

VP - 3/11/00

Julie West

MUSIC UP: RESPECTABLE STREET

*Zevon?
How upbest or
downbest?*

BEGIN CREDIT SEQUENCE

With Alicia Cook - Paul McClellan and Lenny

INT. BEL AIR HOME - BEDROOM - DAY

GEORGE wakes up in a large house. He is all alone.

INT. BATHROOM - LATER

George walks into the steam-filled bathroom.

INT. KITCHEN - DAY

George is talking to his assistant TERESA, who is holding a bunch of clean dry cleaning.

TERESA

You've got to leave now if you want to make it to the doctor in time.

GEORGE

Do I have time to work out?

TERESA

No.

GEORGE

You've got to make sure I get up early in time to work out.

TERESA

I called. You shut off your ringer.

GEORGE

Stop yelling at me.

She laughs. George heads out.

EXT. CITY STREET - DAY

George drives.

EXT. MEDICAL TOWER - DAY

George gets out of his car and walks towards the tower. Two COLLEGE STUDENTS walk over.

May not need this. May not need an assistant.

If he needs someone around who do we assume that person was a girlfriend? Should be indicate recent split?

COLLEGE STUDENT
Hey man, can I get a picture with
you?

GEORGE
Sure buddy. Let's do it.

One of the college students put his arm around George while
the other takes the picture.

COLLEGE STUDENT #2
Can I get one?

GEORGE
Yeah bud.

They take the picture.

COLLEGE STUDENT
You're the man.

GEORGE
Tell your friends.

INT. DOCTOR'S OFFICE - DAY

George sits in the doctor's office staring at the photos of
the doctor with his beautiful young children. DOCTOR STEVENS
enters and sits down. He takes a deep breath.

GEORGE
I like those lunestas. They really
put me to sleep without giving me
the sleeping pill hangover I get
from the restorils.
(beat)
I try not to take them too often.
Just when I know I have to get up
early.

DOCTOR STEVENS
George there are some
irregularities in your blood
work...

George's face turns white. He knows what this means. The
doctor keeps talking but it is now all a jumble of words. We
hear snippets in the montage of words.
and
separated.

ANGLE ON GEORGE'S POV -

We see what George is looking at--photos of the doctor's family, his graduation certificates, files of other cases, odd doctor's office art, a picture of him skiing, his mouth talking, but we hear nothing.

Warren Zevon's "My Shit's Fucked Up" plays. *of something else.*

EXT. MEDICAL TOWER - MOMENTS LATER

George walks down the stairs towards the parking lot in a daze. An ASIAN GIRL and her MOTHER and BROTHER see him and start screaming.

GIRL

Oh my God. Can you take a picture with me?

GEORGE

Yeah, sure.

She puts her arm around him. Her little brother jumps in too.

GIRL

Thanks. You are the funniest.

GEORGE

Thanks pal.

George walks off. In the deep background the family looks at the photo on their camera.

GIRL

Mom!!! It's not in focus! It's all fucked up!

MOTHER

Don't you talk to me like that.

INT. CAR - DAY

George drives home. We hear the voice of his doctor in his head.

DOCTOR STEVENS (V.O.)

It's a rare blood disorder. We really don't have a treatment for it. There are things we can try. They're all very experimental in nature.

could call

back call

he doesn't

gives

can go longer

more specific

get

Reminds most of what Dr. said

can be saved, very

cinematheque, 3. gives permission

for most of more

to be

were

cinematheque

musty

GEORGE (V.O.)
I don't understand what this means.

DOCTOR STEVENS (V.O.)
I think you need to hope for the
best and prepare for the worst.

MUSIC UP: OTIS SINGING - ON 5.0.2
INT. BEL AIR HOME - DUSK

An Otis Redding song is playing as George walks around his
house in a daze, not sure how to process this. He doesn't
call anybody. There's nobody in sight.

We see images of him thinking about the unthinkable and the
life he's lead.

He sits in his office, surrounded by photos of himself at
different ages. It builds to a sequence of him going
through stacks of old photos and watching videos of himself.
We see him reviewing his life, trying to make sense of what
it all meant.

ON-SCREEN - home video of George at college. George is
hanging out with his friends. They are clearly loaded,
skinnny, and carefree. Life has never been better. They play
a ridiculous drinking game and laugh uproariously.

ANOTHER IMAGE - We see a very young George performing stand-
up on Late Night with David Letterman. He's so young and
naive, he seems like a completely different person.

ANGLE ON George watching silently. He has no idea what to
make of this journey of his.

END CREDIT SEQUENCE

INT. RALPH'S SUPERMARKET - DAY

IRA, a 25-year-old, works at the deli counter, along with
CHUCK, a large, sweet-looking 45-year-old deli counter litter,
and GAIL, a very skinnny, very old, straight-talking,
humorless woman in her fifties.

Ira is in the middle of a very long conversation with a
middle-aged WOMAN.

WOMAN

Well is the turkey organic?

IRA

Yes, ma'am.

WOMAN

Well what does organic mean?

IRA

It means there's no additives or preservatives and it's hormone free.

WOMAN

Are there additives or preservatives in the food they feed the turkey?

IRA

I don't know ma'am.

WOMAN

I heard that because turkeys are fatty birds, Mercury gets stuck in their fat. My daughter-in-law, she ate turkey and then she had a miscarriage.

IRA

I haven't heard about that. But I may not be informed enough to comment.

WOMAN

Well, you're not a doctor, so you shouldn't comment.

IRA

You are correct, I am not a doctor.

WOMAN

Okay, I'll take a pound and a half.

IRA

So mercury be damned.

WOMAN

Well I'm going to fucking die of something.

IRA - might as well be turkey. Ira starts slicing.

good

7

is funny
Cavalier
is just
Mississippi

OT it
here.
even
be funny --

to
you know
to

is funny
see it
it's
with
be funny
this

If I see



I see it as when
there's a pressure,
let's funny but what he
needs to know is how to
perform.

INT. DELI COUNTER - LATER

Ira and Chuck are preparing trays of food.

IRA

You should come see me do stand-up tonight at the Comedy and Magic Club.

CHUCK

What do you get paid for that?

IRA

Well, nothing. I actually just go down there and hope somebody doesn't show up so they can slip me in somewhere. I'm just getting started.

CHUCK

Why don't you just fucking settle down and enjoy this gig? This is a sweet situation. The money's good, you've got health insurance.

IRA

If I had to work here forever, I would fucking kill myself. I would cut off my fingers in the slicer, then try them up and tell people it was fried chicken. I couldn't do it.

CHUCK

So I'm an asshole because I work here?

IRA

No, man, it's just not what I want to do.

CHUCK

Well, I can't come. I've got date night with the wife tonight.

IRA

You should both come.

CHUCK

Watching you bomb is not going to get me laid for the first time this quarter.

(MORE)

CHUCK (CONT'D)
(a beat)
Tape it. I'll watch a video with
you tomorrow.

INT. IRA'S BEDROOM - DAY

Ira sits with one of his roommates, LEO (Jonah Hill), who is
also an aspiring comedian. They sit across from each other,
kicking around joke ideas. ~~They have, trying to write new~~
~~ones. He is a writing session. Play off.~~
Ira's joke pitches are all over the place. He clearly hasn't
figured out what his stage persona is yet.

IRA

I was thinking about doing
something about how I'm not good
looking and I'm not bad looking.
I'm just good looking enough that
if I had a good personality, it
could put me over the top. If that
was the case.

LEO

Yeah, something about how the
uglier you are, the better the
personality you need. And the
smarter you are, the stupider you
can be.

IRA

I had a joke once about how you
never see incredibly hot, blonde,
homeless women. Because someone
will always take care of that kind
of woman. That woman could be the
dumbest person on earth and she
will survive in this world.

LEO

Maybe something like... you can be
hot and stupid and survive in the
world. And you can be smart and
ugly and survive in the world. The
people who have trouble are the
stupid, ugly people.

IRA

That's awesome. Could you...

LEO

Let me keep that one, because I
thought of most of it.

IRA
That's not how it works. I came up
with the concept! What do you got?
Let's work on what you have.

LEO

I've got nothing in the notebook.
I got drunk last night. But I need
material, because I just got spots

at the Improv. Did you see me. In 11.

IRA

How could they make you a regular?

LEO

Sorry, man. They're only going to
let in one chubby, caustic Jew, so
I think you're fucked.

Their other roommate, MARK (Michael Cera), walks in, waves a
check at them.

MARK

Hey, dudes. You see this check
that I got from my TV show for
25,000 an episode? There was

another one of these on the kitchen
counter. Did you see it?

IRA

No, we didn't see it. Just don't
leave those things laying around.

MARK

I wouldn't leave it around if they
didn't give me so many. They give
it to me every episode.

LEO

Don't throw it in our face that
you're on a shitty show.

MARK

I wouldn't, if it was a shitty show
and not what Time magazine called
"insightful and delightful."

IRA

I thought you were moving out.

MARK

I decided I like it here. Living
with you guys keeps me grounded.

(MORE)

MARK (CONT'D) I don't want to be the guy living in the house on the hill. Even though I could afford it. Hey, I saw the girl you like upstairs.

sl. hr. she's her.

IRA She's in our apartment? I've never even talked to her. I just gave her quarters at the washing machine.

MARK You were right, she is pretty mousy and sexy. You gotta talk to her.

IRA

I need time. I have a three-month plan.

MARK then the guy + filler.

I'll give you ten days for your three-month plan. You can't just leave that laying around. Starting right now.

INT. LIVING ROOM - MOMENTS LATER

Mark is talking to DAISY, an alternative-feeling, dark-haired girl in her early twenties. His television show is on the TV.

MARK

The thing about working on a sitcom is it's 22 weeks a year, so I can do stand-up the rest of the year. But now people want to see me because they see me on a TV show. I know of you.

DAISY

I don't own a TV.

MARK

Well, I think you can download it to an iPod.

Ira walks in.

MARK (CONT'D) Hey Ira, this is Daisy.

DAISY

Hi, how's it going?

IRA
Nice to meet you. I think I gave
you quarters once.

IRA walks over to the kitchen area, takes out a paper cup. He pours some
the paper cup falls over and spills all over the counter.
Mark looks horrified.

IRA (CONT'D) (nervous laugh)
Don't worry, I'll just lick it off
the counter.

It's not why it's not a comedy laugh.

INT. COMEDY AND MAGIC CLUB - NIGHT

Leo is on stage, performing his act, doing well.
ANGLE ON Ira watching, both amused and jealous.

A MAGICIAN walks over to him. He knows. So?

MAGICIAN
Some of this.

Hey man. You've got ten minutes.
Don't go long because I have to
load pigeons into my suit. I have
to let them out or they'll die.

I'm not fucking around. So when
you get the light, don't go long.

You've got one minute.

ANGLE ON Leo on stage, doing a few more jokes.

A MANAGER walks over to Ira.

MANAGER

Hey man. George Simmons just got
here, he wants to go up. You're
bumped. We'll put you on after
George.

IRA

Well how long is he going to do?

MANAGER

I don't know. He'll do what he
wants to do.

IRA

Well, what about the magician? He
just loaded his pigeons. He said I
have to get off in ten minutes.

had

Could we see the
girl? Is
she the
one who
was with
the boy out
for a bit
of a while
a while
ago?

more
at least
last last
year

Ira walks to his car. In the spot next to him is an enormous Suburban SUV parked in a spot meant for compact cars. It is so close to Ira's car that it isn't possible to open the door.

EXT. PARKING LOT

We reveal George watching him bomb, amused by his struggle. He sees something he likes in Ira.

I'm not good looking. I'm just in the middle. Looking. I'm just in the middle. And if I had a personality that was just good enough, it would put me over the edge.

IRA

Ira takes the stage. He starts trying to do his act, but he is unsure of himself and unable to figure out how to take the weird energy of the room and spin it to his advantage. He basically bombs.

Sorry I sucked it up out there. At least they are well rested for you.

GEORGE (CONT'D)

Ira passes George as he heads onto the stage.

Life isn't all about laughs. Crazy shit happens. You've got to be nice to each other. You never know what's going to happen.

GEORGE (CONT'D)

After completely losing the crowd, and some minor confrontations with audience members, he exits the stage.

Isn't it weird that you could die at any moment, and you wouldn't even know it's coming. You could have an aneurysm, and you're just gone. And it doesn't bother you that much. We all deny it. I think all crazy sorts of stuff. Isn't it weird that you can be miserable all the time, but you're acting kind of happy. You're like "Hey, check me out, I'm happy!" But you actually want to kill yourself.

GEORGE

13. High level 5.00
George going straight at 8.55.60

Ira knocks on the window. We SEE that George is sitting in his car in a world of pain. He's clearly been crying. The knock startles him. He turns to Ira.

IRA

Sorry, man. I didn't mean to disturb you. I just can't open my door. There's no room.

GEORGE

Oh, I'm sorry. Let me pull out.

George pulls the car back ten feet.

GEORGE (CONT'D)

(calling to Ira)
Hey man, you had some funny shit tonight.

IRA

Thanks!

GEORGE

Man, that audience hated you. They really did not like you. That's going to haunt you. You're going to wake up in six months and think about this shit.

IRA

Well I'll probably bomb worse tomorrow and forget about this one.

GEORGE

I'm just fucking with you. You had some funny jokes in there. Good writing.

IRA

Well, obviously, I'm a...you know...I grew up on your shit, man.

George just stares at him.

11/11/84 GEORGE

All right, pal. Don't worry. Only two hundred people saw that tonight. I'll see you later.

George pulls out, turns the car around, and as he passes by Ira, he steers his car as if he's going to run him down, and starts screaming...

2. now
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 100. 10/15

GEORGE
I thought you and Leo were pretty
funny last night and I have to do
this corporate gig for Apple
computers in a couple of days and I
thought you guys could write me
some jokes.

IRA
Definitely. What kind of jokes?

GEORGE
I don't know, about computers and
shit. I could mainly do my act but
they like it if you talk about them
a little.

IRA
No problem. Where do you want me
to send em?

GEORGE
What is your email? I will send
you my fax and email and all that.

IRA
It's a...lraxexira@gmail.com.

GEORGE
(long silence)
I almost just changed my mind. You
got to change that.

IRA
Ok.

GEORGE
Today. Seriously. Ok. Later.

Ira hangs up and turns to his friends.

IRA
That was George Simmons. He wants
me to write jokes for him.

LEO
Holy shit. That is awesome. You
are so lucky.

MARK
Are you gonna get to meet him?

*Start with it
high*

*Don't
background
as he
decide
not to
include
him.*

IRA
I don't know, but he is gonna send
me his email address.

LEO
We are gonna have his email
address? I have to send him the
link to my short.

IRA
Easy. Let me get in there a little
more.

CUT TO:

INT. IRA'S ROOM - NIGHT

IRA is writing jokes. The camera follows the letters being
typed on the computer screen as he types.

"Always erase your web history. I had a girlfriend hit
history and see eleven hundred porn sites that I visited in
an hour."

Jonah sticks his head in.

LEO
I got one, but you have to tell him
its mine. The best thing about
Leopard is it lets you watch a
porno, write a porno, shoot a
porno, and order a porno all at the
same time. And you guys made that
possible.

We see QUICK IMAGES of him typing and printing. He is
writing an enormous amount of jokes. Way more than George
will ever need. Writing, typing, re-writing in pen, then re-
typing, etc.

IRA hesitates, then hits send.

INT. IRA'S BEDROOM

IRA is asleep. The clock says noon.

The phone rings. He answers it, groggy.

There's some funny shit in here.
Not a bad ratio of good jokes to
shit.

IRA

Thanks man. I just want to give
you a lot of choices.

GEORGE

Too many choices. I don't like
reading that much. I need like ten
good jokes. I'm a little mad you
made me read that many to get to
ten. But thanks for doing it.

IRA

Oh, it was fun to try to write in
your voice. I spent the whole
night pretending I was you.

GEORGE

So you cried yourself to sleep? - sn
(alt)

So you whacked off three times last
night? Don't worry, I'll get you
some money. Is five hundred good?

IRA

Yeah! That'll work.

GEORGE

I'm leaving at four tomorrow to fly
up there to do the gig. You want
to come check it out, see if your
shit works? You might not want to,
because if your shit doesn't work,
I might kick the shit out of you.

IRA

Yeah, definitely. I'm not afraid.
What airline do I meet you at?

GEORGE

Airline? Fucking flying private.
I'll pick you up on the way to the
airport.

INT. IRA'S APARTMENT

CLOSE-UP on their curtains, as they wait for George to pull up.

LEO

Can we go outside and meet him?

IRA

No you can't. Because then we look like fans.

MARK

Maybe he's seen my show.

IRA

He doesn't watch your show. You're show is for eight-year-olds. It's a family show, he doesn't watch that shit.

LEO

I'll just go outside and pretend I'm washing my car.

~~The limo pulls up outside.~~

LEO (CONT'D)

Holy shit. I feel like my little girl is going to the prom.

INT./EXT. LIMO - MOMENTS LATER

The door opens, Ira gets in.

GEORGE

How you doing, you ready for this?

IRA

Yeah, this'll be fun.

GEORGE

I think I'm going to have you go on before me to warn them up.

IRA

You don't have to do that. What if I bomb?

GEORGE
Hey, if you bomb, they'll just be
more excited to see me. They'll be
so glad your not on stage any more.
Then if you do well, they'll be
ready for me. Either way, you're
helpful.

INT. PRIVATE JET - LATER

They're picking up speed to take off. George seems really
relaxed. Nothing registers that the jet is going faster and
faster and taking off.

As they're having a conversation, Ira seems really freaked
out. Ira pretends he isn't.

GEORGE

I like this joke about watching
porn and making porn all at the
same time. That was a good one.

IRA

(turning white from
takeoff)

Oh good. Yeah, I thought you'd
like that one. I was really happy
with that one.

GEORGE

You want something to eat? I had
them bring Chinese on the plane.

Ira's eyes widen. He likes this way of life.

INT. BALLROOM - LATER

DAVE from Macintosh is walking George and Ira into the room.
It's a giant room that holds a thousand people at banquet
tables.

On-stage, Sting is finishing up a set. This is a huge
corporate event.

GEORGE

He's going to go on before me and
do about eight. Right minutes.

Ira is shaking
+ nervy.

needed
the
of money

five five

10th

cut that

low

place

11

an mvr

high the

unt

the cut

for

you like

yet

will

for

Carlo

DAVE
Okay, what do you want them to say when he introduces you? Do you have any credits he should mention?

IRA

(Long beat)
Uh...credits? You could just say I've been working on Apples for so long, my first one weighed more than I did.

GEORGE

And just say he's a friend of mine, and I think he's funny.

INT. STAGE - LATER

Ira's on stage doing his act. He tells two jokes that don't do very well. And then he panics and does the joke about jerking off and shooting a movie all at the same time.

ANGLE ON George, shaking his head, amused that he panicked and did one of the jokes he sold to him.

CUT TO the wings of the stage.

Ira's walking off stage.

GEORGE (singing)

What the fuck is that? You did three of the jokes that you wrote for me.

IRA

I panicked. They just wanted jokes about computers. I didn't know.

GEORGE

That's why I hired you, to write jokes about computers.

Ira takes out the long list of jokes he's written.

IRA (nervously)

But there's a lot more. The first three on this page. You didn't think they would work, but I think they will. You should just try them.

GEORGE
I don't think they're funny.

IRA
They are funny, you just don't know
enough about computers to get them.
Trust me, you're going to kill.

GEORGE
They better kill, I'm getting paid
250 thousand dollars for this.

IRA
Are you serious?

GEORGE
Yeah. I don't think these are that
good.

ANGLE ON DAVE ON stage.

DAVE
Ladies and gentleman, George
Simmons.

George does a few Apple jokes that do kill, and then he
segues into his normal act. When he wants to be, he is a
great performer.

INT. PLANE - LATER

George and Ira sit on the plane, on the way back.

GEORGE
We'll be on the ground in a half
hour. Want to go to a bar? Do
something fun?

IRA
I like fun.

GEORGE
Here's five hundred bucks for the
jokes and for
the 50-200 you have to
that.

Good job.

GEORGE (CONT'D)

GEORGE

Well, then this is an exciting moment.

IRA

Well I didn't make two hundred
fifty thousand like you.

GEORGE

Yeah, well you're all excited. I feel nothing. It's just numbers in a bank account. I'm dead inside. Ira. I haven't felt anything in a while. Enjoy tonight. You made five hundred bucks.

MUSIC UP

INT. BAR - NIGHT

George and Ira enter. People are very excited to see George. They give him a nice table.

-- George and Ira talk to two women, MANDY and DAWN. They both seem really into George. Ira feels kind of left out.

-- George focuses on Mandy, flirting and preparing her to go home with him.

-- The other girl is now talking to a very uncomfortable Ira. She is not into it.

GEORGE

Hey, let's all go back to my house.

MANDY

Great!

IRA

(τῆς ἐκείνης)

Yeah, that sounds like a...nice

Idea.

INT. LIVING ROOM

Music is playing. Everybody is drinking. Mandy is doing some weird sort of sexy dance for George.

* 2057

There is a
he with the
Gillbach
house.

Hey, let's
Great!
family stickers

Mr Scott.
could be
Apple people
too N
Mr Tom Jot.

Yeah, tha
idea.

On 21
by Jilga
Mazda.

MANDY
This house is so big. It's bigger
than the college I went to.

GEORGE
Oh there's a whole other wing that
you wouldn't even know existed
unless you went through this door.

MANDY
I want to see, I want to see.

George and Mandy disappear. Ira and Dawn are left alone.

IRA

You are very pretty.

DAWN

I have a boyfriend. Nothing is
going to happen.

IRA

I didn't say anything was going to
happen. I just said you were
pretty. How do you even know I
wanted something to happen?

DAWN

I hope she doesn't take a long
time.

INT. GEORGE'S BEDROOM - NIGHT

George is having sex with Mandy.

MANDY

I can't believe I'm having sex with
Davey!

GEORGE

He can't believe he's having sex
with you.

MANDY

Can you say [quote from one of his
movies, which we see in one of the
scenes at Ira's house]?

George ejaculates.

Dislike

see a scene.

We need them to

on with country and music
and stuff in George and Mandy

of the kissing
husb and cat
sit it
+ the bedroom.
A 5-0
Canda
Mona at
Duffy.

George looks over his shoulder at Ira, as if to say, "A man's gotta do what a man's gotta do."

Yeah, I got Galaga. Let's go check it out.

GEORGE

That sounds awesome.

DAWN

Did Ira tell you I have a room with all the classic pinball machines and video games?

GEORGE (CONT'D)

Ira watches this, astonished.

You don't have to go. I'm just saying that she left. I think she left her purse in the other wing. Come with me, let's go get it.

GEORGE

Oh, well then I guess I better get going?

DAWN

Sorry, that kind of stuff happens when you have a big house.

GEORGE

Really?

DAWN

Hey, Mandy thought you left, so she left.

GEORGE

George walks out.

Ira and Dawn are watching the film 'King of Kong', about a man obsessed with breaking the Donkey Kong record. Neither looks very happy or comfortable.

67 out of George's prints.

INT. LIVING ROOM - NIGHT

Oh, I'm sorry. I guess we don't have time for that.

GEORGE

GEORGE (CONT'D)

(to Ira)

Hey don't go, I'll be back in a second.

INT. LIVING ROOM - LATER

Ira is now watching the end of the movie by himself. George sticks his head in.

GEORGE

That girl left. You want to talk to me while I (try to go to sleep.)

Ira doesn't know what to make of this.

IRA

I guess so.

INT. BEDROOM - LATER

George is in bed under the covers, comfortably laying on his pillow. Ira sits in an easy chair located right next to the bed.

IRA

Did you have sex with both of those girls?

GEORGE

I'm afraid I did. I'm sorry. It was just so clear that you were not going to get it done. I figured you wouldn't mind.

IRA

That is crazy. That is super crazy.

GEORGE

It was great. It was crazy great.

IRA

How can that even happen? I guess I understand the first one, but why would the second one do it? You probably stink of the first girl.

GEORGE

Well, we took a steam shower together.

IRA

What?

GEORGE

She had never seen a steam shower before, I told her she should enjoy it.

IRA

She wouldn't fool around with me because she said she had a boyfriend.

GEORGE

She told me that too, but she says I was on her and her boyfriend's list of people she was allowed to screw. You'd be surprised how many women have me on that list.

IRA

I should get going.

GEORGE

Just talk to me before I fall asleep. I'm weird. I don't like being alone. You should crash in one of the rooms. You're too drunk to drive home. I won't try to fuck you, I just fucked two women and I'm kind of done.

IRA

Well I may have to whack it in your guest room.

GEORGE

Well whack away, young man. I've got plenty of porno on my DVD hard drive.

IRA

What's that?

GEORGE

It's like an iPod, but it's got DVDs on it. It's got like a thousand of them.

(beat) ^{1/2 hr}

Hey, you were funny tonight. I could see how you could get good.

Car 10
C 17

Mya
Don't mess
with it
it's not
yours
it's
George's
Car 10
C 17

IRA
Thanks. That was fun. It was rare that I get to play to more than twenty-five people. I've never played for a thousand. It's kind of easier, because even if two hundred like me, it sounds like a lot.

GEORGE
I do feel bad for you, because no matter how hard you try, you'll never be as funny as me.

IRA
Why would you say that?

GEORGE
Did your dad crack you on the head when you were a kid?

IRA

No.

GEORGE

That's why. My dad always seemed annoyed with me. He'd always crack me on my mug. You would not see it coming. I spent my whole childhood trying to make my dad laugh so he wouldn't smack me. But he was an awesome guy. He was the coolest. He just got annoyed with me. Do you like your parents? They can't be that bad, because you're not that funny.

IRA

They're bananas. And always broke. They got divorced ten years ago, but they both act like it just happened last week. They hate each other. They always put me in the middle of it. I always wanted them to say, "We don't want you to suffer through this, so we're just going to handle it ourselves." They never would do it. They would always make me feel their pain all the time. I would never do that for my kids. Because it's like they're kids.

(MORE)

I love this, first
I'm confused
I'm not sure
I'm not sure
I'm not sure
I'm not sure

14th
15th
16th
17th
18th
19th
20th
21st
22nd
23rd
24th
25th
26th
27th
28th
29th
30th
31st

- Gals sample?

George's
GK 5.1
Mrs. Kelly
The 9th
1/10/10
1/11/10
1/12/10
1/13/10
1/14/10
1/15/10
1/16/10
1/17/10
1/18/10
1/19/10
1/20/10
1/21/10
1/22/10
1/23/10
1/24/10
1/25/10
1/26/10
1/27/10
1/28/10
1/29/10
1/30/10
1/31/10

flow m d
(Clark)

IRA (CONT'D)
And no matter how many times I tell them to leave me out of it, they never do.

Ira notices that George is very close to falling asleep.

IRA (CONT'D)
I'll let you crash.

GEORGE

No, keep going. It's interesting.

IRA

So...
(knows he's a sleeping pill at this point)

I work at a supermarket at the deli counter. I hate it, but the money's actually pretty good. Better than you'd think. But I'd rather do comedy full-time if I could.

The camera pulls back as Ira continues to talk, and we begin to HEAR George snoring, as Ira continues to talk anyway.

INT. GEORGE'S HOUSE - MORNING

George walks into the guest room, where Ira is sleeping.

GEORGE

Hey man, you want to make me breakfast?

IRA

Okay.

GEORGE

Do you know how to cook anything?

IRA

Eggs.

GEORGE

Okay, let's have some eggs.

While Ira is cooking, George takes a lot of pills.

IRA

What are you doing, man? Are those vitamins?

GEORGE
No. Medicine. I'm sick.

IRA
What do you got?

GEORGE
I've got some crazy blood disease.
They think I'm going to die six
months to a year. Some weird
thing, nobody has it. All these
are experimental.

IRA
Are you fucking with me? That's
not funny, man.

GEORGE
No, I'm telling you the truth.

IRA
I never heard that before. That
would be a big deal.

GEORGE
I haven't told anybody yet. I
don't think I'm going to.

IRA
You're not going to tell anybody?
You told me.

GEORGE
Well, it's easier with you because I
don't know you. I don't feel weird
around you. I don't want to be
treated like a guy who's going to
die.

IRA
I don't know, man. I don't think
you want to go through this alone.
I think you've got to tell people.
Your family. Your friends.

GEORGE
Actually, the reason why I only
told you is I need you to do me a
favor.

IRA
What? Anything, man.

not
any
more

GEORGE
I can't imagine suffering through the final stages of this. So...I was going to ask you if you would be willing...to euthanize me.

IRA
What does that mean?

GEORGE
Kill me. And I figured if I found someone that nobody knew that was a stranger, they could get away with it, and I wouldn't have to suffer. I got a gun that is untraceable. And a silencer. And I thought maybe tonight, I would take a bunch of sleeping pills, and when I slept you would put a bullet in my head.

IRA
I can't do that!

GEORGE
I'll give you fifty thousand dollars in cash. You'd be doing me a favor. It would be the kindest thing you could ever do for somebody.

IRA
Fifty thousand dollars? Can I at least take a little time to think about it?

GEORGE
Holy shit, you would do it. You were literally thinking about doing it!

IRA
You're an asshole.

GEORGE
I'm an asshole, you were about to kill me. For fifty grand! That's not even a lot of money. You basically just told me that you were willing to be a murderer. While you're cooking me eggs.

*cut
many
reference, makes
in
key for
w/possible?*

*IRA - I was
just delirious
So you
w/possible?
Fall back.*

IRA
That's not cool, man. You told me
you're going to die and you want me
to euthanize you. I almost had a
heart attack.

GEORGE
Well, I actually am sick. And I'm
not going to survive.

IRA
Don't do this. My friends do this
all the time. They trick me, and
then they trick me again. I'm very
gullible. Don't do it.

GEORGE
I'm not putting you on, man. Just
don't tell anyone. I mean that.
I don't want people to know about
this. I don't want to feel weird.

Ira nods okay.

IRA
Are you religious? Does that give
you any comfort?

GEORGE
Do you really think I'm going to
sit here and have a theological - like
conversation with you?

No.

GEORGE
Maybe later, father Mulcahy.

IRA
Can I ask you something else?
GEORGE
What?

IRA
Do you want cheese melted on your
eggs?

Copy
of
the
script
for
the
film
"The
Thin Red Line"
by
James
C. McGovern
and
John
G. Gillingham
Produced
by
James
C. McGovern
and
John
G. Gillingham
Screenplay
by
James
C. McGovern
and
John
G. Gillingham
Directed
by
James
C. McGovern
and
John
G. Gillingham

INT. LIVING ROOM - LATER

The three friends - Mark, Ira, Leo - smoke pot and have what they think is a deep conversation.

MARK

That's so sad.

LEO

If it was me, I would tell

everyone. Then everyone would kiss my ass. And take care of me. Tell me how much they love me. Wipe my ass when I had to go to the bathroom. They'd be crying and sad, and that would make me feel really good.

IRA

He doesn't want to be that guy. He picked up two girls at a bar. Then he had sex with his. And then he came out and had sex with mine.

MARK

In front of you?

IRA

No.

MARK

So being terminally ill makes you a cock-blocker?

IRA

No, what I'm saying is... He's so lost right now that he's hiding from the world. And he's trying to distract himself by doing stand-up and having sex with a lot of women. And he doesn't want anyone to know but me.

MARK

Why you?

IRA

Because he doesn't know me. So he doesn't give a shit.

LEO

That's kind of insulting.

What is
saying.
could be
get.
My love
get.
could be
bar
to.
What is
saying.
could be
get.
My love
get.
could be
bar
to.

Leo knows
Cyril.

IRA
No, I think we had kind of an
instant connection.

The other roommate, JAY, walks by.

JAY
You fucked him?

IRA
Shut up, Jay.

Jay keeps walking.

IRA (CONT'D)
I feel like he's crying out for
help, and I can help him. He's
made us so happy in our lives, this
is our chance to do something from
him during this time. There's a
lot of wisdom we can take from
this. What he's going through. We
can apply it to our lives.

MARK *Le msc.*
+ Sm high from + cry.

Like how to bang two chicks in the
same night, even though you have a
terminal disease?

IRA

No, what is life all about? What
is important? How should we decide
to live this precious life?

REVEAL that Mark is crying.

MARK

Don't talk about this shit when
we're high. It really freaks me
out and it makes me sad and it
scares me. I don't want to talk
about this shit.

IRA

That's why we should talk about it!
You can't run from it, man. This
could make us into better people.
This is an opportunity.

LEO

I don't want to talk about this
shit until I'm 80. I'm 24 years
old.

IRA
Well I'm going to fucking learn
something.

Mark cries even more.

MARK
When my grandfather died, we were
in a room with no windows. And
they said he was dead. And it started
flickering like he was blowing it
out. But there were no windows.
We all thought that was him going
to heaven.

LEO
You have to go through fire to get
to heaven? That wasn't him going
to heaven, that was him going to
hell.

MARK
No, that flame was him, and when it
went out, that was him passing on
to heaven.

LEO
No, that was him going to hell,
through that flame.

MARK
Fuck you guys. I was trying to
open up. I'll never do it again.
You're just being mean because I'm
making twenty-five thousand dollars
an episode.

INT. GEORGE'S LIVING ROOM - DAY

George is bored, playing guitar. He picks up the phone,
dials.

INTERCUT WITH:

INT. IRA'S APARTMENT

Ira answers the phone.

IRA

Hello.

GEORGE
Hey. You want to see if we can get
on-stage somewhere?

IRA

Sure.

MUSIC UP!

INT. THE IMPROV - NIGHT

See quick moments of Ira on stage at the Improv doing a set.
Then George does a set, tears down the house.

INT. GEORGE'S JAM ROOM

George and a few of his friends are playing a famous rock
song for fun. But they are very good. The music continues
through the following sequence.

INT. THE IMPROV - DINING ROOM

George and Ira are eating with several famous comedians,
shooting the shit, having a good time.

EXT. IMPROV

George and Ira are waiting at the parking valet. The car
pulls up. As they get in:

GEORGE

I was thinking about it. I could
throw you some money every week for
coming up with new jokes for me.
Maybe you can organize them in the
computer, keep track of what I'm
doing.

IRA

Absolutely. What do you want to
pay me?

They close the doors, drive off.

GEORGE

I'll throw you a grand a week.

1800

Handwritten notes:
What if they
don't get a
set?
What if
George
doesn't
show up?
What if
Ira
doesn't
show up?
What if
they
don't
get a
set?

Handwritten notes:
What if
George
doesn't
show up?
What if
Ira
doesn't
show up?
What if
they
don't
get a
set?

IRA
Okay, that could work.

We can tell that this amount of money could change Ira's life.

INT. GEORGE'S LIVING ROOM

George and Ira are writing jokes. Ira keeps pitching premises/rough joke ideas that George instantly makes ten times better off the top of his head. (We shoot this process for real with multiple cameras and try to catch lighting in a bottle.)

IRA
I was thinking maybe you should do some material about what you're going through, being sick. There could be something really powerful, and it would mean a lot to people, that you would share that with them.

GEORGE
I'm just doing stand-up to have fun, forget about it on stage. There's nothing funny about that.

IRA
It could be classic stuff. For the ages.

GEORGE
Fuck classic stuff. I don't give a shit what people think of my shit when I'm dead. Why don't you wait till you're about to die and then you do a bit about it. I'll bet you're about-to-die shit will be funnier than my about-to-die shit.

Ira laughs. 2

INT. COMEDY CLUB

George and Ira are doing sets again.

relates to specific Canadians. Of it no way head of them - Show Ira's serious about comedy, knows his shit, his investment in his career happens or not.

INT. GEORGE'S BEDROOM - NIGHT

George is making a phoney phone call on a speaker phone. Ira listens.

GEORGE

(Grandmother voice)

I ordered your Roast Beef. And normally it's delicious. But this time I paid a price!

DELI MANAGER

I'm very sorry ma'am. What if you come in and I give you a free sandwich?

GEORGE

(Grandmother voice)

Well that's very nice of you. But I have one question for you. Can I get two sandwiches?

George motions for Ira to do something.

IRA

Grandma! Get off the fucking phone. Don't run up my fucking bill.

Ira starts slapping his hands together. George screams in pain.

DELI MANAGER

Ma'am! Are you okay?

GEORGE

(Grandmother voice)

This is a family matter! He can hit me if he wants. He's my grandson, and I love him! Now may I give you my name, so you have it on file so I can get my free sandwich? K-A-C-A-H-A-K-R-E-K-K-U-
C-T-A-R-S-U-T-A-R-G-U-S. Did you get that? Can you say it back to me?

DELI MANAGER

(struggling)

Miss Kacahakrekkuctarsutargus?

*could lose ?
whole scene ?
reveal phony
phone call in
the later scene ?*

*Can end around
here.*

GEORGE

(Grandmother voice)

No! It's Missus! My husband may be dead, but we honor him by using his name. And we call ourselves Kacahakrekkuctarsutargus proudly.

feel sorry for?

They hang up and laugh.

INT. GEORGE'S HOUSE

Ira enters.

*Wn ar change
this sequence*

IRA

George? George?

Dinner

He walks through the house, finds George in bed. For the first time he seems sick.

odd.

IRA (CONT'D)

Are you all right?

Wn mshy

GEORGE

No, I had a bad night last night. I was sweating though the sheets, couldn't stop. So I got up, watched half of a season of Wire and then I slept till...what time is it now?

need

less

DS 5

IRA

It's three in the afternoon.

mon

grrrr

GEORGE

I wanted to get up and do something. But I don't think I have it in me. I may just go back to bed.

sequence

A thought

IRA

Well do you need anything?

Smj.

GEORGE

Yeah, I need all sorts of things. But nothing you can get me. You should go up anyway. You were in a groove the other night, you don't want to get rusty.

THNS

THNS

IRA

I...I...can't anyway. I'm doing the late shift at the deli counter.

GEORGE

Really? How long you gonna keep that job for? I'm paying you good money. What if someone you perform in front of goes into Ralph's and sees you cutting turkey? At some point you've got to jump into the fire. You got to commit all your time to this if you're going to get anywhere.

IRA

I know, I just want to be safe, make sure I can pay my bills. I don't like to be nervous about that shit.

GEORGE

I wasn't like you. I had a different theory. You've got to spend money to make money. Nothing makes you work harder than being in debt. Maybe we should go buy a Corvette. That'll make you try to be funnier.

INT. RALPH'S SUPERMARKET

CHUCK

So how much notice are you giving me?

IRA

Notice? I'm not giving you any notice. I'm just quitting.

CHUCK

You're supposed to give notice. That's what people do.

IRA

Why would I give you notice? I'm not trying to stay in Ralph's good graces. I'm not trying to preserve my good standing at Ralph's. I'm just quitting. You don't quit and then keep working for two weeks.

CHUCK

Well I don't have enough people to cover all your shifts, now I gotta cover them.

maybe
turn but
don't cut?
Charles motivation
is next
scene

Is it real
all that -
or can it

just with
key +
Ralph,
editor

In the
ans he
need to
feel that

to
choices -
to quit -
break

gifts -
are motivated
by view of
George's situation.

too strong.

IRA

I wish I could help you, but I'll kill myself if I keep working here. It's not what I want to do. Maybe Gail can cover my shifts.

I love another job.

CHUCK

Gail can't work weekends, and my kid's birthday is this weekend. What am I supposed to do?

IRA

I don't know. Get someone to cover from a different Ralph's. There are thousands of them in Southern California. No one else can scoop macaroni into a bowl? I'm not the linchpin that keeps Ralph's from falling into chaos.

CHUCK

You're an asshole. You always thought you were slumming it here. Go tell your fucking fart jokes. Get the fuck out of here before I kick the shit out of you.

feels too simple - can be more subtle & brutal.

IRA

You know what? I'm glad you said that, because I was about to tell you I could work this weekend. What's your problem? I didn't say anything bad about you, I just said I didn't want to work for Ralph's anymore. ✓

Chuck takes a step to Ira like he's going to hit him. Ira steps back ten feet.

IRA (CONT'D)

I'll tell Dave. I'll tell Dave. I tried to do this politely. The thanks I get.

maybe he says + 3 min shifts

Ira walks out the store. As he walks out, he turns to a lady (in her 40s) at the register.

IRA (CONT'D)

See you, Phyllis. You're nice.

I liked talking to her.

sub? this is it? I needed? like unexpected sweet ending.

EXT. APARTMENT COMPLEX - DAY

Ira sees Daisy walking out as he's walking into the apartment complex. He takes a deep breath, then:

IRA

Hey, Daisy.

DAISY

Hey --

IRA

Ira.

DAISY

(she doesn't)

I know.

IRA

I was gonna try to hunt down tickets to see Wilco at the Greek Theatre. You want to come? Are you into them at all?

DAISY

I would love to come. That would be amazing.

IRA

Okay. I'll call you with the details. Hopefully I'll be able to get seats which will not require high-powered binoculars.

DAISY

I don't care where the seats are. I just like to close my eyes and listen to the music at concerts.

IRA

Perfect. Then I can play you their live album in my car and trick you into thinking we have front row seats.

(laughing uncomfortably)

That won't work. That wasn't funny at all. I'm gonna leave while I'm ahead right now.

She smiles. He walks away.

*Can this be
motivated off
Globe.*

INT. GEORGE'S HOUSE

Ira walks into George's house.

IRA

George?

Ira walks into George's bedroom. He hears something, pokes his head in.

In the dark, he can barely see George making phoney calls by himself. Ira listens for awhile, not sure what to make of this. George doesn't see him.

GEORGE

(speaking like an old woman)

I was robbed! One second you're walking down the street with your Visa card, having a grand old time, and then you've got a fucking gun in your mouth!

VISA LADY

What's the number of the card, Ma'am?

GEORGE

I don't know! The thief has the card, why don't you ask the thief the number of the card!

George hangs up the phone. He starts dialing.

GEORGE (CONT'D)

(as a Texan)

Ah yes, I came into your comedy club tonight and I was very offended by the performer. I did not pay good money to have the so-called "comedian" shake my wife's hand, then smell it and say, "Did you have fish for dinner?" That is not my idea of entertainment.

Ira leaves the room, feeling like he's intruded on a private moment.

INT. RED LOBSTER RESTAURANT

George and Ira are eating.

May not
need 2.

Is this
scene
is right
etc.
Is it too
close to

but
one?

prefer this one.

GEORGE

Here's what I'm going to do. When I'm talking to the waiter, I'm going to fart quietly. It's hopefully going to be a long one. But you can't acknowledge it's happening, and then let's see what happens.

(alt)

Or I can take my dick out, just have it poking out and I bet he won't acknowledge it.

IRA

I was thinking you need to tell someone about your situation...your condition.

GEORGE

No, no. I don't want to do that.

IRA

I feel like maybe you're holding everything in and I can understand why you don't want to deal with it because why would anyone want to deal with it. But I bet you have a lot of unfinished business with your friends. Wouldn't it make you feel a lot better to get your affairs in order? What do people do at this moment Don't they have to do stuff?

GEORGE

I don't want to do anything. I just want to be in the moment and live every day the best I can. As soon as I confront it with everybody, everything's changed and I can't get back.

IRA

Everything has changed. At some point you're going to get really sick and you need your friends and family around you. I'm sure there's a lot of business, estate issues, I don't know. Maybe you'll feel better than if you just deal with everything. Where are your parents?

This whole scene is one of the big opportunities to reveal the specific thoughts and feelings of a man dying, who has things to be more unique, surprising, powerful!

? Maybe -

What makes
I feel
no way!
A moment
ago he
was
feeling
so good.

at some point, we need to discuss what happens if the press finds out he's sick and to clarify in the telling paper sequence that everyone's keeping it secret.

GEORGE

My parents would drop dead if I told them what was happening. They're in the 80s. They don't have to go through this. I'll make sure they find out at the last possible second.

IRA

Friends?

GEORGE

I don't think I do. I thought I did. I got a lot of people I know, shoot the shit with, fuck around with. But I realized when this happened I'm not close to anyone. I had no one to call. My friendships are Hollywood friendships. When I was lying in bed I couldn't think of one person I wanted to share this with. Maybe it's me, maybe I never got close to anybody.

IRA

I think if you talk to people you'd find out a lot of people care about you. You're kind of old already, I mean, compared to me. I'm sure you touched a lot of people's lives. You can't spend the rest of your days making phoney phone calls alone in your room.

GEORGE

The only reason I did that was because I couldn't sleep. And I had no one to call.

IRA

Well maybe that's the problem. Maybe if you told more people you'd have more people to call. You can't just talk to me about it, I don't know what the fuck I'm talking about. You're the first person I've known who's sick. I'm not good at it.

(eyes beginning to well up)

(MORE)

need 7 sec him
scary to
pull this
bad.

IRA (CONT'D)

You've given me diarrhea, I'm nervous about you and I'm in over *great* my head.

GEORGE

(his eyes begin to well up)

Don't cry in front of me, man. I can't start that.

IRA

I'm sorry.

GEORGE

Seriously. I can't...I can't have you do that.

George really begins to cry.

GEORGE (CONT'D)

Please don't do that.

IRA

(tears streaming down his face)

I won't do it, I promise, man. *will* *like*

Ira wipes the tears from his face. New tears immediately come out.

IRA (CONT'D)

That was first and last time. I'm not even crying anymore.

GEORGE

(crying)

You're still crying.

IRA

(tears coming down)

I don't think I am. I think I'm not anymore. I'm not sure what you're talking about.

GEORGE

Okay, as long as we got that straight.

George takes a napkin and puts it over his face.

IRA

I'm sorry, George. I really don't know what to do, I don't know how to help you.

GEORGE

(his face still in the
napkin)

No, you're right. I really should
tell some people. It just sucks,
man. It just sucks. And they're
going to feel so bad, I don't even
want to look at them and tell them.
I'd rather drop dead of a heart
attack and have someone else make
the calls. I have to make those
calls? This is a nightmare. This
is a total nightmare.

IRA

Do you want me to call them, and
tell them what's going on?

GEORGE

Yeah.

IRA

Fuck. I was hoping you were gonna
say no.

INT. IRA'S BEDROOM

Ira is on the phone. There is a paper with a bunch of
numbers in front of him.

IRA

(into the phone)

Hi, this is Ira, I'm a friend of
George's. He asked me to call you.

His roommates are making a commotion outside. Ira covers the
receiver.

IRA (CONT'D)

Will you guys shut the fuck up?
Shut the fuck up!

Ira slam the door.

IRA (CONT'D)

(into phone)

I'm sorry. I have some news about
George.

TELLING FRIENDS SEQUENCE

INT. LIVING ROOM

George sits with THREE COMEDIANS. They are all laughing and telling old sex stories from George's younger days. Ira sits with them and listens and laughs along.

GEORGE

So I left the phone off the hook so he could hear me doing it.

COMEDIAN #1

That's very gay.

COMEDIAN#2

No, it was a buddy thing. It was very heterosexual.

GEORGE

Admit it, you were masturbating.

COMEDIAN#2

Of course I was whacking it. What else am I gonna do, not whack it?

GEORGE

And I kept making her talk and say crazy shit just to make him laugh.

COMEDIAN #2

I think at one point you said, "Say my hog is the biggest you've ever seen." And then there is this long pause.

COMEDIAN#3

That's a bad sign. If it was big at all she wouldn't have paused.

COMEDIAN #1

Remember you used to have that joke about how you used to only date midgets because your dick looked bigger in their little hands.

They all laugh.

COMEDIAN #2

Yeah, you used to get all the girls, man.

Suddenly the air is out of the room, and it is awkward and sad.

INT. LIVING ROOM

George is talking to an EX-MANAGER and his WIFE.

EX-MANAGER

And I feel horrible about it, but the truth is, I was having some issues with gambling, and you were doing so well...and so I took a million dollar check you got in from the studio and I used it to clear up some debts. And I did it with the intention of paying you right back before you noticed. But you never noticed, and I just never got around to paying you back.

GEORGE

It's alright.

WIFE

No, it's not alright. We'll pay you back.

GEORGE

What is the point now? You made me enough money.

EX-MANAGER

I'm gonna take a million dollars and do something positive with it. In honor of you.

GEORGE

You can put a plaque with my name on it outside your ski condo in Vail.

INT. LIVING ROOM

Alan Covert yells at George for abandoning him.

COVERT

You fucking blew us off. You cocksucker.

INT. LIVING ROOM

George is talking to his sister, LISA.

Just
love
this
scene

How can
we get
a sense of
this life
before
he got
so
rich?

7 but end?

Expand - but it
can't repeat
settles name at
the end.

What exposition
do we
need
here?

LISA
You have to tell mom and dad.

GEORGE
I will tell them, but right at the end. I don't want them to go through all this. I can't put them through this.

LISA
I wish I wasn't so mad at you. I want to be there for you, but I am so mad at you.

GEORGE
I wish I was a better brother.

LISA
You weren't even a brother. You just left when I was a little kid. You left me there all alone, and you never treated me like a sister again.

GEORGE
You live so far away. I visited you in Kansas a few years ago.

LISA
That was six years ago, and you were only there because you had a concert. My five-year-old has never even met you.

George does not know what to say.

LISA (CONT'D)
And I wanted to bring her, but then I thought she would just fall in love with you and get attached, and then what? I didn't want to do that to her.

INT. KITCHEN

George and Ira talk in the kitchen while making beverages.

GEORGE
Thanks a lot, pal. This is everything I didn't want to happen. It's like being at my own funeral.

*Brutal scene.
Don't want any words here,*

when they get divorced.

*wish we could also
feel she loves and
misses him, too. Like
at some point when they
were kids, it was really
good between them!
make it more painful!
used to be fun.*

Very good.

*good,
but punch.*

IRA
Afterwards you'll be happy you did it.

GEORGE
No, I won't.

INT. LIVING ROOM

George talks to a FRIEND who rambles on and on talking about his own problems, ignoring George's.

FRIEND
It is such a fucked up situation.
Life is fucked. It makes no sense.

GEORGE
Well, I really appreciate you coming by.

FRIEND
This is why I can't be close with people. What is the point?

GEORGE
Exactly. Well, I really need to rest...

FRIEND
The worst part is at night, when the TV gets turned off, and it is quiet... *Too*

GEORGE
It was so good to see you.

George stands up and exits the room. Ira walks over.

IRA
I think George is going to take a nap now.

FRIEND
Oh, okay.

INT. LIVING ROOM

A different FRIEND is talking about their own health issues. He goes on and on about his surgeries and treatments. George doesn't say a word.

*Are locations
changing?*

*This sequence is
getting long.*

*Looks like
really
funny
this is
a place
holder for
Jade
a
Mark
MacDonald.*

OK

INT. LIVING ROOM

George is talking to BRUCE SPRINGSTEEN.

BRUCE SPRINGSTEEN

You're about to merge with the eternal. We're all going to die. No one gets out of her alive, right? That's what it's all about. What a ride, though. You had a good ride.

George nods.

BRUCE SPRINGSTEEN (CONT'D)

You lived five lives, fucker. You're 200 years old in my book. The fun you've had, the money, the adventures, the women you've known. Who wouldn't want to change places with you right now? It's a crazy ride. It's just a crazy ride.

GEORGE

I guess so, but...

BRUCE SPRINGSTEEN

You know what? There is no tomorrow, no yesterday. Only right now, and it's fucking beautiful. And that's true of everyone. I could die before you, tonight. We pretend it's not possible. This is a perfect moment right now. And that is all any of us have. Everything else is just an illusion.

After a beat.

GEORGE

You need to shut the fuck up right now. Have you been browsing the self-help section at Barnes and Noble? Is this what you say in between songs these days? I'm going to go right now and delete all your songs off my iPod.

BRUCE SPRINGSTEEN

I'm sorry. I didn't know what to say. I just got nervous.

*Make it over
more
Ken
Willson*

GEORGE

You're foaming at the mouth, you just don't know what you're talking about.

BRUCE SPRINGSTEEN

I know. Not cool. *long man.*

*Does he
press final at?
is it possible
to keep
private?*

INT. GEORGE'S BEDROOM

Ira is talking George to sleep. He's gotten good at it. Warren Zevon's "Don't Let Us Get Sick" plays in the b.g.]

IRA

Seems like it's going well.

GEORGE

No, it's awful. Awful. I hate you for having me do this.

*make
music up -
just
make
up
lyrics.*

George's eyes are closed, falling asleep.

IRA

You have to, you have no choice. You're doing good. It's the right thing to do, you know. And you're almost done, don't worry.

GEORGE

Well what are we going to do when it's over, when we're done tomorrow? Because then I'm not talking to anyone.

IRA

I was thinking we should go skiing somewhere. Your body is still in good shape. You're still physically doing well, and that's not going to last forever. You should do something active. Go to Colorado, or Tahoe, or something. Or do something crazy. Go to Switzerland, or Sweden, or wherever they have mountains. I don't know, I don't even ski, but you do. Maybe you should do something like that.

*show the
string*

Ira notices George is falling asleep, so he talks more quietly. He's gotten good at this.

GEORGE
I'm so sorry. I'm sorry for
everything I did to you.

LAURA
You don't have to be sorry, that
was like 12 years ago. Everything
worked out for the best.

We see this hurts George.

GEORGE
I screwed everything up. I could
have been married to you now.

LAURA
Don't do this.

GEORGE
We could've had a family. I don't
have a family, I'm all alone here.

LAURA
(tearing up)
I'm so sorry. I'm so sorry for
what's happening to you.

GEORGE
You know, maybe I deserve it. I
screwed up the only good thing that
ever happened in my life. I
cheated on you. For no reason at
all. Just young and stupid. And
selfish. I'm sorry.

*gets a little of
the hon.
for living
in reveal.*

LAURA
Maybe I over reacted. I didn't
have to leave you.

*(consider secret
new husband
cheated)*

GEORGE
Yes you did.

ANGLE ON: Ira sneaking a peak from the kitchen as he makes
coffee.

LAURA
And the funny thing is...my
husband, he is on the road a lot
for business. He did the same
thing last year.

*should this
not come out
till later*

GEORGE
Did you leave him?

LAURA
No. I have kids now.

GEORGE
See, that was my mistake. I should have had some kids with you before I cheated.

feels wrong

She laughs.

LAURA
You were the one and only magical relationship in my life.

I had it as him joking and was ok

She starts to cry. He does too. They embrace.

GEORGE
Me too.

They cry, forehead to forehead. — *flat*

LAURA
There's never been anything like you before or since. I love Chris, but it's not the same. It's fine, maybe it isn't even fine, but we had something special.

GEORGE
I'm so sorry. I really loved you. And I do love you.

LAURA
I love you too George. I wish there was something I could do.

GEORGE
Don't set me up for jokes like that. You're ruining the moment.

corney kinda liked it

She smiles. They hug.

walks into their old relationship.

INT. IRA'S HOUSE - NIGHT

Ira comes home, deep in the evening. He's eating some food.

Daisy walks out of Mark's bedroom, dressed in Mark's long-sleeve t-shirt. She's clearly just had sex.

IRA
Hey. How's it going?

DAISY

Good.

Mark walks out in a bathrobe.

MARK

Oh, I'm sorry. I thought you were sleeping at your boyfriend's again tonight.

IRA

I guess it's been more than ten days.

MARK

It's been 21 days. I gave you an extra 11.

DAISY

What are you guys talking about?

IRA

Don't worry about it, it doesn't matter, I don't give a shit.

Leo walks in the front door.

LEO

I just fucking killed at the Improv. Bud Freidman fucking loves me.

Leo realizes he's walked into the middle of an awkward moment.

LEO (CONT'D)

(half-heartedly)

They said they're gonna start giving me good spots on the weekends.

IRA

I've been getting good weekend spots.

LEO

Well, that's because they think if they book you, George will show up.

IRA

What's with you guys? You both want to fuck my mother too?

(MORE)

IRA (CONT'D)

What more do you want to do to me tonight?

Ira walks away.

LEO

I really did kill.

(a beat)

Did you guys just bone, or something? I'm getting a little vibe here. It's getting me excited.

MARK

We were just watching TV.

LEO

I wish I could watch TV tonight.

EXT. APARTMENT COMPLEX - MOMENTS LATER

Ira and Daisy are having a heated conversation outside.

IRA

So now you're with Mark? You're his girl?

DAISY

I just went out with him one night.

IRA

You got a lot accomplished in one night. How did this happen?

DAISY

He invited me to a taping of his show and we hit it off.

IRA

Must have been a great episode. I should get a job on a shitty show so I can use it as foreplay.

DAISY

What are you talking about? Don't treat me like that.

IRA

I am not treating you like anything. Do what you want. I don't give a shit. I'll go to Wilco alone.

funny

Went out with him?

wow it so it's a joke.

DAISY

What planet are you from? The one where everyone is perfect like you, you judgemental fuck?

IRA

How could you do that? I thought we were going out on a date.

DAISY

We are going on a date. I didn't plan it. Am I not allowed to do stuff because we're going out on a date? What the fuck's the matter with you?

A date

IRA

I bought tickets to Wilco and I worked all week to get a reservation at a place that doesn't normally let people like me eat there. I just didn't see this coming. Yes, you're right. You can do anything you want. I'm glad this fucking happened, before I wasted the night with you. I didn't think you were that kind of person. That you would sleep with a guy like that.

*did
he?*

DAISY

He's your roommate. You don't like him?

IRA

No, I think he's a pussyhound.

DAISY

Well I didn't know that. Thanks for the info.

She starts crying.

DAISY (CONT'D)

I wasn't trying to hurt you. It just happened.

IRA

You got excited because he's the star of the show. You literally star-fucked.

*can or get this
tough as
fast.
5 as
it
feel
real?*

*I think yes, makes
her a
strong
character.*

DAISY
 Yes, you're right. I'm awful.
 (crying)
 Give me a break. I don't even know
 you.

INT. APARTMENT - MOMENTS LATER

Ira goes into the house. Mark is there.

MARK
 I told you I was going to give you
 10 days. That was three weeks ago.

IRA
 I thought you were joking.

MARK
 You never even talked to her.
 You're mad at me for a girl you
 never talked to.

IRA
 I just talked to her.

MARK
 How'd it go?

IRA
 Terrible. I told her she was a
 star-fucker.

MARK
 I didn't know she actually mattered
 to you. We talk about girls we
 want to fuck all the time.

IRA
 I just bought these two Wilco
 tickets. Wanna go?

MARK
 I would, but I'm going with Tobey
 Maguire.

IRA
 Are you serious?

MARK
 I met him at an AIDS benefit. He
 wants me to play his younger
 brother in some movie.

(MORE)

*Would
 he forgive
 him this
 long -
 so fast.*

*As if
 Cruz
 Davis was
 right.*

*Maybe Mark
 had to care that
 his prod.
 "I followed the rule.
 I was a..."*

*did
 not*

MARK (CONT'D)

Movie's a piece of shit, I'm not going to do it. But he knows the band, I think we're going backstage.

IRA

Well thanks for giving me two weeks. I didn't realize you were in first position for all pussy on earth. I don't know who gave you that power, but it's a good thing you're not abusing it.

is Ira too sweet to talk this way?
I cringed a little to hear him say it.
odd bird

this needs to flow
the this

INT. GEORGE'S HOUSE - MOVIE ROOM - DAY

George and Ira are watching videotapes of George doing stand-up when he was much younger. He's really, really funny. And very skinny, with a much more pronounced New York accent.

GEORGE

You know, I never got married. I never had kids. I didn't get to do a lot of things I thought I would do. But I was pretty fucking funny, right?

IRA

Come on, are you kidding me? We all want to be you. Most of my comic friends are just doing a bad impression of you. People love your shit.

GEORGE

Well, I made a lot of people laugh. I guess that's something.

IRA

It's a lot.

GEORGE

Yeah. I guess so.

They watch some more and we see a really happy, young George (getting big laughs with something really silly.

him - A large, public gesture.

George watching himself on TV.

GEORGE (CONT'D)

Look at that crazy motherfucker.

A kid-
movie

best
was
I
should
sting
be here.

What if
this movie
is a
pay per view.

CUT TO

My fears

You mean
because
know he's
sick?
could be very
fucking nice.

George and Ira start watching the act and laughing along, like any audience member.

INT. JAM ROOM

George is singing a happy song with a bunch of musician friends, like a Lou Reed/Velvet Underground (or Ramones/New York Dolls/Clash/Warren Zevon) song.

maybe He's signing "The End of the Night" by Warren Zevon (or it could be a more emotional song, or a score.)

MONTAGE

EXT. GEORGE'S HOUSE - DAY

George walks around his grounds, slowly. And one gets the sense he's never looked around and seen where he lives before. He likes it.

INT. IMPROV - NIGHT

George performs at the Improv. We see him gesture to a woman that she can come up on stage and she hugs him. The crowd erupts. She runs back to her seat. George continues with his act.

EXT. SANTA MONICA MOUNTAINS - DAY

George and Ira hike up a hill.

GEORGE

I never understood why people hiked before. I think I get it now.

IRA

(sweating)

I don't.

INT. RESTAURANT

George and Ira have an uncomfortable dinner with George's angry sister, Lisa.

I need to figure out how to do this fast.
needed - could get what later?
same as string
What spirituality?

INT. BEDROOM

George is in bed, sleeping. Ira starts sneaking out. George wakes up, calls Ira back to keep talking to him.

EXT. BACKYARD

George is walking around his yard at night. He's clearly never walked the grounds at night. He seems at peace.

INT. GEORGE'S LIVING ROOM

Lisa and her husband are now over, and George is talking to them and playing with her two-year-old boy.

EXT. GEORGE'S HOUSE

George is sitting with his parents. It is clear he recently told them about his situation, and although there is sadness in the air, they look happy to be close for the first time in a long time.

George says something that makes his Dad laugh.

INT. GEORGE'S LIVING ROOM

Ira is asleep on the couch. George walks over with a bowl of ice cream. He whacks Ira a few times trying to wake him up, but Ira keeps snoring. George sits down next to the sleeping Ira and watches TV while eating his ice cream.

EXT. BASKETBALL COURT - DAY

George and Ira play basketball. Ira is awful.

INT. KITCHEN - MORNING

Ira is making breakfast. George is all dressed for the day.

IRA
What are you doing?

GEORGE
I'm feeling good, so I'm going to the doctor.

That is best location moment of joy? of letting go - of not caring when normally he would care? - so we need him to need physical help from Ira - equivalent of weeping ass.

Is thinking?

Could still be awkward.

Is it?

Any dialogue?

Should be in script here

Somewhere.

Put it in the script.

What ties this together as a sequence. - Means? Visual idea?

IRA

You're not feeling good?

GEORGE

No, I'm feeling good. It's kind of weirding me out. I don't feel sick at all, and it's scaring me. I feel like I'm just going to drop dead. Am I not going to feel bad at all, and then one day wake up dead? It's disconcerting.

INT. DOCTOR'S OFFICE

- DAY

DOCTOR STEVENS

I don't want to get your hopes up. We put you on this experimental medication without much optimism, but as of right now I don't see any traces of the disease in your blood work. I don't want to speak too soon, but we may have beaten this thing.

GEORGE

Well what the fuck do I do now?

INT. LIVING ROOM

Ira's eyes are wide with shock.

IRA

Oh my god, oh my god!

Ira goes to hug George, but it's a very awkward moment. Ira really wants a happy hug, but George is instantly uncomfortable.

INT. OFFICE

- DAY

George is sitting at his computer. Ira is also seated.

GEORGE

I really want to thank you for your help through this time.

IRA

I was happy to help.

should or
see him
feel sad
to see
my feelings
good

may need an
extra exchange

discuss if this is
right

feel like
this is a
placeholder

late for, 24, store, stranger, a reaction, alone it's show, for friends, like down and with a could even be

GEORGE

Well, you didn't have to, and you were really there for me. I was thinking, maybe we should write a movie together.

IRA

Uh-huh.

GEORGE

I feel like I've learned a lot, and I wanna use this good place I'm in right now to do something really creative. I would pay you, certainly. I make, you know, about a million dollars to write a script. I can't give you half, but maybe one hundred, two hundred grand, but we'll figure it out.

IRA

(what?)

Yeah, we'll figure it out.

GEORGE

I thought a lot about my work when I was sick and I'm in sort of a strange place career-wise, because I'm normally the goofy, funny guy and I don't know if people are expecting a change from me. And I think people are expecting me to evolve, and it's important to evolve before they make a point of asking me why I'm not evolving.

IRA

It's always good to keep breaking new ground.

GEORGE

Is that something they taught you at the deli. I'm not asking you for your advice, I just thought we could start trying to come up with an idea.

IRA

Well, I'm gonna start thinking. And...I'm really happy for you. Are you freaking out right now?

So we need both
to react along
to George in
better?
news?

fact
issue - more
specific
plan?

Seems like
something he'd
have thought
pre-diagnosis.
Got like we
need a
stronger
insight
here.
More like
death.

So we start
at idea
stage?

man
idea
related to
history.

Could idea
be about a dying
man who gets
better?

) too fast to
this.
Does he
tell
anyone his
better?
Parents?
Friends?
A shot of a
A good
Angry?

GEORGE

It's very strange. It's gonna take me a few days to process it, but it's a gift and I'm going to treat it that way. I learned a lot from being sick and it's gonna help me make some good choices, and be a good person from now on.

INT. IRA'S PARENT'S DINING ROOM

Ira is eating with his fairly young parents.

IRA

And he thanked me for helping him, and I really think I was a help during this time. I'm not saying that's why he got better, but he definitely had good energy and I hear that helps your immune system.

MOM

He's going to pay you two hundred thousand dollars to write a movie script?

IRA

I don't know, he said one or two hundred thousand.

DAD

One or two hundred thousand? That's pretty vague. That's a wide range. I'd push him toward two hundred thousand if I were you.

IRA

Thank you for the advice, dad. That's very helpful.

MOM

This is good because now you can help with your sister's college tuition.

IRA

What are you talking about?

Can we physical therapy
scene?
jogging in the day
society
physical?
out of
chance.
or is the
looking out
chance...

Swimming
Something you
wouldn't do if
you thought
you had no
future.
At sporting
events.
Thomas.

great location:
Rose Bowl Aquatic Center
where they did
Diving & Swimming

Set against amazing backdrop
Super-hero thing.
Set against amazing backdrop
Super-hero thing.

King Edward family -
(bitter) clean.

MOM

Your younger sister got accepted to Boston University but, as you know, your father and I aren't in the position to pay for it.

IRA

So I have to? I just stopped working at a supermarket two weeks ago. I'm trying to create some financial stability for myself. The first time I make any real money, I can't just give it to her.

DAD

Well, that's very selfish.

IRA

Well you guys went on a cruise to Greece last year. Maybe you shouldn't have gone, and saved for her college education.

MOM

Oh, so after all we've done for you, we can't have any fun? We should never take a vacation?

IRA

I had to drop out of college after two years because you couldn't pay for it. Now I have to pay for hers? Let her figure it out. Let her get a job.

DAD

I didn't realize I raised such a selfish boy. When I was young I would have done anything for my family.

IRA

Then sell your house. Move into a smaller house. Use the extra money to pay for her college. Or tell her to work for a year or two, make some money, then she can pay for her own college. No one helped me out, I'm just digging out from under now.

DAD

Don't get so high up on your horse
with all your Hollywood friends. (I
don't like what you're turning
into.)

IRA

One good thing happens to me in my
entire life, and you have to try
and take it away and ruin it.

MOM

I don't even know where you came
from.

DAD

Don't bother showing up for
Thanksgiving. Thanksgiving is just
for families.

INT. IRA'S BEDROOM - DAY

Ira is on his computer. Leo and Mark are watching.

IRA

(typing as he talks)

Hey George, we're doing an Orphan's
Thanksgiving tomorrow night, want
to come? It's just for us losers
who don't have any family to eat
with.

LEO

He's not gonna email back.

MARK

He's never gonna want to eat
Thanksgiving with us.

The computer BINGS. The guys scream in delight.

IRA

(reading email)

Sure. What time? Do you need me
to bring anything?

(types back)

3 O'clock at my apartment. Bring
wine that we can't afford.

The computer bings.

IRA (CONT'D)
 (reading email)
 That's pretty much all wine on
 earth. See you then.

MARK
 (excited)
 Email back and say:
 (trying to make a joke)
 If you can, bring that hot chick *from the movie.*
 from your last movie. We
 definitely have room for her.
 (alt)
 Well, then maybe just bring grain
 alcohol then.

They all start laughing. The computer BINGS again.

IRA
 (reading it)
 Hey Faggots, I know what you're
 doing. Stop emailing me. It's not
 amusing anymore.

They all start high-fiving.

LEO
 He called us faggots!

INT. IRA'S APARTMENT - DAY

Mark and Leo are doing the cooking. There a few other
 comedians (male and female) floating around the apartment.
 Ira watches the parade on TV.

Daisy walks up, sits down next to Ira.

DAISY
 What have you been up to? I
 haven't seen you at the Improv.

IRA
 I've just been busy. Will you
 excuse me?

Ira gets up, walks out of the room.

*Can be do more
 here to get
 them closer to
 meeting
 vq.
 What should
 George know
 about Daisy?*

EXT./INT. APARTMENT - DAY

George walks up, rings the bell. Inside the apartment he hears a bit of a scuffle, as if the friends are fighting over who can open the door.

Leo opens the door, sweaty, with a welt on his face.

LEO

Hey, George. How are you? Come on in.

Then Mark appears from the side, also sweaty, with a welt on his neck.

MARK

Happy Thanksgiving! Come on in.

INT. IRA'S HOUSE - DINING AREA - LATER

Everyone is seated around the table. It's very awkward due to George's presence. It seems to suck the air out of the room.

LEO

We're really glad you could come have Thanksgiving with us. It's a big thrill.

GEORGE

It's weird, I feel like the old guy in the room. When I started out I was always the young guy. It's strange how fast you become the old guy. And I feel exactly the same.

MARK

Well, you don't know us, but you're with friends and admirers.

GEORGE

I know you, I've watched your show. "Nuff Said." It's a good show.

IRA

You don't have to lie to him. He knows it's not good.

GEORGE

No, it's good, it's cute. I like it.

MARK

(bashful)

I know it's not that funny, but they do slip in some funny shit in there every now and again.

GEORGE

Don't be ashamed, it's good. But what about that girl on the show? How old is she? Tell me she's ~~25~~ twenty for.

MARK

No, she's 15.

GEORGE

Holy shit! I feel bad. I don't want to tell you what I did watching that show. Are you serious? She's 15?

MARK

No, she's actually ~~20~~ twenty.

GEORGE

Okay, good. Now I don't feel so bad.

Their weird friend, FUTORAN, pipes up.

FUTORAN

I heard you were sick and now you're better. Is that like, really...what's that like?

GEORGE

You know what guys? Buddhists say all pain comes from wanting something. And when I thought I was going to die, I didn't want anything and I kind of got happy. But it's hard to do now. But I'm trying.

LEO

Did you think you were gonna go to heaven? Did you count up your sins?

GEORGE

I don't believe in any of that stuff, but I was hoping I was headed somewhere. I felt like I was.

*Should
they dig more for it?
He might.*

I like him

*just a opening up
he's not actually
being wheeled but
thanks he is.*

FUTORAN

I think you just wind up in the dirt. Worm food.

IRA

Come on, Futoran, we're about to eat.

GEORGE

Well, it's easy to think that way until you're headed for the dirt. Then your mind opens up a little bit, you know? Maybe it's desperation, or maybe you just start to see more of the big plan. Luckily I got a little more time before I find out.

Daisy pops her head into the room.

DAISY

Food's ready.

GEORGE

May I say the prayer?

Everyone nods yes.

GEORGE (CONT'D)

Everyone hold hands. Thank you for the gifts this year. Thank you for (this.) And thank you for (that.) And hopefully next year I'll get to screw that girl on Mark's show. All our dreams will come true. You guys will get an apartment with less pubic hair on the toilet seat, -f.k.v. you'll be able to afford a maid. Maybe next year you guys can get a better celebrity than me. Maybe Wolf Blitzer will come. I also pray that no one put their balls on this turkey, I'm kind of scared you guys are about to give me salmonella poisoning. I know this Orphan's Thanksgiving, it's just a normal Thanksgiving for you guys, but it's a very special one for me. I'm very glad to be here. I'm not that glad to be here with you, but I thank you for having me.

(MORE)

too general. something more precise.

what are this
seriously in
the room.
can they
get mad
at
questioning
friend or
is it
about

that he is
in a good
place
and opens
my lady.

make awkward
at first. might
get really
serious.

9/1
feels
here, but in it
too
early.

feels in Ok.
would be a little
more emotional
then and
my
family

detail.

GEORGE (CONT'D)

I'm sure it will be very memorable
for you. Now let's find out what
Leo's balls taste like. ✓

INT. LIVING ROOM - LATER

Everyone's sitting down watching the football game. George motions to Ira, and then looks at Daisy as if to say, "Is that the girl you used to like?"

GEORGE

(points at Ira)

This guy wrote me some funny jokes
for that Mac gig. I asked for some
jokes and he sent me about a
hundred. Seriously.

(points at Leo)

This guy sent me jack shit. If you
want to succeed you need a work
ethic like Ira over here.

LEO

Why wouldn't I have sent you jokes?
You didn't ask me for jokes.

GEORGE

Sure I did. I asked you and Ira to
write me jokes and you flaked.

Leo's eyes widen with anger.

GEORGE (CONT'D)

(to Daisy)

Ira wrote this joke about Leopard,
it was really funny. Do the joke,
Ira.

IRA

I don't want to right now.

GEORGE

It was like, what's great about
Leopard is you can watch a porno,
write a porno, shoot a porno, and
order a porno all at the same time.
This guy's fucking funny.) *need a better joke*

Leo jumps up suddenly and walks out of the room without
saying anything. Ira watches him go, concerned.

GEORGE (CONT'D)

(to Daisy and Ira)

You guys look like a cute couple,
you should go out. *Wondering*

DAISY

Well, the truth is we had a date,
but I went out with Marc first and
he broke it off.

IRA

I didn't expect you to blurt it out
like that. That was very honest of
you.

GEORGE

If I didn't go out with every girl
one of my friends slept with...let
me put it another way. If none of
my friends went out with girls I
went out with, none of them would
have gotten laid. *J*

(then) *and Mark*
So, are you ~~guys~~ dating now?

DAISY

No.

IRA

This is making me uncomfortable.
The whole thing, it makes me
uncomfortable.

GEORGE

You guys are young, why are you
taking everything so seriously? As
someone who's been through a lot
recently, let me tell you
something. The worst thing you can
do is hold grudges and be
judgmental. Everyone's making
mistakes, everyone's screwing up.
You guys are cute together.

George points at Mark.

GEORGE (CONT'D)

I know that Marc's not good in bed.
Don't tell me he was a good lay.
He can't have a big dick. Look at
Ira. He's thick. He's gotta have
a thick dick.

DAISY

Actually, I have a really skinny vagina, so I'm not really into thick.

GEORGE

See? She's funny. She can take a joke, she's not sensitive. I think I'm falling in love with both of you.

She makes skinny vagina jokes.

George stands.

GEORGE (CONT'D)

I'm gonna walk away now, causing an awkward moment, that will be followed by a true moment, filled with chemistry. I'm walking away now. Let the awkwardness begin.

on nose.

not sure. Adam wouldn't say so much.

George walks out of the room.

DAISY

My brother's going to freak out that I met Davey.

(to Ira)

Did you go to the Wilco show?

IRA

I actually scalped them and made a hundred bucks.

DAISY

Well at last you didn't lose any money on the deal.

IRA

I'm sorry I got so upset with you, ~~because~~ it shows you how much I like you, which is weird because we've hardly spoken. I understand all of that.

DAISY

Well, attraction is all about smells, pheromones.

IRA

Well, you smell right to me.

No just cut?

Daisy smiles at Ira, just as Leo stomps back into the room. He charges right up to Ira, pissed off.

*How do we want
to end this moment
during what
to come.*

(but not)

LEO
You're a fucking prick, You're a
piece of shit thief motherfucker.
You stole a job from me, you stole
my joke.

DAISY
You stole his joke?

The moment is ruined. Ira doesn't know what to say.

CUT TO:

INT. KITCHEN - MOMENTS LATER

Leo pulls Ira into the other room and goes off on him.

LEO
He asked for me to write jokes too
and you didn't tell me!

IRA
Uh...yes.

LEO
You fucker!

IRA
I didn't think you would want to.

LEO
Why wouldn't I want to? What, I
don't like money? I don't like
private jets?

IRA
I'm sorry, it's just, I needed the
gig. And you are doing so much
better than me. I guess I just
wanted this for myself.

LEO
It wasn't yours to keep for
yourself. You lied to me.

IRA
I did. And it was fucked up. And
I am sorry. I don't know what to
say.

LEO

Don't say anything. Just get your
shit, and get out of the apartment.

IRA

Are you serious?

LEO

You don't get let off the hook for
going into faggy apology mode.
That is a terrible strategy. I
don't know what the fuck has
happened to you--but my name is on
the lease, and I don't want to live
with ~~it~~ you.

INT. CAR - MOMENTS LATER

Ira is mad at George for bringing up the jokes.

IRA

I never told Leo because I wanted
the gig!

GEORGE

I didn't know you were fucking over
your friend. Don't yell at me.

IRA

Well I fucking live with you now
because he told me to leave.

GEORGE

He kicked you out for that.

IRA

He said friends don't lie and I'm
fucking with his career.

GEORGE

Well in a way that's a compliment
to me because he's so mad he can't
hang out with me that's he mad at
you. That's kind of cool. I got
you kicked out.

IRA

Fuck off.

could he
just
fight.

Should he call
him
ambitions

need?
don't
think so

could
just
but nice
silly

it also helps their

script-writing for
Ira to live there, get
more work done.

INT. GEORGE'S HOUSE - BEDROOM - NIGHT

Ira is unpacking a dufflebag of clothes he grabbed from his apartment when he was kicked out. George pops his head in.

GEORGE

This should be comfortable in here.
This room is almost as big as your
old apartment.

IRA

(through gritted teeth)

Thank you for letting me stay here.

GEORGE

No problem. Hey, you want to come
talk to me while I crash?

IRA

No. You want to come talk to me
while I crash?

INT. GEORGE'S BEDROOM - NIGHT

George is under the covers. He turns on the TV and he
changes channels until he finds "Charlie Rose." They're
interviewing a reporter from the New York Times about
America's policy towards Pakistan.

GEORGE

All right, Charlie. Talk to me.

George closes his eyes.

INT. MANAGEMENT COMPANY - DAY

George stands in the reception area.

RECEPTIONIST

Terry's ready for you.

INT. TERRY DOWD'S OFFICE - MOMENTS LATER

GEORGE

I was thinking that now might be a
good time for me to make that
script "Making Amends."

5 minutes
of
Kung-fu
killing.

Is he too
fired at George
here?

CUT TO: But this
where he
want to
do
this?

It might
help him
in apt.

Could he
write.

Do I have
to do this
time?

on
him
it.

Would
set
this
up.

TERRY

Do you really think people want to see you make a movie about a guy who goes to AA but isn't really an alcoholic? He just needs the companionship? That's pretty big left turn.

GEORGE

Well, you know, I got money. I don't need to make these choices with nothing but box office on my mind. You know, I want to challenge myself. That movie could be funny, but it's also about how people need to make connections in their lives. You said you liked it.

TERRY

You know, I read it four years ago. I need to read it again. I don't remember not liking it. I just can't tell you the studio will make it. Your last few movies didn't do so well.

GEORGE

I thought they did well overseas.

TERRY

You always do well in Australia, but that's about it.

GEORGE

What if I do it for no money, just with back-end?

TERRY

I don't know if that's going to cut it either. The head of the studio does a lot of drinking, I don't think he finds that whole area funny. Maybe if you commit to do another one of the Davey movies, I could tie it to that, so they have to do both.

GEORGE

I've done four Davey movies. They want me to do another sequel to that? We don't even have a script.

best idea -
set up idea
earlier on
just

could
a guy
out of
this
scene

idea of
a
serious
movie

or
drama/comedy

TERRY

Well there's this great script going around town, Happy Holidays. Which is about an immature 40 year old man who acts like a kid. In it he comes home for the holiday season for the first time in ten years. And havoc ensues. You get to make fun of Thanksgiving, and Hanukkah and Christmas and new years. They say they can turn it into a Davey movie.

ok - but
fights.

GEORGE

Well could I at least shoot the Making Amends movie first?

TERRY

No.

GEORGE

Well I was thinking about writing a movie on my own.

TERRY

I wish you would. You've never been able to do it in the past. You always talk a big game about writing your own shit. But I've yet to see a script land on my desk.

GEORGE

This time is different.

TERRY

(doesn't believe him)
I believe you.

don't need
i agree

INT. GEORGE'S HOUSE - DUSK

George and Ira are sitting at a large kitchen table. There is a computer on the table and index cards. On the floor is a corkboard.

IRA

See, the thing I was thinking, was...you always play an immature guy. What if the joke of the movie is you're incredibly smart, intellectual and well-mannered.

(MORE)

IRA (CONT'D)

You just go the opposite way with it.

GEORGE

There's nothing funny about being smart. All comedy comes from immaturity. Buster Keaton, Jerry Lewis, the Marx Brothers, WC Fields, Bill Murray, Steve Martin, Charlie Chaplin. They were all immature. They were all knuckleheads. Who wants to see a smart guy live his life normally? What's funny about that? What else you got?

make a job -
make an
example

IRA

I...I gotta go through my notes.

GEORGE

I'm thinking about taking a gig,
and having a solid hit before
getting into breaking new ground.

IRA

Well we'll still write the script,
right?

GEORGE

Yeah, if we can come up with an idea.

IRA

Let's just keep banging at it.

GEORGE

I can't. I've got a date.

IRA

You have a date? Who do you have a date with?

GEORGE

This woman my agent set me up with. She raises money for this environmental group. I guess she's like a normal person. I can't live here alone in this house forever. I need something of significance in my life. So I'm gonna go out on some dates. No pressure.

→ this is if
May not
closing
Meeting
Announcement

important
to create
tension
to write
he wants
to go to
college
for next
year. Or
just wants
to be
a writer. What if
he admits to
Daisy he might
be more of
a writer
interesting.

IRA

You know what you should do, just as an experiment? You should try and not fuck her?

GEORGE

Why would you say that?

IRA

Because you're always saying you don't know if women like you for who you are. You don't know if they like you because you have money or you're famous. Why not take some time and get to know them before ass-raping them. In a romantic way.

GEORGE

That's insulting. Don't take out your frustrations on me because you can't get laid by acting like I'm some sort of deviant. I'm an adult. I have adult sexual relationships. No one does what they don't want to do. Sex is how people decide if they like each other. I'm testing my compatibility by ass-raping them.

IRA

See, you can't do it. You can't even entertain the idea of getting to know somebody for a month before sleeping with them.

GEORGE

You know, you're probably right. I need to find someone I can spend the rest of my life with. And I really don't want that person to be you, you know? So to prove you wrong tonight I'm going to be so inquisitive, so interested. I'm going to learn so much about this woman that I'm going to be able to make a determination about our chemistry. And if we are not right for each other, I will do it again. And again. And again. I'm bored of sex, anyway. There is literally no body-part/orifice combination I haven't experimented with.

(MORE)

GEORGE (CONT'D)

There is nothing left to do. There is no nationalities I haven't slept with, no age groups I haven't slept with. I'm fully ready for normal.

IRA

What nationalities have you slept with?

GEORGE

Ready? US. Canada. Mexico. England. France. Spain. Ethiopia. Iceland. Australia. Israel. Egypt. South Africa. Cuba. China. South Korea. North Korea.

IRA

How can you sleep with someone from North Korea? That's a closed society.

GEORGE

Shut up, I'm not done. Burma. Rwanda. Kenya. Tibet. Serbia. Chechnya. Iran. The Green Zone. Darfur.

IRA

Now I know you're lying.

GEORGE

Sierra Leone. Niger. The Killing Fields of Cambodia. Mongolia. What about you?

IRA

The United States of America, and...Nueva Jersey. New Jersey.

INT. RESTAURANT - NIGHT

George is talking with RACHEL WARWICK.

GEORGE

You know, I haven't been out on a blind date, ever. This may be the first one.

RACHEL

Oh I go out on them all the time. I've been on a bunch of J Dates.

*brake
out on
shorter -
joke for
played
out
long -
and
long*

GEORGE
What's J Date?

RACHEL
It's a website where Jewish people
find each other.

GEORGE
So it's just a list of all the
Jewish people? I thought we didn't
liked to be tracked and monitored
like that. ✓

She looks at him, doesn't get the joke.

GEORGE (CONT'D)
You know, because of
the...holocaust.

RACHEL
(not understanding)
It's just a great way for like-
minded people to meet.

GEORGE
What if you don't like Jews?

She just stares at him.

GEORGE (CONT'D)
I'm joking.
(a beat)
So, uh, I hear you raise uh money
for an environmental group. That
must be very satisfying.

RACHEL
It is, because, fixing the
environment is really about having
enough of a war chest to sue local
government and corporations so
they're forced to observe the
environmental statutes that are
already on the books. We also try
to put pressure on the government
to put pressure on other countries
to clean up their environmental
act. You know, one dilapidated
factory in China can produce more
pollution than every car in America
puts out in one year.

→ Sam could
live here.

← OM?

GEORGE

See? That's why I still drive a big truck. I stop driving that truck and that factory shuts down.

Doesn't make sense

RACHEL

(not smiling)

I know you're joking, but it's a very serious situation. People like you do a lot of damage to the environment. Whether it's taking a private jet by yourself, or getting driven around town limos around town or living in your gas-guzzling houses. Your carbon footprint is huge.

GEORGE

Well maybe the reason my carbon footprint is big is because my dick is so huge.

(beat)

Obviously I'm making a joke. The environment is a huge concern.

You know what they say 'big ~~car~~ carbon footprint - big dick'.

The WAITER comes over.

WAITER

May I take your order?

RACHEL

I'll have the house salad, and the tofu stir-fry.

GEORGE

I'll have the sixteen ounce rib eye. Rare.

Rachel starts laughing.

RACHEL

Now that's a funny joke.

GEORGE

Why is that a joke?

RACHEL

You're actually going to eat that? Haven't you read about how they're slaughtering cows that are unable to stand, in violation of federal regulations?

*all
could
endure*

GEORGE

Okay, I'll just have the twelve ounce then. And please ask the chef if the cow was able to stand when they murdered him. ✓

INT. GEORGE'S HOUSE - KITCHEN - NIGHT

Ira is eating Trix cereal while standing up in the kitchen at midnight. George and Rachel walk from his bedroom toward the front door, clearly just having had sex. Neither looks that happy about it. As they walk past Ira...

IRA

He-llo.

Rachel looks up at Ira, not knowing who he is, or what he's doing there.

RACHEL

Hi.

When they get to the door, there's an awkward moment.

GEORGE

I'll call you to get that information.

RACHEL

At the end of the day, if you get solar panels you end up saving money.

GEORGE

I love saving money. Because I'm a Jew.

George gives her a brief peck on the mouth, and she exits.

IRA

What was that about?

GEORGE

I really tried to get to know her, and I realized it wasn't going to work out, so...you know. That happened.

They both sit on the couch.

Could
fight
or
lose
the
sex
idea
completely

IRA

I don't even understand how that even happens. Is that solely a fame thing?

GEORGE

Mainly. You become a story for people. That was just awful. I think my problem is I just don't like many people. I mean, in your life, how many people do you meet that you really like? You meet thousands of people and you have two or three friends. That means you hate most people.

IRA

Well, you just made an attempt at a normal date. And even that turned out pretty demented. You've got to give it some time.

GEORGE

The only person I liked hanging out with was Laura. It was always easy hanging out with her.

IRA

So then why did you cheat on her so much?

GEORGE

Because I was fucking crazy.
(a beat)
There's something wrong with me.

INT. IRA'S BEDROOM - MORNING

George comes in and wakes Ira up.

GEORGE

Come on. We're gonna go do a gig tonight. Up north. And you're gonna open up for me.

IRA

How big a theater?

GEORGE

I think two thousand.

Do you
need
any of
them

Welp
cut
right
for
dinner
to

yes,
will probably
happen in
editing room
anyway.

to let
Sarah
at movie theater

IRA

You should have told me so I could have prepared. I've never played a place that big. How long do you want me to do?

GEORGE

Twenty minutes. Thirty, if you can get there.

IRA

Shit.

GEORGE

Dress nice. Tickets are expensive.

IRA

I don't own anything nice.

INT. CAR - DAY

Ira is driving George's Mercedes. George sits in the backseat watching "Cloverfield" on a built-in DVD player.

We see images of different parts of California.

IRA

How fucking up north is this?

GEORGE

It's near San Francisco.

IRA

So we have like five more hours to drive?

GEORGE

It's not that far. It's like two more movies.

IRA

I don't like how you made me your limo driver. It's weird you're in the back and I'm up here. ✓

GEORGE

I'd sit up front but the DVD player is back here.

IRA
I can't even listen to the radio
because you're watching the movie.
Can I sit back there and you drive?

GEORGE
No. I'm near-sighted. I'll miss
the exit.

We hear an EXPLOSION from the movie.

GEORGE (CONT'D)
Holy shit!

IRA
What happened?

GEORGE
The monster showed himself.

IRA
(sarcastic)
Great.

Great scene.

EXT. THEATER - NIGHT *Dusk*

The car pulls up to the theater.

INT. THEATER - *Monumental*

One of the Managers walks George and Ira through the back of the theater toward the dressing room. They walk across the stage and we see the empty theater.

INT. DRESSING ROOM - *night*

George and Ira are sitting in the dressing room, nibbling from the fruit tray. There's a knock at the door. A Security Person escorts Laura into the dressing room.

Ira's reaction to the scene of the movie

GEORGE
Hey, you made it.

LAURA
I wouldn't have missed it for the world, thanks for inviting me.

GEORGE
You remember Ira.

Ira asking Laura what's happening?

LAURA

Hi Ira. Are you performing tonight?

IRA

I'm afraid so. I've been told if I'm good it warms the crowd, and if I'm bad it makes them want George more, so...

LAURA

You look great. How are you feeling?

GEORGE

I'm hanging in there.

LAURA

I thought a lot about you after I left.

GEORGE

Me too.

LAURA

Well the show is going to start in a minute, I better get to my seat. I just wanted to say hi. Don't be too dirty tonight, you know that makes me uncomfortable.

GEORGE

Now I have no jokes. Ira, you have to do an hour and half.

She laughs.

GEORGE (CONT'D)

Come by after and give me the review.

LAURA

Okay. Break a leg.

She exits.

IRA

You didn't tell her that you're not sick anymore? Why wouldn't you tell her?

GEORGE

I need you to do something for me.
After your set I gave you a seat
right next to her. During the
intermission I want you to tell her
I'm not sick anymore.

IRA

Me? Why do you want me to tell
her?

GEORGE *from*

Because it's weird, and emotional.
I think she'll handle it better if
it comes from somebody else. And
then I can talk to her about it
afterwards.

IRA

That's weird.

GEORGE

She'll be happy. It's not weird.
You're the bearer of good news.

IRA

You had to do this to me right
before my set. Like I'm not
nervous enough.

Very good scene

CUT TO:

INT. THEATER

Ira is performing on stage, doing his set. He's doing really well. This theater crowd is very enthusiastic about being there and gives him the benefit of the doubt on most of his jokes. As he continues his set, he gets more confident and, for the first time in the film, we think he has the potential to be a strong comic.

INT. THEATER - INTERMISSION

Laura is sitting in her seat by herself. Ira makes his way across the aisle and sits down next to her.

LAURA

Ira. Oh my gosh. You were so
good.

IRA

You seem surprised.

LAURA

I don't know, you seemed so nervous. But you were really solid all the way though, and your ending hunk really murdered.

IRA

Thank you. Hopefully George won't be mad if I tired the audience out.

LAURA

I don't think he has anything to worry about. They always go crazy for him. Before he got famous, he used to bomb all the time. And that's when I think he was the funniest. And now that everyone knows him, it's a little too easy for him, I think. ~~But~~ man, ~~no~~ one was funnier when the audience hated him than George. He loved it.

IRA

So you guys were dating right when he started doing well?

LAURA

Yeah. But you always knew he was gonna do well. He had so much charisma. He would walk into a room and in ten minutes that whole room would be about him. Even before anyone knew who he was.

IRA

Where did you meet him?

LAURA

I was the hat-check girl at the Improv. And I was acting. I used to do guest spots on all those shows, like Melrose Place, Beverly Hills 90210. I always played the bitch. I don't know why, but I was on the top of the bitch list.

IRA

You don't seem like a bitch.

LAURA

That's because I was acting.

IRA

Sounds like fun days.

LAURA

It was, for awhile.

IRA

I don't know if you've heard, but it looks like George's medicine is working.

LAURA

What do you mean?

IRA

When George got sick they didn't think they had any medicine that would help, so they put him on experimental medicine. And the last time he went to the doctor they couldn't detect his blood disease. They think it might be gone.

A moment as Laura takes this in.

LAURA

Why didn't George tell me?

IRA

He just found out. He doesn't want to jinx it. He doesn't want people to get excited, and then it to come back again.

LAURA

But you said the doctors couldn't detect it in his blood? What do the doctors think?

IRA

They said they'd be surprised if it came back. They told him to prepare to live for a very long time.

LAURA

Really?

The lights go down.

*the Laura
more in
this
scene?*

*could C.A.
1/25.*

ANNOUNCER (O.S.)
Ladies and Gentlemen. Here's the
man you came to see. George
Simmons.

The place EXPLODES.

IRA
(joking)
I though everyone came to see me.

George begins his act. He could not kill harder, or look
more healthy and charismatic. We can tell it is all a show
for Laura. Laura is completely thrown by this turn of
events.

The content of George's act is meant to portray him in a more
positive, sympathetic light to Laura. He talks about being
sick and the lessons he learned in a very dark, hilarious,
and also uplifting way. All of it is intended to make him
look like he has grown up and become wiser, and someone you
could trust and spend your life with.

NOTE: A moment where you hear the specifics of how Laura
found out about George cheating on her.

INT. DRESSING ROOM - AFTER THE SHOW

Laura is talking to George and Ira.

LAURA
I really don't know what to say.
It's not like you weren't good
before, but your act is so much
more sophisticated, but just as
funny. I've never seen you speak
so honestly on stage before. You
used to say these goofy jokes, ^{but now} it
was really something, ~~you know, and~~
you should be really proud of
yourself.

GEORGE
Thanks. A lot has happened. And
at least I got some good jokes out
of it.

LAURA
Well, thanks for inviting me. I'm
really glad I came.

With
Ira →
at house.

She asks
in what
George & Ira
now - women -

Ira hes.
"His changed."

He thought
he'd stay

with
Rachel.

Make him confident.

Slow down her
commitment to George.

GEORGE

Ira and I are driving out of town tomorrow, I thought maybe we could stop by your place on our way out. I want to see what the ranch looks like, ~~and~~ meet your husband.

LAURA

My husband is actually in China for another week, or so. He spends a lot of time there helping American businesses break into that market. So you won't meet him this time, but it would be great if you came by. That would be fun. I'll give you the tour.

GEORGE

Okay. We'll come by in the morning.

LAURA

Okay.

An awkward beat. Laura gives Ira a hug goodbye, then hugs George goodbye, trying to make it appear as if they have equal weight.

LAURA (CONT'D)

Bye. I'll see you then.

She looks at Ira.

LAURA (CONT'D)

You were good too.

She ends

IRA

Why do we have to stop by there tomorrow? The drive is long enough as it is.

George opens up his wallet, gives Ira a thousand dollars.

GEORGE

Here's your money for tonight.
Good job.

IRA

I'm excited to see her ranch. I hear it's delightful.

maybe

INT. HOTEL ROOM - NIGHT

Ira and George are in a room that has two queen-sized beds. They each lay on their bed in the dark.

IRA

Why couldn't we have gotten two different rooms?

GEORGE

Where's the fun in that?

Lenny

IRA

What happened when you and Laura broke up? Was it really ugly? You guys seem to get along so well now.

GEORGE

We were engaged. Invitations were out. It was about a month before the wedding. And I was freaking out a little bit, I wasn't sure that getting married was the right thing to do. I loved her, but I was young. And I cheated on her a lot.

IRA

What's a lot?

GEORGE

A few times a week.

IRA

With different people?

GEORGE

Mainly. And I felt bad about that. My parents didn't want me to get married to her because she wasn't Jewish. Which bothered me, but I was still going to do it. She was taking classes to convert, even. I mean, how cool is that? She was changing religions to be with me. She knew more about being a Jew than I did from those classes. She was so cute when she spoke Hebrew, it sounded so wrong.

George says the Jewish grand prayer with a waspy accent.

Low LP

20

1647 2nd yr

What and
how by

27

Caught

129

Copy

have

05 when

2. 10/17

in vll

Urbur

60

~~_____~~

12

5

When

hey

Stch^o

yes, let
I'm dry now

fn 5

1. The

me

GEORGE (CONT'D)

And then one day, somebody called her and told her I had cheated on her and she called off the wedding. And that was that. I didn't go out with anybody for a year, just so I could prove to her I could be faithful, maybe win her back. And for a moment it seemed like she might take me back, but then she met this guy and they got married. And that was it.

IRA

~~Well~~ why are we going to go see her tomorrow?

GEORGE

I like her. I love her. I miss her. I just want to spend a little time with her. I know nothing will come of it. I just miss being around her.

A beat. George starts clicking through Video On-Demand adult movies.

GEORGE (CONT'D)

Anything looking good to you?

IRA

I don't want to watch adult movies with you.

GEORGE

Okay. You want to watch Juno?

IRA

Okay.

Juno begins playing.

CUT TO:

EXT. LAURA'S RANCH - DAY

George and Ira drive up to the house. It's a large one-story house that is part of a ranch with a lot of land and a horse stable.

They walk to the front door, ring the doorbell. George seems a little nervous.

but
maybe shoot - but
cut to
script.

I thought we'd be
a
writing
script.

Do we
need any
for
Juno
in the
area - do
get home
and
write
maybe.

maybe yes!

why'd you cheat?
→ here

IRA
You okay, buddy?

GEORGE
Yeah, of course I am.

Laura opens the door.

LAURA
Hi! We've been waiting for you.
Come on in.

INT. LAURA'S RANCH - CONTINUOUS

GEORGE
This place is beautiful.

LAURA
Thanks. We've been here for five
years. I think I just finished
decorating it.

She leads them through the living room into a huge open
kitchen. On the island, there is freshly squeezed lemonade,
chips and dip. She has over-prepared for their arrival.

IRA
Can I live here? *add Laura reply*

GEORGE
Do you have horses?

Yes. LAURA
~~Uh, yeah.~~ Clarke, my husband, was
a real city boy. But for some
reason he loves horses. Of course
I'm left to take care of them. But
yes, we have three horses.

IRA
That's crazy, owning a horse. I
can't even keep a goldfish alive.

LAURA
Well, someone comes and helps us
take care of them.

GEORGE
All right, well, we're ready for
the big tour. I want to see how
you live.

fun - clarify her P.O.V.

Suddenly, Laura's five-year-old daughter INGRID runs into the room and she's pissed.

INGRID

Mom! You said you were coming back! We're playing American Idol, you're ruining the game!

Ira is shocked to see that Laura has a child. This complicates a situation he already thought was getting too complicated.

LAURA

I'll come right up. This is my friend, George. And Ira.

INGRID

It's my turn to sing and you're supposed to be the judge and you're not in there and I'm very angry!

IRA

How old are you?

INGRID

Five. But I turn six very soon.

IRA

Really? Because I thought you were like nine, about to turn ten.

GEORGE

She's very pretty.
(to Ingrid)
I like your hair.

INGRID

I'm so sick of people telling me they like my hair.

George is clearly not that good with kids.

GEORGE

Okay. I do not like your hair.

INGRID

Don't make fun of me.

IRA

My hair. I have curly hair too. Curly hair is the best.

*Keep Laura involved.
Kid would
be fine
embrace it
we should
play up.*

Laura - he's just joking.

INGRID

Last week my mom straightened it
and it almost went to the floor.

add.
Laura the

IRA

If you straighten my hair, I look
crazy. I look like the killer from
No Country for Old Men. Have you
seen that movie?

old ref

MABLE, Laura's ten-year-old daughter storms into the room.

MABLE

You guys left me all alone in the
playroom! If you're gonna leave
I'm just gonna go talk on the
webcam with Caroline.

LAURA

Don't be rude. This is Ira and
George.

MABLE

Oh, I know you. My mom watches
your movies all the time. But most
of them I'm not allowed to see.

Burtel - George smiles.
Laura - kesh!
OTW?

GEORGE

Do you like them? Which one's your
favorite?

MABLE

I don't know. I don't really like
the ones I'm allowed to see, but I
think I would like the ones I'm not
allowed to see. But she says I
cant' see them till I'm sixteen.

GEORGE

Sixteen? Just fast-forward past
the bad parts.

LAURA

The whole thing is a bad part.

MABLE

Caroline has seen all his movies.
I don't understand why I can't.

INGRID

I want to finish the game! Now!

Does Laura
have a
plan - as
is just
flirty and excited
but she's
making
happening
later?

Need more
Laura
interplay
with George
But make George
love her more -
and the
revers.

Ab - the more Laura looks
her excitement - the more
I'm realizing what
going on.

IRA
I want to finish the game.

Let's all finish the game
— *Let's - OK.*

INT. PLAYROOM

George, Ira, Laura, and Mable are sitting on the floor. Ingrid stands on a make-shift stage singing a Miley Cyrus song while wearing a feather boa and sunglasses and a red wig.

INGRID
(sings)
You've got the best of both worlds.
Rock it out take it slow. And then
you rock out the show!

Everyone applauds for her.

LAURA
Okay. Now it's time to see what the judges say. I thought you had a lot of energy, you're clearly gonna make it to the final four, and I love your outfit. What do you think, Randy?

IRA
Yo, dawg. That was the bomb. It was a little pitchy in places, but I dug it. I really dug it.

MABLE
I'm Simon, and I thought it was horrible. I don't know how you made it this far in the competition. I think Paula is drunk. You will never be American Idol.

LAURA
Mable, stop it. Stop being mean to your sister. Say something nice.

MABLE
(annoyed)
You were good.

LAURA
Okay, you're not Simon anymore.
(to George)
Simon, what did you think?

GEORGE

I can't believe I'm saying this,
but I agree with Paula. I think
you're the one to beat.

They all applaud. Ira notices Laura looking at George with
admiring eyes that reek of more than friendship.

LAURA

Okay Mable, you're up.

Mable instantly starts gyrating in a manner that is not
appropriate for a ten-year-old and singing the Fergie song
"London Bridge."

MABLE

(singing)

I want to go down like London,
London.

LAURA

I told you not to do that. Simon,
what do you think?

INGRID

She was horrible! She's a terrible
singer! She's inappropriate!

LAURA

Okay, who's next? Randy?

IRA

I don't know, Dawg. It was a bad
song choice. I'm not feeling it.

GEORGE

My turn. Get ready to be blown
away.

George gets up on stage.

GEORGE (CONT'D)

(singing)

Take me down to the paradise city.
Where the grass is green and the
girls are pretty. Take me home
(Oh, won't you please take me home)

(faster)

Just an urchin livin' under the
street, I'm a hard case that's
tough to beat. I'm your charity
case so buy me somethin' to eat.

(MORE)

Oh, wait 7-11

GEORGE (CONT'D)
I'll pay you at another time! Take
it to the end of the line!

MABLE
Boo!

INGRID
Boo!

GEORGE
What? It's Paradise City, by Guns
and Roses.

INGRID
You sound like a girl!

MABLE
Vote him off!

EXT. RANCH

Laura sits on a ATV. George sits behind her. Ira is on
another ATV with Ingrid sitting in front of him, as he
steers. Mable rides a very small dirt bike.

LAURA
All right! Here we go.

They start driving down a path that goes around the edge of
the ranch. George has his hands around Laura's waist as they
drive. Ira looks over, concerned.

INT. BARN - DAY

Laura shows them their horses, chickens, goats and ducks.

EXT. RANCH

Laura points out a small pond and a fenced-in riding area.

hmmmm Laura slows down and allows Ira, Mable and Ingrid to get
ahead and turn a corner. Then she stops the ATV and turns
around and kisses George.

George looks surprised, but happy. Laura just stares at him,
trying to decide what she makes of him now. Then we hear
O.S.

MABLE (O.S.)
Mom! Mom!

*Does Laura
buy
husband
cheated
at
first?
Probably
should*

*if we did this - we'd have to have her not
be interested earlier. Or less. Make it a real surprise.*

Laura hits the gas and they continue the tour.

INT. LAURA'S RANCH - LATER

The kids are playing in the background as George, Laura and Ira talk.

GEORGE

Ira, Laura invited us to stay over for dinner.

IRA

But it's like a seven, eight hour drive home. If we stay for dinner, we're not going to get home till like four in the morning.

George stares at Ira for a beat, then --

GEORGE

Don't worry, we'll figure it out. You have something to do in the morning?

IRA

No.

GEORGE

Then everything will be fine.

LAURA

Me and George are gonna go to the supermarket and buy some food so I can cook dinner. You think you'll be okay watching the kids? It'll only take forty-five minutes.

IRA

Sure. I'm great with kids. I was a camp counselor for five years. Camp Winadu. Kids love me. I'm like a human teddy bear.

CUT TO:

INT. LAURA'S SUV - DAY

Laura is driving through town. George sits in the passenger seat.

GEORGE

This town is so small and adorable. It's like out of a Demi Moore movie.

LAURA

Clarke's company is about forty-five minutes from here. This town seemed so perfect when we were looking for a house. There's no traffic, there's one coffee house, one bookstore, one market. No crime. But after you've lived her a few years you hunger for another coffee shop, a bigger bookstore, and a little crime. It gets so boring. And it's such a small town, God forbid you miss one of you kid's soccer games, they put the scarlet letter on you.) P

GEORGE

It can't be that bad. You live on a pretty little ranch. You have horses, a duck. It must be a nice life.

we - word / that

LAURA

We used to have so much fun. I don't think I have that much fun anymore. I don't like who I'm turning into. Is the fun over? I have to get up every morning at six, drive my kids to school and then I have 6 hours before I have to pick them up. I have to yell at them to do their homework, be a taskmaster, then I make them dinner. It takes an hour to shower them and put them to bed. And then it's 8:30 and I pass out. And it's great, but fuck. And when both kids are done with high school I'll be 34 years old, and then I'll have probably 6 very healthy years, then I'll kind of slow down and then I'll be an old woman. And that was it. And it's great, but fuck.

GEORGE

I couldn't believe you moved out of LA. You were getting some good jobs as an actress.

(MORE)

*Make sure this
isn't in
Demi's book
Hold-
not
Delore*

49

*for book club?
Maybe not.
In KV she
never
complains about
the lifestyle
but she did
dislike age -
and her
fright
hinted at
it.*

GEORGE (CONT'D)

You got to play the bitch on Melrose Place for awhile and make out with Andrew Shue. That was pretty good.

LAURA

I got to play the bitch on a bunch of shows. 90210, Ally McBeal, NYPD Blue. I don't know why people kept casting me as a bitch.

GEORGE

Well, you were a good actress. Do you miss it?

LAURA

Yes. Being a mom is very fulfilling, but there are other parts of me and every once in awhile I go a little crazy.

GEORGE

How do you go crazy?

LAURA

I just get bored and depressed. And you know how my PMS is kind of out of control. This little boy hit Ingrid in school, and his mom acted like she didn't care at all, so I told her to fuck off.

GEORGE

Oh, that must have gotten ugly. How long did that stay awkward for?

LAURA

Always. That woman hates me. And I hate her. And now our kids really like each other, so it's really fucked up.

GEORGE

Maybe you weren't acting on Melrose Place.

She laughs.

LAURA

Screw you.

*Some lines
on with
Seth -*

*mom
complaining
any he
lessened
more acting
her job
talk...*

*good but
keep it
Febvie like -
Mare at
feel sweet
and
lighter.
A little
dapper*

funny

*Is this over
the night
for conversation
like it*

*Where else
is acting
dismissed
later?*

INT. LAURA'S RANCH - DAY

Ira, Mable and Ingrid are making elaborate paper mache heads. As they do it, Ira is leading them in the type of song you would sing at camp.

INT. LAURA'S SUV - DAY

LAURA

And my husband cheated on me, said he did it once but I know because I learned from you, they do it once, they do it all the time. You either cheat or you don't.

GEORGE

Well I don't anymore. I haven't cheated on anybody since you. I haven't even been in a committed relationship since then so it's impossible for me to have cheated. But I thought a lot about you when I was sick, and I would do anything for another chance. I know it creates a mess, but I think it would be worth it. I think we both know it's what we should be doing.

(a beat)

You are prettier now than you've ever been. Have you had any major surgeries? Is your face filled with Botox?

LAURA

No.

GEORGE

You're like a freak of nature.

LAURA

Thank you.

And then she kisses him.

LAURA (CONT'D)

We can't go the supermarket.

GEORGE

Why?

*Should we
be explicit?*

*let her make
a joke*

*com?
Not
sure*

*Would
he*

LAURA
Because people will see us.

GEORGE
So? What's wrong with that?

LAURA
Well it'll be weird because we're
about to do something we shouldn't
do.

*She is aggressive
we need to
feel why that
is. Have more
fun with
her.*

EXT. LAURA'S RANCH - DAY

Ira, Mable and Ingrid are outside at a table building houses
out of Popsicle sticks.

IRA
If you had an Exacto knife we could
cut these sticks in half and make a
chimney.

MABLE
(sadly)
When is George gonna die?

INGRID
George is gonna die?

IRA
Why would you say that?

MABLE
I heard my mom talking to her
friend about it on the phone and
crying.

INGRID
I don't want George to die.

MABLE
What do you care? You just met
him.

IRA
George is gonna be fine.

MABLE
They told me my grandfather
wouldn't die, but he did.

*on Kate
him work
chance
for it.*

*should
Self
say - "you'll
never get
her - she
married
with kids"*

*Before
can risk -
When
she
knew
him
guilty?*

IRA

Here's the truth. George was really sick. But he went to the doctor and they found the right medicine and now he's better. And he's gonna live a long time.

The kids buy it, and Ira seems relieved.

MABLE

I think my mom's in love with him.

Ira looks doubly disturbed.

should go longer as sketchy day.
He goes back to his people study.

EXT. LAURA'S RANCH - GUEST HOUSE

George and Laura park in the driveway, then sneak around to a back guest house.

INT. GUEST HOUSE - DAY

George and Laura enter the guest house, which has been turned into her husband's office/playroom/sports-viewing room. On the wall are six enormous flatscreen TVs. The room is also filled with sports memorabilia in Lucite cases and expensive looking sports photography.

GEORGE

Does somebody in your family like sports?

They start passionately making out, slamming into the flatscreens.

LAURA

I really never thought I was going to see you again. I grieved for you like you were dead.

They continue to kiss.

INT. LAURA'S RANCH - ENTRYWAY - DAY

Laura and George are walking into the house. They are not holding any bags. They walk into the living room where Ira is making a SpongeBob SquarePants puzzle on the floor with Mable and Ingrid.

IRA

You're back. That was quick.

GEORGE
The town is beautiful.

IRA
Where are the groceries?

LAURA
We decided ordering in might be a
little more fun.

INT. LIVING ROOM - A LITTLE LATER

Everyone is sitting on the couch watching Ratatouille on the television. They see car lights in the driveway.

LAURA
Food's here! All right, everybody.
Let's sit down at the kitchen
table.

Everyone gets up and heads toward the kitchen. Laura opens the front door, George is a few steps behind her. A handsome man of forty appears. This is not the pizza guy. It's CLARKE, Laura's husband.

LAURA (CONT'D)
Clarke, oh my gosh. What are you
doing home?

CLARKE
The man I was supposed to have a
meeting with had a heart attack, if
you can believe that. So I decided
to try and sneak home for a few
days before my next set of
meetings.

George appears behind Laura, not knowing what he's getting himself into.

GEORGE
Oh. Hello.

CLARKE
Hello.

LAURA
Oh, Clarke. George had a
performance last night in town,
which I went to, and him and his
opening act, Ira, came by to say
hello on their way out of town.

There is an awkward moment, then Clarke smiles and gives George a compassionate look, the type of look you give a man you think is dying.

CLARKE

It is really nice to meet you, George. Laura talks about you all the time, and we're obviously big fans of your movies.

GEORGE

Well, thank you. You've got a great family and a great home.

LAURA

I'm so glad you're home, honey.

Laura gives Clarke a hug and a peck. Then Ira walks over.

IRA

What's taking so long with the pizza?

Before anyone can say anything the PIZZA DELIVERY GUY appears in the doorway.

PIZZA DELIVERY GUY

Hi. That'll be twenty-eight forty-seven, please.

INT. KITCHEN - EARLY EVENING

Everyone is seated for dinner.

Rob Mar.

IRA

(nervously)

This is really great pizza. Thank you very much. It tastes just like New York pizza, which is so surprising because you can't get good pizza in Los Angeles, so you wouldn't think you could get it in Northern California. But this really tastes like New York pizza.

A long pause.

GEORGE

Sounds like your business is going very well.

CLARKE

People never thought China would do this much business with us, you know, but it didn't seem like a risky proposition for me. They've got a billion people, we make all kinds of cool shit in America, they start finding out about it on the internet and what-not. Sooner or later they're gonna find a way to get our shit. You don't think they want new mobile phones? A new X-box? I'm trying to get access into North Korea, no shit. That situation could change overnight. That is a huge market waiting to be tapped. It's already starting in Cuba.

let them
nervously
add info
in here.

"Other population
is over
billion."

"He speaks
Chinese."

IRA

My friend backpacked across China and he caught some sort of virus or something from what he ate. He was sick for weeks. He still has it. It's the kind of thing you can't get rid of, you have it for the rest of your life, but it stays dormant.

CLARKE

So, George. How are you holding up?

GEORGE

Uh...I'm hanging in there.

CLARKE

How are you feeling?

LAURA

He's doing really well. He's been very strong.

CLARKE

It's a terrible situation. I'm so sorry.

GEORGE

I appreciate that.

He's could
speak a
little Chinese
for her
love.

LAURA

He's been fighting the good fight.
His doctors are taking very good
care of him.

Ira can't believe this conversation is happening.

CLARKE

You're a tougher man than me. I
don't know how I could go about my
day with that hanging over my head.

GEORGE

It just makes you appreciate every
moment. It brings things into
focus, you suddenly realize what's
important in life.

LAURA

Does anybody want seconds? Or
should I bring out the desert?

IRA

I'd love desert. What do you have?
Do you have any ice cream or cake,
or anything like that? I have a
real big sweet tooth right now.
Why don't we go into the kitchen
and do an ice cream bar with kids
right now? I've got a better idea,
I make a really good milkshake. We
should all go make milkshakes with
the kids right now in the kitchen.

CLARKE

Do you know who might be able to
help you? A Chinese doctor. Have
you explored Eastern medicine at
all?

LAURA

Now's not the time to talk about
this.

CLARKE

I'm trying to help the man.

GEORGE

No, I haven't. Sounds like you
know a lot about it.

*Should have said
not for
him to
absorb her.*

Yes

add c/m of m/s

*So that
line
makes
sense*

CLARKE

Hey. I'm the last guy who would buy into that shit, but it works. Our country's only two hundred years old. The Chinese have been around for thousand of years figuring this shit out. How I got into it, I had acid reflux and nothing was working and then this guy at work turned me onto a Chinese doctor and he gave me some herbs that tasted like dogshit, but they worked.

Work - it really worked.

*James Chinese
is. That
could be
a funny joke.
James so
nowhere that
she lies HARD.*

MABLE

Daddy, you've been cursing a lot. You owe me a dollar for every curse. I think you owe me fifty dollars.

INGRID

This conversation is scaring me.

I don't want to get it.

CLARKE

The Chinese have a completely different way of looking at health. They don't think doctors should attack the diseases in the body, they're all about trying to support the body and make it stronger, so the body can fight off the disease. It works. I've seen it. I wish I could find a way to mass-market Chinese medicine in this country. Someone's gonna do it and make a fuck-load of money. Because these people get old, really old. You can't kill these people.

*Maybe they
talk to
they can
learn
table.*

IRA

Either that or they're all young and they just look like shit.

Clarke laughs.

CLARKE

This guy's funny. You should be opening up for this guy. Hey, who wants a drink?

EXT. RANCH - NIGHT

Everyone is taking a walk around the ranch. It is very pretty outside.

CLARKE

I'm going to retire in seven years. I'm done. I'm playing golf for the next fifty years. Work hard now, then get out. That's my plan. I'm putting in the time. Then I'm getting the fuck out. I don't like working. I will do it. I like what it gets me. But I don't like it.

GEORGE

You ever see Laura act? She was quite an actress in her day.

CLARKE

That's what I hear. Can't say I watched that much Melrose Place back in the day. She keeps telling me to watch the videos but, you know, I was never a big Party of Five fan.

LAURA

Well, I also ran a theatre company. And it was down to me and Cameron Diaz ~~for~~ The Mask. I sacrificed a lot for our family.

CLARKE

Okay, if you say so.
(a beat)

The Mask was a funny fucking movie.

They keep walking.

CLARKE (CONT'D)

I love walking it off after a big meal.

GEORGE

It's beautiful here at night.

LAURA

There's no pollution here like in LA so you can actually see the stars.

Clarke had the scene mark

She's getting madder and madder at Clarke

Maybe they don't have sex just kiss -

She says, A.

His car was

home.

is coming to her about his car. Then at night she slips into George's room & fucks him. maybe it is the 2nd fuck.

IRA

They are beautiful, but we have to get going. We have a really long drive to get back to Los Angeles.

CLARKE

You can't leave now, you won't get back until daylight. You should crash in the guest house. I'm sure it not as fancy pants as where you live, George, but it's better than driving all night or crashing at a hotel. And if you want to hang out tomorrow I just installed six flatscreens, we can watch all the football games we want. And dog-racing from Florida. There's a big game tomorrow. Ira, you must have played some ball in your day.

man in

IRA

No, I'm just big-boned. But we really do need to get back. We have to visit my mom tomorrow, I can't miss it. It's her birthday. Everyone in my family is coming in from across the country for it. She's turning 65. It's very important we get back for it.

LAURA

That's too bad, I wish you could stay.

CLARKE

(very serious)

I wish I could say I was gonna see you again, but I can't say that.

*What if he
begged
is he
any -*

His eyes start to mist up.

LAURA

Clarke, don't. You don't need to do that.

CLARKE

You know what? I think I do need to do that. One thing I learned in China from some Buddhist friends of mine is it's important to have an open heart, to live in the moment, and to speak the truth to each other.

(MORE)

CLARKE (CONT'D)

So I'd like to say to you, George, that it was a great pleasure to meet someone who had such a big impact on my wife's life. I really like you. And wish we had more time to get to know each other. And I wish you a peaceful end to your journey. And another great journey on the other side of it.

Clarke hugs George.

GEORGE

I really don't know what to say. I really don't know what to say.

LAURA

That was beautiful, honey. Well let me walk them to the car, and you can get the kids in bed.

Ingrid with us.

INGRID

Don't be sad. Ira told us that his medicine is working and he's not sick anymore.

*Laura should know.
Kids wait for her.*

MABLE

I think that was a secret. I don't think you were supposed to say that.

CLARKE

Mable, take Ingrid into the house.

MABLE

Can we watch another movie?

CLARKE

Yes. Go into the house and watch a movie now!

Mable and Ingrid walk back to the house.

CLARKE (CONT'D)

What the fuck is going on around here?

(to Laura)

Is that true?

LAURA

I never said that he was still sick. He just took some medicine and it's looking better.

*You can't defeat
cancer.
But you can
live with it.*

CLARKE

Is it looking better? Or is he better?

(to Ira)

Is he sick anymore?

IRA

Well...I don't how you define these things...I'm not...sure.

CLARKE

Is something going on here? Are you getting your revenge on me while I'm away? I came clean with you, you can't come clean with me.

LAURA

You know what? I don't know what I want now.

IRA

Oh shit.

It's ON.

CLARKE

So this is what you want? Was he ever sick in the first place?

IRA

He was sick. He was very sick.

CLARKE

Because if this is what you want, I'll leave right now. I'm not going to play these games. I'm happy to leave. I'm not gonna have you put me on the cross because I made some mistakes. You guys enjoy each other. I could give a fuck. If you need me, I'll be at my apartment in China.

Clarke leaves.

INT. CHILDREN'S BEDROOM - NIGHT

Mable and Ingrid are asleep.

→ such, from nervous + fuck n- Clarke can be funny. then she j-g off.

more Laura Clarke fight. L. this is it about him? it's about w. In mirror.

→ any gang at George. 'English'. maybe say something which

find a way to be more odd with Laura - less page.

INT. MASTER BEDROOM - NIGHT

Laura is alone in her room, crying. (She might be on the phone, talking honestly with a friend.)

first call could reveal some info.

INT. GUEST ROOM - NIGHT

George lays on the bed. Ira is pacing around the room.

IRA

What the fuck is going on? Did you guys do something?

GEORGE

We had sex in Clarke's office.

(is inhibited - she says so)

IRA

Why?

GEORGE

Because I love her. She's the best thing that's ever happened to me.

IRA

But she has two kids, she's married.

GEORGE

She's miserable. He cheated on her.

IRA

You cheated on her.

GEORGE

Yeah, but that was a long time ago. I've changed. You saw that douche bag. You don't think he's fucking geishas on every business trip?

IRA

He was trying to cure you with herbs. He seems like a great guy.

✓

GEORGE

This is none of your fucking business. Just stay out of it.

IRA

I can't stay out of it. We took your car here. I have no way of leaving.

GEORGE

Set your
This shit is deeper than you understand. People get divorced. People make mistakes and then they fix them. That's how life works. It's not a big deal. I know you're still sad because your parents got divorced. Well get the fuck over it. Call a fucking cab and go home.

IRA

So what are we gonna do?

GEORGE

You're gonna sleep in Clarke's office. I'm gonna go talk to Laura.

INT. LAURA'S STUDY - LATER

George walks into the room, discovers Laura on the computer, going through papers. She is smoking a joint.

GEORGE

Oh, there you are. I've been looking for you.

LAURA

*Myth
Laurie in
daytime.*
I've been going through all the bank statements, trying to figure out which are in his name and which are in mine. Almost all the accounts are in his name. I wonder if he did that on purpose.

GEORGE

Are you smoking a joint?

LAURA

Yeah. My best friend Nancy grows this stuff on a hill by her house. You want some?

GEORGE

No, that stuff makes me paranoid.

*More with this -
Real divorce / \$
Concerns.*

*She's going
6 mile
a minute.*

*If we do
this - should it
be harder to
get her
to sleep with
George.*

LAURA

Not me. It makes me feel sharper.
Some people get tired, I get more
energy, more clear.

GEORGE

What's happening?

LAURA

What's happening? Whatever we want
to happen is gonna happen now. I'm
free. I'm fucking free.

Laura gets up, kisses him.

LAURA (CONT'D)

We're free.

GEORGE

(nervously)

Yeah, we're free.

They start kissing again. She starts to moan loudly.

GEORGE (CONT'D)

Not so loud, your kids are
sleeping.

LAURA

A tank could roll through this
place, it wouldn't wake them up.

They kiss some more. She moans louder.

INT. LAURA'S RANCH - GUEST ROOM

Ira calls Daisy on the phone, in a panic about what is
happening.

DAISY (V.O.)

Hello?

IRA

(on phone)

Hey, Daisy. It's Ira.

DAISY (V.O.)

Oh. Ira. What's going on?

*What you wanted
is happening.
What we want
is a 2nd
chance.*

*Could fix -
start
and call*

IRA

I just wanted to talk to you
because I'm in the middle of a
terrible situation and I don't have
anyone I can talk about it with.
My friends are all mad at me and
George is kind of losing his mind.

DAISY (V.O.)

You can tell me, what is it? *flat*

IRA

Look, I know you think I have the
moral code of some guy from the 50s
like Dwight Eisenhower, but I'm
with George and he's hitting on his
ex-girlfriend who's married now and
has kids and I don't know what to
do. I'm kind of freaking out. I
think I'm having a panic attack.

DAISY (V.O.)

Well don't have a panic attack,
that's not going to help anything.

IRA

Well telling me to not have a panic
attack is not going to stop it.

DAISY (V.O.)

(screaming at the top of
her lungs)

DON'T HAVE A PANIC ATTACK!!!

IRA

Haha, very funny.

DAISY (V.O.)

Seriously, what's going on?

IRA

Well I guess they dated like ten
years ago...

Ira and Daisy begin to have a bonding conversation.

MUSIC UP - MUSIC THAT MAKES IT FEEL LIKE A NEW DAY, THE
BEGINNING OF A NEW ERA.

new a line to start out 122.
what or gain so - feel -
+ 27. lower
this

INT. KITCHEN - MORNING

Laura, George, Ira, Mable and Ingrid are happily cooking and eating breakfast. They look like a happy, strange kid of family.

EXT. RANCH - DAY

Numerous images of them horse-back riding. Ira looks terrified.

EXT. POND - DAY

They are all fishing, feeding ducks.

INT. GROVE - DAY

They pick lemons out of a tree.

EXT. WOODS - DAY

They are riding ATVs while their dogs chase them.

EXT. WOODS - DAY

The kids are climbing a tree. Laura is spotting them. George pulls Ira aside.

GEORGE
(exhausted)
Jesus Christ, what time is it already?

IRA
It's 10:15 in the morning.

GEORGE
Oh my god. Really? I mean, this is fun, but I don't know how much I can take. Hopefully they'll take a nap at some point. I want to take a nap.

IRA
They don't look that tired.

Who would
say -
thought of plenty
of time for
drama later.
Right now it's
like in the
the moment
and have a
great day.

full
fast
like
WGC
short a
scene
before this
Maybe is that
scene George asks when
they'll tell kids.

The kids are yelling and screaming and clearly have eight more hours in them.

INT. RESTAURANT - DAY

George, Laura, Ira, and the kids are seated at a table. The kids are coloring with crayons.

MABLE

Look what I did. I want this hung up on the wall.

She shows them the picture, which is clearly not appropriate for the wall: a picture of herself choking and dying.

MABLE (CONT'D)

The food here made me sick.

INGRID

Mama, I have to go to the bathroom. Come wipe my butt.

LAURA

I have to talk to them for a minute. Mable, go wipe your sister's butt.

MABLE

She can do it. She's almost six. That's weird.

Ingrid and Mable walk off together.

IRA

I wet the bed til I was eleven. It wasn't even a mental thing. I just got relaxed when I was asleep. Everyone talks about wetting the bed like it's weird. But it's not that uncommon. It's just the brain doesn't know how to tighten the muscles when you're sleeping. Or it could be that some guy fucked me in the ass once. That didn't happen. I wish.

could cut

LAURA

I spoke to Clarke. He's going to fly back to China tonight.

(MORE)

LAURA (CONT'D)

I was thinking about driving to the airport and meeting him there and telling him that when he comes back, he should find another place to live.

GEORGE

That's great. Are you okay doing that?

LAURA

Yes. It's what I want. I just need to figure out when we would move down to LA. It might be better to let the kids finish out the school year because I have to apply to the private schools in LA, and I don't know if I missed the deadline. Then I'd have to look into the charter schools. Sometimes these private schools, if you give them a donation, they let your kids in. Maybe you can stay up here for part of the year if I can't make it happen.

GEORGE

Sure. If I'm not shooting a movie, or on tour or something, that would be great.

*In a little
vague on
whether or not
this goes
here - or
up their
info &
this is
correct.*

Laura leans in and kisses George. George is not big on public displays of affection. He kisses back, but you can tell that he's very uncomfortable.

They hear the kids headed back to the table and quickly separate.

MABLE

I made her wipe her own butt.

INGRID

I did it, but I don't know if I did a good job.

(to George)

Look at what I drew. I drew a picture of you. Look! Show Mama.

George holds it up. It is a picture of several people.

INGRID (CONT'D)

That's you. That's George. That's Mommy. And Daddy. And me. And Mable. That's all of us.

We see the picture, and it is everybody holding hands.

INT. BOOKSTORE - DAY

George and Ira are walking around a very small bookstore.

GEORGE

This is a small bookstore. They've only got one Philip Roth book. Didn't he write like fifty books?

IRA

So when are we going to go home? You're not talking at all about when we're going to go home.

GEORGE

She's going to talk to Clarke tonight, and then she's going to make a plan. We've got to get over that hurdle.

IRA

Are you okay with everything? This is happening pretty fast.

GEORGE

This is exactly what I wanted.

IRA

Okay.

GEORGE

I mean, she's cool, right?

IRA

She's nice. I don't really know her very well.

GEORGE

She was kind of cooler when I knew her back in the day. She's still hot, but she was crazy hot back then. Her attitude has changed a bit. With the kids and all. Back then she was really sexy, and all about fucking. I know she's busy with her life now, but it is a little different.

*This seems
crazy, right?*

*So we need
some other
money with
Ira.
Daisy?
has a guy back?
fucking clock?*

IRA

Yeah, well when you have two kids and a husband, and horses and ducks, it's not all about fucking. That's just the hormones of youth. I'm all about fucking. But I don't expect to be when I get older. I'll be occasionally about fucking, which is normal. The fact that you're all about fucking now is the weird thing.

GEORGE

Well hopefully everything will work out. If it doesn't, it just wasn't meant to be.

IRA

What does that mean?

GEORGE

It means I'm going to give it a shot. I'm excited, but I'm not going to really know if it works until we're in it. I hope I'm just not in love with the person she used to be.

IRA

She's about to leave her husband for good. She has two kids. You're not sure this is going to work?

GEORGE

There's no way to ever be sure that anything's going to work! I couldn't live up here. She wants me to live up here. I don't think I can do it. Maybe a couple of weeks a year.

IRA

Well, she'll live with you.

GEORGE

Do you think she means that she's going to bring the kids too?

IRA

Of course. What else would she do?

GEORGE

I don't know, don't some men get custody of the kids? Or they split the custody? I like the kids, but I've never lived with kids before. The young one's kind of cute, but I don't think I can stand the old one full time. There's too much going on there. But I could definitely tolerate the young one. She's cute. Maybe they can split kids. Maybe Clarke will take the annoying one.

Ira just stares at him, not sure what to do.

EXT. LAURA'S RANCH - NIGHT

George kisses Laura, and then she gets in her car.

LAURA

I'll be back in an hour and a half, tops. And then it all begins.

GEORGE

Okay, call me if you need any backup.

LAURA

I love you.

GEORGE

(really uncomfortable) is I...love you.

The car drives off.

INT. LAURA'S RANCH - NIGHT

Ira is on the floor with the kids. He watches the headlights of Laura's car disappear down the driveway.

George walks back into the room.

GEORGE

Okay, I'm going to go into the other room and watch some TV.

IRA

You don't want to hang with the kids?

Maybe the end of the scene begins the scene of Laura off to work.

a few images of house, kids, wellness - get people around, it's about to & down. Like an action sequence.

odd end. Where should Ira be at the end of this scene.

Can they have tension? Can

Ira challenge him more.

tell him to stop

it's on

do it

do that elsewhere?

Ira works ringing in his ear.

Can she say something that makes

him feel like it's a

1. Say like not

mistake?

Yet, don't

let audience see up on George's face

GEORGE

Nah, I ~~was~~ going to watch four hockey games at once. I've never done that.

IRA

Okay, but I've got to run out and grab some cigarettes.

GEORGE

But you don't smoke.

IRA

I never smoked in front of you because you were sick. But I do.

*G- hang back.
show hesitancy
he walks
into room
and sits
with
kids.*

INT./EXT. GEORGE'S CAR - NIGHT

Ira drives in a panic.

IRA

Holy shit, holy shit. Where's the fucking airport around here?

Ira tries to figure out how to work the navigation system in a panic. He can't make it work.

INT. LAURA'S RANCH - NIGHT

George is watching the kids. He is not good with them, so it is very weird.

INGRID (O.S.)

George! Help!

George jumps up and runs to her. She is in the bathroom sitting on the toilet.

INGRID (CONT'D)

Can you wipe my butt?

GEORGE

Don't you know how to do it?

INGRID

I don't do it good.

GEORGE

(reluctantly)

Okay.

INT./EXT. GEORGE'S CAR - NIGHT

Ira is still messing with the navigation system. He finally gets frustrated and punches it.

Ira yells to someone on the street.

IRA

How do you get to the fucking airport?!

Man I'm not gonna tell you if you speak to me like that (in that tone)

INT. LAURA'S RANCH - NIGHT

George calls Ira, gets voice mail.

GEORGE

Where are you, where are you? You have to come back here. I need your help. I don't know how to do this.

get more specific

→ add more fun with kids - Mable especially

He walks back to where the kids are. They are watching tv. All around the room are family pictures. He is beginning to feel bad about what is happening.

INT./EXT. AIRPORT - NIGHT

Laura gets to check-in, looks around. She does not see Clarke.

INT. LAURA'S HOUSE - NIGHT

George is sitting at the kitchen table. Mable walks over.

MABLE

I think my mom and dad are getting a divorce. I don't want my parents to get divorced. All my friends' parents are divorced, and they're not happy.

GEORGE

Why would you say that?

MABLE

I heard my mom talking to her friend. I listened through the wall. She was looking for a lawyer. He cheated on her.

(MORE)

- G-cheated with who? or who she cheat with?
130.
M - No - he cheated
as her.

MABLE (CONT'D)

What does cheating mean? That he's going to marry someone else? Why don't they just try harder? If I was married, I would just try harder. I wouldn't get divorced. I would never do that. Once you're married, you're married. It's not fair to the kids.

INT. AIRPORT - NIGHT

when?

Laura looks for Clarke ~~at the news~~ stand.

INT. LAURA'S RANCH - NIGHT

George is on the phone.

GEORGE

Laura, it's George. Come back to the house. Maybe you shouldn't do it. Maybe it's too early for this. Call the house.

→ may need to
hit clearly
that they
know it

INT. AIRPORT - NIGHT

Laura walks into the airport lounge. She sees Clarke. She looks at him for a moment, then heads over to him with determination.

is
crazy
but
in
fact

EXT./INT. AIRPORT - NIGHT

Ira parks in the no-standing zone. He gets out and starts walking into the airport. His phone rings, he answers. It's George.

it is
that
they should
have
done
long ago.

GEORGE (V.O.)

Where are you?

IRA

I'm getting cigarettes.

GEORGE (V.O.)

You've been gone for forty minutes.

IRA

I got lost. I don't know this town.

He needs
to mention
acting more
to get
her.
for entry
too

can affect y?

GEORGE (V.O.)

Well come back. I don't know how to take care of these kids, I'm not a camp counselor like you. These kids are on to me. The older one's too intense. She's troubled. She's like Damien, from the Omen. I need help.

I - oh, it's hell, back

INT. AIRPORT - NIGHT

Ira runs around the airport, looking for Laura and Clarke.

INT. AIRPORT - FIRST CLASS LOUNGE - NIGHT

Laura is talking to Clarke, emotional. Clarke is crying.

CLARKE

I'm so sorry. This only happened because of me. It's all my fault. I made you feel terrible. I made you feel unsafe in our relationship. I'm so sorry. Please forgive me.

Ira stands there, staring at them.

LAURA

at
I'm sorry too. I love you so much. It was just a flirtation. It never went anywhere. It's just after you cheated on me, I felt so alone. And you were gone so often that I felt like our life doesn't work.

CLARKE

Then I have to make a change. I'll stop most of the traveling. There's nothing more important than you and the kids.

Ira starts to turn to sneak away. Clarke sees him.

CLARKE (CONT'D)

Ira! What's going on? What are you doing here?

IRA

Oh, I'm just headed back to Los Angeles.

(MORE)

*It may
need to
see
the moment
when they
see each
other.
Maybe
Clarke is
crying
before she
even
see James.
Why he
does -
she
melts.*

*Nike
idea*

*Right man -
could be
better -
less speechy*

IRA (CONT'D)

I've got some spots at the Improv
I've got to do this weekend.

LAURA

(under her breath)
Oh, fuck.

CLARKE

You're headed back to Los Angeles?
Then why are you at the
International terminal?

IRA

This is the International terminal?
I'm so confused, I've never been to
this airport before.

CLARKE

Yeah, this is the Air China First
Class Lounge.

REVEAL that everyone else in the lounge is Chinese.

CLARKE (CONT'D)

What the fuck is going on? What
the fuck is going on, Laura?

LAURA

I don't know what to say.

CLARKE

Tell me the truth! Just tell me
the truth!

LAURA

I came here to tell you that I
wanted you to move out when you
came home. But I realized this was
a mistake, so I didn't say it.
Please don't hold that against me.
We've worked everything out.
Everything is fine.

CLARKE

Who's watching the kids? Who's
watching the fucking kids?

IRA

An adult is watching them.

CLARKE

Is George watching our fucking
kids? I will kill him.

Do we need to
add -
Clarke - DD per
see 1/10/83
him.
C - just twice.

Clarke runs off.

IRA

What the hell happened?

LAURA

Who the fuck are you? Get the fuck out of my life! You and George have to get the fuck out of my life. You are ruining everything!

IRA

I'll fix everything!

Ira runs out of the lounge. Laura runs out also.

INT. LAURA'S HOUSE - NIGHT

George with the kids. Oblivious to what is happening.

EXT. AIRPORT - MOMENTS LATER

Ira comes back out, his car is about to be towed.

IRA

No, no, no! I'm here. I'm here.

INT./EXT. CLARKE'S CAR

Clarke drives home, pissed off.

INT./EXT. LAURA'S SUV

Laura drives home, quickly.

INT. IRA'S CAR

Ira drives, in a panic, on his cell phone. The phone goes through to George's voice mail.

IRA

George! Clarke is coming back to the house. He knows everything! I'm coming to get you. Be at the end of the driveway. No! Be at the next driveway over! To the north!

*Should be all
"you are
crushing
me,"*

*Clarke
might
work*

*pony what? Watching TV. Or
Does he
finally
bond
with them
Is laughing
or smug
I do
say
"Love Herb"
Dad, you-
Bore.
or a different
game.
↓
making
Crown.
While
Mabel
i chat
with friends.
we do it for
real.*

EXT./INT. LAURA'S RANCH - NIGHT

Clarke arrives at the house. He sees George sitting with the kids.

CLARKE
(angry-to Mable and
Ingrid)
Can you take it into the family fun
room?

MABLE
Are you two going to fight?

CLARKE
Yes.

*) too jokey. Can it
be sweeter. Then
point outside
to George*

EXT. LAURA'S HOUSE - NIGHT

George and Clarke walk outside. Clarke puts up his fists, ready to fight.

GEORGE
She's not happy.

Clarke punches George in the face then kicks him martial arts style.

CLARKE
No one who's married is fucking
happy. Leave us alone! You fucked
up. You fucked it up with her a
long time ago. Let it go or I will
kill you. I will literally kill
you till you're fucking dead. That
disease didn't kill you. But I
will kill you.

jokey.

GEORGE
You shouldn't joke about my
disease. That was very serious.
Very scary.

Clarke punches him several times, but they are more like martial arts hits.

GEORGE (CONT'D)
What the hell is that?

Ira arrives. George starts yelling at Ira.

GEORGE (CONT'D)

Don't jump in. Whatever you do,
don't jump in. I don't want your
help!

IRA

Okay.

GEORGE

You said you were getting
cigarettes then you ran to the
airport to stop her. What kind of
friend are you?

IRA

I am a good friend because this
entire situation is crazy. You are
out of control.

GEORGE

I didn't deserve what you did to
me. You betrayed me!

IRA

When I got there, she was already
kissing him. I never even had a
chance to stop it. I didn't get to
do anything!

CLARKE

Don't pretend you're fucking mad at
each other, just to distract me so
I won't beat your ass.

Clarke pushes George.

CLARKE (CONT'D)

You're gonna come to my house?
You're gonna come to my fucking
house? You have to get your own
life. Leave us the fuck alone.

GEORGE

Don't hit me! I've been sick!
They don't know. The medicine is
working now, but I'm still sick.

Clarke punches George.

GEORGE (CONT'D)

(to Ira)

What are you doing? I said to jump
in!

If Ira was
more concerned
earlier if
Clarke says he
saw Ira
at airport
then George
would
know what
he was up to

how does he
know. Are
Clarke and
Ira
this -
at day
he is,
when was
you?

I-I was
trying to
stop
her -
but
they
made
up.

6-You
was
trying to
stop her?

Wait for
request
with
leave
is not
correct.

there are
no guarantees.

IRA

You told me not to jump in.

GEORGE

That's what "don't jump in" means.
It means "jump in." Help me!

IRA

How's that fair, two on one? I am
not comfortable with that.

GEORGE

I don't give a shit. Help me!

Ira steps in. Clarke hits him hard, then kicks him.

GEORGE (CONT'D)

You're a terrible fighter.

IRA

I know, that's why I became a
comedian, because everyone used to
beat me up!

George runs at Clarke who cracks him in the head hard,
sending him to the floor. Then Ira takes a run at him and
Clarke kicks Ira in the face twice, with both feet.

Laura runs into the middle of the scene.

GEORGE

Laura, tell Clarke to stop!

LAURA

Clarke, please don't do this.

CLARKE

Don't tell me what I can and can
not do.

GEORGE

Laura, tell him. Tell him you want
to be with me now.

Laura doesn't answer.

GEORGE (CONT'D)

Laura?

LAURA

Why did you have to come here and
confuse me?

(MORE)

If Laura says
I can't my family
and I don't
and I don't
and I don't
and I don't

or that's not
for 9-11?

LAURA (CONT'D)

Everything was fine before you came here. Now everything is all screwed up.

GEORGE

Laura, what's it going to be? Are you going with him, or are you going with me?

Laura looks at Clarke.

LAURA

With him.

GEORGE

Don't do this.

LAURA

You fucked up my life. And now I fucked up yours. But just a little. Probably just for a day.

She walks back into the house.

CLARKE

Hit the road before I put you through another round.

GEORGE

You cheated on her too!

CLARKE

Yeah, but we're married. We're going to work through this shit. You should have waited until you were married to cheat. It buys you another chance.

Clarke punches George. Ira is on the ground. He doesn't get up.

GEORGE

She told me I was the love of her life. And she loves me more than she loves you!

CLARKE

When she said that, did she think you were dying?

GEORGE

Yeah!

CLARKE

Too bad you had to live and find
out it wasn't true. Leave my
fucking family alone!

Clarke punches him. George gets a punch in but it doesn't
hurt Clarke. Clarke punches him again.

CLARKE (CONT'D)

I can do this all night.

Clarke hits George again. Ira leaps on Clarke and now all
three are on the ground rolling around, arms flailing.

GEORGE

(to Ira)

Stop Ira, you're hitting me too.

Mable and Ingrid appear outside.

MABLE

What are you guys doing?

INGRID

What's happening?

The three look at the kids and instantly feel awful.

IRA

We're just playing that's all.

GEORGE

We're wrestling. It's fun.

CLARKE

Boys like to wrestle just like
girls.

They all start wrestling some more, but this time it is fake
playful. They give each other noogies, and tickle each other
so the kids won't be scared.

A little blood runs off of George's face.

INGRID

Are you bleeding?

GEORGE

No. We were just painting. I got
some paint on my cheek.

CLARKE

Come on girls. Let's go inside.

Mable and Ingrid run inside. Clarke turns to George.

CLARKE (CONT'D)

You know what sucks about this? I like your movies and now I can't watch them anymore.

Clarke walks away, then walks back.

CLARKE (CONT'D)

I'm sorry. That was mean. Through all of this, I want you to know something. I'm glad that you're not sick, and I understand. And I forgive you.

Clarke goes inside.

IRA

That was meaner than him punching you. That is a demented motherfucker.

George punches Ira in the face. Ira fires back two punches at George's face and he stumbles back.

GEORGE (from floor)

None of you fuckers can hurt me.

George pauses, then leaps onto Ira and they roll on the ground for a moment. Ira makes his way free and gets up.

IRA

Get the hell off of me you psycho.

GEORGE

Drive me home.

IRA

No.

GEORGE

How are you gonna get home then?

IRA

Fine.

INT. CAR - NIGHT

They drive in silence for a moment.

Can fight
be longer?

Can there be
a chase and
a take down.

A surprise from
by Ira.

Should George & Ira say a line
or two.

before
Clarke
returns.

IRA

You are the most self involved person I have ever met.

GEORGE

Oh yeah?

IRA

No matter what the situation, no matter how many laughs or how many women you get you will never be happy. You're always going to be miserable. You are a bottomless pit. A bottomless wound.

GEORGE

What about you? You are just a lackey. Who are you to judge me? You tried to screw me over, after all I have done for you.

IRA

I am not responsible for you. You wanted me to sit back and destroy this woman's life? Help you cheat on her? You put me in a terrible position. I don't give a fuck, go fuck yourself.

GEORGE

Lucky.

IRA

You made me the lucky! I'm not a lucky, it's a job.

GEORGE

It's not a job, you're a lucky. You're not even that fucking funny.

This gets Ira very mad.

IRA

Who cares? If being funny means being like you, I rather be a little less funny.

GEORGE

Mission accomplished.

Can this
be during
their
fight.

↓
Can their

fight
begin a
beat later -

they
walk to

car -

as you on

way -

fight &
slam into

car.

It's 5:11 -

stop, will
break his
into car.

6-1 don't
car.

Ira does it.

this needs
FBI
attention

funny

IRA

You're the only person I know who learned nothing from a near-death experience! You actually went backwards. All it did was it brought out what a prick you are, brought everything bad to the surface. I liked you better when I was sure you were gonna die.

GEORGE

I'm not going anywhere!

IRA

Everything is about you. You don't even know where I live. You've never asked me one question about my life. How much can one person talk about himself? You never ask me shit about anything!

GEORGE

Who are you to fucking judge anyone? You're not my friend, you just want my money. You just want to get your foot in the door.

IRA

Fuck your money. Fuck you. This has all been a huge mistake.

GEORGE

Wake me when we get home.

George climbs in the back seat and tries to go to bed.

INT./EXT. GEORGE'S CAR - NIGHT

Music up: Ted Hawkins' song "Strange Conversation."

Ira drives George home in the dark. Neither one speaks.

We see images of different cities going by the window. Ira thinks about all he's been through and the challenges ahead,

EXT. GUYS' APARTMENT

Ira pulls up to his apartment.

IRA

Okay, I'm getting out. You have to drive yourself home. I'm getting out here.

GEORGE

Why didn't you drive me to my house?

IRA

Because then I'd still have your car.

GEORGE

You'll drop it off later.

IRA

There is no later! I'm not going to ever talk to you again. So I don't want your car.

GEORGE

So that's how it's going to be.

INT. GEORGE'S HOUSE

George enters. There is an enormous pile of stuff to do on his dining room table. Several stacks of scripts.

One pile has a big post-it note that says: "READ THESE!"

INT. GEORGE'S HOUSE

George lies alone in bed, alone. Eyes wide open. It's really bright in his room.

George hits a button. The shades automatically close. The room goes dark.

Now he's in the dark with his eyes open.

He turns on the TV to go to sleep. It's the Today show. It's really happy and morning-themed.

The piece on the Today show is very suburban. "How to Clean Up Clutter."

ANCHORWOMAN (ON TV)

You know, when you've got a big family, and you've got a lot of clutter...

INT. GUYS' APARTMENT - LIVING ROOM - DAY

Ira is talking to Leo.

LEO

We rented out your room to Jay.
But you can crash on the couch if
you want.

IRA

Oh man, you got jerked off on that
couch.

JONAH

I fucking didn't cum on the couch.
Just sleep on it for a month, and
then we'll find some excuse to boot
Jay out.

IRA

Thanks. I'm sorry, I lost my way
for a while.

INT. GEORGE'S HOUSE

George reads one from a large pack of scripts. A few pages
in, he clearly doesn't like it. He puts it down, picks up
another one.

The large stack is clearly the ones he doesn't like.

INT. COFFEE SHOP - DAY

Ira writes at a table.

EXT. STORE - DAY

George walks out of a store. A beautiful woman tries to chat
him up, but he lets her know he is busy and has to go. He
walks off. She looks disappointed.

INT. BAR - NIGHT

Ira talks to Daisy. They seem to be getting along well.

INT. THE IMPROV - NIGHT

An MC is on stage, introducing the acts.

MC

Ladies and Gentleman, Ira [last name].

We see Ira do his act. He is much better than ever before. He has clearly found himself, and the audience loves him.

EXT. THE IMPROV - NIGHT

Ira is walking out of the club with Daisy. Walking towards him is George, with a young comedian of about Ira's age. This young man has clearly taken his place.

GEORGE

Hey, how's it going?

IRA

Hey George.

GEORGE

This is Randy. He's funny, you'd like his stuff. It's smart.

IRA

I'm sure I would. I look forward to seeing it. Are you going on tonight?

RANDY

I hope so.

GEORGE

You should stay and check him out.

IRA

That's all right. Me and Daisy are going to try to make a movie. Have a good spot. I'll see you, George.

Ira and Daisy walk off. George and Randy walk back in. George looks over his shoulder at Ira walk away.

INT. SUPERMARKET - DAY

Ira is back behind the counter, working at the Deli with Chuck and Gail. He doesn't look too unhappy to be there.

FEMALE CUSTOMER
Is the potato salad fresh?

IRA
I made it myself this morning.

FEMALE CUSTOMER
Is it good?

IRA
I stake my reputation on it.

FEMALE CUSTOMER
Okay. Give me a quart.

IRA
Mrs. Gail, this fine woman would
like a quart of potato salad.

The woman moves to the other side of the counter. We reveal
George standing there, holding his ticket.

GEORGE
Do you have any turkey that's
hormone-free?

IRA
Yes we do.

GEORGE
So this is where you work.

IRA
Back in the saddle.

GEORGE
I thought we were writing a
screenplay.

IRA
Well, you're not a very good
writing partner.

GEORGE
Or any kind of partner. You want
to make me a turkey sandwich and
talk to me? They give you breaks
around here?

INT. SUPERMARKET - MOMENTS LATER

There is a small seating area in the supermarket where people eat food at the deli counter. George and Ira sit across from each other.

GEORGE

In my travels, I have learned a lot about Asia and Buddhism. And I would like to be in the moment now with you, and to tell you how sorry I am, and how much I have appreciated your friendship. And even if we are not friends in the future, I wish you well on your journey.

Ira laughs.

IRA

That guy was a douche-bag.

GEORGE

But also kind of cool. It's a very weird combination.

IRA

He was going to heal you with those herbs, man. You get sick again, you should call that guy.

GEORGE

I think most of what you said to me was true. And I really am sorry. I think I'm still not very healthy...in my brain.

IRA

It's all right, man. You've been through a lot.

GEORGE

Well, I appreciate you trying to help me. Even though it was kind of an impossible task.

IRA

Is everything going okay? How are you doing?

GEORGE

I am not doing well, but things have certainly been worse. So, I will be fine.

(then)

Are you doing any stand-up lately?

IRA

I'm actually going up tonight.

GEORGE

Really? Any new jokes you're working on?

IRA

Yeah, I've been trying to get off my ass and do some writing?

GEORGE

What do you got?

Ira is surprised to hear him ask this, since he has never asked this before.

IRA

I was thinking about doing a bit about how I'm not very good looking, but I'm not bad looking, but I'm just good-looking enough that if I had a good personality, it might put me over the top.

GEORGE

You should do something about how, when you date a girl, and you feel really good and she likes you, and then you see pictures of all her ex-boyfriends, and they're all really goofy-looking guys, and it's not that you're good looking, it's just that in this psychotic girl's eyes, you're good looking?

IRA

And how all of her boyfriends look like Lou Costello.

GEORGE

Why don't you say Dom Deluise? It's a more current reference.

IRA

More current? What year was
Cannonball Run, 1978?

GEORGE

Okay, okay. What else you got?

IRA

I was going to talk about how I
haven't had sex in so long, that I
can't even remember my previous
sexual experiences so I can
masturbate to them.

GEORGE

You should say, now when I
masturbate, I have to think about
the last time I masturbated.

IRA

That's a good one. You can write.

GEORGE

You know, I always wanted to be
part of the comedy field.

As the camera pulls back, George continues to pitch Ira jokes
for his act, the first selfless act we've seen him commit in
the entire film. As their friendship rekindles, we...

FADE TO BLACK.

Stay above the rest spot.

I need the
business
music &
editing style
Can it jump cut
scene. to
scene. What
movie is
it like
in editing style?

Non-traditional
with debate
on your
freedom
concern

Is found that he was
look / open / giving when
dying and it goes away

he needs to
mention her ending
career more & get
her. Paint a picture
on picture
future

I don't know what it is yet
It will reveal itself.
It's just. It's personality.
What are we really trying to say...
About life... about choices...
About love... about needs/wounds...
How can it uplift the spirit?
What part of people must it touch?

You act like a dog he, but passed
but it's been 12 years

later - when she likes
him she says -
maybe it has only been
a day.

Check notes from Harry - doggie.

What do these people want? Need? Need to learn?

Date to be long.
Date not to be long.

Laura fell for him long
to his new
vision.
When trying to look
wise.
different