

GEORGE

by
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FADE IN:

BEGIN OPENING CREDITS

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

INT. ROOM - NIGHT

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

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

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

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

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

INT. HALLWAY OF A HALF WAY HOUSE - CONTINUOUS

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

INT. LOBBY - CONTINUOUS

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

EXT. HALFWAY HOUSE - NIGHT

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

EXT. STREET - LATER

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

EXT. STREET - LATER

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

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

INT. BAR - LATER

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

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

EXT. BAR - LATER

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

INT. ANOTHER BAR - LATER

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

GEORGE
Give me five shots of bourbon
please.

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

BARTENDER
Jeez buddy slow down.

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

BARTENDER
(concerned)
Whatta ya got?

George finishes the last shot and reaches into his pocket.

GEORGE
Four dollars.

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

BARTENDER
ELMO!

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

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

George points to Smitty.

GEORGE
He's with me.

Smitty smiles at Elmo.

END MUSIC CUE ON HIGH POINT

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

CUT TO:

INT. NEWARK POLICE DEPARTMENT HOLDING CELL - NIGHT

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

AL
Ask me what I'm laughing at.

George doesn't answer.

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

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

AL
So ask me.

GEORGE
What are you laughing at?

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

GEORGE
Is that the punch line?

Al nods.

GEORGE
I guess I'll have to be there.

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

OFFICER THALBERG
Time for us to talk.

GEORGE
You've got a hard act to follow.

INT. OFFICER THALBERG'S DESK - MOMENTS LATER

George tries to stay upright as the Officer types.

OFFICER THALBERG
Name?

GEORGE
I thought I was infamous.

OFFICER THALBERG
(typing)
George Arthur Koster.

GEORGE
A Jewish Officer Thalberg?

OFFICER THALBERG
Thalberg, Jewish. What of it?

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

OFFICER THALBERG
Maybe you shouldn't get arrested.

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

He continues to type.

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

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

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

George tries to bow but almost falls over.

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

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

INT. HOSPITAL - LATER

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

NURSE EDIE
Aw fuck me.

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

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

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

NURSE EDIE
No talking.

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

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

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

GEORGE
Find a mirror?

She gets in his face.

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

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

GEORGE
I don't feel good.

NURSE EDIE
I'll get you some pills.

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

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

GEORGE

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

INT. X-RAY ROOM - LATER

George is having an X-ray.

INT. BATHROOM - LATER

George is trying to pee in a cup.

GEORGE

Whoops. Getting closer.

INT. EMERGENCY ROOM - LATER

George is recovering in bed. An ADMINISTRATOR peeks in.

ADMINISTRATOR

What're we doing with this one?

Nurse Edie stares at George who pleads with his eyes.

NURSE EDIE

We're admitting him.

The Administrator leaves and George smiles at her.

NURSE EDIE

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

GEORGE

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

INT. HOSPITAL ROOM - LATER

An attractive young NURSE WILSON is cleaning up his dinner.

NURSE WILSON

Was it good?

GEORGE

It will be once we've done it.

She holds up the empty tray.

GEORGE

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

NURSE WILSON

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

GEORGE

You're not looking at my better
half.

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

GEORGE

What happened? Nurses used to be sluts.

NURSE WILSON

We still are, you just used to younger.

GEORGE

Reach into my pocket.

NURSE WILSON

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

GEORGE

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

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

NURSE WILSON

Somebody you know?

GEORGE

Used to.

NURSE WILSON

Is this you? You were hot.

GEORGE

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

NURSE WILSON

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

GEORGE

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

NURSE WILSON

That wouldn't have happened.

GEORGE

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

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

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

NURSE WILSON
Cause I'm already over it.

GEORGE
(quietly)
She'll look back.

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

INT. HOSPITAL ROOM - MORNING

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

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

DR. SILMAN
Got your tests back.

GEORGE
How did I do?

DR. SILMAN
You failed.

GEORGE
Dad?

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

GEORGE
You just wanted to make that joke.

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

GEORGE
You're exaggerating.

DR. SILMAN
Can't exaggerate death.

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

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

George gets serious.

GEORGE
Something can be done.

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

GEORGE
There's transplants.

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

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

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

George puts up his hand.

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

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

Smitty is at the door with a big bag.

GEORGE
Go fuck yourself.

DR. SILMAN
But you never listen.

Silman leaves and Smitty walks in.

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

Smitty laughs as he waddles to the bedside.

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

George is looking at the picture.

SMITTY
Ya need anything?

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

George notices a bag in his hand.

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

SMITTY
Gladys said you're out of chances.

GEORGE
Seems to be today's theme.

SMITTY
Gonna be tomorrow's too.

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

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

GEORGE
Where can we go Smitty?

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

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

George gets serious as he looks at Smitty.

GEORGE
I don't have anywhere else to go.

Smitty takes off his hat and looks upset.

SMITTY
George, I'm going back home.

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

Smitty lowers his head and shuffles his feet.

GEORGE
You're not serious?

Smitty can't look at him.

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

GEORGE
Where?

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

GEORGE
Where?

SMITTY
New Orleans.

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

GEORGE
New Orleans? The pros.

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

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

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

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

SMITTY
George listen I'm sorry but-

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

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

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

SMITTY (cont'd)

You're on probation. You leave the state and the state stops sending checks. Whatta ya gonna live on?

GEORGE

How much would we need?

SMITTY

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

GEORGE

So your checks...

SMITTY

(shaking his head)

Nah, nah, nah. You can come with me, but I ain't taking ya.

George looks at the picture again.

GEORGE

I'll get the money.

SMITTY

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

GEORGE

When're you leaving?

SMITTY

Next bus.

GEORGE

Give me time Smitty.

SMITTY

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

GEORGE

Where did he get five hundred?!

SMITTY

Sold his Joe DiMaggio.

George looks surprised.

SMITTY

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

GEORGE

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

SMITTY

No rules, no curfew, no Gladys...

GEORGE

No responsibility.

SMITTY

It's like Heaven.

GEORGE

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

George looks away as he thinks.

SMITTY

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

George snaps his head around.

GEORGE

(intense)
Give me time Smitty.

SMITTY

I was only staying cause of you.

GEORGE

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

George caresses his face and pleads with his eyes.

GEORGE

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

SMITTY

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

He pulls himself up to George.

SMITTY

I don't know if I can miss ya.

Smitty gets emotional and kisses George's forehead.

SMITTY

But I'll miss the times.

Smitty gets down and gives him one last look.

SMITTY
I learned a lot, watching you never
learn.

He puts on his hat, smiles and leaves.

INT. HOSPITAL ROOM - LATER

Nurse Edie walks in with concern.

NURSE EDIE
You okay?

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

NURSE EDIE
I'll take the apology.

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

She smiles at him.

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

NURSE EDIE
How big?

GEORGE
As big as you are around.

She gives him a look.

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

INT. HOSPITAL OFFICE - LATER

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

MYRA
How bad is he?

NURSE EDIE
Bad.

MYRA
Is he going to die?

NURSE EDIE

Yes.

MYRA

How soon?

NURSE EDIE

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

Myra exhales and shakes her head.

NURSE EDIE

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

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

MYRA

This is so great!

INT. HOSPITAL ROOM - LATER

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

NURSE EDIE

(quietly)

George? George?

He pretends to wake up and look weak.

GEORGE

Who's there?

NURSE EDIE

George it's me, Edie.

GEORGE

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

NURSE EDIE

(shaking her head)

Jesus Christ.

GEORGE

Yes him too. All the apostles.

NURSE EDIE

Don't get angry but I called Myra.

GEORGE

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

He sees Myra.

GEORGE

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

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

MYRA

You can cut the shit now George.

George looks at Edie who shrugs.

MYRA

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

She looks at Edie.

MYRA

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

NURSE EDIE

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

MYRA

I got it from here.

Nurse Edie leaves. Myra just laughs some more.

GEORGE

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

MYRA

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

She laughs again.

GEORGE

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

MYRA

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

She laughs again.

MYRA
Feels so good.

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

She just stares at him.

GEORGE
You got old.

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

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

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

GEORGE
I gave you a lot of orgasms.

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

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

MYRA
Been working on a lot of things.

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

MYRA
Practiced the whole way over.

GEORGE
All right, let's hear it.

He points to the Spanish soap opera.

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

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

George turns down the volume and looks at her.

GEORGE
The only thing I've ever given you.

MYRA
Shit?

GEORGE
The ring.

MYRA
You gonna ask somebody else to
marry you?

George just gives her a look.

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

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

MYRA
You can't have it.

GEORGE
What use do you have for it?

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

GEORGE
It's mine!

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

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

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

GEORGE
(pleading)
Please, no more metaphors.

MYRA

Where ya gonna go?

GEORGE

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

MYRA

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

GEORGE

I was surprisingly okay with it.

MYRA

You want it, you have to earn it.

GEORGE

(looking around)
Who are you talking to?

MYRA

I'm gonna take you in.

George is shocked as she leans in.

MYRA

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

GEORGE

But you still tried.

MYRA

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

GEORGE

You need somebody to fuck that up?

MYRA

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

GEORGE

I'm not...

MYRA

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

She smiles at him.

MYRA

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

GEORGE

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

MYRA

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

GEORGE

Do you have any other motivation
other than revenge?

MYRA

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

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

INSERT TV SCREEN

A woman is holding a child.

SPANISH WOMAN

Hector, es su nino.

The man reacts.

GEORGE

I guess it could be worse.

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

GEORGE

Fill this with scotch?

INT. MYRA'S CAR - LATER

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

MYRA

So what've you been...?

GEORGE

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

MYRA

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

They drive for a little.

MYRA

(singing)
What do you say?

He turns and sees how happy she is.

GEORGE

Thank you.

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

EXT. LONG BRANCH NJ BEACH HOUSE - LATER

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

GEORGE

This is yours?

MYRA

You married me for my money
remember?

GEORGE

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

MYRA

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

GEORGE

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

Myra starts to get out.

GEORGE

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

MYRA

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

She gets out of the car.

GEORGE

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

INT. HOUSE - CONTINUOUS

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

LINDA

(quick)

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

GEORGE

Please tell me this one isn't mine.

MYRA

This is David's wife.

GEORGE

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

LINDA

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

GEORGE

Use the bricks if we have them.

LINDA

Oh my goodness, Myra?!

MYRA

I know.

GEORGE

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

MYRA

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

Linda gasps at Myra's language.

MYRA

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

LINDA

(whispering)

This is going to upset David.

MYRA

Everything upsets David.

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

She does a fire engine sound.

GEORGE
 The bar! My God, please the bar!

EXT. BACKYARD - CONTINUOUS

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

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

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

GEORGE
 Die yes, be murdered, not so much.

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

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

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

GEORGE
 Is David a righty or a lefty?

LINDA
 I told them. Is that okay?

DAVID
 What the...?

LINDA
 Language, girls!

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

MYRA
 David, this is your father...

DAVID

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

GEORGE

I could've sworn I left it with
you.

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

LINDA

David! People are crying!

LIZ

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

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

INT. LIVING ROOM - CONTINUOUS

She closes and locks the glass door as everyone looks.

GEORGE

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

MYRA

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

GEORGE

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

MYRA

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

GEORGE

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

MYRA

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

GEORGE

You mean lie to them?

She slaps him across the face.

GEORGE

What was that for?

MYRA

Because that should be the truth
you miserable bastard!

GEORGE

You've changed. You hit harder.

MYRA

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

George is stunned.

MYRA

Michael taught me that one. Your grandson.

Myra points to Michael whose face is against the glass.

MYRA

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

She moves him to the center of the room.

MYRA

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

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

MYRA

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

She grabs his face and makes him look at her.

MYRA

Don't believe everything you fear.

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

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

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

EXT. LONG BRANCH TRAIN STATION - MOMENTS LATER

George is panhandling for train fare.

FARE COLLECTOR
All aboard! Penn Station Train!

George looks up at him.

FARE COLLECTOR
Whatta ya got?

GEORGE
Nine.

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

FARE COLLECTOR
Whatta ya doing?!

GEORGE
Gotta get something to go back for.

The train pulls away and George starts to walk.

INT. DINNER TABLE - NIGHT

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

DAVID
I think we should talk about what happened today.

LIZ
Now's not the time.

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

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

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

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

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

MYRA
He's your father.

DAVID

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

LIZ

The daddy spoon.

LINDA

You hit the children?

MYRA

Threatened. It was plastic.

LIZ

Wooden.

MYRA

It was plastic.

LIZ

After the wooden one broke.

DAVID

It was the only time you hit us.

LINDA

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

MYRA

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

She turns to the kids.

MYRA

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

LINDA

Language.

MYRA

Then I can't describe him.

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

MYRA

Linda talk about the chicken.

LINDA

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

MICHAEL

Exanimate.

SAL
What does that mean?

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

SAL
I thought that was for the kids?

LINDA
It's for everybody.

SAL
Mike what does it mean?

LINDA
Sal, that's not the rule.

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

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

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

DAVID
What do you think you're doing?

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

DAVID
You get the hell out of here!

LINDA
Language.

MYRA
David relax.

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

GEORGE
Oh, is there a sauce?

LINDA
Don't yell like a child.

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

MYRA
(standing)
Whose house is this?!

David stops and looks at Myra.

DAVID
What?

MYRA
Whose house is this?

DAVID
It's ours.

MYRA
Who's ours?

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

LINDA
(correcting)
You, Liz and I.

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

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

Liz looks at Myra and then at George.

LIZ
Whose idea was this?

MYRA
It was George's. He called me.

LIZ
Why?

MYRA
Because he...

LIZ
Let him tell us.

George looks at Myra, then at everyone.

GEORGE
Because.... I'm sorry.

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

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

He laughs.

DAVID

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

LIZ

Okay.

Myra smiles and Liz goes back to eating her food.

DAVID

OKAY?!

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

LINDA

Language.

DAVID

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

MYRA

We voted and you lost.

DAVID

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

Linda doesn't move.

DAVID

Linda?

LINDA

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

SAL

Dave, come on...

DAVID

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

SAL

I was gonna look it up if he...

DAVID

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

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

DAVID

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

George looks into David's eyes.

GEORGE

You look good.

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

SAL

I don't get the thing about Republicans.

GEORGE

Neither does the rest of the country.

SAL

I'm really, really confused here.

MICHAEL

Now you're a Democrat.

George smiles at Michael.

LINDA

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

GEORGE

Thank you Liz for accepting my apology.

LINDA

(annoyed at George)

No interrupting.

LIZ

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

GEORGE

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

MYRA

There's no alcohol in the house.

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

GEORGE
Care to rethink your vote Liz?

INT. LIVING ROOM - LATER

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

LINDA
He's not answering his cell.

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

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

Michael seems emotionless as he continues to read.

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

He doesn't even look up.

LINDA
Oh my God, he's devastated!

LIZ
Sal can go look for him.

SAL
Absolutely, right after the game.

LIZ
Sal.

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

LIZ
With the Yankees's bullpen?! Go!

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

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

Sal pauses and looks around.

SAL
(reluctant)
Mike what does idio...

LINDA
Look it up!

Everyone starts yelling.

GEORGE
I'm going to take a walk.

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

EXT. PORCH - CONTINUOUS

George walks out and sees Michael.

GEORGE
What are you reading there sport?

MICHAEL
It's about the...

GEORGE
Sounds fascinating. Do you have any money?

MICHAEL
No. My Dad ...

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

MICHAEL
I think...

GEORGE
I like those odds.

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

INT. LIQUOR STORE - NIGHT

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

GEORGE
I know what you're thinking.

CLERK
What am I thinking?

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

CLERK

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

GEORGE

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

CLERK

A favor.

GEORGE

Currently out of stock?

He nods.

GEORGE

None in the back?

CLERK

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

GEORGE

Maybe I'll wait.

CLERK

You'll die first.

GEORGE

I really feel like you know me.

David walks in and freezes when he sees George.

GEORGE

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

David panics and looks at the Clerk.

DAVID

I need directions.

GEORGE

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

David just stares at him.

GEORGE

I know why you're here.

CLERK

Shit even I know why he's here.

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

He takes a step closer to David.

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

David still doesn't move.

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

David walks to the counter.

DAVID
Johnny Walker Black.

GEORGE
So proud you're not a racist.

DAVID
Pint.

GEORGE
Pint's not nearly enough...

George grabs David's arm.

GEORGE
Please...

David pulls his arm away.

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

He takes the pint and leaves.

GEORGE
I don't.

The Clerk stares at him.

GEORGE
His change?

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

CLERK
Now whatta ya gonna do?

GEORGE
What I always do, follow the
scotch.

EXT. LIQUOR STORE - CONTINUOUS

George sees David drinking in his car, pulling away.

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

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

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

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

GEORGE
No!

It doesn't break and George scoops it up.

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

George finishes the bottle quickly.

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

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

INT. LIQUOR STORE - CONTINUOUS

CLERK
Saw that coming.

EXT. LIQUOR STORE - CONTINUOUS

George looks up at an angry David.

GEORGE
...normal.

DAVID
You're a sonofabitch!

GEORGE

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

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

GEORGE (O.S.)

David? Come on.

David stops as George gets to his feet.

GEORGE

Come on and hit me.

DAVID

Fuck you!

GEORGE

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

DAVID

You're crazy.

GEORGE

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

David waves his hand at him and starts to walk.

GEORGE

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

DAVID

You're pathetic!

GEORGE

Not as pathetic as your fat, cunt wife!

David runs back and tees off on him.

INT. LIQUOR STORE - CONTINUOUS

CLERK

Goddamn that must feel good.

EXT. LIQUOR STORE - CONTINUOUS

George looks up at a very angry David.

DAVID
I hate you!

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

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

INT. LIQUOR STORE - LATER

George wakes up to find the Clerk smiling above him.

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

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

GEORGE
That's what everybody says.

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

GEORGE
You frighten me.

The Clerk gives him a fifth of scotch.

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

GEORGE
Is this a favor?

CLERK
You earned it.

GEORGE
I earned something?

The Clerk nods.

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

CLERK
You're from around here?

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

George opens the scotch.

GEORGE
Tell them to take their time.

INT. HOSPITAL - NIGHT

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

MYRA
Deja vu.

INT. CAR - NIGHT

Myra's driving.

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

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

MYRA
How are you feeling?

GEORGE
Like I'm going to die now.

He looks in the rear view mirror.

GEORGE
I used to look much better after
much worse.

MYRA
So who...?

GEORGE
It was David.

MYRA
David who?

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

MYRA
He wouldn't do something like that.

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

MYRA
Why? Besides all of the reasons.

GEORGE

Because I told him too.

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

GEORGE

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

MYRA

You didn't feel guilty did you?

GEORGE

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

Myra laughs.

MYRA

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

She laughs as George smiles slightly.

MYRA

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

GEORGE

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

MYRA

Why else would you be here?

Myra smiles at George who gives a quick one back.

INT. HALLWAY - LATER

Myra helps George along the hallway.

MYRA

Let me get something for the pain.

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

INT. GEORGE'S ROOM - LATER

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

MYRA

Want me to help you put on your pajamas?

GEORGE

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

Myra just looks at him for a bit.

MYRA

I think you made the right choice to stay.

GEORGE

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

MYRA

Not yet.

GEORGE

What do I have to do?

MYRA

Make them believe that.

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

GEORGE

How hard can it be?

INT. KITCHEN - THE NEXT DAY

George stumbles down the stairs and sees Liz.

GEORGE

Good morning.

LIZ

It's two o'clock.

GEORGE

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

LIZ

There's coffee. How do you take it?

GEORGE

With brandy.

LIZ

There's no alco...

GEORGE

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

LIZ

I'll make it like I take it.

GEORGE

I hope you like yours with brandy.

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

GEORGE

Black?

LIZ

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

He takes another sip.

LIZ

So David kicked the shit out of you
huh?

GEORGE

Is he telling everyone?

LIZ

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

GEORGE

That his wife is a cunt.

LIZ

That's a horrible word.

GEORGE

Find a better adjective when it's
your turn.

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

AVA

What're you doing Mommy?

LIZ

I'm staring at him.

AVA

Why?

LIZ

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

AVA
Uncle David said no.

GEORGE
What did Uncle David say I was?

AVA
Aunt Linda said language before he could say.

GEORGE
Do you know what Aunt Linda is?

LIZ
George...

George smiles and takes another sip of his coffee.

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

Ava looks.

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

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

AVA
They are.

LIZ
And see, George smile.

George smiles at Ava.

AVA
There you are Mommy.

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

They all stare at each other for a little while.

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

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

LIZ
Somewhere. Hopefully not too much.

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

AVA
There I am!

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

LIZ
Go get ready.

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

LIZ
Wanna come to the movies with us?

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

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

She gets up.

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

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

LIZ
Me either.

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

DAVID
Liz....?

He stares at George.

GEORGE
She just left.

David starts to go, then stops.

DAVID
I'm sorry about....

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

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

GEORGE
Except the placement of my nose.

DAVID
You're not going to charm me okay?

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

DAVID
It didn't mean anything to me.

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

DAVID
It didn't.

David leaves but as he does...

DAVID
(quietly to himself) Yes it did. GEORGE
(quietly to himself) Yes it did. *

Myra walks in.

MYRA
There you are.

GEORGE
Am I in a play?

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

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

Myra sits down.

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

GEORGE
And you want me to pale in
comparison?

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

GEORGE

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

MYRA

Asshole.

She gets up and leaves.

GEORGE

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

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

INT. HALLWAY - MOMENTS LATER

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

GEORGE

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

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

GEORGE

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

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

GEORGE

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

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

GEORGE

...my eye sight back.

George slams the door and runs downstairs.

INT. KITCHEN - MOMENTS LATER

George is tearing through the cabinets.

GEORGE

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

He tears through the refrigerator as Michael walks in.

MICHAEL
Grandpa?

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

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

MICHAEL
Can I talk to you about what
happened?

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

George starts pounding the grapes.

MICHAEL
What're you doing?

GEORGE
Making wine! Ferment! Ferment!

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

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

MICHAEL
But you've seen everything.

GEORGE
Yes! Now I have!

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

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

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

MICHAEL
You mean you never...?

GEORGE
Not since teen suffixed my age.

MICHAEL
That's amazing.

GEORGE
It's expensive.

MICHAEL
How do you pee?

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

Michael is looking at George like a clueless puppy.

GEORGE
So you're gay, hey?

MICHAEL
I don't know.

GEORGE
It appeared as though you were
certain.

MICHAEL
I think Kevin knows better than I
do.

GEORGE
Kevin was the young man...?

George motions with his hand and Michael nods.

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

MICHAEL
I didn't really feel anything.

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

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

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

Michael thinks.

MICHAEL
I guess because no one ever asked
me before.

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

MICHAEL
No.

GEORGE
How old are you?

MICHAEL
Fifteen. And a half.

George thinks then pounds the table.

GEORGE
Okay! Do you need to clean up?

MICHAEL
What do you mean?

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

MICHAEL
Oh no, I didn't...

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

EXT. HOUSE - MOMENTS LATER

George and Michael are running out to the car.

MICHAEL
Do you know how to drive?

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

MICHAEL
Why not?

They get in.

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

George starts the car.

MICHAEL
Are you sober now?

GEORGE
Absolutely! There's nothing to
worry about.

George runs into Sal's truck but keeps going.

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

INT. CAR- LATER

MICHAEL
Would you have a problem with me
being gay?

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

MICHAEL
You don't like gay people?

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

MICHAEL
Where are we going?

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

EXT. STREETS OF NEW YORK - LATER

They are driving through a bad neighborhood.

INT. APARTMENT - MOMENTS LATER

PAMELA, forties, Hispanic, slutty opens the door.

PAMELA
Georgie! Ahh!

She gives him a big hug.

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

PAMELA
It's Georgie!

JACK (O.S.)
Which Georgie?

PAMELA
Old Georgie!

She makes a sad face.

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

GEORGE
Is drunk Georgie taken?

She nods.

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

PAMELA
Yay!

She sees Michael as she closes the door.

PAMELA
Who's this?

GEORGE
Confused Michael. Is that name
okay?

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

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

JACK
Hey Georgie.

GEORGE
Has the Halo coming Jack?

JACK
On Halo three now. Gotta keep up.

GEORGE
Must I?

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

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

PAMELA
Whatta ya mean?

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

George thrusts his hips back and forth.

PAMELA
How old is he?

GEORGE
Fifteen.

MICHAEL
And a half.

JACK
Extra.

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

GEORGE
Let me talk to you Pamela.

JACK
You're supposed to talk to me
George.

GEORGE
And I will after the grown ups have
finished.

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

JACK
First time?

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

JACK
Better then masturbate. You play?

INT. BEDROOM - CONTINUOUS

George is sitting on the bed with Pamela.

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

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

PAMELA
I didn't know it was this serious.

GEORGE

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

PAMELA

Absolutely.

GEORGE

I'll need you at your best.

PAMELA

It'll be the best I ever done.

GEORGE

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

He gets up.

GEORGE

For free.

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

INT. LIVING ROOM - CONTINUOUS

George walks out and sees Michael.

JACK

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

GEORGE

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

MICHAEL

I'm scared.

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

GEORGE

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

Michael smiles and nods.

GEORGE

Go on, your hooker's waiting.

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

GEORGE

Jack, do you know a good fence?

JACK

What're you looking to move?

GEORGE

Jewelry.

JACK

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

GEORGE

Spoken like a true pimp.

Jack pauses the game and looks at George lovingly.

JACK

Thank you for that.

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

INT. LIVING ROOM - MOMENTS LATER

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

PAMELA

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

JACK

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

PAMELA

And now, he's a man!

George stands up as a very happy Michael walks out.

GEORGE

Did you like it?

MICHAEL

It was the best thing of my life!

PAMELA

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

George walks over and puts his hand on his shoulder.

GEORGE

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

MICHAEL

I don't care!

George gets emotional.

GEORGE

Now, you really are a man!

INT. CAR - LATER

Michael is smiling and George notices.

MICHAEL

What're we gonna tell my parents?

GEORGE

Whatever you want to.

MICHAEL

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

George's smile fades.

GEORGE

What happened to you today?

MICHAEL

I...

GEORGE

Not what you did, what you said you
became.

MICHAEL

A man?

GEORGE

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

MICHAEL

What?

GEORGE

That's not a question.

George looks over at him.

GEORGE

Know what that means.

INT. HOUSE - LATER

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

DAVID
Oh thank God!

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

MICHAEL
I love you both so much!

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

LINDA
Something's wrong!

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

GEORGE
I didn't do anything to him.

DAVID
Who did?!

GEORGE
Two people. One, better than the other.

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

DAVID
(to Michael)
Why are you so happy?

LINDA
I'm scared. He's smiling!

She starts to cry.

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

DAVID
Are you on drugs?

LINDA
Oh God, please no! Anything but that!

Linda downs her glass of wine.

GEORGE
There's wine?!

DAVID

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

MICHAEL

I'm not on drugs.

GEORGE

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

David walks over to George.

DAVID

What did you do with our son?!

Sal walks in and sees Michael smiling.

SAL

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

LINDA

(screaming)
Language!

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

DAVID

You didn't.

GEORGE

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

David turns around and faces Michael.

DAVID

You had sex?

LINDA

No he...

MICHAEL

Yes!

Linda screams.

DAVID

With a woman?

Michael nods. Sal pumps his fist.

SAL

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

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

SAL
Am I all right saying "yo" there?

GEORGE
Maybe you should look it up to be
sure.

MICHAEL
Yo!

LINDA
NO!

GEORGE
Yo.

SAL
High five?

GEORGE
Had me, then you lost me.

LINDA
My baby! My baby is gone!

DAVID
Linda relax!

LINDA
Relax?! Our son was molested!

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

GEORGE
Get what you paid for I guess.

DAVID
You liked it?

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

LINDA
Who was it with?!

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

MICHAEL
I love her.

LINDA
You took my son to a hooker?!

GEORGE

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

David continues staring at Michael.

MICHAEL

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

LINDA

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

DAVID

Who are you?

MICHAEL

I'm a man.

LINDA

Sex doesn't make you a man!

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

LINDA

I'm calling the police!

DAVID

Shut up Linda.

LINDA

What?!?

GEORGE

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

LINDA

How dare you talk to me like...?!

David turns to Linda.

DAVID

Look at him! Look at our son!

David looks back at a smiling Michael.

DAVID

He's happy.

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

MICHAEL

Can I go tell all my friends?

LINDA

You are telling no one!

DAVID
On the phone, no Facebook, no
Twitter.

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

MICHAEL
Thanks Grandpa.

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

SAL
I knew I'd get one.

David looks back at George then walks outside.

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

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

LINDA
Here you motherfucking cocksucker!

Just as Liz walks in with the girls.

LIZ
Oh my God Linda, language.

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

LINDA
You stay away from me!

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

Linda leaves. George looks at Sal.

GEORGE
What the hell.

He runs over and gives Sal a high five.

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

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

LIZ
What's going on?

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

Sal reads the note.

SAL
Shit!

LINDA (O.S.)
Language!

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

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

INT. GEORGE'S ROOM - LATER

George is staring at himself in the mirror.

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

Myra opens the door.

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

GEORGE
It's what I do.

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

GEORGE
You know I can't swim.

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

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

She shakes her head and close the door.

GEORGE
And you know I never learn.

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

INT. DAVID AND LINDA'S ROOM - CONTINUOUS

David and Linda are arguing as Linda's packing.

DAVID

You're not taking him!

LINDA

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

DAVID

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

LINDA

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

DAVID

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

LINDA

Well I do, and...

DAVID

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

He calms himself and sits on the bed.

DAVID

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

He puts his head in his hands.

DAVID

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

He starts to cry and Linda comes over.

DAVID

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

INT. GEORGE'S ROOM - CONTINUOUS

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

INT. HALLWAY - LATER

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

SAL

Got 'em. Got 'em babe.

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

SAL

Hey ya Georgie!

He puts up his hand for a high five.

GEORGE

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

SAL

Her boss.

GEORGE

Her boss is French?

SAL

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

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

GEORGE

What's her boss's name?

SAL

Phil Rosenthal.

GEORGE

Phil Rosenthal, the Frenchman.

SAL

(motioning to Liz)

Apparently.

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

SAL
Feel like taking a swim?

GEORGE
Yes, but not in the ocean.

Sal looks confused as George smiles at Liz.

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

GEORGE
Put up your hand.

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

LIZ
Hi.

GEORGE
Ça va?

LIZ
It's for my job.

GEORGE
You know Elizabeth I speak French
as well.

LIZ
(scared)
Oh?

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

Liz freezes.

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

LIZ
I don't know what to say.

GEORGE
I do.

He walks towards her.

GEORGE
I'm so proud of you!

He gives her a big hug.

GEORGE
We're so alike!

LIZ
No we're not.

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

LIZ
George if Sal found out....

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

He gives her another hug.

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

LIZ
What do you want?

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

LIZ
One or the other.

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

INT. LIVING ROOM - LATER

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

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

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

GEORGE
(whispering)
Don't be like me.

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

David and Liz watch with indifference.

DAVID
I need to hate him.

LIZ
I know you do.

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

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

EXT. HOUSE - LATER

George is on Michael's cell phone.

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

GEORGE
You must be the new receptionist.
Smitty please.

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

George sees Myra looking at him cautiously.

SMITTY (O.S.)
Hello?

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

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

GEORGE
I'll pay you back.

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

GEORGE
Don't leave without me.

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

GEORGE

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

SMITTY (O.S.)

What suckers did you stumble into George?

George looks at the family.

SMITTY (O.S.)

George?

GEORGE

I'll see you soon.

SMITTY (O.S.)

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

George stares at Myra.

SMITTY (O.S.)

Maybe someone upstairs'll fuck up the paperwork and I can see ya in the next one huh?

GEORGE

(assured)

You'll see me tomorrow, in this one.

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

GEORGE

(conflicted)

Cause there's no way they're letting me into the next one.

AVA (O.S.)

George!

George turns around to see Ava standing there.

AVA

Come on! You're on my team!

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

AVA

Don't mess up this time okay?

George stares at her as she breaks into a smile.

GEORGE

Okay.

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

MYRA

How about some dessert?

LIZ

We had dessert.

Myra walks into the kitchen.

MYRA

How about some more?

INT. LIVING ROOM - LATER

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

MICHAEL

(whispers)

The best day of my life.

GEORGE

(whispers)

A man always whispers the best day of his life.

Michael starts to walk away but George grabs him.

GEORGE

(whispering)

The best day of my life.

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

LINDA

(crying)

There goes my baby.

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

DAVID

Good night Mom.

He walks upstairs.

MYRA

Were you two talking?

GEORGE

In a way.

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

MYRA
You shouldn't.

GEORGE
Well that always stops me.

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

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

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

He looks over at her as she sits.

GEORGE
Are you waiting for me to say something?

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

GEORGE
I always loved you.

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

George starts to talk but she puts her hand up.

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

She takes a sip of wine.

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

GEORGE
Do you want to know the truth?

She looks a bit nervous as she stares at him.

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

MYRA (cont'd)

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

GEORGE

I don't know.

MYRA

(intense)
I'm gonna kill you!

She throws her glass at him.

MYRA

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

GEORGE

I want to tell you the truth.

MYRA

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

Liz walks down the stairs concerned.

MYRA

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

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

MYRA

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

George starts to say something.

MYRA

Shut the fuck up!

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

MYRA

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

GEORGE

I didn't...

MYRA

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

George smiles a bit.

MYRA

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

George lowers his head a bit.

MYRA

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

She takes another sip.

MYRA

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

GEORGE

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

Myra pauses and shakes her head.

MYRA

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

(MORE)

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

GEORGE
Used that one already....

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

George stares right back at an emotional Myra.

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

She pours another glass.

GEORGE
Wanna fuck?

Myra throws her new glass at him.

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

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

GEORGE
Could you at least aim for my
mouth?

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

GEORGE
We can pretend...

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

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

MYRA

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

She sits down and slowly regains her composure.

MYRA

Wanna fuck?

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

MYRA

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

GEORGE

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

MYRA

It's the only reason I agreed.

GEORGE

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

MYRA

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

GEORGE

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

MYRA

What'd you think?

GEORGE

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

MYRA

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

GEORGE

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

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

GEORGE

Did you say everything you wanted
to say?

MYRA

Yes. But what are the chances you
were listening?

INT. HALLWAY - LATER

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

LIZ
Mom, are you...?

Liz stops when she realizes what it is.

LIZ
Oh my God.

David walks out of his room and looks at Liz.

DAVID
What's going...?

He listens.

DAVID
Is Mom...? Oh my God.

Linda walks out.

LINDA
What...? Oh my God.

Sal walks out.

SAL
Yo!

Michael walks out. Everyone is in the hallway listening.

MICHAEL
I did that today.

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

Linda walks back into the room.

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

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

INT. MYRA'S ROOM - EARLY MORNING

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

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

INT. HALLWAY - CONTINUOUS

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

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

EXT. BACK PORCH - LATER

David walks out just as the sun comes up.

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

David turns around to see George sitting.

DAVID
About what?

GEORGE
We can start with the sunrise.

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

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

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

GEORGE
Yes you do.

David continues to stare at it.

GEORGE
Do you want to ask me questions?

DAVID
There things you want to tell me?

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

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

GEORGE
No. Yet all I have is regrets.

David nods but still doesn't turn around.

GEORGE

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

DAVID

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

GEORGE

Easier to keep wondering I-

DAVID

Cause I just don't want to hear it.

He turns around and looks at George.

DAVID

I need to hear it.

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

DAVID

Morning Ma.

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

DAVID

I'm gonna go for a swim.

David walks down towards the water.

MYRA

What were you talking about?

GEORGE

Talking about it.

MYRA

Why don't you join him?

GEORGE

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

MYRA

Why didn't you ever learn how to swim?

GEORGE

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

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

MYRA

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

GEORGE

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

Myra's about to go inside.

GEORGE

I have to leave today.

Myra stops and looks at him.

GEORGE

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

MYRA

No, no. You need to...

GEORGE

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

MYRA

You have to leave here to get your
last chance?

He nods. She laughs and shakes her head.

MYRA

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

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

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

INT. LIZ'S ROOM - CONTINUOUS

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

EXT. BEACH - MOMENTS LATER

George is walking as Liz jogs next to him.

LIZ

Hey.

GEORGE

An exerciser huh?

LIZ

Yup. You exercise?

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

George raises his eyebrow.

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

LIZ
Are you glad you're here?

GEORGE
Are you glad I'm here?

LIZ
You first.

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

She doesn't answer him back.

GEORGE
You don't want to answer?

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

GEORGE
I don't need an answer.

LIZ
You don't care?

GEORGE
I don't deserve to care.

George looks at the water.

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

LIZ
Did you ever miss me?

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

(MORE)

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

LIZ
Did I make you leave?

GEORGE
You made me stay as long as I did.

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

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

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

GEORGE
See you found all your answers.

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

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

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

George throws a shell into the water.

GEORGE
I think.

LIZ
What're you thinking about now?

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

LIZ
Did you hear everything I said?

GEORGE

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

LIZ

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

Liz cracks for the first time. George notices.

LIZ

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

GEORGE

All right I'll....

LIZ

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

She composes herself and George looks her in the eye.

LIZ

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

George nods.

LIZ

I don't care what you did anymore.

George looks at her with surprise.

LIZ

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

George smiles a bit.

LIZ

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

GEORGE

What do you need?

Liz's eyes tear up.

LIZ

Somebody to call Dad again.

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

LIZ

(crying)

That's a good deal George. Take it this time okay?

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

EXT. HOUSE - LATER

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

AVA

Hi George.

JULIA

Hi George.

GEORGE

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

The girls look confused as Sal walks out.

SAL

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

GEORGE

We did.

SAL

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

GEORGE

I'm sober enough to agree.

SAL

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

GEORGE

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

SAL

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

George smiles.

GEORGE

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

SAL

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

GEORGE

And as long as Liz...

SAL

...says it's okay.

GEORGE

...says it's okay.

*

*

SAL

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

GEORGE

Whether we wanna be or not.

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

GEORGE

Who's that?

SAL

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

GEORGE

Did we win a raffle?

SAL

No he's uh....

George sees Myra give John a big hug and kiss.

AVA

He's Nana's boyfriend.

George's face changes as Myra runs outside.

MYRA

Come on girls, we have to get
going.

Everyone walks inside with Myra just staring at George.

MYRA
Good bye George.

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

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

He looks at the family again and grabs the scotch.

GEORGE
Fuck it.

He runs into the house.

INT. HOUSE - CONTINUOUS

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

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

JOHN
Oh yes. Feel like I know you.

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

JOHN
Oh no, I'm the captain.

John points to his hat.

GEORGE
You actually put this outfit on sober?

MYRA
George...

GEORGE
Does she yell at you?

JOHN
I try not to give her a reason.

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

MYRA
George!

GEORGE
Need a first mate?

JOHN
Sure.

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

MICHAEL
What about Ginger?

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

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

JOHN
He's everything you said he was.

Myra is surprised as she watches George through the window.

JOHN
You okay?

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

John looks confused.

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

INT. BOAT - LATER

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

GEORGE
You're welcome.

MYRA
Jealousy or stupidity?

GEORGE
Yes.

MYRA
(smiling)
Want something to eat?

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

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

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

INT. WHEEL HOUSE - CONTINUOUS

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

JOHN
How's George doing?

MYRA
We found his kryptonite.

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

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

CUT TO:

INT. DECK - CONTINUOUS

George is leaning over the side.

GEORGE
Damn.

INT. WHEEL HOUSE - CONTINUOUS

JOHN
How are the kids?

MYRA
Okay. Maybe a little bored.

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

Myra looks at David.

DAVID
Yeah, I'll give it a shot.

David gets up and leaves.

MYRA
I'm sorry about George.

JOHN
Whatever you want, you know that.

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

INT. DECK - CONTINUOUS

David walks down and smiles as George is struggling.

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

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

DAVID
Anybody want to fish?

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

LIZ
(to David)
How do we do this?

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

SAL
Your Dad never took you ...?

They look over at George.

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

GEORGE
I want to fish!

LIZ
Seriously?

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

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

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

MICHAEL
You write?

GEORGE
Except write.

DAVID
Or fight.

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

LINDA
How about suicide?

SAL
What kinda bait you want George?

GEORGE
Whatever Linda used to catch David.

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

SAL
Hold this pole for a second.

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

MICHAEL
I get so many more jokes now.

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

SAL
Okay man, you're ready to go!

GEORGE
Okay! Now what?

SAL
This is it, you're doing it!

GEORGE
I'm participating in a sport?

SAL
Big time!

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

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

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

Suddenly his LINE STARTS TO SPOOL OUT very quickly.

SAL
Grab your pole George!

George grabs his pole with his left hand.

SAL
Two hands!

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

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

GEORGE
No!

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

LIZ
Sal, help him!

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

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

GEORGE
No!

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

SAL
Whatta ya doing?

GEORGE
I'm going to catch a fish.

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

GEORGE
You just wrote my epitaph.

Sal looks confused.

SAL
Mike what does ep...?

GEORGE

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

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

GEORGE

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

SAL

Start reeling.

GEORGE

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

George starts reeling but it's very difficult.

GEORGE

He's not cooperating. Now what?

SAL

Make him cooperate.

GEORGE

David, pour the scotch his way.

David cracks a smile.

MICHAEL

You can do it Grandpa!

Everybody stops and looks at Michael.

AVA

(to Liz)
Can we call him that?

Liz looks at David.

LIZ

Sure.

AVA

Come on Grandpa!

Julia says something close, trying to mimic Ava.

GEORGE

Okay! What am I up against?

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

GEORGE

Any idea?

LIZ

That was him George.

GEORGE
I thought that was another boat!

SAL
George really, let me...

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

Everyone stops smiling and looks at Myra.

MYRA
You can do it George!

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

Sal takes the hat off.

GEORGE
Okay. Here we go!

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

SAL
George...

GEORGE
No!

MINUTES go by. Liz takes the girls inside.

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

Michael walks inside, calling over his shoulder.

MICHAEL
You can do it Gramps.

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

LINDA
I wish somebody had done the same
for me.

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

JOHN
There's lunch being served in the
cabin.

SAL
I gotta stay and...

GEORGE

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

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

GEORGE

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

George is just holding on.

GEORGE

All right George, accomplish something.

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

GEORGE

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

DAVID (O.S.)

Who you talking to?

George turns around to see David behind him.

GEORGE

Doesn't matter. Nobody ever listens.

DAVID

You don't believe in God?

GEORGE

No.

DAVID

Why not?

GEORGE

Ask him, he started it.

David stands next to George for a moment.

DAVID

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

GEORGE

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

David looks at George's red and swollen hands.

DAVID

I'm grabbing a water, you want one?

GEORGE

You mean a mixer? Please.

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

GEORGE

I can't take it. Never mind.

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

GEORGE

Thank you.

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

SAL

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

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

SAL

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

GEORGE

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

SAL

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

George looks back and sees everyone watching.

JOHN

We've got to start heading in soon.

MYRA

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

MICHAEL

Come on Grandpa!

LIZ
You can do it George!

GEORGE
That's not my name.

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

LIZ
Come on Dad!

Myra gets a little emotional and John notices.

MICHAEL
Come on Mom. Yell something.

LINDA
Go fish!

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

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

GEORGE
No!

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

MYRA
George?

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

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

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

MYRA
George stop!

SAL
Pull George! Pull! Pull George!

MYRA
No stop! Stop!

Myra goes running over.

DAVID (O.S.)

Pull!

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

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

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

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

GEORGE

I did it! I fu....

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

SAL

Liz takes the girls over there
while I...

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

GEORGE

He's going back.

George strokes the fish.

GEORGE

Thank you friend. Help me please,
Sal.

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

DAVID

I got it.

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

AVA

Why'd you let it go Grandpa?

GEORGE

He might have a family to go back
to.

George looks at everyone.

GEORGE

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

He puts his hands in the air.

GEORGE

I caught a fish!

INT. MYRA'S HOUSE - DINING ROOM - LATER

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

INT. DINING ROOM - LATER

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

INT. HALLWAY/BEDROOM - MOMENTS LATER

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

INT. LIVING ROOM - LATER

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

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

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

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

MYRA

Let's put the movie on.

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

SAL

I love Sundays, ya know. So relaxing.

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

MYRA
Are you okay?

GEORGE
Be right back.

He gets up.

LIZ
Want us to wait for you?

GEORGE
No. Seen it. Know how it ends.

He walks up the stairs.

INT. MYRA'S ROOM - MOMENTS LATER

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

INT. HALLWAY - CONTINUOUS

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

INT. KITCHEN - MOMENTS LATER

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

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

EXT. HOUSE - CONTINUOUS

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

INT. NEW JERSEY TRANSIT TRAIN - LATER

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

INT. HALFWAY HOUSE - LATER

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

INT. SMITTY'S ROOM - CONTINUOUS

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

SMITTY
George!

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

GEORGE
Are you ready?

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

Smitty takes a few steps back.

SMITTY
You forgot to pack your smile.

George just looks at him.

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

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

INT. HALFWAY HOUSE LOBBY - MOMENTS LATER

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

EDDIE
Fuck!

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

OLD MAN
George! Phone-call!

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

OLD MAN
Says it's important!

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

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

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

George takes the phone.

GEORGE
Yeah?

MICHAEL (O.S.)
Grandpa? Grandpa?

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

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

George closes his eyes and leans against the wall.

SMITTY
Ah shit.

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

GEORGE
Ask your father to explain it to you.

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

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

GEORGE
I'm scared Grandpa.

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

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

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

SMITTY
George?

GEORGE
Just get me to my fucking dream come true.

INT. PAMELA'S APARTMENT - LATER

Jack answers the door to George and Smitty.

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

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

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

JACK
What takes smiles?

LOUIS

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

Louis steals a glance.

LOUIS

Shit. You gotta be Old Georgie.

SMITTY

Where's Pam?

Jack starts to answer but Louis...

LOUIS

She in there fucking my boy.
Fucking green motherfuckers!

He throws controller down as his avatar gets killed.

LOUIS

Sorry if that sounded racist.

Jack laughs. Louis stands up, towering over George.

LOUIS

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

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

LOUIS

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

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

JACK

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

LOUIS

I'll take that answer.

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

LOUIS

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

TJ

Nope. Shit was better.

LOUIS

(to George)
The answer might help ya.

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

Smitty nervously shuffles his feet.

GEORGE
It was my wife's.

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

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

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

LOUIS
What you got in your pocket TJ?

TJ
Bout two depending at what the ho
cost.

LOUIS
Give ya four.

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

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

Louis looks at George.

LOUIS
I'm fucking you Old Georgie.

He looks back at the ring.

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

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

PAMELA
Georgie!

She gives him a big hug.

PAMELA

How is our new little man doing?

GEORGE

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

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

SMITTY

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

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

SMITTY

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

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

GEORGE

(to Pamela)

He's gonna be just fine.

George takes the money and quickly walks out.

INT. BUS - LATER

George is emotionless as he sits with an excited Smitty.

SMITTY

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

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

SMITTY

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

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

SMITTY

(to George)

Jeez, knew it couldn't be perfect.

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

SMITTY

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

The Boy slowly stops crying as he stares at George.

SMITTY
They get big? You a grandfather?

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

YOUNG MOTHER
(to George)
Can I help you?

SMITTY
Lotta questions George. How bout answering one?

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

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

George gets emotional.

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

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

GEORGE
Miss, you did help me. Thank you.

He starts to leave.

SMITTY
Where you going?

GEORGE
Home.

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

INT. PAMELA'S APARTMENT - MOMENTS LATER

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

JACK
George, whatta ya doing?

George looks around and opens Pamela's door.

INT. PAMELA'S BEDROOM - CONTINUOUS

Louis is having sex with Pamela as George walks in.

GEORGE

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

LOUIS

Man, get the fuck outta here!

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

GEORGE

I want the ring back.

JACK

George you're making a big mistake.

GEORGE

I made my last mistake.

Louis puts his pants on and gets up.

LOUIS

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

GEORGE

It's hers.

LOUIS

It's mine.

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

PAMELA

George, you got what you want, go!

GEORGE

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

LOUIS

Old Georgie you about to get a new
nickname.

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

GEORGE

Give it to me.

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

PAMELA

Louis, please!

George fights to get up.

GEORGE

I'm not leaving without that ring.

LOUIS

We got that in common.

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

PAMELA
When are you gonna stop?!

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

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

TJ
Man let's just get outta here.

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

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

LOUIS
Ain't worth it.

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

LOUIS
The pussy's on the house.

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

TJ
(to George)
Looks like we got something in common too. Both found bitches that are worth it.

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

TJ
Sorry, that's our return policy.

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

INT. BAR - LATER

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

BARTENDER
Whatta ya having?

GEORGE (O.S.)
Scotch and stitches please.

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

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

George smiles and shakes his head.

DAVID
You used to be much better at leaving.

David finishes his drink and motions for another.

DAVID
How do you live like you live?

GEORGE
I don't live. I just survive.

The Bartender gives them their drinks.

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

GEORGE
They all have the same ending.

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

GEORGE
You want close...?

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

David looks at George.

DAVID
So I married a cunt.

GEORGE
I'm sorry about...

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

David finishes his drink and orders another one.

DAVID

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

The Bartender slides another to him.

DAVID

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

He drinks and George watches closely.

DAVID

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

David gets serious quickly and looks at George.

DAVID

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

He takes a deep breath.

DAVID

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

David cuts the air with his hand.

DAVID

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

George nods.

DAVID

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

GEORGE

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

DAVID

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

David finishes another drink and orders another.

GEORGE

Maybe you should slow down.

DAVID

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

David pounds the bar and the Bartender brings over another.

BARTENDER

We okay over here?

DAVID

We are now.

David takes the drink.

DAVID

I remember you. I remember a lot.

He looks away.

DAVID

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

George smiles as David reflects.

DAVID

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

David starts to take a sip then stops.

DAVID

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

(MORE)

DAVID (cont'd)

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

David laughs.

DAVID

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

George smiles.

DAVID

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

David looks over at George.

DAVID

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

Tears start to roll down David's cheeks.

DAVID

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

The Bartender comes over.

BARTENDER

Hey, you gotta take it outside.

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

DAVID

(crying)

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

BARTENDER

Yo! Take it outside!

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

The Bartender motions to the Bouncer.

DAVID
 (crying)
 Can you help me?

George just stares at him and puts his hand on his shoulder.

DAVID
 I don't have time to hate you cause
 I need you.

George gets emotional.

DAVID
 Can you help me, Dad?

The BOUNCER walks over as George stands up and caresses David's face and looks at him.

BOUNCER
 Whatta ya got?

BARTENDER
 Get these two pussies outta here!

GEORGE
 I'll help you son.

The Bouncer grabs George as George whispers in David's ear.

GEORGE
 Don't be like me.

George smiles at David who smiles back. He takes the glass and SMASHES it over the Bartender's head. He turns and knees the Bouncer in the groin. He turns to David.

GEORGE
 Nostalgic?

David grins back, and nods.

DAVID
 What happens now?

George caresses David's face.

GEORGE
 (smile)
 The rest of them come and kick the
 shit out of us. Together.

They smile at each other as the rest of the staff close in. George puts himself in front of David and faces them. He yells as he goes after them.

EXT. NEW JERSEY BOARDWALK - MOMENTS LATER

George and David are thrown out of the bar. They look at each other, faces smushed.

DAVID

I'm never been thrown out of a bar before.

GEORGE

I've never walked outta one.

David nods and smiles.

DAVID

What do you wanna do?

George looks at all the rides, games and food.

GEORGE

I wish we were in a better place for a guy to start being a dad.

David laughs.

EXT. BOARDWALK - MONTAGE

George smiles and waves at a drunk David each time he comes around on kids's carousel. He's scrunched into a tiny car.

They gorge on hot dogs and funnel cake. David has a balloon tied to his wrist.

George tries to win David a bike on one of the big wheels. He's not even coming close.

DAVID

Come on.

GEORGE

No! I'm getting my son a bike!

DAVID

You can't win at this game.

GEORGE

(whispering to David)
Who said anything about winning it?

David can't help but smile.

GEORGE

(whispering to David)
I need you to do two things for me son.

David nods, eagerly.

GEORGE
 (whispering to David)
 The first is jump on the back on
 this bike when I grab it and hold
 on for dear fucking life.

David's face lights up with anticipation.

GEORGE
 And the second thing is...

DAVID
 Don't be like you.

They grin and George grabs the bike. David quickly jumps on the back and George starts pedaling.

WORKER
 Hey! Stop those guys!

George and David are exhilarated as they SWERVE through the people. David YELLS and puts his arms in the air. Two policemen on bikes are chasing them. David looks back. They catch their reflection in a FUN HOUSE MIRROR as they fly by.

GEORGE
 We're ditching the bike!

DAVID
 Where?!?

GEORGE
 Here!

George slams on the brakes and David goes flying overhead. George helps him up and they run into the arcade.

INT. ARCADE - MOMENTS LATER

The two policemen are running through the arcade as they pass by the photo booth with the curtain closed. We zoom in on the pictures coming out and hear some commotion off screen. The first picture drops out with David and George with their arms around each other. The second picture has them making funny face. The third picture is George kissing David's cheek. The fourth picture is the policeman's arm reaching inside and grabbing George. The fifth picture is both of them being pulled from the booth. George's hand fights to reach in and grab the photos.

INT. POLICE CAR - LATER

A bleeding George is still cheerful as he's handcuffed in the back of a police car. Davis on the other hand is starting to feel regretful, his head slumped against the window.

DAVID
 I don't know what I'm gonna tell
 Michael.

George thinks for a bit.

GEORGE

David?

David looks over.

GEORGE

I know this conversation isn't
going to fit the setting but...

We hear the front door open and someone get in.

POLICEMAN (O.S.)

Two fucking jerkoffs.

A FINGER comes into frame.

POLICEMAN (O.S.)

Jerkoff number one, jerkoff number
two! Fucking gotta do paperwork on
this bullshit on a Sunday night for
a couple of drunks. I should shoot
both you pieces of shit in the head
and dump yas in the swamp.

George ignores him. He looks at David lovingly.

GEORGE

I'm very, very proud of you.

David cracks a smile, but doesn't meet his eyes.

GEORGE

You're not your father's son,
you're so much better. I had
everything you had and I couldn't
stay. You stayed and you fought. I
took beatings, you fought. You
didn't let not knowing stop you
from trying. Michael's a smart
kid, he knows that.

David nods.

GEORGE

Just be honest with him. Be his
friend. Don't be scared anymore
because he loves you. Lotta people
do. Ya earn that.

David looks at his father and puts his head on his shoulder.

GEORGE

A smart women told me once, don't
believe everything you fear.

POLICEMAN (O.S.)

Fucking fag bullshit.

GEORGE

(towards the Policeman)
Sir? Two brief corrections. One,
there's only one drunk back here.
(MORE)

GEORGE (cont'd)

And two when I told you earlier to go fuck yourself, I want to apologize. I'm trying to be a better role model for my son and I wanna start teaching him the right way to do things.

POLICEMAN (O.S.)

All right.

George kisses the top of David's head.

GEORGE

I actually meant for you to go fuck your mother.

David breaks out in a big laugh. They both crack up, laughing uncontrollably. The car stops abruptly.

DAVID

(still laughing)

Why are we stopping?

GEORGE

(laughing)

They're gonna beat the shit out of us again.

They double over with laughter as the door opens.

INT. POLICE STATION - LATER

Myra is standing there with Linda.

LINDA

I can't believe this! He must be going crazy in there! He can't handle something like this! Oh my God, the horrors that must be taking place in there! He's going to be scarred and I don't know if this one can heal...

David struts out excited and smiles at Linda through his beaten face.

LINDA

Are you okay?!

He grabs her face and gives her a big kiss.

DAVID

Best night ever!

He looks at Myra.

DAVID

Guess who got a story?

David walks out and Linda following with a million questions. Myra smiles as George joins her.

MYRA

Are you concerned at all about the ways you bond with your children?

They hold each other's gaze as the Policeman hands back George's things. She sees the ring inside the plastic bag.

GEORGE

I'm sorry.

Myra tears up a little.

MYRA

The first time you ever said you're sorry is the first time you've ever did the right thing.

He puts his arms around her.

MYRA

What an asshole.

She hugs him back.

INT. KITCHEN - LATER

Myra is putting some dishes in the sink, when she sees David outside telling Michael his story, very animated. Michael cracks up, not believing his ears.

Myra looks at the refrigerator and sees strip of pictures from the photo booth. She smiles and shakes her head. Outside, David throws an affectionate arm over Michael's shoulder. Contented, Myra walks upstairs.

INT. GEORGE'S ROOM - NIGHT

George is lying in bed when Myra opens the door.

MYRA

Awake?

GEORGE

I don't wanna close my eyes.

George doesn't look at her but extends his arm. Myra closes the door.

MYRA

I remember when awake was not my favorite time to be around you.

Myra climbs into bed.

MYRA

When you passed out, you were perfect, cause you couldn't do anything to make yourself not.

GEORGE

Soon I'll be perfect forever. I wonder if it's gonna hurt.

MYRA
Scared of the pain?

GEORGE
Pain's a synonym for George Koster.

MYRA
What are you scared about?

GEORGE
What I'm always scared about.
Doing something I don't know how to
do. I didn't learn because I never
tried. Being a father, being
sober, swimming...

They lay there for a bit.

GEORGE
People've accepted me but never had
them forgive me. I don't get it. I
didn't lose anything but time.

MYRA
You're not the bastard you think
you are George. You just weren't
around enough to prove it.

GEORGE
They want me back in their lives.

MYRA
So do it.

GEORGE
I don't have enough life left.

MYRA
Take the time you have...

GEORGE
The time I have left is just enough
to make them hurt even more when
I'm gone. I don't think I can do
that to them again.

He hugs Myra tight.

MYRA
What else can you do?

They hold each other for a bit.

MYRA
I love you George.

George doesn't answer. He just holds her tight.

EXT. BACK PORCH - SUNRISE

George watches the sun come up.

EXT. BEACH - DAY

George picks out shells with the girls.

EXT. PORCH - DAY

George and Michael discuss the book Michael's reading.

EXT. BEACH - DAY

George is throwing a football around with Sal. He winces when he catches it and grabs his right side, below his ribs.

INT. KITCHEN - LATER

Myra looks in and sees George talking with Linda. She's smiling and he's obviously apologizing. Myra leaves them be.

INT. LIVING ROOM - LATER

Everyone is looking through old family photos and laughing.

INT. LIVING ROOM - LATER

OLD HOME MOVIES play on a Super 8 projector. George sits between David and Liz.

INT. KITCHEN/LIVING ROOM - NIGHT

Myra peeks into the living room and sees George in between Liz and David, talking. He puts his arm around both of them, pulling them closer. Myra sees David hesitate a little then, put his arm around George. She hesitates, holding back tears, then speaks.

MYRA

Dinner.

INT. DINING ROOM - NIGHT

Everyone is enjoying themselves. The room is loud and people are laughing. Most of the conversation is regarding what they have planned and how they want George involved. He politely nods but keeps quiet. He looks at everyone and a slight smile comes to his face.

Myra notices and he notices her looking at him. The two of them share a moment and George gives her a contented nod.

He gets up and walks over to her slowly. He leans over to whisper in her ear as he takes her hand. We PAN DOWN to see the ring on her finger and then PAN UP to see her reaction. They look at each other for a bit and then George slowly starts to walk out.

DAVID

(to George)

Where you going?

Everyone stops to look at him. George gives a long look.

GEORGE
For a swim.

Everyone laughs but Myra who is now crying but nobody notices. George walks outside and closes the door.

INT. HALLWAY - CONTINUOUS

We see George's picture is back in the molding.

INT. KITCHEN - CONTINUOUS

We see one of the photos of David and George is torn off.

EXT. BEACH - MOMENTS LATER

George is staring at the picture. He puts it in his pocket and looks at the ocean.

GEORGE
Gotta learn sometime.

He takes a step into the water and keeps walking.

THE END