business? Five minute break. That means *five!*

The kids break up, marginally. The Coach skates over to Lee and Patrick. They talk briefly. The Coach puts a well-meant but sentimental hand on Patrick's shoulder. Lee goes back up the aisle.

CJ and JOEL skate over to PATRICK. He tells them. They react sincerely and with sympathy. They squeeze his shoulder, they each hug him. All the kids are watching again by now.

HOCKEY COACH (CONT'D)

OK, show's over! Crossovers! At the blue line. Let's go, let's go! Line up!

The kids start skating around, lining up at the blue line. Patrick breaks away and skates toward the exit by himself.

44 INT. LEE'S CAR (MOVING). DUSK.

44

The winter sun is getting low. Patrick sports a semi-grunge garage-band look. Longish greasy hair, Army jacket, black T-shirt with some design on it, cargo pants maybe.

PATRICK

Oh well.

They pass a sign for MANCHESTER, BEVERLY and NORTH SALEM.

LEE

I gotta go back to the hospital and sign some papers. Do you wanna see him?

*

PATRICK

Him who? See who?

LEE

Your Dad. Do you wanna look at him?

PATRICK

I don't know. What does he look like? *

LEE

He looks like he's dead. (Pause) I mean, he doesn't look like he's asleep, or anything like that. He doesn't look gross...(Pause) You don't have to. I wanted to see him. Maybe you don't want that image in your memory. I don't know. It's up to you. *

Patrick is silent.

45 OMITTED 45 *

46 INT/EXT. LEE'S CAR/HOSPITAL PARKING LOT. DUSK. 46 *

Lee pulls into a parking space. He looks at Patrick, who is looking slightly queasy. *

LEE

What do you think? Should I take you home? Do you want me to decide?

PATRICK

Let's just go.

At the same instant Patrick opens his door to step out and Lee starts DRIVING. He slams on the brakes. *

LEE

What the fuck are you doing?

PATRICK

I just said let's go inside!

LEE

No, you just said "Let's just go!"

LEE (CONT'D)

And then you get out of the car without telling me? What the fuck's the matter with you?

I coulda ripped your fuckin' leg off, that's my problem.

PATRICK

Yeah, I meant let's go *inside*. I meant let's just go *look* at him!

OK, OK! What's your problem?

OK! I'm sorry I misused the English language!

They get out of the car, both more subdued. *

PATRICK
I'm sorry, Uncle Lee.

*

LEE
I'm sorry too. I just got scared.

47 INT. HOSPITAL MORGUE. 47

NURSE IRENE and LEE stand by while Patrick looks at Joe.

*

PATRICK
OK. Thank you.

NURSE IRENE
Of course...

*

*

Patrick starts to walk away. Lee and Dr Muller follow.

48 INT/EXT. LEE'S CAR (MOVING)/R 128 NORTH. DUSK/NIGHT. 48

*

They drive in silence.

PATRICK
Well, that was a mistake.

LEE
I guess I gave you bad advice.

PATRICK
No...I decided...

49 EXT. THE SEA. DUSK/NIGHT. 49

WIDE ON THE COAST: A few headlights move through in the dark town.

*

*

50 EXT. MANCHESTER -- STREETS. NIGHT. 50

Lee's car drives through the narrow hilly streets.

51 INT. LEE'S CAR. (MOVING) DUSK/NIGHT. SIMULTANEOUS. 51

They drive in silence. Lee slows the car to a halt. The narrow street is blocked by an SUV by a big house. A visiting family is saying goodnight to a family in front of the house.

LEE
Come on...(Pause) Come on, come on!

He HONKS the HORN LOUD, TWICE. Everybody looks at him. The CAR DAD comes around to the driver's side of the SUV...

CAR DAD
Sorry! Sorry! Come on, guys...!

The others continue saying goodbye and chatting. Lee HONKS the HORN several times.

LEE PATRICK
Either get in the car or move What's the matter with you?
it in the driveway!

The CAR DAD turns around. The House Dad takes a step forward.

CAR DAD (CONT'D)
What's your problem, pal?

*
*

LEE
Don.t tell me to relax.
You're sitting in the middle
of the street. (HONKS)

PATRICK
Would you stop it, Uncle Lee?
It's the Galvins and the
Doherties! Jesus!

LEE
Oh. It is?

PATRICK
Yes! What's the matter with
you?

LEE
I'm sorry.

PATRICK
(Waving out the window) Hiya
Mr Doherty. It's Patrick
Chandler. Hi Mrs Doherty...Mr
Doherty! It's OK: It'sPatrick
Chandler!

Yeah, it's just me. Hi. Sorry
about that. We're just late.
How are you?

PATRICK
Hi Mrs. Galvin. Hiya Mrs.
Doherty.

I'm OK. How are you? Sorry
about that.

CAR MOM
We're leavin', we're leavin'!
Sorry! (Kisses House Mom)
I'll call you tomorrow. (To
LEE) OK, OK, OK! In the car,
kids!

CAR DAD
You wanna play tough guy with
me in front of all my kids?

HOUSE MOM
Goodnight kids! Come over any
time!

CAR KIDS
Goodbye! Thank you!

CAR MOM
Tommy, come on.

CAR DAD
Patrick? Is that you?
Well, for Christ's sakes!
Where's the fire?

HOUSE MOM
Hello, Patrick.

HOUSE DAD
Patrick? Jesus, what's the
ruckus all about? How are
you?

CAR MOM
Oh for goodness. sake...!

*

Patrick gets out and goes to open the garage door manually.

53 INT. JOE'S HOUSE. NIGHT.

53

Lee and Patrick come in and turn on the lights. The house is just as it was that morning. The Boston Globe sports section is spread on the sofa. One of Joe's plaid shirts is draped over the back of the chair.

PATRICK

Is it OK if some of my friends come over? I told 'em I would call 'em.

LEE

Go ahead.

PATRICK

Can we get some pizza? There's nothing to eat here.

LEE

Yeah. Sure. (Takes out his iPhone)
What kind do you want?

PATRICK

Any kind is fine. Thank you.

Lee takes out his phone. Patrick starts to text his friends. *

54 INT. JOE'S HOUSE -- LIVING ROOM. NIGHT.

54

Patrick, Joel and CJ and SILVIE, who seems to be Patrick's girlfriend, are all sitting around in the living room. They are a bit awkward but well-meaning -- except Silvie, who is over-relaxed and too touchy-feely with Patrick.

SILVIE

At least he didn't suffer. It's worse for the family, but it's better for the person.

CJ

Well, he was a fuckin' great guy, Patrick, I'll tell you that.

JOEL

That's for sure.

CJ

I remember one time he took us all out in the boat? Like in 6th Grade?

JOEL
I remember that.

I remember. And he says --

The boys laugh.

PATRICK
Yeah, he really liked those shark
jokes.

JOEL
He was funny, boy.

SILVIE
Yeah, but he was gentle too, you
know? (Strokes Patrick's hair) Like
his son.

This piece of sentimentality embarrasses everyone but Silvie.

55 INT. JOE'S KITCHEN. SIMULTANEOUS. 55

Lee is at the table, halfway through a piece of pizza and a
beer. He finishes the beer, gets another and heads into --

56 INT. JOE'S LIVING ROOM. CONTINUOUS. 56

Lee moves through the room toward the staircase.

<p>CJ And there's this former starship captain -- this former starship captain, shut up --</p>	<p>JOEL <i>Star Trek</i> sucks. <i>Star Trek</i> sucks my ass.</p>	<p>*</p>
--	--	----------

<p>SILVIE How you doin', baby?</p>	<p>CJ <i>Star Trek</i> is one of the pillars of modern entertainment.</p>
--	---

PATRICK
OK.

<p>JOEL One of the pillars of modern enteratinment is retarded.</p>	<p>*</p>
---	----------

<p>CJ (CONT'D) No its not! Ask Patrick! Ask him! Moron!</p>	<p>JOEL Read my lips. <i>Star Trek</i> is retarded. It's retarded.</p>	<p>*</p>
---	--	----------

SILVIE
I can't believe we're talking about
Star Trek right now!!

This effectively kills the conversation. She goes back to stroking his hair. LEE keeps going up the stairs.

PATRICK
I like *Star Trek*...

57 OMITTED 57 *

58 INT. JOE'S ROOM. NIGHT. 58

Lee snaps on the lights and comes in. The room is tidy except for a few items: A coffee mug, an open book on the floor by the bed. Lee opens the bottom dresser drawer and takes out a pair of Joe's neatly folded pajamas.

59 INT. GUEST/LEE'S ROOM. NIGHT. 59

Lee lies on top of the bed, wearing Joe's pajamas, drinking beer and watching television. Patrick knocks and comes in.

PATRICK
Hey, Uncle Lee? Is it OK if Silvie sleeps over? Dad always let her.

LEE
Then what are you asking me for?

PATRICK
No reason. Thanks. (Pause) So -- Not that it would come up, but her parents think she stays downstairs when she stays over? So if it comes up for some reason, can you just say she stayed in the downstairs room?

LEE
I don't even know them.

PATRICK
Yes you do. It's the McGanns. Frank and Pat McGann.

LEE
That's Silvie McGann?

PATRICK
Yeah. So do you mind sayin' she stayed downstairs? Like if they call or something?

LEE

OK.

Patrick hesitates.

LEE (CONT'D)

Am I supposed to tell you to use a condom?

PATRICK

No...I mean -- Unless you really feel like it.

LEE

Is that what Joe would say?

PATRICK

No. I mean, yes. I mean, we've had "The Discussion" and everything.

LEE

OK.

PATRICK

Just lemme know if we're makin' too much noise. *

LEE

OK.

PATRICK

Hey. Do you think I should call my Mom? To tell her about Dad?

LEE

(Tenses)

I wouldn't, Patty. I don't think anybody even knows where she is... *

PATRICK

All right. I was just curious what you thought. Anyway...Good night, Uncle Lee. *
*

LEE

Good night.

Patrick surprises Lee by going to him and giving him an awkward hug. Patrick heads for the door.

60 OMITTED 60 *

61 INT. GUEST/LEE'S ROOM. NIGHT. 61

Lee lies on the bed.

SIX YEARS AGO --

62

INT. JOE & ELISE'S HOUSE. SUMMER -- DUSK.

62

The room is DARK except for the TV. Two little DOGS start BARKING. JOE, 9 YEAR-OLD PATRICK and LEE come in the house. They are muddy and dusty from playing softball. They drop the softball gear, start taking off their muddy sneakers, etc.

JOE

-- and now you're gonna sulk all night because you dropped the Goddamn ball?

9 YEAR-OLD PATRICK

I'm not sulking.

LEE (To JOE)

Why don't you stop already?
You wanna stop?

JOE (To Lee)

Shut up! (To Patrick) If you would use a Goddamn *baseball* mitt you wouldn't *drop* the fuckin' ball.

Why don't you kill him?
I think you should kill him.

9 YEAR-OLD PATRICK

Shaddup, shaddUP, you stupid dogs! ELISE!

I don't need a baseball mitt.
I catch better without one!

Joe flicks on the LIGHTS. The small living room is trashed.

JOE (CONT'D)

Ah, shit. *

9-YEAR OLD PATRICK

Dad! No cursing!

ELISE is PASSED OUT on the SOFA, her short nightie scrunched up underneath her. She's got no underwear on, so the men and 9 Year-Old Patrick can see everything. There's a half-empty bottle and a glass of liquor on the coffee table. Cigarette butts spill over the ashtray. Joe takes immediate control.

JOE

Lee, you wanna take Patty upstairs and get him washed up? Go on up, Patty. Everything's OK.

LEE

Come on, buddy.

POV LEE as he takes Patrick upstairs: Joe pulls down Elise's nightie. Looks at his shoe. There's a little dog shit on it.

JOE

Oh, come on.

POV LEE as Joe sees that the dogs have peed and crapped all over the floor -- a whole day's worth.

THE PRESENT --

63 INT. GUEST/LEE'S ROOM. NIGHT. 63

Lee switches off the light. We can hear the ocean outside.

64 INT. PATRICK'S ROOM. SIMULTANEOUS. 64

SILVIE is asleep on Patrick's single bed. PATRICK is at his desk typing on his laptop. We see what he is TYPING:

"Dear Mom --"

65 EXT. JOE'S HOUSE. DAY. 65

A clear cold day. The house has a nice view of the town.

66 INT. KITCHEN. DAY. 66

Lee is dressed and seated at the table with a cup of coffee, talking on his iPhone.

LEE
(On the phone)
Beverly, Massachusetts ...
Gallagher Funeral Home please ...

*
*

SILVIE comes through the kitchen door, dressed, very comfortable in the house.

*

SILVIE
Morning.

LEE
Hello.

Over the following she gets some juice and yogurt out of the fridge, some herbal tea, and puts on the kettle, while Lee watches her. Patrick enters, gets some cold cereal.

*
*

LATER -- They are all at the table. Lee is still on the phone.

*
*

PATRICK
Pass the milk please.

LEE
So but, I don't know what I gotta do to get his body from the hospital to your place, but they said ... Oh, OK...

SILVIE

Excuse me, Mr Chandler? I don't think Patrick needs to be here for this.

PATRICK

That's all right.

Lee gets up and goes out. Silvie puts a hand on Patrick's hand. We can hear LEE'S VOICE from the other room.

LEE (O.S.)

So why is it more to drive his body to Manchester? 'Cause you gotta take the highway for seven minutes? What do you charge if the hearse takes 127?

SILVIE

Jesus. Like *that's* his focus?

PATRICK

He's alright.

67 EXT. MANCHESTER ESSEX REGIONAL HIGH SCHOOL - HALL. DAY. 67

Lee's car stops in front of the school gate. Patrick and Silvie climb out from the back.

PATRICK

Thanks, Uncle Lee.

SILVIE

Thanks a lot, Mr Chandler.

He watches them walk toward the school, joining a general swarm of kids funneling to the school entrance.

68 INT. SCHOOL. DAY. 68

Patrick walks thru the halls. Various kids greet him with expressions of sympathy.

KID'S VOICE

Hey, Patrick. Sorry to hear about your Dad, man.

PATRICK

Oh -- Thanks, man. Thank you.

He presses thru. Other kids stop him with condolences.

69 INT. ATHLETIC DEPARTMENT OFFICE. DAY. 69

HOCKEY COACH Mr. Howard is seated. Patrick stands.

*

HOCKEY COACH

We're gonna forget about the language. We're gonna forget about the fists. But I want you take a few days offa practice. I don't want you on the ice. You got enough on your mind.

PATRICK

That's OK, Mr Howard. To tell you the truth, I could use the distraction --

HOCKEY COACH

The ice is not a distraction. When you're on the ice, you gotta be there. Take the week and we'll talk. And listen: I lost my Dad right about your age. So I know what you're goin' through. So if you wanna come in and talk, or you just want somebody to spill your guts to -- or you just wanna throw the bull around, door's open.

*
*
*
*

70 INT./EXT. LEE'S CAR/MANCHESTER ESSEX HIGHSCHOOL. DAY. 70
Lee picks Patrick up from school and they drive away.

71 INT. LEE'S CAR (MOVING) DAY. 71
They drive through town.

PATRICK

You mind if I put some music on?

LEE

No.

Patrick turns the radio to some pop-rock station.

PATRICK

You like these guys? The lead guitar is weak but otherwise they're pretty good.

LEE

They all sound the same to me.

PATRICK

Where we going?

LEE

To see the lawyer.

PATRICK

What for?

LEE

We gotta read your father's will.

PATRICK

Can't you just drop me at home and tell me what it says in it?

LEE

Well, yeah -- except we're there.

They are approaching the Manchester's tiny business district.

72 EXT. STREET - LAWYER'S OFFICE. DAY.

72

They walk toward the little two story office building.

PATRICK

Who do you think he left the boat to?

LEE

I'm sure he left you everything.

As they go up the OUTDOOR STAIRWAY to the 2nd story office, We hear the SOUND of a PING PONG game: Ka-POP, ka-POP, plus other growing sounds of voices and music. They take us to --

FIVE YEARS AGO --

73 INT. LEE & RANDI'S HOUSE - BASEMENT DEN. NIGHT.

73

LEE is playing PING-PONG with TOM DOHERTY -- the CAR DAD. A bunch of his friends are drinking and making noise. Loud music. We spot JOE and GEORGE. Lee SLAMS the BALL.

LEE

Eat my fuckin' forehand, Tommy!

TOM

Once! That was once! He punts the ball sixteen times and now he's Superman.

LEE (CONT'D)

I got it workin' now. Just keep away this quadrant and you won't go home in tears.

RANDI appears at the top of the basement stairs in a bathrobe. Everybody looks up at her, like little boys.

RANDI

Would you keep it down, you fuckin' morons? My kids are sleepin'.

LEE
I'm sorry, honey. (To the guys) I
told you guys to keep it down.

RANDI
Lee, you wanna get these
fuckin' pinheads outta my
house please?

THE GUYS
Yeah, Sorry, Ran/ I told you
guys to keep it down.

Randi leaves.

LEE (CONT'D)
She can't talk that way to us.

TOM
Yeah. We're not pinheads.

EVERYBODY LAUGHS. Randi immediately appears again, furious.

RANDI
Hey! I'm not fuckin' around! It's
two o'clock in the fuckin' mornin'!
Get these fuckin' assholes dressed
and get 'em the fuck outta here.

THE PRESENT --

74 INT. LAWYER'S OFFICE -- WAITING ROOM. DAY. 74

Patrick sits, texting. An ASSISTANT types at her computer.

75 INT. LAWYER'S OFFICE. DAY -- SIMULTANEOUSLY. 75

WES, 40s, sits behind his desk across from LEE. Each holds a
copy of Joe's Will.

LEE
I don't understand.

WES
What -- part are you having trouble
with...?

LEE (On "trouble")
I can't be Patrick's guardian.

WES
I understand it's a serious
responsibility --

LEE
No -- I mean -- I mean, I *can't* --

WES
Well -- Naturally I assumed that
Joe had discussed this with you --

LEE
No. He didn't. No.

WES
Well...I must say I'm somewhat
taken aback --

LEE
He can't live with me:

LEE (CONT'D)
I live in *one room*.

WES
But if you look -- Now, well,
if you look, you'll see Joe
provided for Patrick's
upkeep: Clothes, food, et
cetera...The house and boat
are owned outright...

LEE (CONT'D)
I don't see how I could be his
guardian.

WES
Well, those were your brother's
wishes.

LEE
Yeah but I can't commute from
Boston every day until he turns
eighteen.

WES
I think the idea was that you would
relocate.

LEE
Relocate? Where? Here?

WES (CONT'D)
If you look at --

WES (CONT'D)
Well, yes. As you can see, your
brother worked everything out
extremely carefully.

LEE
But -- He can't have meant
that.

WES (CONT'D)
And if you -- Well, you can
see he's allowed up to
five thousand dollars to help
you with the move. There's a
small amount set aside for
you to draw from, as personal
income while you settle in --
assuming of course that you
accept...

LEE
What about Uncle Donny and Teresa?

WES

Well, they did come up. But Joe didn't feel that Patrick really had any special relationship or feeling about them --

LEE

I don't understand.
Minnesota.
Minnetonka, Minnesota.

WES (CONT'D)

And now, I think you know they've moved out to Wisconsin, I believe.. Minnesota, that's right. So...

Wes watches as Lee flips through the 3-page Will as if there's something he may have missed. After a moment:

WES (CONT'D)

It was my impression you've spent a lot of time here over the years...

LEE

Just as backup. I came up to stay with Patty whenever Joe was in the hospital, after my Dad couldn't do it. We -- It was supposed to be my Uncle Donny. I was just the backup.

WES

Well...I can only repeat, I'm astonished that Joe never ran all this by you, thorough as he was.

LEE

Yeah, because he knew what I would say if he would have asked.

FIVE YEARS AGO (CONT'D)--

76

INT. LEE'S HOUSE -- FRONT DOOR. NIGHT -- CONTINUOUS.

76

Lee shuts the front door, shivering in his shirt sleeves. The house is empty. Outside we hear CARS DRIVING AWAY and some rowdy shouting, which dies out as he comes in.

Randi is wrapped in a bathrobe, her arms folded. Lee shuts the door and tries to kiss her. She turns her head.

LEE

I'll clean up in the morning, baby.

RANDI

Yeah, right.

She lets him kiss her, then she goes off toward their bedroom. Lee shivers and rubs his arms.

77 OMITTED 77

78 INT. LAWYER'S OFFICE. DAY -- SIMULTANEOUS. 78

Lee is still staring at the Will.

WES

Lee...

FIVE YEARS AGO (CONT'D) --

79 EXT. MANCHESTER STREET - MINI-MART. NIGHT. 79

Cheerfully drunk, LEE walks along the crunchy snow-covered sidewalk and into a mini-mart. It's a very cold clear night.

THE PRESENT --

80 INT. LAWYER'S WAITING ROOM. DAY. 80

Patrick is still texting away in the armchair.

WES'S ASSISTANT

Patrick? Can I get you a soda or anything?

PATRICK

No thank you.

FIVE YEARS AGO (CONT'D) --

81 EXT. MINI-MART. NIGHT. 81

THROUGH THE WINDOW we see the clerk bag two 6-packs, milk, and some Pampers for LEE. Lee comes out of the store. He has some drunken trouble zipping his parka as he heads home. He doesn't notice the orange-red GLOW in the sky ahead.

*
*

THE PRESENT --

82 INT. LAWYER'S OFFICE. DAY. 82

WES

Lee...Nobody can appreciate what you've been through...If I can say that. And if you really don't feel you can take this on, that's your right, obviously --

LEE

But who would get him?

WES

The probate court would appoint a guardian in your place.

LEE

Like who?

LEE (CONT'D)

My Uncle Donny?

WES

I don't know -- No -- Not necessarily. Especially, now with the distance.

LEE (CONT'D)

Who else would there be?

WES

Well...I don't know what's happening with Patrick's mother --

LEE

No. No.

WES (CONT'D)

I'm not sure where she is, or what her condition is -- But you can bet the judge would certainly look into it. *

LEE

...No...Can't do that. *

FIVE YEARS AGO (CONT'D) --

83 EXT. LEE'S STREET. NIGHT. 83

Lee slows as he nears the turn to his street. He is looking at the FIERY SKY and FLASHING LIGHTS. He starts to run --

THE PRESENT --

84 INT. LAWYER'S OFFICE. DAY. 84

Lee sits staring out Wes' window at the harbor.

WES

There is Patrick to be considered.

FIVE YEARS AGO (CONT'D) --

85 EXT. LEE & RANDI'S HOUSE. NIGHT. 85

The little HOUSE is COMPLETELY ON FIRE. Fire trucks and FIREMEN are pumping water into the blinding SMOKE. There is also an ambulance and police cars. TWO POLICEMEN are trying to control RANDI. She's in a nightgown smeared with smoke and water. She thrashes violently to shake them off so she can run into the flaming house. She is completely hysterical.

RANDI

Let me go! Get your hands off me!
 Let go of me! Somebody go *in* there!
 Let me go! Get them outta there!

We PAN the faces of a clutch of neighbors looking on, mortified, until we land on LEE staring at the blazing house. He still holds the paper bag from the mini-mart.

DISSOLVE TO:

86 EXT. LEE'S HOUSE. DAWN.

86 *

The sky is getting light. The fire is out. The smoking house is burnt to nothing. The neighbors have been pushed back by the police and firemen. Two EMS workers are putting Randi into the ambulance. She's on a stretcher and wears an oxygen mask. She is half conscious.

TWO POLICEMEN are questioning LEE. He's still holding the grocery bag. JOE is standing next to him now hastily stuffed into his winter coat. He grips Lee's arm with a gloved hand.

The ambulance with Randi in it drives away. LEE looks past the policemen as EMS WORKERS approach the next ambulance. They are bringing and loading THREE COVERED STRETCHERS bearing THREE LITTLE BODIES into the ambulance as Lee watches. In the last stretcher the smoke-blackened ELBOW of a LITTLE GIRL sticks out a little from under the blanket. An EMS Worker quickly pushes it under again.

They put the stretchers in the ambulance and shut the doors. Without moving Lee starts crying hopelessly. The two cops stop trying to talk to him. Joe holds Lee's arm throughout.

THE PRESENT --

87 INT. LAWYER'S OFFICE. DAY.

87

Lee looks from the Will to the view out the window.

WES	LEE
Look -- Lee --	Thanks, Wes. I'll, uh, I'll be in touch.

Lee gets up abruptly and heads for the door.

FIVE YEARS AGO (CONT'D)

*

88 EXT. MACHESTER POLICE STATION. DAY.

88

PUSH IN ON a weatherbeaten old building backed by the marina.

*

89 INT. MANCHESTER POLICE STATION -- MAIN OFFICE. DAY. 89 *

JOE and STAN wait for Lee at one end of with a few desks and Six or seven police officers going about their business. *

89A INT. POLICE STATION -- INTERVIEW ROOM. DAY. 89A *

SLOW PUSH IN ON LEE at a table, facing a POLICE DETECTIVE, a UNIFORMED POLICEMAN, and the STATE FIRE MARSHALL. *

LEE *

You know. We were partyin' pretty hard. Beer, and somebody was passin' around a joint. Somebody else had some cocaine. *

1ST DETECTIVE *

OK... *

LEE *

Which -- is not the usual for me, but... *

FIRE MARSHALL *

Go on. *

LEE *

Anyway, our bedroom's in the downstairs. The girls sleep upstairs. So Randi makes everybody leave around two o'clock, maybe three AM, and she went back to bed. So everybody leaves, and I go inside. And it's really cold inside, so I go check on the girls and it's fuckin' freezing up there. We sleep downstairs. The girls sleep in the upstairs. But Randi doesn't like the central heat because it dries her out her sinuses, and she gets these headaches. So I went downstairs and built a fire in the fireplace, and I sit down to watch TV, except there's no more beer. And I'm still jumpin' like a jackrabbit. So I put a couple big logs on the fire so the house would warm up when I was gone, and I went to the mini-mart...It's about a fifteen minute walk both ways. But I didn't wanna drive cause I was really wasted. And I'm halfway there, and I remember I didn't put the screen back on the fireplace. But I figure it's probably OK. *

(MORE)

LEE (CONT'D)

But I'm halfway there, so I figure it's probably OK, and I kept goin' to the store. And that's it. One of the logs musta rolled out on the floor when I was gone. The girls were all upstairs...And that's it. The firemen got Randi out. She was passed out downstairs. And then they said the furnace blew, and they couldn't go inside again. And that's all I remember.

Pause.

1ST DETECTIVE

OK, Lee. That's all for now. We'll call you if anything else comes up we want to ask you about.

FIRE MARSHALL

Assumin' the forensics bear you out...which I'm assumin that they will...

LEE

What do you mean? That's it?

FIRE MARSHALL

Look, Lee: You made a horrible mistake. Like a million other people did last night. But we don't wanna crucify you. It's not a crime to leave the screen off the fireplace.

LEE

So...What? I can go?

FIRE MARSHALL

Unless somethin' else comes up that we don't know about already, yeah.

1ST DETECTIVE

You got a ride back home?

LEE

Yeah.

90

INT. POLICE STATION -- MAIN ROOM. DAY -- CONTINUOUS.

90

Lee comes out of a room opposite, followed by the Detective and Fire Marshall. He makes his way past the desks. Suddenly he GRABS a YOUNG COP from behind, pulls the GUN out of his holster and shoves him away. SHOUTS and GUNS come out everywhere. LEE puts the GUN to his own HEAD and pulls the trigger, but the SAFETY CATCH is ON. JOE is across the room in a bound.

JOE
Don't shoot! Don't shoot!

LEE fumbles with the safety catch -- TWO COPS take him DOWN and grab the gun. He doesn't resist at all. JOE joins the fray. STAN staggers and reaches for the wall behind him.

THE PRESENT --

91 INT. LAWYER'S WAITING ROOM. DAY. 91

LEE comes out of the lawyer's office. Patrick gets up.

LEE
Alright. Let's go.

PATRICK
Where to, the orphanage?

LEE
Shut up.

PATRICK
What the hell did I do?

LEE
Just be quiet.

Lee heads for the exit. Patrick follows him out.

92 EXT. OFFICE BUILDING. DAY. 92

Lee and Patrick come out of the building, Lee first. They walk to the car. He digs out his keys.

LEE
All right. We got a lot to do.

PATRICK
What about the boat?

LEE
We gotta talk to George about it.
There's no point hangin' onto it if
no one's gonna use it --

PATRICK
I'm gonna use it.

LEE
It's gotta be *maintained* --

PATRICK
I'm maintaining it.
 I'm gonna maintain it.

LEE (CONT'D)
 ...we gotta change the rental
 of the boat yard from Joe to
 me -- No, you can't maintain
 it by yourself --

PATRICK
 Why not?

PATRICK (CONT'D)
 It's my boat now, isn't it?

LEE
 Because you're a minor. You
 can't take it out alone. Yeah
 -- But *I'm* the trustee. I
 gotta make the payments, keep
 up with the inspections --

What does "trustee" mean?

It means I'm in charge of
 handling everything for you
 until you turn eighteen --

Does that mean you're allowed
 to sell it if I don't want
 you to?

I don't know. But I'd
 definitely consider it --

PATRICK (CONT'D)
 No fuckin' way!

LEE
 Don't be so Goddamn sure of
 yourself! There's nobody to run it!
 You're sixteen years old!

*

PATRICK
 Yeah! I can get my licence *this*
year!

*

*

LEE
 So what? You're still a minor! You
 can't run a commercial vessel by
 yourself!

*

*

*

PATRICK
 Why can't I run the boat with
 George?

LEE (CONT'D)
 Meanwhile it's a big fuckin'
 expense and I'm the one
 that's gonna have to manage
 it and I'm not even gonna be
 here!

*

PATRICK
 Who gives a fuck where *you* are?

LEE
 Patty, I swear to God I'm gonna
 knock your fuckin' block off!

A 35ish BUSINESSMAN in a winter coat calls from across the
 street.

*

MANCHESTER BUSINESSMAN
Great parenting.

LEE
Mind your own fuckin' business!

PATRICK
Uncle Lee!

LEE
Mind your own business! Shut
the fuck up or I'll fuckin'
shut you up, I swear to God --

I'm gonnna smash *you* in the
fuckin' face if you don't
take a walk! Mind your fuckin'
business!

MANCHESTER BUSINESSMAN
No no, that's good parenting.

Smash him in the face. Smash
him in the face. That'll show
him.

PATRICK
It's OK, Mister. Thank you!
It's OK! Uncle LEE! Are you
fundamentally unsound? *

LEE
Get in the fuckin' car!

Lee fumbles the keys and they fly out of his hands. *

PATRICK
I can't obey your orders until you
unlock the door.

LEE
Just shut up.

93 EXT. MANCHESTER -- MARINA. DAY -- PRESENT. 93 *

Lee and Patrick walk along the marina.

94 EXT. WHARF - BOAT YARD. DAY. 94

Lee and Patrick and GEORGE are looking at JOE'S BOAT. Lee and
Patrick are not dressed warmly enough.

GEORGE
It's not like the motor's gonna die
tomorrow, but Joe said it's been
breakin' down like a son of a bitch. *

PATRICK
Yeah, but we were gonna take
a look this weekend --

LEE
See -- There's an allotment
of some kind -- but things
are up in the air a little
bit, so --

GEORGE (CONT'D)
 No, I can take care of it as far as
 general maintenance is concerned...

PATRICK
 I'm takin' care of it.

GEORGE (CONT'D)
 But that motor's gonna go at
 some point...

LEE
 There's no allotment for a new
 motor. Unless you wanna buy it,
 George...

PATRICK
 Wait a second. I'm not sellin' it --

LEE
 Anyway, we're gonna be in Boston.

PATRICK
 Since when am I supposed to be in
 Boston?

Pause.

GEORGE
 Well -- Whatever you decide...

*

GEORGE (CONT'D)
 But it's gonna bleed you dry
 just sittin' here...

LEE
 It's not all worked out yet.
 (To Patrick) Just take it
 easy! We don't know what
 we're doin' yet.

GEORGE (CONT'D)
 Well...you know he can always stay
 with us, if he wants to come up
 weekends.

LEE
 You wanna be his guardian?

George is taken aback, embarrassed.

PATRICK
 He doesn't wanna be my
 guardian, for Christ's
 sakes...! They got five kids
 already. Have you seen his
 house?

GEORGE
 Well -- we already got a
 houseful...We're tryin' to
 lose some kids at this
 point...

LEE
No -- we're just working out
logistics...So, I didn't
know.

PATRICK
Jesus Christ, you wanna stop?
George. George. It's OK.
Really. You don't have to say
that. I know that.

GEORGE (CONT'D)
Yeah, we're jammed in there
pretty good. But we've always
got a sofa for him any time
he wants. He knows that. (To
Patrick) Right?

He's welcome any time...

95

EXT. WHARF. DAY.

95

Lee and Patrick walk back along the wharf toward the street
and the car.

PATRICK
Are you brain-damaged? You can't
just ask people that...! You don't
wanna be my guardian, that's fine
with me.

LEE
It's not that. It's just the
logistics. I just gotta work it
out. I swear.

PATRICK
How? By sendin' me to Wonkatonka
Minnesota with Uncle Donny?

LEE
Minnetonka!

PATRICK
OK, Minnetonka. Minnetonka
Minnesota. Same difference!

LEE (CONT'D)
Minnetonka Minnesota. Not
Wonkatonka Minnesota.

*

PATRICK
What about my mother?

Lee stops walking, then starts again.

LEE
The judge wouldn't let her. Anyway,
no one knows where she is.

PATRICK
I do. She's in Connecticut. At
least she was last year.

Lee stops walking again.

LEE
Since when do you know that?

PATRICK
She emailed me last year. So I
emailed her back. You know, email? *

LEE
Did your father know you were in
touch with her?

PATRICK
Are you kiddin'? (Pause) Could we
walk? I'm freezin'.

They start walking again.

LEE
All I can tell you is --

PATRICK *
I know, I know, she's a drunk,
she's insane, she let the dogs shit
on the floor. *

LEE *
-- it's the last thing your
Dad ever woulda wanted. *

PATRICK *
Oh, like you suddenly care what he
woulda wanted? *

LEE *
Aw, fuck everything. *

FOUR YEARS AGO -- *

96 INT. JOE'S HOUSE -- LIVING ROOM. NIGHT.

96

Joe, Lee and 11 Year-Old Patrick are on the sofa watching a Bruins game on TV. JOE looks frail and thin in his bathrobe. The Bruins nearly score but miss. Patrick and Joe make loud noises of frustration. Lee is indifferent. The PHONE RINGS.

JOE
Lee, you wanna get that for me?

Lee gets up and answers the phone during the Instant Replay.

LEE
(On phone)
Hello? ... Lee. Who is this?
... Hold on.

JOE (CONT'D)
Is he kiddin'? (To PATRICK)
You ever miss a pass like
that I'll feed you to the
minnows.

LEE
It's Elise.

Joe and Patrick twist around. Lee holds the phone out.

JOE
What Elise?

LEE
Your ex-wife.

JOE
Um... lemme talk to Mom in private,
huh?

PATRICK
Dad, wait. It's Sudden Death.

LEE
(Into phone)
He can't talk to you, Elise. It's
Sudden Death.

JOE
Don't hang up.

Joe gets up from the sofa. Lee heads back to the sofa --

JOE (CONT'D)	PATRICK
No -- Lee -- I wanna take it in the other room. Just a second, Patty. (Into phone) Elise? I'm gonna take it in the other room.	Hey Dad, can I say hi?

PATRICK
Dad! Can I say hi?

JOE	11 YEAR-OLD PATRICK
Um -- Yeah. Elise?	Tell her Patrick wants to say
Yeah -- Patty's right here.	hello.
He wants to say hello...	

Joe listens to Elise's answer. Covers the phone.

JOE
She's -- gotta -- She can't talk
right now, Patty.

PATRICK
Just for a minute!

JOE
Just hold on, OK? (Into the phone)
Hello? Actually -- you know what?

He HANGS UP. Sits. The PHONE rings. Joe lets it ring. Then:

JOE (CONT'D)
I'll take it in the kitchen.

Joe goes into the kitchen. Lee is left alone with Patrick.

THE PRESENT --

97	INT./EXT. LEE'S CAR(MOVING) NEAR THE MARINA. DAY. Lee and Patrick are driving away from the marina.	97	* *
	PATRICK Where to now?		
	LEE The funeral parlor.		
	PATRICK Great.		
97A	INT./EXT. LEE'S CAR(MOVING) MANCHESTER OUTSKIRTS. DAY Patrick notices they are now heading out of town.	97A	* *
	PATRICK Whoa, whoa, where're we goin'?		
	LEE It's in Beverly.		*
	PATRICK There's no funeral homes in Manchester?		
	LEE No.		*
	PATRICK This whole town is like one gigantic graveyard for our family and there's no funeral homes?		* * * *
	LEE No. (Pause) The <i>cemetery's</i> here...		*
	PATRICK Well, can you let me out? I'll just walk home.		*
	LEE Let's just get this done.		
	PATRICK You wanna warn me if there's any other Surprise Death Errands we gotta run? Or is this gonna be it for today?		*

LEE

Yes. Sorry. This is it.

98 EXT. BEVERLY. DAY. 98

They drive through Beverly, a big coastal town of 40,000.

99 INT. GALLAGHER'S FUNERAL HOME. DUSK. 99 *

Patrick looks around while Lee talks to the Funeral Director. *

100 EXT. GALLAGHER'S FUNERAL HOME. DUSK. 100

Lee and Patrick walk away. The wind is punishing.

PATRICK

What is with that guy and the big
Serious and Somber Act? *

LEE

I don't know. *

PATRICK

But seriously, does he not realize
that people know he does this every
single day? *

LEE

I don't know. Who cares? (Stops) I
think I parked the other way. *

Sorry. *

They reverse direction and start walking into the wind. *

PATRICK

Why can't we bury him? *

LEE

It's too cold. The ground's too
hard. They'll bury him in the
Spring. *

PATRICK

So what do they do with him til
then? *

LEE

They put him in a freezer. *

PATRICK

Are you serious? *

LEE *
Yeah. That's what they do with *
them. They put 'em in a big freezer *
until the ground thaws out. *

PATRICK *
That really freaks me out. *

LEE *
It doesn't matter. It isn't him. *
It's just his body. Where'd I park *
the car? *

PATRICK *
What about one of those mini-steam *
shovels? *

LEE *
What? *

PATRICK *
I once saw one of those mini-steam *
shovels one time in a graveyard in *
New Haven. It dug a perfect little *
hole in about two seconds. *

LEE *
I don't...really know how you would *
get ahold of one. Or how much it *
would cost --

PATRICK *
Why can't we just look into it?

LEE *
Anyway, I'm pretty sure you can't *
use heavy equipment in the Central *
Cemetery. *

PATRICK *
Why not? *

LEE *
Because there's a lot of important *
people buried there, and their *
descendents don't want a steam *
shovel vibratin' over their dead *
bodies. How do I know? *

PATRICK *
Why can't we bury him someplace *
else? *

LEE *
That's where he bought a plot. *
Don't ask me why. *

(MORE)

LEE (CONT'D)

But if you wanna find someplace
else to bury him, and find out how
much it costs, and change all the
arrangements with the mortician and
the cemetary, and call up Sacred
Heart and talk to Father Martin,
and change the arrangements for the
funeral service, be my guest.
Otherwise let's just leave it. OK?

*
*
*
*
*
*
*
*

They turn onto a SIDE STREET. The wind picks up brutally.

*

PATRICK

I just don't like him bein' in a
freezer.

*
*
*

LEE

Oh come on! Where's the Goddamn
car?

*

PATRICK

I don't know, but I wish you'd
figure it out because I'm freezin'
my ass off.

*

LEE

Don't you have a normal winter
coat?

PATRICK

Yes.

LEE (CONT'D)

Why don't you have gloves
with fingers on them?

Another gust of wind blows right through them.

*

PATRICK (CONT'D)

Jesus *Christ!*

LEE (CONT'D)

God *damn* it!

*

LEE (CONT'D)

Oh where the fuck did I park the
fucking *car?*

*
*

101 EXT./INT. BEVERLY STREET/LEE'S CAR. DUSK.

101

They see the car on a long sloping street and run to it. They
get in and slam the doors. Lee turns on the engine.

LEE

God *damn* it's cold!

PATRICK

Why? What's the matter with your
winter jacket?

LEE
 Seriously, Patty --?
 It's on already!

It's all the way up! It takes
 a minute to warm up, so just
 relax, OK?

Just be quiet.

PATRICK (CONT'D)
 Just turn the heat on!

Well turn it up a little!
 It's blowin' fuckin' freezin'
 air on me.

What year did you buy this
 thing? In the middle of the
 fuckin' Great Depression? *

LEE
 Patty, I swear to God --

PATRICK
 Why don't we just keep my Dad in
here for the next three months? *

LEE
 Would you shut up about that
 freezer please? *

LEE (CONT'D)
 You want me to have a nervous
 breakdown because there's
 undertakers and a funeral? *

LEE (CONT'D)
 -- Who *cares*? *

PATRICK
 No...! *

Lee holds his hand over the vent. *

LEE
 'K, it's gettin' warmer. *

PATRICK
 I got band practice. Can you drive
 me home so I can get my stuff and
 then take me over to my
 girlfriend's house? *

LEE
 Sure. *

102

EXT. MANCHESTER. SANDY'S HOUSE. DUSK.

102

Lee pulls up in front of a small ranch house with a big front
 yard. Patrick twists around to gets his stuff from the back.

LEE
 This is the same girl as who was
 over at the house?

PATRICK

No. That was Silvie. This is Sandy.
But they don't know about each
other. So please don't say anything
in case it comes up.

LEE

I won't.

As Patrick grabs his electric guitar and mini-amp from the
back seat. Lee watches him run across the lawn to the house.

103 INT. JOE'S HOUSE. NIGHT. 103

Lee comes in and snaps on the lights.

104 INT. KITCHEN. NIGHT. 104

Lee puts a slice of cold pizza in the microwave.

105 INT. SANDY'S HOUSE -- BASEMENT. NIGHT. 105

PATRICK'S ROCK BAND is practicing in the basement. SANDY, 16,
brighter, wilder and more original than Silvie, sings lead
vocals. PATRICK plays lead guitar, CJ plays bass, JOEL plays
drums. The boys sing backup. The name on the big drum is *
"STENTORIAN." They are playing an original composition.

SANDY

(Singing)

"I gotta RUN! I gotta RUN, I, I, I,
I, I, I, I gotta run --"

THE WHOLE BAND

"-- I gotta run, I gotta run, I
gotta run."

PATRICK does a few half-talented 15 year-old GUITAR LICKS.

106 EXT. SANDY'S HOUSE. NIGHT. 106

Lee's car pulls up to the curb. Stentorian thuds through the
frozen earth. Sandy's mom, JILL, comes out and crosses the
lawn. She is 40, pretty and pleasant, hair in a pony tail.
Lee rolls down the window.

JILL

Hi, are you Lee? I'm Jill. Sandy's
mom. I think they're wrapping up.
Do you wanna come inside and have
beer or something?

LEE

No, I'm fine. Thank you.

JILL

I wanted to offer my condolences about Joe. He was such a terrific guy. There's not too many like him.

LEE

Thank you.

JILL

I was -- I was gonna ask Patrick if he wants to stay for supper, if that's OK with you. You wanna join us? I made way too much...

LEE

Oh. That's all right. Thank you. What time should I come back?

JILL

Oh -- I don't know. Nine? Nine thirty? They're gonna do their homework together. Supposedly. Ha ha ha.

LEE

OK. I'll come back at nine-thirty.

JILL

OK. You change your mind in the next ten minutes, we're right inside.

LEE

Thank you.

Jill hesitates, smiles, then runs back to the house. Lee drives off.

107 INT. SANDY'S ROOM. NIGHT.

107

Patrick and Sandy are making out on her bed. Patrick's hand is halfway down the front of Sandy's complicated jeans.

SANDY

Hold on -- Hold on.
Just take your hand out.

PATRICK

Jesus Christ, I'm scrapin'
the skin off my knuckles. How
do you unbuckle this?

SANDY

Would you please take your hand
outta my cunt?

PATRICK
OK, OK! (Withdraws his hand) Ow! *

Sandy wriggles out of her jeans. Patrick tries to take off his pants, but one leg bunches up at his ankle. He kicks to get it off. She tries to help him. *

SANDY
Come on!

PATRICK
I'm tryin'!

O.C., Jill KNOCKS on the DOOR. The kids both scramble away from each other and frantically start to dress.

JILL (O.C.)
Hey kids? Come on have some dinner!

PATRICK
OK, thanks Jill! We'll be down in just one second. I just gotta log off...!

SANDY
Thanks, Mom! We'll be right down!

Would you shut up? She's not retarded. *

108 INT. JILL'S HOUSE -- LIVING ROOM. NIGHT. 108

Jill waits near the stairs. Patrick and Sandy come down.

JILL
How's the math homework?

PATRICK
Very frustratin'.

JILL
Good. *

PATRICK
Those algorithms are a bitch.. *

109 INT. JILL'S DINING AREA. NIGHT. 109

Jill, Sandy and Patrick eat spaghetti.

PATRICK
Mm. This is really delicious, Jill.

JILL
Thank you, Patrick.

SANDY
Yeah, Mom, really good.

110 INT. JOE'S LIVING ROOM. NIGHT.

110

Lee is on the sofa with his iPhone and a beer, watching a Celtics game. A PHONE RINGS. He looks around, confused. Looks at his cell. Gets up and looks at the plastic bag with Joe's cell in it. Finally he realizes Joe's LAND LINE is ringing.

LEE
(Answering)
Hello?

RANDI
(Over the phone)
Hello...Lee? It's Randi. (Pause)
Hello? Lee?

Pause.

LEE
Yeah. I'm here. Sorry. How are you?

RANDI
I'm OK. How are you?

LEE
Good.

RANDI
I was callin' -- George told me about Joe. I just wanted to call and say I'm sorry. I hope you don't mind me callin'.

LEE
No. Thank you. I don't mind...How are you?

RANDI
Not so good, right now. I guess we shoulda seen it comin', but...it's still kinda hard to believe...

LEE
Yeah...

RANDI
How's Patrick doin'? Beyond the obvious, obviously...

LEE
He's OK. It's hard to tell with kids.

RANDI
Yeah --

Well, that's good.

LEE (CONT'D)
He doesn't really open up with me. I think he's OK. He's got a lotta friends...So...Yeah, it is...

RANDI

So, I don't know if you planned a service yet, but I was also gonna ask you if you wouldn't mind -- I'd like to be there, if it's OK with you.

LEE

Of course you can...

RANDI

OK. Thank you. It would mean a lot to me -- OK -- Thank you.

LEE (CONT'D)

That's fine. You should come. I'll let you know when it's gonna be.

RANDI

Thank you. (Pause) So, can I ask -- How are you?

LEE

I don't know. How are you?

RANDI

You know. We're doin' pretty well. I should probably tell you -- I'm gonna be -- I'm pregnant. Actually.

LEE

Oh yeah?

RANDI

Yeah. Like -- Ready to pop.

LEE

Oh, I didn't know that.

RANDI (CONT'D)

I didn't know if I should tell you, but --

*

LEE

No, it's fine. Congratulations.

RANDI

Thank you. You would probably deduce it for yourself when you see me.

LEE

Yeah.

Lee is unable to stay on the phone any longer.

RANDI

So, are you still --

LEE (CONT'D)

Actually, sorry -- I don't mean to cut you off. I just gotta go pick up Patrick up and I'm slightly late.

*

RANDI

That's OK. I just wanted to make sure it's OK if me and Josh come to the funeral.

LEE

It's totally OK.

RANDI

OK. Thank you, Lee. God bless.

LEE

So long.

They hang up. Lee tries to keep a grip on himself. He sits and un-mutes the Celtics game on Joe's 32" FLAT SCREEN TV.

FATHER MARTIN V.O.

"Heavenly Father, we humbly beseech you..."

MATCH CUT TO:

FIVE YEARS AGO --

111 INT. JOE'S LIVING ROOM -- EARLY MORNING. 111

JOE'S OLD TV is showing CARTOONS. LEE, JOE and 10 YEAR-OLD PATRICK are dressed in dark suits. Patrick watches TV. Lee is looking at the floor. Joe looks at his watch, then at Lee. *

FATHER MARTIN V.O.

"-- acknowledge these lambs of your own flock -- "

112 EXT. MANCHESTER (NEW) CEMETERY. SIMULTANEOUS. DAY. 112

A large grief-stricken crowd of mourners is obscuring a burial plot in the "new" cemetery across the street from the historic Central Cemetery. At the center of the mourners are THREE HEADSTONES. We see RANDI, supported by her parents and brothers. FATHER MARTIN, 50s, reads on, with a shaking voice, and sprinkles Holy Water on the grave sites.

FATHER MARTIN

"and receive Susanna Marie, Katherine Grace, and Stanley Joshua into the arms of your mercy. We ask this through Christ the Lord. Amen."

THE MOURNERS

Amen.

As people sniffle and sob, he turns to another place he has marked in his Bible. Randi looks around to look for Lee.

FATHER MARTIN (V.O.)
*"I am the Resurrection and the
 Life; he who believeth in me,
 though he dieth, yet shall he live.
 And whosoever liveth and believeth
 in me, shall never die."*

*
 *
 *

113 INT. JOE'S HOUSE -- LIVING ROOM -- SIMULTANEOUS. DAY. 113
 Patrick watches TV. Joe watches Lee. Lee stares at the floor.
 Lee slowly pushes off his shoes. *

FATHER MARTIN
"O, rescue me, God, my helper..."

THE PRESENT --

114 INT. LIVING ROOM. NIGHT. 114
 Lee sits on the sofa, alone in the same room now.

LEE
 Rescue me.

115 OMITTED 115 *

116 INT. LEE'S CAR (MOVING) NIGHT. 116
 Lee drives Patrick home in silence. Then:

PATRICK LEE
 Aren't you gonna ask what I don't care what happened.
 happened? -- Guess not.

117 EXT. JOE'S HOUSE. NIGHT. 117
 There's one light on, and a TV flickering on the 2nd floor.

118 INT. PATRICK'S ROOM. NIGHT. 118
 Patrick lies awake in the dark.

119 INT. LEE'S ROOM. NIGHT. 119
 Lee lies on the bed watching a sports show and drinking beer.

NINE YEARS AGO --

120

EXT. JOE'S BOAT - AT SEA. SUMMER -- DAY.

120

Younger slimmer Lee drives the boat. Younger slimmer Joe talks to the boatful of summer passengers. The air is mild, the sea is calm. The coast is visible in the distance. A small noisy group from South Boston is clowning around.

JOE

A full grown humpback male averages about 45 to 50 feet long, weighin' in around 45 tons. The females are slightly larger, averagin' around 50 to 55 feet long, but weighin' about the same. Which means that, as with human beings, the female is the more slender and domineering of the sexes. That's just a little whale humor. Now, some of these animals will migrate as far as 40,000 miles a year. But some of them will stay in these waters year round, and we don't -- There we go! See the spout? Right off the stern. Right there --

*
*
*
*
*
*
*
*
*

THE TOURISTS

Ooooooh!

Everyone stands and points at a WHALE that has appeared a few hundred feet away. Lee wheels the boat around to get closer. Two more whales BLOW.

*

JOE

OK, we're gonna turn around and get a little closer...

*

A YOUNG SOUTH BOSTON WOMAN
Oh my God, it's Wanda the whale! Wanda the whale!

TOURISTS
Ohhhh/ Oh my God/ Wow, etc.

*

JOE (CONT'D)

Oop, we got more --

A YOUNG SOUTH BOSTON WOMAN

Oh my God, I got tears in my eyes.
I do. I got tears in my eyes. I swear to God! It's Wanda the Whale!

*
*
*

More spouts blow in succession all around. There are several whales in the vicinity now. LEE and JOE murmur to each other.

JOE

"Wanda the whale...?"

YOUNG SOUTH BOSTON WOMAN

Lookit! I got tears in my eyes. Ooh! Ooh! There's Wally the the Whale!

LEE

Joe, honestly? I'm gonna kill this fuckin' bitch.

*

JOE
OK. She ruined the fuckin' whales.

*

THE PRESENT --

121 INT. GUEST/LEE'S ROOM. NIGHT. 121

Lee smiles, lying in the dark.

122 EXT. MANCHESTER -- CHURCH OF THE SACRED HEART. DAY. 122

A beautiful day. A lot of people are filing into the church.

*

123 INT. CHURCH. DAY. 123

SLO-MO (MOS). People are greeting PATRICK. LEE stands to one side. Some people greet him, some do not, some look at him covertly.

GEORGE and his wife JANINE, 50, say hi to Lee and Patrick. Then a very pregnant RANDI gives Patrick a big warm hug. She and her husband, JOSH, greet Lee. Randi says a few words to Lee. Josh shakes Lee's hand. Then they move away.

Others come through: Grownups and kids. DR BETHANY and her HUSBAND. George stays dutifully by Lee.

LATER -- STILL SLO-MO (MOS) THE SERVICE. FATHER MARTIN (5 years older now), reads the service. LEE sits in the front pew, with PATRICK, looking lost.

124 EXT. GEORGE'S HOUSE. DAY. 124

George's small, cramped, two-story house. Cars are stuffed into George's driveway and ranged up and down the block.

125 INT. GEORGE'S HOUSE. DAY. 125

The living room is packed with mourners, eating and drinking. (Randi and Josh are not there.) PATRICK is hugging SANDY and JILL. They are leaving. He keeps an eye out for SILVIE, who is across the room talking to CJ, Joel and some other kids.

LATER -- PATRICK is in an armchair, watching LEE through the press of chatting mourners. Lee holds a beer and looks lost. TOM DOHERTY appears, shakes Lee's hand and gives him a hug which Lee rigidly returns. MRS DOHERTY kisses Lee.

SILVIE appears at Patrick's side. She gives him some soda in a plastic cup. Her eyes intrusively search his face.

SILVIE
You OK, baby?

PATRICK
I'm OK.

> LATER -- LEE and GEORGE are talking over the din.

GEORGE
So how you holdin' up?

LEE
What's the matter?

GEORGE
No --

LEE
What?
Um...

GEORGE (CONT'D)
-- I said "How you holdin' up?" It's a stupid question.
You get some food?

LEE
I had some cheese.

GEORGE
"You had some cheese." Asshole.

LEE
It's OK, George.

GEORGE (CONT'D)
I'll get you something. Hey
JANINE!

We see JANINE through the crowd, replenishing items at the buffet table and clearing paper plates and napkins, etc.

LEE
Seriously. I'm not hungry.

GEORGE
Sure? (To JANINE) Never mind!
FORGET IT! SKIP IT!
I SAID FORGET IT!

JANINE
WHAT?
I CAN'T HEAR A GODDAMN THING
YOU'RE SAYIN'!

JANINE
DID LEE GET SOME FOOD?

126 OMITTED 126 *

127 INT. JOE'S HOUSE -- KITCHEN. NIGHT. 127

Lee comes in and takes off his dark jacket and gets some cold chicken from the fridge. Patrick comes in, iPhone in hand.

PATRICK
Hey, is it OK if I ask Silvie to
stay over?

LEE
No.

PATRICK
What do you mean?

LEE
I don't want her in the house right
now.

PATRICK
Why not? *YOU* don't have to talk to
her... *

LEE
I don't like her. You can go to her
house or call one of your friends.
That's it. *

Patrick is stunned. *

128 INT. GUEST/LEE'S ROOM. NIGHT.

128

Lee gets ready for bed. We hear PATRICK in the hall O.C. *

PATRICK (O.C.)
Would your Mom be cool if I came
there? ... I have no idea. *

LATER -- Patrick KNOCKS and comes in. *

PATRICK (CONT'D)
Well, I can't go there either. *

LEE
Sorry about that. *

PATRICK
So...Are you gonna stay in here...? *

LEE
Well -- Yeah. Why not?

PATRICK
I thought maybe you'd want to stay
in Dad's room.

LEE
Why? You want me to?

PATRICK
No. It's just a better room. And
he's not usin' it...

LEE
I'll stay in there. We're not gonna
be here that much longer anyway.

PATRICK
I'm not movin' to Boston, Uncle
Lee.

LEE
I don't wanna talk about that right
now. OK?

PATRICK
You said he left you money so you
could move. *

LEE	PATRICK (CONT'D)
Yes. But that doesn't mean I	Anyway, what's in Boston?
can just --	You're a janitor. *

LEE
So what?

PATRICK
You could do that anywhere. There's
toilets and clogged-up drains all
over town.

LEE	PATRICK (CONT'D)
I don't wanna talk about it!	All my friends are here. I'm
	on the hockey team. I'm on
	the basketball team. I gotta
	maintain our boat now. I work
You can't maintain it --	on George's boat two days a
	week. I got two girlfriends
	and I'm in a band. You're a
	janitor in Roxbury. What the
	hell do you care where you
	live?

Lee has no answer.

129 INT. JOE'S BEDROOM -- NIGHT.

129

Lee puts the last of his stuff away. He goes to the window.
The wind whistles outside.

10 YEAR-OLD PATRICK (V.O.)
Goodbye Uncle Lee!

FIVE YEARS AGO --

130 EXT. JOE'S HOUSE. DAY.

130

> A few weeks after the girls' funeral. Joe waits by Lee's car, which is packed with a few boxes and a borrowed suitcase. Lee and 10-YEAR OLD Patrick come out, carrying cardboard boxes.

> A moment later, Lee slams the trunk. Patrick is inside.

JOE
Where you gonna be tonight?

LEE
I don't know. A motel.

JOE
What time you gonna call me?

LEE
When I get to the motel. *

JOE
If I don't hear from you by nine
o'clock I'm gonna call the cops.
You understand? *

LEE
Yes. Yes.

JOE
Patty! Come say goodbye to Uncle
Lee!

LEE
That's OK.

JOE
It is not OK. Patrick! Come say
goodbye!

10 YEAR-OLD PATRICK (O.S.)
Comin'!

They wait. Joe hugs Lee. Lee hugs him back woodenly. Then with more feeling. Then he breaks away and gets in the car.

LEE
I'm gonna see him...

He starts the motor. Patrick comes running out of the house.

10 YEAR-OLD PATRICK
(Exactly as before)
Goodbye Uncle Lee!

LEE
So long.

He drives off.

PRESENT --

131 OMITTED 131 *

132 INT. KITCHEN. NIGHT. 132 *

Patrick, in his sleeping gear, opens the refrigerator, looking for a snack. He opens the overcrowded freezer and some packages of frozen chicken breasts and chopped meat slide out at him. He tries to catch or block them, but most of them get past him and hit the floor.

133 INT. JOE'S ROOM. NIGHT -- SIMULTANEOUS. 133

At the window, Lee hears the clatter from downstairs.

134 INT. KITCHEN. NIGHT -- CONTINUOUS. 134

Patrick looks down at the frozen meat and starts to breathe hard. He starts to put them back in but starts to feel sick. He leans his head against the freezer door then backs away, wiping his eyes.

PATRICK

I don't want it. I don't want it.

LEE comes in. Patrick can't get ahold of himself.

LEE

Patty --

PATRICK (CONT'D)

Somethin's wrong with me.

LEE

What do you mean? Like what?

PATRICK

I don't know! I feel really weird! I'm havin' like a panic attack or something.

LEE (CONT'D)

Are you sick?

*

LEE (CONT'D)

What do you mean?

*

*

PATRICK

Could you get that shit outta the freezer? I feel really weird.

*

*

LEE

Get ridda what? The chicken?

*

PATRICK
 Yes. I don't know.
 I don't know! No!

LEE (CONT'D)
 Should I take you to the hospital? Do you want me to call your friends?

Patrick runs out of the kitchen.

135 INT. PATRICK'S ROOM. NIGHT. 135

Patrick comes in and slams the door. Pause. Lee KNOCKS O.C. *

LEE (O.C.)
 You gonna go to bed?

PATRICK
 Leave me alone.

LEE (O.C.)
 I don't think I should let you keep the door shut.

PATRICK
 Just go away!

LEE (O.C.)
 I will. Just open up the door.

PATRICK
 Fuck you.

LEE KICKS the DOOR IN. Patrick jumps up from his bed.

PATRICK (CONT'D)
 Jesus! What's your problem?
 No! No! No!
 No! I'm just freakin' out.

Just go away!

No we don't --!

LEE
 I said open up the door. Are you havin' a breakdown? Should I take you to the hospital?

Fine, but I can't let you freak out with the door shut. And if you're gonna freak out every time you see a frozen chicken I think maybe we should take you the hospital. I don't know anything about this. *

PATRICK (CONT'D)
 -- I just don't like him bein' in the freezer! *

LEE
 You've expressed that very clearly. I don't like it either. But there's nothin' we can do about it. *

PATRICK
Just get out!

LEE
No.

PATRICK
I'm all right, OK? I just
wanna be alone.

LEE (CONT'D)
I'm not gonna bother you.
I'm just gonna sit here. You
can be alone as soon as you
calm down. *

Patrick turns his face toward the wall. Silence.

PATRICK
I'm calmer now. Would you please
get out?

LEE
No.

Patrick his face turned away. Lee sits there.

136 OMITTED 136 *

FIVE YEARS AGO -- *

137 INT. ROXBURY -- LEE'S BASEMENT APARTMENT. DAY. 137 *

The same basement studio we saw at the beginning, minus most
of the furniture. LEE stands watching JOE inspect the room.
His affect is flat, colorless. 10 YEAR-OLD PATRICK is looking
through the window up to the street. People's feet walk by. *

10 YEAR-OLD PATRICK
Cool!

JOE
How much are they payin' you? *

LEE
Minimum wage plus the room.

JOE
Let's go get some furniture.

LEE
I got furniture.

JOE
No you don't. This doesn't count as
furniture. This is not a room.
Let's go get some furniture

LEE
Get off my back.

JOE
Come on.

138 INT. BOSTON DEPARTMENT STORE. DAY.

138

Joe stands with Lee looking at an armchair. Patrick is spinning around in another one.

JOE
You like that one?

LEE
I love it.

JOE
Good. Now you got an armchair.
Movin' right along. Let's go look
at lamps.

10 YEAR-OLD PATRICK
Uncle Lee, try this one!

JOE
Patty! Cut the crap. Let's go get a
lamp.

LEE
I got a lamp. *

JOE
You got a light bulb. Let's go get
a lamp. Patty, come on. *

139 INT. LEE'S BASEMENT APARTMENT. NIGHT.

139

Joe finishes tearing the paper off the armchair. The studio now has almost all the same furniture as in the present. LEE stands watching. Patrick is playing a little computer game.

JOE
Better? Better.

THE PRESENT -- *

140 INT. PATRICK'S ROOM. NIGHT.

140 *

Patrick is asleep. Lee is still sitting on the bed. *

LEE
Listen. (Pause) Hey Patty. Listen
to me. *

Patrick wakes up, rolls over and looks at Lee. *

LEE (CONT'D) *

We can stay until your school lets
out. That'll give me time to set
things up in Boston better. You can
do some stuff with George in the
summer if you want...And you don't
get jerked out of your life
overnight. *

PATRICK *

Are you askin' me or tellin' me? *

LEE *

I'm tellin' you it's the best I can
do. *

PATRICK *

Then what the fuck do you care
whether it's OK with me or not? *

Pause. *

LEE *

It's half an hour away! You can
come back here any time you want! *

PATRICK *

From *Roxbury*? *

PATRICK (CONT'D)

What is that, a joke?
It's an hour and a half at
least! You gotta count the
traffic!

You couldn't get from here to
Roxbury in half an hour if
you flew in a fuckin'
spaceship!

LEE

Yes! No! Depending on the
traffic. Fifty minutes.

But we don't have to stay
there! We could look in
Charlestown, or Everett --

*

LEE *

OK, *fuck* it. *

142 INT. LEE'S CAR/MANCHESTER ESSEX REGIONAL HIGH SCHOOL. DAY.142 *

Lee and Patrick pull up in front of school.

PATRICK *

I need lunch money.

Lee reaches for his wallet. TWO GIRLS rap on the car window
as they pass by on their way into the building.

1ST GIRL
Hi, Patrick! Hi, Patrick!

*

2ND GIRL
Hi, Patrick!

They move on, giggling. Lee reaches for his wallet.

*

LEE
Are they your girlfriends too?

PATRICK
They wish.

LEE
Doesn't George pay you a salary for
helpin' with his boat?

PATRICK
Yeah, but I'm savin' that.

LEE
For what?

PATRICK
New motor.

Pause. He gives Patrick \$20. Patrick gets out of the car.

143 OMITTED 143 *

144 EXT. ROXBURY -- LEE'S BUILDING. DAY. 144 *

Lee's car is parked outside his building. *

145 INT. LEE'S BASEMENT APARTMENT. DAY. 145

Lee is packing up the studio. He is on the phone. He puts the
THREE FRAMED PHOTOS in a cardboard box *

LEE
Mr Emery, you can tell Mrs Olsen to
take the whole bathtub and shove it
up her ass. *

LATER -- The basement is completely empty. Lee is at the
door. He leaves. *

146 INT. JOE'S BEDROOM. DUSK. 146 *

Lee puts the THREE FRAMED PHOTOS on the dresser. He goes to
the window and looks out. He BREAKS the WINDOW with his FIST. *

Blood wells out of his knuckles immediately. He hurries to the bathroom. The LAND LINE RINGS.

LEE (O.C.)
Come on...!

He comes out, wrapping his hand in a towel. The blood soaks through quickly. He picks up the phone.

LEE (CONT'D)
Hello?

ELISE
(Over the phone)
Hello, is that Lee?

Lee freezes. He does not respond.

ELISE (CONT'D)
(Over the phone)
Hello? Lee? It's Elise. (Pause)
Hello?

*
*
*
*

LEE does not respond. Blood stains the towel on his hand.

*

147 OMITTED

147 *

148 INT. JOE'S HOUSE -- DINING ROOM. NIGHT.

148 *

Lee and Patrick sit across from each other at the dinner table, eating. Lee has a bandage on his hand.

PATRICK
What happened to your hand?

LEE
I cut it.

PATRICK
Oh. For a minute there I didn't know what happened.

149 INT. JOE'S ROOM. NIGHT.

149

Patrick comes into the room. Lee is VACUUMING up broken glass by the window. He has neatly taped a cardboard square over the broken pane. He sees Patrick and turns off the vacuum. He throws the last scraps of cardboard and tape into a heavy duty trash bag full of broken glass, cardboard, etc.

PATRICK
Is there some reason why you didn't tell me my Mom tried to call me?

*

Lee stops in his tracks.

PATRICK (CONT'D)

She wrote me you hung up on her.
She's in Essex. She wants me to see
her new house and meet her fiancée.
(Pause) What'd you think? She
couldn't get in touch with me?

LEE

I hung up because I didn't know
what to say to her. And I didn't
tell you because 'cause I didn't
know what to say to you. I'm sorry.

PATRICK

You can't stop me talkin' to her.

LEE

I don't care what you do.

He ties off the garbage bag and goes out. Patrick follows --

149A INT. HALLWAY/STAIRS/LIVING ROOM/KITCHEN. CONTINUOUS. 149A

They go down the hall, stairs, into the kitchen...

PATRICK

No, but you won't let my girlfriend
come over and you hate my mother so
much you won't even tell me that
she called. You'd rather drag me
back to Roxbury and ruin my life
than somebody else be my guardian --

LEE

There is nobody else.

PATRICK

I can live in Essex with my Mom.

LEE

No you can't.

PATRICK

But if she's not an alcoholic
anymore and she wants me to stay
with her, then I can take the bus
to my same school and keep all my
friends, and the boat, and you can
go back to Boston, and you can
still -- I don't know: Like, check
in on me, or whatever, if you want
to...

LEE
I can't do that.

PATRICK
Why?

LEE
I'm sorry I hung up on her. I'll call her back, and if she sounds semi-human to me, you can go have lunch with her and her fiancée if you want. I don't wanna talk about this anymore.

Lee goes out the back door with the garbage.

150-153 OMITTED

150-153

154 EXT. WATERFRONT - WHARF. DAY.

154

Lee stands by as George and Patrick pull away in JOE'S BOAT. Patrick is driving. George gives Lee a wave.

GEORGE
OK! Soon as we get clear, open it up and we'll see what we can do.

PATRICK
OK!

Lee watches them go and then turns and walks away.

155 OMITTED

155 *

156 INT. BOAT YARD - FRONT OFFICE -- CONTINUOUS. DAY.

156

JERRY, 40s, is just coming into the front office as LEE comes thru the customer door. Jerry is immediately uncomfortable.

JERRY
Hey... Lee...! Well, what do you know?

LEE
How you doin', Jerry?

JERRY
Not bad, not too bad.

157 INT. BACK OFFICE -- SIMULTANEOUS. 157

SUE, 50s, is at a cluttered desk doing paperwork. She hears voices in the front. Stops what she's doing and listens.

<p>LEE (O.S.) ...Anyway, I'm just lookin' for anything right now -- Fixit jobs: Boats, engines, -- OK: I'll do that. No, I know. I just thought I'd ask.</p>	<p>JERRY (O.S.) You oughta -- Sure, sure. You oughta come by tomorrow and talk to Walter...I doubt he's got anything in February -- Oh, absolutely.</p>
---	--

158 EXT/INT. CROCKER'S BOAT YARD. DAY. 158

As Lee walks to his car, SUE enters the FRONT OFFICE.

<p>JERRY Guess who just --</p>	<p>SUE I don't wanna see him in here again.</p>
---	---

159 **MINI-MONTAGE --** 159

Lee goes into 1) COASTAL AUTOMOBILE REPAIR. 2) MILNE PLUMBING & HEATING. 3) HAMMC PAINTING & REMODELING. He talks to managers, fills out forms, walks in and out of doors...

160 EXT. GEORGE'S HOUSE. NIGHT. 160

Lee is picking Patrick up from George's house. GEORGE and JANINE and their five kids, ages 8-17 wave and shout goodbye.

<p>GEORGE So long...! Patty, I'll see you Wednesday? So long, Lee!</p>	<p>GEORGE'S KIDS Goodbye, Patrick! See ya, Patrick! Bye, Patty! G'bye!</p>
<p>JANINE So long...!</p>	<p>PATRICK „Bye guys! Yeah, Wednesday! G'bye!</p>

161 INT. LEE'S CAR (MOVING). NIGHT. 161

Lee and Patrick get in the car and start driving.

LEE
 How's the motor?

PATRICK
 George says the piston's gonna go
 right through the block any minute
 now.

LEE

Unfortunately that's a problem. We can't afford to keep the boat if we can't hire somebody to work it, and we can't get anyone to work it, if it's got a broken motor.

*
*
*

PATRICK

Let's take out a loan.

LEE

And pay it back with what?

PATRICK

We hire it out til we pay the loan back, obviously.

*

LEE

Unfortunately for you, I'm responsible for your finances until you're twenty-one, and I'm not comfortable takin' out enormous loans on your behalf right now.

*

PATRICK

I have band practice. Can you drive me home to get my stuff and then drive me to Sandy's house?

LEE

Why don't you sign up for Drivers' Ed?

*
*
*

PATRICK

Because Dad made me promise not to drive til I was seventeen.

LEE (CONT'D)

I'm not your chauffeur.

*

LEE (CONT'D)

OK. Then we'll stick with that

*
*

162 EXT. SANDY & JILL'S HOUSE. NIGHT.

162

Lee's car idles in front of the house.

*
*

PATRICK

You wanna stay for dinner? I think Sandy's mother likes you.

LEE

No she doesn't.

PATRICK

Yes she does. This could be good for both of us.

LEE
I'd really rather not.

PATRICK
Well, can you at least hang out
with her so I can be alone with
Sandy for half an hour without her
mother knockin' on the door every
twenty seconds?

LEE
Come on, man.

PATRICK (CONT'D)
All you gotta do is talk to
her! Why can't you help me
out a little bit for once
instead of draggin' me to the
lawyers and the funeral
parlor and the morgue? Anyway
she's really nice!

LEE
OK.

PATRICK
Thank you.

163 OMITTED 163 *

164 INT. JILL'S LIVING ROOM. NIGHT. 164

Lee and Jill are alone in the living room. She has a glass of
wine. He has a beer. Silence.

JILL
Patrick's one of my favorite
people.

LEE
That's good.

Silence. Jill twists around.

JILL
(Calls up the stairs)
How's it goin' up there, you guys?

Silence. Then there is some O.C. giggling and A DOOR OPENS.

<p>SANDY It's going fine! Thanks! But we're right in the middle of something!</p>	<p>PATRICK Good! Really good! We're totally rippin' through those compound fractions!</p>
---	---

There is more laughing and the DOOR SHUTS O.C.

JILL (CONT'D)
At least we know where they are,
right?

LEE
That's true...

165 INT. SANDY'S ROOM. SIMULTANEOUS.

165

Sandy comes away from the door. They are in their underwear. Patrick discards an unused, unrolled condom and GETS UP to get another from his pants, across the darkened room.

PATRICK
Hold on a sec.

*

SANDY
How many of those you generally
gotta go through before you pick a
winner?

PATRICK
I'd like to see you use one of
these goddamn things with all these
interruptions -- Ow!

He trips over something with a crash.

SANDY
What happened? Are you OK?

PATRICK
I tripped over your fuckin' doll
house.

SANDY
Oh my God, did you break it?

PATRICK
I don't know. *I'm* fine though, by
the way.

Sandy snaps the light on.

SANDY
Oh my God. My grandmother gave me
that when I was five years old. It
was literally her doll house from
when she was a little girl.

PATRICK
Well what's it doin' on the fuckin'
floor?

SANDY
It's a *doll* house! That's where you
play with it!

*
*
*

JILL (O.S.)
Sandy? What is going on up there?

*
*

SANDY
Nothing! Patrick stubbed his toe on
Mummer's doll house, but it's OK!

*
*

JILL
Sandy, that doll house belonged to
my *mother*!

*
*
*

SANDY
Yes I *know*, Mom! It was just
an *accident*. Nobody's
smashin' it to pieces! It's
fine!

JILL (CONT'D)
If you're gonna smash it to
pieces I wish you'd let me
keep it somewhere else!

PATRICK
Don't worry, Jill, I'm OK! My
toe's gonna be OK!

*

166 INT. LIVING ROOM. NIGHT -- CONTINUOUS.

166

Jill turns back to Lee, smiles and shrugs. Silence.

JILL
Could I get you another beer, Lee?

LEE
I'm good. Thanks.

Jill sips her wine. Lee can't think of anything to say.

JILL
Would you excuse me, Lee, one SEC?

*

LEE
Sure.

167 INT. SANDY'S ROOM. CONTINUOUS.

167

The only light comes from Sandy's laptop. They're on the bed.

SANDY
Is it on?

PATRICK
Yes. It's a miracle.

SANDY
OK. Hurry up.

JILL KNOCKS. Patrick and Sandy leap away from each other.

JILL
Hey, Sandy? I'm sorry...!

SANDY (CONT'D)
One second please! (To
Patrick) Get outta my way!

PATRICK
Goddamn it!

168 AT THE DOOR, A MOMENT LATER -- Jill is talking to SANDY 168
through a crack in the door. Patrick is pretending to work at
the laptop. Sandy and he have pulled on their clothes.

SANDY
What's up?

JILL
I'm really sorry, I know you're
trying to work, but I can't sit
down there much longer.

SANDY
Why? What's the problem?

JILL
He won't *talk*. I've been trying to
make conversation for half an hour!

SANDY
Are you serious?

JILL
I realize I'm not the most
fascinating person in the
world, but it's very, very
strained.

PATRICK
What's the matter?

SANDY
Mom...

SANDY (CONT'D)
She can't make your Uncle speak.

PATRICK
He likes sports.

JILL
I'm sorry to bust things up,
but how much longer do you
think you're gonna be?
I'm sorry...!

SANDY
Sports?

PATRICK
Can you talk about sports?
Maybe there's a game on you
could watch. *

SANDY (TO PATRICK)
Shut up. (To Jill) Mummy, Please.

INT. LEE'S CAR (MOVING) NIGHT. *

Lee drives Patrick home. *

PATRICK
You were a tremendous help. *

LEE
I didn't ask to sit down there. *

169-170 OMITTED

169-170 *

171 INT. PATRICK'S ROOM. NIGHT. 171

Patrick is having trouble sleeping.

172 EXT/INT. LEE'S CAR (MOVING). DAY. 172

Lee is driving Patrick along the road to Essex.

LEE
Are you nervous? *

PATRICK
Yeah I'm nervous.

PATRICK (CONT'D)
What are you, a fuckin'
genius?

LEE
Because --
Skip it.

LEE
Just...If it gets weird, just text
me, and I'll come and get you. *

PATRICK
OK. (Pause) Thank you.

173 EXT. ELISE'S HOUSE. DAY. 173

They pull up to a small neatly kept house and get out. ELISE opens the front door. She looks starched and brittle.

ELISE
Oh my gosh. Is that my Patrick?

PATRICK
Hi Mom.

ELISE
I'm so happy...!

174 INT. ELISE'S HOUSE. CONTINUOUS.

174 *

JEFFREY stands waiting as Elise ushers them in. He is in his late 40s, slight, well groomed and dressed in conservative weekend wear. Slacks, loafers, a light-weight sweater. LEE glances around the very tidy house. There is a framed pastel of Jesus on the wall.

ELISE
Patrick. This is my fella. Jeffrey,
this is Patrick...

JEFFREY
(Shaking hands)
Great to finally meet you, Patrick.

ELISE
And this is Lee...

JEFFREY
(Shaking hands.)
Hey, welcome. Jeffrey.

ELISE
Now, Lee, are you sure you won't
stay for lunch?

LEE
I'm positive.

175 INT. ELISE'S DINING NOOK. DAY.

175

Patrick is at the table. Jeffrey and Elise bring in lunch.

PATRICK
Oh -- Can I help with anything?

ELISE
No thanks, honey.

JEFFREY
Your job is to relax. OK? That is
your A-Number One assignment.

PATRICK
OK. I'm gonna really apply myself.

JEFFREY
No -- I was just joking.

PATRICK
I know you were. So was I.

Elise comes in from the kitchen and sits down.

ELISE
How we gettin' along?

JEFFREY
Great.

PATRICK
Great.

ELISE
You don't have to be so polite, you know!

PATRICK
Oh -- I'm not bein' polite...

ELISE
Did you wanna wash your hands before we eat?

PATRICK
Um -- Yeah.

176 OMITTED 176 *

177 INT. ELISE'S DINING ROOM. DAY. 177

Everyone is seated. Jeffrey is saying grace.

JEFFREY
For what we are about to receive let us give thanks. Amen.

ELISE Amen PATRICK *

They start passing around the lunch.

ELISE
It's OK to say Amen, Patrick...!
Nobody's tryin' to *recruit* you!

PATRICK
I did say Amen.

ELISE
You did? OK. You don't have to...

PATRICK
I know. I just said it really quietly.

ELISE

Honey, it's fine. I know -- I'm gonna be a shock to you. In a lotta ways. Hopin' it's a good shock...

PATRICK

Yeah...

JEFFREY

What can I get you, Patrick?

ELISE

I hope everything's OK...(e.g. the lunch.)

PATRICK

Oh yeah, it looks great. Thank you.

ELISE

You don't have to be so formal...!

*

PATRICK

I'm not.

*

*

JEFFREY

I think Elise's just --

ELISE

I know...! I'm just sayin', this is your home too! I want it to be.. It's different from what you're used to, but...And...I don't know...!

PATRICK

That's OK...

JEFFREY

What are you studying in school, Patrick?

PATRICK

Oh...well...The usual stuff...

ELISE

You know what? I'm gonna be right back. Anybody need anything from the kitchen?

JEFFREY

I think we're good. No.

PATRICK

No, thanks. Thank you.

Elise gets up and goes into the kitchen.

JEFFREY

Did you get some string beans?

*

PATRICK

Oh -- not yet. Thank you.

*

JEFFREY

OK. (Pause) Lemme just see what she's doin' in there.

He goes into the kitchen. Patrick eats.

178 INT. LEE'S CAR (MOVING) DUSK.

178

Lee is driving Patrick home. He glances at Patrick. Patrick is very glum and unhappy.

LEE

So what was she like?

PATRICK

I don't know: She was pretty nervous.

LEE

What was the guy like?

PATRICK

He was very Christian.

They drive in gloomy silence.

LEE

Well...it sounds like she's doin' better anyway. She's not drinkin'. She's not in the psyche ward.

PATRICK

Wow.

LEE

Wow *what?*

PATRICK (CONT'D)

You'll do *anything* to get ridda me!

LEE

What?

PATRICK

You heard me.

LEE

That's not true.

Patrick shrugs and starts texting on his iPhone.

179 INT. PATRICK'S ROOM. NIGHT.

179

Patrick sits at his laptop, wet from the shower. He opens an email from JEFFGARNDER7@YAHOO.COM. We see the first few lines and hear JEFFREY'S VOICE at the same time.

JEFFREY V.O.

"Dear Patrick, I'm writing on to thank you for today. Your visit meant the world to your Mom. We are both deeply grateful for the love and trust you've shown by offering to rejoin her life. But I feel it would be unfair to your Mom to rush her along the long and challenging road ahead, and so I'm going to ask you to write to me in future to arrange any further visits. I hope you won't find this to be --"

*
*
*
*
*
*
*
*
*
*

ON PATRICK as he reads on. He DELETES the MESSAGE.

180 INT. LIVING ROOM. NIGHT.

180

Patrick is watching an action movie on TV. Lee drifts in.

LEE

Where's your friends tonight?

PATRICK

I don't know.

LEE

Why don't you call that Sandy and see if she'll come over?

PATRICK

No thanks. Nice try, though.

Pause. Lee walks away and goes into --

181 INT. JOE'S DEN. NIGHT.

181

Lee turns on the light. He walks over to the fancy GUN CASE. It's got several expensive rifles mounted, and some HANDGUNS. Lee gets the key from on top of the case and opens it. He takes out a HANDGUN. Realizes that PATRICK is in the doorway.

PATRICK

Who are you gonna shoot? You or me?

LEE

Do you know how much these guns are worth?

PATRICK

A lot, I think.

LEE

Maybe we could sell them and put the money toward a new motor.

PATRICK
That's a really good idea.

182 EXT. GUN SHOP. DAY. 182

Through the window we see Lee and Patrick talking to the GUN SHOP OWNER. Joe's guns are laid out on the counter on a felt cloth. The owner is counting out bills for them.

183 EXT. MARINA -- BOAT YARD. DAY. 183

> LEE, GEORGE and PATRICK are connecting up the new second-hand MOTOR to Joe's boat.

> They LOWER the BOAT into the WATER.

PATRICK
This is awesome.

184 EXT. ON THE OPEN WATER. DAY. 184

Patrick drives the boat. GEORGE is in the back, listening to the motor for problems. They reach the mouth of the harbor.

GEORGE
Sounds good to me! Open her up!

PATRICK
This is awesome!

185 EXT. MARINA. DAY -- SIMULTANEOUSLY. 185

Lee watches them accelerate away.

186 EXT. WATERFRONT STREET. DAY. 186

Lee is walking toward his car. He slows because he sees RANDI pushing a stroller his way, with a newborn BABY in it. The baby is almost invisible inside his winter parka. Randi is accompanied by a friend, RACHEL, 40s.

RANDI
Lee...! Hi.

LEE
Hi.

RANDI
Um -- Rachel. This is Lee. Lee, Rachel.

RACHEL
Hello.

RANDI
(Re: the baby)
And this is Dylan. You can't see
him too good.

LEE
Hey Dylan.

RACHEL
Randi, you want me to get the car
and pick you up?

RANDI
Oh, sure --

LEE
That's OK. I gotta --

RANDI
Well, could I -- I'd -- Could we
talk a second?

LEE
Sure.

RACHEL
I'll just pull around -- Just be
like two minutes.

RANDI
OK, thanks.

RACHEL
Nice to meet you.

LEE
You too.

RACHEL
Be right back.

Rachel hurries off and turns a corner.

RANDI
I don't have anything big to say:

RANDI (CONT'D)
I just -- I know you been
around --

And I thought -- we never --
Yeah I know. He seems like
he's doin' pretty well,
considering. I mean...

LEE
That's OK.

Yeah, I Just been gettin'
Patrick settled in.

I *think* he is...Yeah...

*
*
*
*
*
*

RANDI (CONT'D)
I guess you probably know I really
kept in touch with Joe --

<p>RANDI (CONT'D) So it's been kinda wierd for me, not seeing Patrick since he passed away --</p>	<p>LEE No, I knew that --</p>
---	-----------------------------------

LEE
Well you can see him. I have no --

RANDI
Could we ever have lunch?

LEE
You mean us? You and me?

RANDI
Yeah. I, uh...Because...I said a
lotta terrible things to you. But --
I know you never -- Maybe you don't
wanna talk to me --

LEE
It's not that.

RANDI
But let me finish. However it -- my
heart was broken. It's still
broken. I know your heart is broken
too. But I don't have to carry...I
said things that I should -- I
should fuckin' burn in hell for
what I said. It was just --

LEE
No, no...

RANDI
I'm just sorry. I love you.
Maybe I shouldn't say that.
And I'm sorry --

LEE (CONT'D)
I can't --
You can say it, but -- No,
it's just --I -- I can't -- I
gotta go.

RANDI
We couldn't have lunch?

LEE
I don't think so.

RANDI
You can't just *die*...!

But honey, I see you walkin' around like this and I just wanna tell you --

But Lee, you gotta -- I don't know what! I don't wanna torture you. I just wanna tell you I was wrong.

That can't be true...!

LEE (CONT'D)
Thank you for sayin' everything --I'm not! But I can't -- I'm happy for you. And I want...I would want to talk to you -- But I can't, I can't...

I'm tryin' to -- You're not. But I got nothin' to -- Than you for sayin' that. But -- There's nothin' there ...You don't understand...

RANDI
Of course I do!

LEE
I'm s -- gotta go.

RANDI
OK. I'm sorry.

LEE (CONT'D)
There's nothin' I can s -- I gotta go.

He moves away. Randi breaks down.

187 INT. WATERFRONT BAR & GRILLE. DAY.

187

CU LEE, very drunk. He is at the counter of a busy local place full of fishermen eating and drinking their lunch. A new bunch of guys comes in loudly and boisterously. One of them accidentally clips Lee as the group passes by.

FISHERMAN
Sorry, buddy.

Lee whirls around and sucker-punches the Fisherman. He goes down hard. His friends immediately grab at Lee en masse.

FISHERMEN
Hey! Hey! What're you doin'? Etc.

Lee is pushed into some tables -- The whole place is in an uproar -- He is jumped by several guys. He keeps fighting crazily. Someone tries to pin his arms to stop the fight. Everyone is shouting.

GEORGE appears. He uses his size to shove the other guys away from Lee.

GEORGE
Break it up! Break it up! It's Lee Chandler. Lee! Let him go, Eddy. He's Joey Chandler's brother.
(MORE)

GEORGE (CONT'D)
 Let him go! Lee. Lee! It's George.
 Lee. Come on -- (To the guys who
 beat Lee up) You won. OK? You won
 the fight.

Lee shoves George away and swings at the nearest man.
 Everybody pounces on him again. Someone hits Lee squarely and
 knocks him down. Now George is fighting everybody. Chaos.

GEORGE (CONT'D)
 OK, OK, OK!

188 INT. GEORGE'S LIVING ROOM. DAY.

188

Lee is dazed, lying on the sofa in George's cramped living
 room. George watches anxiously as George's wife JANINE
 finishes washing and bandaging Lee's banged up face. George
 is a little banged up too.

JANINE
 ...Should we take him to the
 hospital?

GEORGE
 I don't think so. Nothin's broken.

JANINE
 ...What the hell did they do to
 him? *

GEORGE
 They all just said he started
 swingin'.

A FEW MINUTES LATER -- Lee is now fully awake. George stands
 over him. Janine sits by him, dabbing his swollen bruises.

LEE
 Where's Patrick?

GEORGE
 He's with the kids. I sent 'em out
 for burgers.

LEE
 Lemme give you some money.

Lee sits up painfully and reaches for his wallet.

GEORGE
 Lee. Please. It's my treat.

Lee stands up and fumbles for his wallet and drops it on the
 floor. George picks it up and gives it to him.

GEORGE (CONT'D)
Would you sit down please, for
Christ's sake?

LEE
OK.

Lee sits down and breaks into tears.

GEORGE
Come on, buddy.

George looks uncomfortable. He looks up toward the kitchen.
Janine comes back in with coffee and sits next to Lee.

LEE
I'm sorry...

GEORGE
That's OK, buddy. It's OK...

JANINE
Lee? Have some coffee. Come on.
Drink this...

Lee takes the coffee and keeps crying. George and Janine
exchange a look.

189 EXT. JOE'S HOUSE. NIGHT. 189

Patrick and Lee pull up in the car and open the garage.

190 INT. LIVING ROOM. NIGHT. 190

Lee lies on the sofa nursing a beer, his face swollen and
cut. Patrick comes in from the kitchen and hovers.

PATRICK
Can I get you anything, Uncle Lee?

LEE
No thanks, buddy.

PATRICK
OK. I'm goin' to bed.

LEE
Good night.

191 EXT. JOE'S BOAT (MOVING) -- AT SEA. DAY. 191

A beautiful day at sea. Patrick is driving the boat, fast.
SANDY is next to him, smoking a cigarette. LEE is in the
back, still freshly bruised and puffy from his beating.

SANDY
This is awesome!

PATRICK
You wanna drive?

SANDY
Sure!

PATRICK
OK -- So --

The BOAT SWERVES WILDLY as Sandy takes the wheel.

PATRICK (CONT'D)	SANDY
Yeah -- Don't -- Just	(Screams)
straighten her out -- OK.	Oh my God! Sorry!

She straightens the wheel and speeds up again.

192 EXT. JOE'S DRIVEWAY. DAY. 192

Lee drives Sandy and Patrick into the driveway and stops.
Sandy and Patrick get out of the car.

LEE
I gotta go do some chores.

PATRICK
OK.

LEE
I'll be back in a couple of hours.

SANDY	PATRICK
Thanks Mr Chandler.	'Bye.

Lee drives away.

SANDY
Set-up city.

PATRICK
Not at *all*.

193 EXT. GEORGE'S HOUSE. DAY. 193

PUSH IN ON: LEE'S CAR parked outside GEORGE'S HOUSE.

194 INT. GEORGE'S HOUSE. DAY. 194 *

(MOS) LEE is on the living room sofa talking seriously with *
GEORGE and JANINE. It has the air of a conference. *

- 195 INT. PATRICK'S BEDROOM. DAY. 195
SANDY AND PATRICK lie on the bed, her dozing head on his chest. He's very happy.
- 196 OMITTED 196 *
- 197 OMITTED 197
- 197A EXT. MANCHESTER STREET/CENTRAL CEMETERY. DAY. 197A *
Patrick walks along the street. The TREES he passes have BUDS *
or BLOSSOMS. It's SPRING. We REVEAL that he is headed for the *
cemetery gate. He snaps a dead branch off a tree. *
- He pokes his stick into the ground to see if it's softened up. It has. He digs up some clods. He walks away, rattling the stick against the tombstones. *
- 198 EXT. AN OLD MANCHESTER HOUSE. DAY. 198
A MILNE PLUMBING & HEATING VAN is parked in the driveway.
- 199 INT. BASEMENT. DAY. 199
Lee is lying on the floor in coveralls, working on the hot-water heater. The HOMEOWNER, in his 80s, stands by watching.
- HOMEOWNER
What do you think?
- LEE
I think you're gonna be OK.
- HOMEOWNER
Are you one of Stan Chandler's boys?
- LEE
Yeah, I'm Lee.
- HOMEOWNER
I used to play a little chess with your father a long time ago. He was a heck of a chess player.
- LEE
That's him.
- HOMEOWNER
He's not still living, is he?

LEE

No.

HOMEOWNER

And one of the sons passed away recently I heard.

LEE

Yeah. Joe. My brother.

HOMEOWNER

That's right. Very personable man.

LEE

Yeah.

HOMEOWNER

My father passed away in 1959. A young man. Worked on a tuna boat. Went out one morning, little bit of weather, nothing dramatic...Never came back. No signal. No May Day. No one ever knew what happened.

Lee continues to work on the underside of the heater.

200 OMITTED 200 *

201 INT. JOE'S HOUSE -- KITCHEN. DUSK. 201

Lee puts a light under some spaghetti sauce in a skillet. He HEARS PATRICK come home, O.S. *

PATRICK (O.S.)

Hey, Mom! What's for supper?

LEE

Spaghetti!

PATRICK (O.S.)

OK!

202 INT. LIVING ROOM. DUSK. 202

Lee plunks down on the sofa with a beer and turns on the TV. Slowly he falls sleep...A LITTLE HAND tugs at his SLEEVE.

SUZY (O.C.)

Daddy?

He turns his head and sees without surprise his DAUGHTERS seated next to him in their nightgowns. The BABY is in playpen on the floor. SUZY, 7, is pulling his sleeve. Lee smiles at them.

LEE
Yes, honey?

SUZY
Can't you see we're burning?

LEE
No, honey...You're not burning.

LEE WAKES UP -- There's SMOKE coming from the KITCHEN.

203 INT. KITCHEN. DAY.

203

The blackened skillet is SMOKING. Lee comes in and puts it under the water in the sink. It hisses and steams.

PATRICK (O.S.)
Uncle Lee! What the hell's that smell?

LEE
I just burnt the sauce!
Everything's OK!

PATRICK (O.S.)
OK!

He grips the sink and tries to recover from his dream.

204 OMITTED

204

205 INT. LIVING ROOM. NIGHT.

205

Lee and Patrick eat dinner.

LEE
My Boston job came through. It doesn't start until July.

PATRICK
What is it?

LEE
Custodian, handyman...But just two buildings this time.

PATRICK
And what delightful Boston neighborhood are we gonna be livin' in?

LEE (CONT'D)
I was gonna tell y --

LEE (CONT'D)
You don't have to move to Boston.

PATRICK

I don't? (Pause) That's great!

LEE

I'm gonna be in Charlestown. George is gonna take you.

PATRICK

What?

LEE

Yeah. I talked to them last month --

PATRICK

So, but --

LEE

I explained the situation to them. Georgie Junior's goin' to school this Fall. Jimmy graduates next year. We'll have to rent out this house. You can move back in when you turn eighteen. When you turn twenty-one, you're allowed to sell it or stay in it, or whatever you want. Definitely have to hire the boat out when the summer's over -- I thought when you get your licence, we can figure that one out as we go. I'm still the trustee, but all the financial stuff Joe set up for me is gonna go to George. So everything'll be the same, except you don't have to move.

*
*
*

PATRICK

Well...I mean, thank you. That's great. But...like, are they gonna be my guardians? Or do you still --

*

LEE

They're gonna adopt you. (Pause) Anyway, that's how I set it up. If you want. It's up to you.

*
*

PATRICK

So are you gonna just disappear?

LEE (CONT'D)

You don't have to do it. No. No. I just set it up so you can stay here. They're really glad to have you. They love you.

PATRICK

I know. I mean, they're great...But why can't you stay?

Patty starts crying.

LEE
Come on, Patty.

PATRICK
I know you feel bad...!

LEE
Come on...

PATRICK
Maybe it wouldn't be so bad.

<p>PATRICK (CONT'D) I don't mean like, you're ever gonna be like -- I know you feel bad.</p>	<p>LEE I can't do it. I can't beat it. I can't beat it.</p>
--	---

LEE
...I'm sorry.

Patrick wipes his eyes. Lee comes over and hugs him. *

206 EXT. WES'S OFFICE WINDOW. DAY. 206

Past the BLOSSOMS on the tree outside Wes' window, we see
GEORGE, LEE and WES, signing documents.

207 EXT. JOE'S HOUSE. DAY. 207

There is a "FOR RENT BY OWNER" SIGN outside the house. Lee's
car is in the yard. Also Patrick's bicycle.

208 EXT. CEMETERY. DAY. 208

(MOS) Joe's burial service. PATRICK, LEE, GEORGE and JANINE
all stand a row at the front. RANDI holds a CRYING BABY. She
gives him to JOSH, who steps away. *

209 EXT. WIDE SHOT OF THE TOWN. DAY. 209

A beautiful early Spring day. Lots of boats in the water.

210 EXT. MANCHESTER STREET -- CORNER GROCERY STORE. DAY. 210

Lee and Patrick, still in their funeral clothes, trudge up a
steeply inclined street. Lee picks up an old rubber ball from
the street and starts bouncing it.

PATRICK
I'm gonna get some ice cream.

LEE

Go ahead.

PATRICK

Can I have some money?

LEE

Yes.

Lee gives him a ten dollar bill. Patrick goes inside. Lee bounces the ball against the store wall. It takes a bad bounce. He runs and grabs it as it rolls down the hill. He walks back up. Patrick comes out with an ice cream bar.

PATRICK

So...When am I supposed to move in with Georgie?

LEE

July. I don't even have a place to live yet. *

PATRICK

Don't they give you an apartment?

LEE

Yeah, but I was gonna try to get a place with an extra room. Or room for like a pull-out sofa.

PATRICK

What for?

LEE

In case you wanna visit sometime. Or if you're lookin' at colleges in Boston or somethin' and you wanna stay overnight...

PATRICK

I'm not goin' to college.

LEE

Then I'll have an extra room for all my *shit*. Do we have to talk about this now? *

PATRICK

Nope.

He tosses away his ice-cream stick.

LEE

I want...I thought we oughta stay in touch. I don't wanna just...

PATRICK
Then why can't we --

LEE
I would stay here if I could. But it's impossible. Everybody wants me to recover. But it's -- I can't -- bounce back. But I don't just wanna go back there and die...!

<p>PATRICK We could call that guy about the house and say we changed our mind.</p>	<p>LEE (CONT'D) I'll still be the trustee. I'll go on the boat with you. But I can't -- No. No...</p>
--	---

PATRICK
Why not?

LEE
It's impossible...I can't explain.

PATRICK
It's OK, Uncle Lee.

LEE
Could we discuss this plan tomorrow?

PATRICK
OK, sure.

LEE
Thank you.

After a minute Lee wipes his eyes. He bounces the ball and tosses it to Patrick. It goes wide and bounces crazily.

PATRICK
Great throw.

LEE
Just leave it.

Patrick runs to gets the ball. They continue to walk up the hill, bouncing the ball across the street to each other and chasing it when it rolls back down the hill.

211 EXT. WIDE SHOT OF THE TOWN -- JOE'S BOAT. DAY.

211

Lee and Patrick head out to fish. Patrick drives the boat. Lee sets up the fishing gear. He looks a little better than we've seen him. He squints at the sea and the wide open sky.

NINE YEARS AGO --

212 EXT. THE OPEN SEA. DAY.

212

A SUMMER DAY. At first we may not know this is a flashback. Then we REVEAL THE BOAT. STAN is at the wheel. Along for a ride are: ELISE, 6 YEAR-OLD PATRICK, RANDI (PREGNANT), 5 YEAR-OLD SUZY, 2 YEAR-OLD KAREN, JOE AND LEE. The kids wear life jackets. Lee and Stan are fishing. Joe gets a strike.

LEE JOE
Strike! Watch it! Shit! Sorry!

ELISE STAN
Watch the mouth! Hey, hey, hey hey!

The REEL WHIRS merrily as the big fish runs...

A GRAY WHALE BREACHES the water TWENTY FEET AWAY.

EVERYBODY ON BOARD
Whoaaa!

The SPLASH drenches them. The WAKE rocks the boat.

STAN/JOE LEE
Joe, your line, your line!// You lost your fish, you
Holy smokes! moron!

RANDI/ELISE SUZY/PATRICK
Holy Christ!/Oh My God! That was RADICAL!/That was
AWESOME!

LEE
Here he comes again!

The WHALE BREACHES again -- even CLOSER -- beyond enormous.

EVERYONE ON BOARD
Whoaaaaaaa!

As the whale crashes down the SPLASH breaks over them...

EVERYONE
Whooooooooohoooooo!

The boat rocks dizzily over the enormous wake.

FROM OVERHEAD -- We see the little boat among dozens of others bobbing in the sea, with the dark shapes of the whales moving under the water all around them.

THE END