

A REAL PAIN

by

Jesse Eisenberg

FINAL DRAFT

INT. JFK AIRPORT - MORNING

As the credits roll, we very slowly zoom in on a young man sitting alone on a bench at a busy airport.

CUE: Chopin's Nocturne Op. 9 No. 2

We get glimpses of the young man's face as morning travelers pass in front of him.

This is BENJI KAPLAN. He has an absent look on his face that borders on melancholy.

When we finally arrive in close-up, the title appears over his face: A REAL PAIN.

EXT. BROOKLYN STREET - DAY

In a verdant Brooklyn Heights neighborhood, DAVID hustles down the street.

He is on his phone, leaving a message for someone.

DAVID

Hey Benji, it's me. I'm just leaving my apartment. Remember we gotta be there three hours early. Just ring me when you get this.

EXT. BQE - DAY

Following David's Uber from behind as it's stuck in traffic.

INT. UBER - DAY

David is in the back seat, harried and leaving a series of messages:

DAVID

Hey Benji, I hope you left already. I'm stuck in a little traffic on the BQE in case you can avoid it. Just ring me when you get this.

ANOTHER MESSAGE:

DAVID

Benji, it's me. Good news, traffic just cleared up, in case you were worried. Anyway, ring me when you get this.

AND ANOTHER:

DAVID

Yo, Benji, it's me. I'm sorry I'm leaving so many messages. You can disregard them cause I'll be there soon and I can't wait to see you. And I will not leave you another message.

INT. JFK AIRPORT - DAY

David arrives at the airport, leaving another message as he heads toward a check-in kiosk-

DAVID

Hey Benji, I just got to the airport. I really hope you left already or are on your way. Just ring me when you get this.

He hangs up and approaches a kiosk and begins checking in-

Benji approaches from behind. He's carrying a huge purple hiking backpack.

BENJI

Dude.

DAVID

Benji! Yo.

BENJI

What's up cuz!

DAVID

(hugging him)

Come here. It's so good to see you.

BENJI

Yo, step back! Lemme look at you!

David steps back to be evaluated by Benji.

BENJI

Turn around! Let me get the whole picture!

David laughs and does a cute little spin.

BENJI

Shit, man! Look at you -- all healthy, wealthy and wise!

DAVID

Thank you, thank you.

(back to business)

We should probably check you in. I did a thing online but-

BENJI

Oh no, I'm good. I checked in a while ago.

DAVID

Did you? When did you get here?

BENJI

Few hours ago.

DAVID

Really? The flight's not for another two hours.

BENJI

Yeah, but they open the airport super early. You can just hang out.

DAVID

Oh.

BENJI

And you meet the craziest people here. I met this guy Kelvin who was from Brunei. Fucking Brunei! I never met anyone from Brunei. Dude was telling me all about his business, I think he's actually an arms dealer but he seemed totally at peace with the whole thing.

DAVID

Wait, who?

BENJI

Kelvin.

DAVID

Oh, right. And did you eat anything?

BENJI

Yeah, a while ago.

DAVID

Okay, I'm gonna wanna get something before we take off if that's cool.

BENJI

Don't worry. I picked you up a yogurt.

(takes a yogurt out of his pocket)

It's a little warm.

DAVID

Did you really get this for me?

BENJI

Of course, dude. I figured you'd be rushing around and everything.

DAVID

Thank you, Benji.

David prints his ticket and they begin walking to the gate.

BENJI

I also got some shit for us for when we get in. Like: very, very good shit.

DAVID

You're not taking weed into Poland, right? Benji?

BENJI

They don't give a shit about that stuff, man.

DAVID

I think they very much do give a shit about that stuff.

BENJI

Oh, like they're gonna arrest two Jews in Poland for a little weed. That's a good look for the Polish people.

DAVID

All right, try to keep it down-

BENJI

They can't touch us, dude. We basically got government immunity there. The prodigal sons return--

INT. JFK AIRPORT HALLWAY - DAY

From behind, we see the two cousins walking toward security--

As they pass a garbage, David subtly tosses out the yogurt.

INT. JFK AIRPORT SECURITY – DAY

On the security line, the boys place their bags on the conveyor belt.

David eyes Benji's bag, nervously. Benji seems completely at ease -- he makes eyes with the cute TSA AGENT.

BENJI
Hey, what's up.

David clears security and watches from a distance as:

Benji charms the TSA agent. He's animated and funny.

David is in awe of his cousin's charisma. Benji grabs his bag and hustles up to David.

BENJI
Jasmine is so dope.

DAVID
Who?

BENJI
The TSA girl. Her dad does security for the Knicks.

INT. JFK AIRPORT GATE – DAY

David and Benji wait at the gate. David is eating trail mix. Benji eyes it:

DAVID
Do you want some? Priya made it for me-

BENJI
Oh, sure.

Benji casually takes the bag and digs in.

DAVID
Yo, so, how you been, man?

BENJI
Honestly? I've been...
(closes his eyes and takes a deep breath)
...great. Like really great.

DAVID
Oh.

BENJI
Yeah.

DAVID
Really?

BENJI
Yeah, definitely.

DAVID
Do you wanna talk about anything?

BENJI
Like what?

DAVID
Um... like... the last few months?

BENJI
What about 'em?

David wants to bring something up but can't. Benji stares at him, something unspoken passing between them.

DAVID
Do you wanna go over our tour itinerary or anything?

BENJI
Oh, yeah, sure.

David takes out a pamphlet. Benji grabs it and hands Dave his trail mix.

BENJI
You mind holdin this for a minute?

DAVID
Sure.

BENJI
Eat as much as you want.

DAVID
Thanks.
(beat)
Don't you think it'll be nice for us to see where Grandma was from? Where she lived?

BENJI

Yeah, maybe. Maybe. It just sucks that she's not here with us.

DAVID

Well, she was really suffering. The last couple years.

BENJI

Yeah, I know. That sucks too.

Benji looks out the window, squinting into the sun.

CUE: Chopin's Nocturne Op. 62 No. 2

INT. AIRPLANE - DAY

The boys approach their seats. Benji's still chomping on David's trail mix.

BENJI

What seat do you have?

DAVID

Uh, 24C.

BENJI

I'm B. Looks like we got the middle and window.

DAVID

Right.

BENJI

You mind takin the middle?

INT. AIRPLANE - DAY

A few minutes later, David is squished in the middle seat. Benji is in the window and somehow comfortably spread out.

BENJI

How you feelin in there dude?

DAVID

It's a little tight.

BENJI

(stretching)

Yeah...

DAVID

So are you still looking for a job?

BENJI

Nah. Are you gonna have to like work the whole trip?

DAVID

Nope - I was able to take off completely. I wanna be here. I wanna be present.

BENJI

Cool cool. And are you still selling shit online?

DAVID

Well, I don't sell old jerseys on ebay, I do digital ad sales. God, I don't think we've spoken since I changed jobs. You know when you see, like, an Ad Banner online?

BENJI

Yeah, I hate that shit.

DAVID

Hey, come on-

BENJI

No, I mean, everybody hates that shit. Right?

DAVID

Um, maybe. Do they? I don't know. But I sell those.

BENJI

No, that's cool, that's cool - you're like making the world go round. It's not your fault, you're just part of a fucked up system.

DAVID

Well without online ads, a lot of the sites you're using for free wouldn't be able to exist. It's kind of the life blood of the internet. I'm actually working on a campaign I think you would really like with this young start up-

In the front of the plane, the Polish flight attendant begins a safety demonstration-

FLIGHT ATTENDANT PA
Ladies and gentleman, if you could
direct your attention to...

David lowers his voice but keeps talking to Benji-

DAVID
So it's a bunch of really sharp
kids who--

BENJI
Yo, dude. I think they want us to
pay attention.

DAVID
Yeah, I just wanted to tell you
about this-

BENJI
Eh, it's kinda rude.

DAVID
Seriously?

BENJI
Yeah, man, they're just tryin to do
their jobs.

David is embarrassed. He looks on as Benji is completely
engaged with the safety demo.

The flight attendant makes a little joke about seatbelts.
Benji laughs heartily.

CUE: Chopin's Nocturne Op. 9 No. 1

INT. AIRPLANE - NIGHT

Later on the plane, David is awake and exhausted. He looks
over to Benji who is slumped against the window, in a deep
comfortable sleep.

Two small, empty bottles of wine sit on Benji's tray.

LATER

David is on his phone watching a video of his son.

DAVID (ON VIDEO)
How many floors is the Empire State
Building?

ABE (ON VIDEO)
103!

DAVID (ON VIDEO)
Burj Khalifa?

ABE (ON VIDEO)
155! No, 156. 156.

DAVID (ON VIDEO)
Hudson Yards?

ABE (ON VIDEO)
112. But the balcony is on 100.

David rewinds the video and rewatches it, missing his son.

LATER

David digs a bottle of prescription pills out of his bag. He has a few drops left in a water bottle and swallows one pill.

LATER

The plane lands. The lights come on. David hasn't slept. He's bleary eyed. Benji is sleeping with a pained expression on his face.

DAVID
Yo, Benji, Benji.

Benji stirs awake.

INT. WARSAW AIRPORT - EARLY MORNING

The boys walk through the airport, both exhausted from the flight.

DAVID
You wanna get some breakfast?

Benji just shakes his head. He has a dark look in his eyes.

INT. WARSAW AIRPORT CUSTOMS AREA - MORNING

The boys walk through the "Nothing to Declare" side of customs.

David is silently panicking as he watches Benji's bag go through a sensor. David makes nervous eye contact with the serious Polish TSA Agent.

Benji is unfazed as his bag emerges on the other side.

INT. WARSAW AIRPORT - MORNING

After they've cleared customs. Benji looks bleak.

DAVID
Are you okay?

BENJI
(groggily)
What? I don't know.
(suddenly bright)
Hey, there's our guy--

Benji points to a Polish DRIVER holding a sign that says "Heritage Tours - KAPLAN." Benji bounds over to him.

BENJI
Yo! What's up dude?

INT. CAR - MORNING

The boys are in the car, heading into town. Benji is staring out the window; David is staring at his phone, AirPods in his ears, watching the video of his son.

Benji elbows David. David takes out an AirPod.

BENJI
What are you looking at?

DAVID
Oh nothing, just this little video.

BENJI
Of what?

DAVID
(bashful)
Oh, it's stupid. I think I'm already homesick. It's just Abe. He's obsessed with buildings now, he wants to know the height of every sky scraper. It's kind of, like, all-encompassing.

Benji nods and turns back outside. After a moment:

BENJI
Yo, lemme see it?

DAVID
The video?

BENJI
Yeah, can I see it?

DAVID
Sure, yeah. Of course.

David gives Benji one of his AirPods. They both watch the video together.

Benji scrolls back and plays it again. David is surprised.

He notices that Benji has tears in his eyes.

BENJI
He's fuckin gorgeous, man. You're lucky.

DAVID
Thanks.

Benji looks back out the window.

EXT. WARSAW - MORNING

They arrive at an upscale chain - the Warsaw Central Hotel.

INT. WARSAW HOTEL - MORNING

They approach the front desk.

RECEPTIONIST
Dzien dobry, welcome to the Warsaw Central Hotel.

DAVID
Hi, yes. We're checking in - we're with the Heritage Tour. Kaplan, Benjamin and David. I have our passports here.

RECEPTIONIST
Yes, of course. Welcome. You're the final ones to arrive. And I think I have a package for you. It's been sitting here for many days-

BENJI

Yeah, that's for me, thanks man.

The receptionist hands over a shoddily wrapped little box. David is baffled as he receives the room keys--

RECEPTIONIST

You're on the fifth floor. And there's a group meeting in thirty minutes.

DAVID

Thank you so much.

David gathers the passports and keys and begins walking to the elevator, eyeing Benji's box:

DAVID

What the hell is that?

BENJI

It's the weed. I told you, it's good stuff. It's from Todd, this fuckin barber in Ithica.

DAVID

Wait- you mailed yourself weed?

BENJI

I mailed *us* weed.

DAVID

Oh! I thought you were taking it through the airport!

BENJI

Really?

DAVID

Yeah, really! Did you not see how nervous I was?

BENJI

I did. I just thought that was you.

INT. WARSAW HOTEL HALLWAY - DAY

The boys exit the elevator and begin walking toward their room.

Benji suddenly swings his arm around David's neck, lovingly rough.

BENJI
I'm so fuckin happy to be here with
you.

DAVID
Me too.

INT. WARSAW HOTEL ROOM - DAY

The boys enter their room, begin unloading their gear, taking
off their layers—

DAVID
We got a half hour. I'm definitely
gonna need a shower.

BENJI
Yes sir! Good idea.

David takes his socks off and sniffs. Benji notices:

BENJI
Yo, dude. I totally forgot. You
have super nice feet.

DAVID
Do I?

BENJI
Yeah and they've aged really,
really well. Your toes are like
mad straight. It's nice.

DAVID
Thanks, man.

BENJI
No weird feet knuckles or stray
hairs. Very classy.

DAVID
Okay, thank you. I guess I never
really evaluated them.

BENJI
You never evaluated your own feet?
Damn. They're graceful as shit.
Just like grandma's.

DAVID
You remember grandma's feet?

BENJI

Of course dude. She'd always wear those plastic fuckin pink sandals from Target. She strutted that hot shit all over town!

DAVID

Huh. I never noticed.

Benji sits on the bed next to David.

BENJI

Yo, Davie, sometimes when I look at you, I see her.

DAVID

I look like an old Jewish woman?

BENJI

No, man. You just look wise. It's beautiful.

David chokes up, to his surprise. He looks away, embarrassed.

DAVID

All right, I gotta shower.

BENJI

Cool. You mind if I shower first?

DAVID

Sure. We just gotta be down in a half hour.

BENJI

Copy that. Can I borrow your phone?

DAVID

For what?

BENJI

I like to listen to music in the shower.

DAVID

Don't you have a phone?

BENJI

Yeah, but it doesn't play music.

DAVID

Uh, okay -

David hands Benji his phone and Benji goes in the bathroom -

David lies on the bed, doesn't know what to do with himself.

He hears Benji start playing music. Benji cycles through multiple songs to find a good one. David is frustrated.

DAVID

You okay?

Benji finally settles on The Uniques' "My Conversation."

BENJI

Yup!

TWENTY MINS LATER

Another reggae song is playing from the bathroom.

David is lying on the bed, still waiting for the shower.

He stares at his bare feet, evaluating them. We ZOOM in on David's face, ZOOM in on his feet. Time seems to slow down.

Suddenly, Benji sticks his head out from the bathroom, blow-drying his hair and shouting over the noise.

BENJI

We should probably head down.

INT. WARSAW HOTEL HALLWAY - MORNING

The two guys walk down the hallway. Benji is freshly showered and relaxed. David is sweaty and exhausted.

INT. WARSAW LOBBY - MORNING

The guys walk through the hotel lobby.

As they near the restaurant, they see JAMES, a young British tour guide, finishing a conversation with a hotel employee:

JAMES

Dzięki bardzo, Marta.

(to the boys)

Let me guess: David and Benjamin.

DAVID

Hi, yeah. You're James?

JAMES

Yes! Hi! I didn't mean to accost you! I just wanted to intercept you in case you couldn't find us.

DAVID

Oh, thanks. And I'm sorry we're a little late.

BENJI

Yeah, we just wanted to shower before we came down.

INT. WARSAW HOTEL RESTAURANT - DAY

James leads the guys towards a corner of the restaurant:

JAMES

We're a relatively small group, which will be nice and intimate.

They arrive at a table of four other tourists, who James addresses:

JAMES

Success! I found them. Everyone, this is Benji and David.

DAVID

Hi.

BENJI

Yo, what's up everybody.

The group kind of nods toward the boys.

JAMES

Sit, sit, sit. So: I was just about to ramble on about myself. Hopefully you won't be too sick of me by the end of the week.

Some titters from the group.

Benji joins in laughing heartily, like he's been there the whole time. David clocks him.

JAMES

As I was saying, I'm James. I'll be your British tour guide through Poland. You'll have to excuse the posh accent, it's all a ruse.
(some polite chuckles)

JAMES (CONT'D)

I'm a scholar of Eastern European studies at Oxford. I am obsessed with this part of the world and, in particular, the Jewish experience, which is fascinating and tragic and beautiful. I'm usually the only non-Jew on these trips, so please feel free to correct me on anything that feels inauthentic to you or your family's experience. I can also speak Polish -- albeit like a precocious ten year old -- so I'm happy to translate anything to make your trip as meaningful and personal and satisfying as it could be. So, blah blah blah and I'll stop talking now. Who wants to go next? Why are you here? What are you interested in? Someone take over!

MARCIA, 60s, sharp and wry:

MARCIA

I'll be brave. I'll go. Hi, I'm Marcia Kramer. Originally from Brooklyn, with two regrettable decades in Los Angeles. I just moved back to New York after a divorce - sorry if I'm oversharing, you'll notice I tend to do that - and found that I was turning into the kind of woman I always detested - a lady who lunches, basically.

Benji appreciates her humor. David notices.

MARCIA

Uh, my mother was a survivor of the camps and literally never spoke about it. After she died, I kicked myself for never pushing her to tell me about her life. So I'm here to see where she was from, to honor her and to... well, to stop kicking myself.

JAMES

Thank you for sharing that, Marcia. And you should all feel free to over- or under- share as much you feel comfortable. Who's next?

DIANE AND MARK BINDER, 60s.

DIANE

Uh hi, Diane and Mark Binder.

MARK

Hello.

DIANE

We're boring. Uh, Recently retired. From Shaker Heights. Mark's family was from here, down in Lublin, but left way before the war, the turn of the century.

MARK

We were Mayflower Jews, was always my little joke.

Some chuckles.

DIANE

And we were always interested in seeing where they lived, what this place looked like. My family was French — we were French Jews. And Mark and I have already been to Paris, so this was our next trip.

MARK

Yeah, not as glamorous, my side of the family. Sorry about that.

Titters from the group. ELOGE speaks up. He is a 39-year-old Rwandan man.

ELOGE

Hi, I'm Elogé. As you might have guessed, I was not born Jewish.

A little titter from the group.

ELOGE

I guess you won't be the only one on this trip, James.

JAMES

Happy for the company, Elogé.

ELOGE

But I did convert to Judaism, about ten years ago. I am actually African born, Rwandan.

This is fucking music to Benji's ears.

ELOGE

And to answer the inevitable question that you might be thinking, I am a survivor of the genocide.

BENJI

Oh shit!

They turn to Benji.

BENJI

No, sorry. I mean it in a good way. Like shit, wow. I'm just, interested in people from other places. I'm sorry. I'm just, like, a fan. Keep going, man.

There's an awkward pause. David is mortified.

DAVID

I'm sorry about that—

ELOGE

No, please, it's actually very refreshing. I'm happy when anyone is interested in my country. Like most places, it's more complicated than the world gives it credit for. What's your name?

BENJI

Benji.

ELOGE

Benji, I am an open book.

BENJI

Rad.

David can't believe Benji gets away with this shit.

ELOGE

Anyway, I do have a unique story. My mother and I survived the war. And I moved to Winnipeg with her life savings sewn into the inside of my jacket—

BENJI

Jesus, fuck.

ELOGE

And in Winnipeg, I was helped by
the Faintuchs, a Jewish family—

BENJI

Naturally.

A little laughter from the group. Benji is charming them.

ELOGE

Yes, naturally, Benji. And when I
learned about Judaism and the story
of the Jewish people, I felt at
peace for the first time since the
war. And the more I learn about
the religion and the more people I
meet — lovely people such as
yourselves — the more I know I
made the right decision.

The group is stunned.

MARCIA

I didn't think I would be crying
before the tour even started.

Everyone laughs as the tension breaks.

JAMES

Wow. Well, this is a first. Thank
you so much, Eloge.

There is a nice pause.

BENJI

Who the hell wants to follow that?
(off their laughter)
Okay, shit, I'll go. So Davers and
I are cousins. Actually born three
weeks apart, which is kinda nuts.
A Zloty for anyone who guesses
which one of us older.
(they laugh)
Anyway, our dads are brothers.
We're basically brothers, too,
right D? We used to be joined at
the hip
(Irish accent)
*like feckin Katie and Eilish, isn't
that right Dave-o?*

DAVID

Oh, Jesus man, don't say that.

BENJI

Anyway, our Grandma Dory was from here, she survived the war in the craziest fuckin way. In basements, hidden amongst the uncircumcised-

DAVID

Yeah and everyone else died- her parents, her sisters, a brother.

BENJI

It was fucked, essentially, is what it was. And we've always wanted to come here to see where she was from, see the house she grew up in.

DAVID

Yeah, that's why we're leaving the tour a day early, Benji insisted we see her little town. They were super close.

BENJI

She was the coolest - just this fierce, no bullshit, fuckin take charge chick.

David looks around - everyone's nodding, seemingly okay with Benji's vulgarity.

BENJI

And I've been in kind of a funk since she died.

MARCIA

I'm so sorry, Benji.

BENJI

Yo, thank you Marcia, you're a sweetheart. And things have been kinda downhill for me. She was my favorite person in the world.

(genuinely chokes up)

Shit, I'm sorry.

JAMES

No, that's okay, Benji. It's good to remember. That's what we're here for.

BENJI

Thanks James.

JAMES

Of course.

DAVID

So, just to keep things on track:
Grandma Dory left some money in her
will for me and Benji to come here.

BENJI

And Dave could never find the time
cause he's got a high pressured job
selling ad banners to the internet.

DAVID

Yo, come on, man.

BENJI

But I've been in such a shit place
recently, so Dave swooped in, took
some time off and arranged for us
to join this geriatric Polish tour
with you fine people.

Everyone kind of chuckles and Benji puts his hand on David's
shoulders. David sinks in his chair a bit.

BENJI

You know: She didn't ask any of the
other cousins to come here. Just
us.

JAMES

That's really lovely.

BENJI

Yeah, she knew the two of us have a
special connection, right
Davercakes?

DAVID

Yeah, I'm not really sure what she
knew. At the end. She was getting
a little senile.

BENJI

No, she knew.
(squeezes Dave's shoulder)
She knew.

CUE: Chopin's bombastic Etude Op. 10 No. 1

EXT. WARSAW - MONTAGE

A flurry of buildings, streets, signs, daily life in this bustling city set to Chopin's racing Etude.

EXT. WARSAW GHETTO UPRISING MONUMENT - DAY

Greco-Roman heroes stare at us from the iconic Warsaw Ghetto Uprising Monument. Close shots on the various faces of martyrdom. Benji and David look up at the faces.

James gathers the group near the foot of the monument:

JAMES

If I can gather everyone over here?
Thank you. I always like to start our tour at the Ghetto Uprising Memorial. It's a monument to the Jewish heroes who fought back. In two days, we'll be visiting a concentration camp so I think it's important to immediately dispel the pernicious myth that these were a people led like lambs to the slaughter.

The group nods sagely. Benji and David share a look.

JAMES

This is going to be a tour about pain, of course. Pain and suffering and loss, to be sure, but it must also be a tour that celebrates a people. A most resilient people.

CUE: Nocturne Op. 9 No. 3

EXT. WARSAW STREET - DAY

The group walks along a street in front of a Soviet-era apartment block.

EXT. WARSAW STREET - DAY

Through a window, we see Benji buying bottles of water in a little market kiosk.

He exits the kiosk and distributes the waters to the group. They are thankful.

As he arrives at David, he explains that he wasn't able to pay for the waters because he doesn't have any money. David sighs, hands him some Złotys and Benji bounds back in to pay.

EXT. KRASINSKI GARDEN - DAY

The gang walks through this peaceful park.

Mark and Diane are asking James questions and Eloge is cross referencing what he sees with a little Polish guide book.

Marcia walks alone.

Benji and David lag behind. David is sweaty, exhausted; Benji is amped:

BENJI

(in awe)

Look at this shit. We'd probably live here if the war didn't happen. Isn't that fuckin crazy to think about?

DAVID

Yeah, I don't know, maybe.

BENJI

No, seriously. Like we think of ourselves as these very American creations, you know? And I guess we are. I guess that's, like, the essence of America - people created from other cultures. But in some parallel, fuckin, black hole universe, you and I are Polish and we probably got, like, beards and shit. And we, like, can't shake hands with women.

DAVID

Yeah, it's funny, whenever I see a Hasidic guy on the street, I always just think, "there but for the grace of no god..."

BENJI

What?

DAVID

Oh, it's just like a dumb joke.

BENJI
That's cool, man.
(looking ahead)
Yo shit, look at her.

DAVID
What, who?

BENJI
That woman Marcia, she's walkin
alone. We should go talk to her.

DAVID
We just met her.

BENJI
Yeah, but she's got this, like,
deep sadness behind her eyes.

DAVID
She does?

BENJI
You didn't notice that?

DAVID
During the introductions? I don't
know.

BENJI
We should go check on her.

DAVID
Benji, maybe she wants to be alone.

BENJI
No one wants to be alone, Dave.
I'm gonna go check it out.

Benji's runs off to check on Marcia.

David is left alone, a little miffed. He watches as:

Benji catches up to Marcia. They are speaking animatedly to
each other and Marcia seems emotional.

David speeds up to join them but stutters when he hears:

MARCIA
People will eat you alive if you
give them a fuckin inch.

David watches as Benji nods knowingly and puts his hand on
Marcia's shoulder.

Then Marcia reaches up and holds Benji's hand. David is baffled.

Benji and Marcia walk like this for a bit. She clearly had some kind of catharsis and Benji is comforting her.

EXT. WALICOW STREET - DAY

The group walks through the ruins of Warsaw, which abut the height of Central European modernity.

We see the mix of old and new, the bullet holes and the mid-century rebuild.

EXT. PLAC GRZYBOWSKI - DAY

Benji precariously skips along stones, which jut out of a pond.

Jump back to reveal that the group is patiently waiting for him to finish his antics. No one seems to mind.

EXT. PLAC GRZYBOWSKI CAFE - DAY

David exits a cafe with a tray of food. Feeling unsocial, he takes a seat alone.

After a moment, Benji comes out and spots David:

BENJI

Yo!

TEN MINUTES LATER

Benji and David sit across from each other, eating rye soup-

DAVID

What was going on with that woman?

BENJI

What do you mean?

DAVID

The woman with the 'sadness in her eyes'. Is she all right?

BENJI

Oh Marcia! Yeah, she's in a really weird place right now.

DAVID
She told you that?

BENJI
Yeah, I guess she thinks I can
relate since we've both lost
people.

DAVID
You mean our grandma?

BENJI
Yeah. Anyway, she's super fuckin
stressed right now because her
husband left her last May, like
completely out of the blue-

DAVID
Jesus-

BENJI
Yeah, not fun.

DAVID
No. And she just told you all this?

BENJI
Yeah. And now she's seeing this new
guy, Darren, which you'd think
she'd be happy about, but he sounds
like a complete douchebag.

DAVID
Oh really, how?

BENJI
(hesitates)
Ah, I don't know man. I don't think
we should be talking about her
behind her back.

DAVID
Oh, okay. I was just asking.

BENJI
No, I know. Still.

There's an uncomfortable pause. They both slurp their soup.

DAVID
Weird soup, right?

BENJI
I love it.

CUE: Chopin's Waltz No. 1 Op. 18

EXT. KREDYTOWA STREET - DAY

From high, we see the group walk through this bohemian drag.

EXT. ŚWIĘTOJERSKA STREET - DAY

The group passes a fragment of the old Ghetto Wall.

EXT. WARSAW UPRISING MONUMENT - DAY

The group approaches the dramatic Warsaw Uprising Monument-- massive bronze soldiers in battle positions.

JAMES

This monument truly speaks to the tragic complexity of Polish history. The Warsaw Uprising was perhaps more tragic in the Russian response to the uprising than the German crushing of the rebellion.

On Benji and David, listening--

JAMES

These two supposed allies, brothers against a common enemy. But infighting and spite tore them apart.

Back to James--

JAMES

You see, Stalin resented the resistance as they'd fought him for independence and so he stood back, letting Germany crush the resistance in 63 short days. It's harrowing. Anyway, I'm sure you want to take pictures, it's a pretty spectacular sight. But please come to me with any questions, I'm all too happy to talk about the puzzle of Polish history.

Mark and Diane approach James with questions. The rest take pictures.

Benji approaches Elogé.

BENJI

Yo, Eloge, when you're done, could you take a picture of me and Dave posing with the guys?

ELOGE

Yes, of course.

DAVID

What?

BENJI

We should go pose with the guys, it'll be hysterical.

DAVID

Really? Doesn't that seem, like, disrespectful?

BENJI

How the fuck is it disrespectful? We're on *their* side! Fighting the Ruskies and the Krauts!

DAVID

Yeah, I don't know if we should-

BENJI

Okay, then just take a picture of me, fighting with my Polish brethren. Gentlemen, I'm going in.

Benji salutes and runs to the monument. He positions himself cutely among the huge bronze soldiers.

DAVID

You look great, Benji. I got some good shots.

BENJI

Yeah?? Does it look real?

DAVID

Well they're twice the size of you. And metal.

BENJI

I know! I need some back up! Come on up here with me, dude!

DAVID

Benji, no. Really. Please.

BENJI
Eloge, you gonna enlist?

ELOGE
I'm not a fighter, Benji, thank you.

BENJI
Okay, well you can be a medic or something! Come on up! It'll be funny! Your mom will love the pictures.

Eloge looks to David.

ELOGE
This is so silly.

DAVID
Yeah, I know.

ELOGE
(Handing David his phone)
Can you take a picture of me?

DAVID
Oh. Really? Sure, I guess so.

Eloge joins Benji under the monument.

BENJI
Okay, so you're the medic – maybe you just jumped out of a copter and you got a fuckin first aid kit and you're patching up this guy's leg here.

Eloge laughs and kneels next to one of the bronze soldiers, "patching up his leg."

BENJI
Oh yeah! He's got gangrene. Holy shit! It's fuckin oozing!

ELOGE
(in character)
Don't worry. I have prepared for this moment.

BENJI
Of course you have. We got a young Florrie Nightingale over here! David, you gettin all this?

David is taking pictures on both guys' phones.

DAVID
Yeah, I got it.

BENJI
Is it funny?

DAVID
It's funny, yeah.

BENJI
You sure you don't wanna come up here? We could use the manpower.

DAVID
Nah, I'm good. I'll just... watch from "central command."

BENJI
Ha! That's a good one Dave.
"Central Command!"

Suddenly, Mark appears at the monument, posing next to Benji and Eloge.

MARK
Men? Can I join up?

BENJI
You bet, Marky Mark!

MARK
Diane? You getting this?

BENJI
Hey! We got another man. We're gonna take this hill.

David takes pictures. He enjoys seeing Benji so happy but is also looking over his shoulder for security.

BENJI
Jesus, this is a real fuckin' sausage party. Marcia, come on up here!

MARCIA
I don't know.

BENJI
Marcia Marcia Marcia! Your country needs you!

MARCIA
You're very persuasive, Benji.

BENJI
I know! Give your phone to Davie,
he's a great photographer.

Marcia gives her phone to David and heads up to the monument.

BENJI
You wanna work with Eloge on this
dude's leg?

MARCIA
No, I'm a fighter. Gimme a gun.

BENJI
Ho ho ho! Look at you!

Marcia pretends to be a soldier, finding it funny and awkward.

David is now taking pictures with three people's phones.

BENJI
Okay, we got these fuckin Nazis
right where we want 'em. We need
all hands on deck. Diane, James!
Come on. Dave'll take the
pictures. It'll be hysterical.

Diane brings her phone to David.

DIANE
I can't believe I'm doing this.
Thank you, David.

DAVID
Sure.

Diane runs up next to her husband. James approaches David with his phone.

JAMES
You sure don't want to go up?

DAVID
Uh, yeah, I'm great. I got some
good shots earlier when it was
empty, so...

JAMES
Oh, I feel bad, this is your tour.

BENJI
(a British accent)
Jimothy! We need a gunnah' from
the RAF!

JAMES
I'm coming!
(to David:)
And you really don't mind taking a
picture?

DAVID
No, it's fine.

James hands David his phone and joins the group. Now everyone is posing on the monument except David who has to take pictures with five cameras.

BENJI
Okay, everyone pick a pose and
freeze in it so Dave could take a
picture. Is that cool with you
Dave?

DAVID
Yup.

They all freeze as David takes a picture on each phone. It's awkward for him as he has to put the phones in his pocket to make sure he gets a shot on each one.

BENJI
You almost done Dave? My arms are
gettin tired.

DAVID
Yeah, I got it.

David takes a shot with the last phone.

BENJI
Okay, men! Stand down!

They all kind of laugh and walk off the monument.

BENJI
You were all incredibly brave.
Unfortunately, we lost the war big
time.

They all laugh as Benji approaches David.

BENJI

Thank you so much, dude. That was
so fuckin fun.

EXT. WARSAW HOTEL - NIGHT

The group enters the hotel, the nice energy from the day
lingering in the air. David feels a bit left out.

INT. WARSAW HOTEL ELEVATOR - NIGHT

David and Benji ride up in the elevator with Eloge, Diane and
Mark. It stops on Benji and David's floor.

BENJI

This is us. Good night you freaks.
Long day tomorrow.

They ad lib goodnights to Benji.

EXT. WARSAW HOTEL HOTEL HALLWAY - NIGHT

The boys walk down the hall towards the room.

INT. WARSAW HOTEL ROOM - NIGHT

David and Benji enter their room.

BENJI

Hey Dave.

DAVID

Yeah?

BENJI

Come in the bathroom with me for a
sec.

DAVID

What? Why?

INT. WARSAW HOTEL BATHROOM - NIGHT

David squeezes into the cramped bathroom. Benji closes the
door.

DAVID

Why are we in here?

BENJI

(huddling up intensely)
I just wanna thank you so much for
doin this with me. I know it was
tough for you to take off work,
leave your little boy. But I didn't
realize I how much I needed this.

DAVID

Well that's great, man. I'm happy
to... see you happy. I know it's
been a tough few months-

BENJI

--And I also wanted to say that I
know you're not the most
comfortable person with groups and
people and social shit like that.

DAVID

I'm not?

BENJI

No. So it's amazing that you're
here and puttin yourself out there
so boldly for me.

DAVID

Seriously?

BENJI

Yeah.

DAVID

Thanks, man.

BENJI

Good. Now let's go back out there
and share a J.

INT. WARSAW HOTEL ROOM - NIGHT

Benji exits the bathroom walks straight to the window and
opens it. But it only opens a few inches.

BENJI

Yo, look at this fuckin
infantilizing, corporate bullshit.

DAVID

What do you mean?

BENJI

We can't smoke with this shit open
two inches.

DAVID

Yo, I think I might just wanna
crash, man. We've been up for like
24 hours.

BENJI

Don't say you're going to sleep on
me, Davie. This is our first night
together in fuckin years.

DAVID

I don't know. I'm exhausted and I
haven't showered.

BENJI

Yo, the weed will *help* you sleep.

DAVID

Is it the kind that helps you
sleep?

BENJI

No, it's the other kind.

(David laughs)

Listen: You take a shower - do
whatever you gotta do to feel like
you - and I'll roll us a fat ass
blunt and we'll go on the roof.

INT. WARSAW HOTEL ELEVATOR - NIGHT

David, freshly dressed and Benji, fat ass blunt in his ear,
ride the elevator. There's a fun spirit in the air.

INT. WARSAW HOTEL HALLWAY OF TOP FLOOR - NIGHT

The boys exit the elevator.

BENJI

(like a dowser)

Okay, okay, which way are you?

DAVID

Uh, maybe they don't make their
roof accessible for American
assholes trying to smoke weed--

But Benji is already walking down the hallway.

At the end of the hallway is a door with a sign in Polish and an alarm.

BENJI
You think this is it?

DAVID
I think there's a big fucking alarm
that's gonna go off.

BENJI
So if it does, we just say we don't
speak Polish. Which is true.

David is backing away.

DAVID
Benji, let's just go back down.

BENJI
Okay. I guess you're right, Dave.

Benji walks with David and then, suddenly, turns back and runs toward the door, slamming it open—

DAVID
Benji!

But there's no alarm. It's quiet. David is relieved.

Benji looks at David with an electricity in his eyes.

BENJI
Après vous...

INT. WARSAW HOTEL STAIRWELL - NIGHT

The boys giggle as they race up the stairwell.

Benji opens the door to the roof —

EXT. WARSAW HOTEL ROOF — NIGHT

The boys are at the edge of the roof, which overlooks Warsaw.
It's gorgeous.

Benji exhales a huge hit, passes it to David, who takes a hit. Passes it back.

BENJI
There's my guy. How you feeling,
dude?

DAVID
(enjoying it)
I'm okay.

BENJI
(Intensely)
Yo. How you *feeling* dude?

DAVID
I feel good. I feel good.

BENJI
See? You just needed a little
drugs in your system.

DAVID
Oh yeah? That's all I was missing?

BENJI
Yeah. You're like an awesome guy
stuck inside the body of someone
who's always running late. And I
gotta fish that awesome guy out
every time I see you.

DAVID
Thank you, I guess?

BENJI
When I think of us, I think of us
walking around New York all night.
Seeing if we could make it through
til morning.

DAVID
You always did.

BENJI
And you'd always fall asleep
halfway through. We'd make it over
the Willie B and you'd conk out on
a bench in Chinatown.

DAVID
I know.

BENJI
You were kind of a light weight.

DAVID
I'm sorry.

BENJI
I'd have to stay up and keep watch.

DAVID

Oh.

BENJI

Make sure you weren't pecked to
death by pigeons.

David laughs - but the mood has shifted a bit sour. David looks at Benji as Benji exhales a huge puff.

INT. WARSAW HOTEL ELEVATOR - NIGHT

The boys ride back down the elevator in silence.

INT. WARSAW HOTEL ROOM - NIGHT

The boys lie on their separate beds. They're eating chips from the mini bar and Benji is nursing a little bottle of vodka.

The TV is playing the cheesy hotel menu on a loop. They stare at it, stoned and mesmerized.

BENJI

Dave.

DAVID

Yo.

Pause.

BENJI

I'm sorry I called you a light
weight.

DAVID

It's okay. I'm sorry I would
always fall asleep.

BENJI

It's okay. You had like a job and
a wife. You were awake all day,
doing important shit.

DAVID

Yeah, I guess.

BENJI

You're not a light weight.

DAVID

Thanks Benji.

BENJI
You were the only person who even
tried to stay up with me.

Benji takes a swig of vodka and becomes contemplative:

BENJI
I always wanted to hang out at
night, when everyone else was gone -
to have the city to ourselves. But
I could never get anybody to come
with me.

They eat their chips in silence.

BENJI
I didn't care that you fell asleep.
I was just happy you were there.

David nods, touched.

CUE: Chopin's Nocturne Op. 15 No. 1

INT. WARSAW HOTEL ROOM - MORNING

David wakes up. He looks over to the other bed:

Benji is still sleeping. A few more mini vodka bottles lie
around his head.

INT. WARSAW HOTEL BATHROOM - MORNING

David is in the bathroom, whispering on FaceTime with Priya.
She's telling him a story about Abe and he's laughing.

David is in the shower. Shaving.

David swallows one of his pills, drinking from the faucet.

INT. WARSAW HOTEL ROOM - MORNING

David reenters the room, freshly showered. Benji is still
sleeping. David stands over his cousin, looking at him.

In his sleep, Benji has a pained look on his face.

DAVID
Benji.
(Benji sleepily swats him)
Benji, dude. We gotta go. Train's
in an hour. Everyone's downstairs.

Benji groans.

INT. WARSAW HOTEL HALLWAY - MORNING

Benji reluctantly trudging through the hall, following David.

EXT. WARSAW HOTEL - MORNING

The group is waiting outside for the boys.

DAVID

Hi, guys. Sorry we're a little late.

Benji perks up when he sees everyone, his erratic charisma suddenly alighting.

BENJI

Dave literally woke me up two minutes ago. Ha.

INT. WARSAW TRAIN STATION - DAY

The group walks through the train station. Benji takes it all in like a little kid.

INT. WARSAW TRAIN STATION PLATFORM - DAY

The group approaches the train. James leads them to the front.

JAMES

Luckily, included in your tour fee, we all get first class seats - not too bad, huh?

MARCIA

Ooh, fancy.

DIANE

Love the exchange rate.

As they board the train, David looks happy, Benji looks skeptical.

EXT. TRAIN - DAY

Moving southeast through Central Poland's Countryside.

INT. TRAIN - DAY

The group rides in a sparsely filled first class car. They each have a nice breakfast meal on trays in front of them and are eating their food as they listen to James.

JAMES

And if we have time, I think
Underground Lublin is a
fascinating, if overhyped,
destination. But the real heart of
the city is the Grodzka gate...

As James continues, Benji turns and whispers to David.

BENJI

Yo dude, I think we should move.

DAVID

What?

BENJI

I think we should move to a
different train car.

DAVID

What do you mean?

BENJI

Don't you feel weird being in a
first class car?

DAVID

No. We paid for it. It's not
hurting anybody.

BENJI

Dude. We are Jews on a train in
Poland. Think about it.

James notices Benji-

JAMES

Benji, is everything okay?

DAVID

Yes, it's fine. We're fine. Sorry
about that.

BENJI

Yeah, sorry about that J.

JAMES

Of course. No worries. So as I was saying, the lantern was not ex-

Benji can't help himself. He addresses the group-

BENJI

I just feel like - is no one else feeling this?

Pause--

MARCIA

Feeling what?

BENJI

Just the creepy feeling of being, like, *royalty* on this train, you know? Does anyone not see the irony here?

DAVID

Benji, please -

BENJI

Like eating this fancy food? Sitting up here when, eighty years ago we would have been herded into the backs of these things like fuckin' cattle-

MARCIA

Oh, come on, Benji, stop that-

DAVID

Yeah, I don't think everyone wants to hear that-

BENJI

Well, why not-

DAVID

Because it's depressing--

JAMES

No it's okay. If I may: Benji raises an interesting sensitivity. People often have the experience, coming here on these tours, staying in nice hotels, eating nice food, while exploring the horrors of their family's lives.

The group takes this in. Benji nods, feeling validated.

JAMES

There's certainly feelings of discomfort and even a kind of guilt, of comparing their lives to those who--

MARK

I don't feel guilt.

JAMES

Nor should you.

MARK

Why would I feel guilt?

JAMES

I'm not suggesting you should, Mark--

Benji is reactivated!

BENJI

Because our lives are so fuckin pampered and privileged! Like we completely cut ourselves off from anyone's else true pain -- like the actual experience of being shoved into a train car, your fuckin head bashed in--

MARK

So what are we supposed to do about that?

DIANE

Mark, please--

BENJI

Uh, I don't know-- *Acknowledge* it maybe? Try to *feel* it in some way?

DAVID

Benji, why are you doing this?

BENJI

I'm just sayin how I feel, Dave.

DAVID

And why is that important now?

Some titters from the group.

BENJI

Yo, Dave, you used to feel everything. He was such an adorable, anxious kid!

DAVID

Benji, Jesus--

BENJI

We went to Jewy sleep-away camp together and he cried the whole first week cause he was homesick. Literally the whole week.

DAVID

Benji, what the fuck!

BENJI

And I would have to hug him to sleep and talk about his sweet fuckin mom to calm him down. And now look at him. Comfortable, buttoned up, topiaries his wild ass Jew fro into submission.

DAVID

Benji!

BENJI

It's all mad impressive.

The group is mildly appalled.

BENJI

You're all mad impressive. But I think I'm gonna move to the back of the train.

MARK

I don't think you'll find much suffering back there either.

DIANE

-Mark, stop it.

Benji, deflated, walks away. David turns back and watches him go, mystified by his behavior.

JAMES

I'm sorry if that was uncomfortable for anyone. These triggers certainly do arise anywhere. Usually not on a moving train, but-

Some laughter from the group -

DAVID

Hey, James? I should probably go back there. At least bring him his food.

JAMES

Of course. Of course. You know where to get off?

DAVID

Yeah, Lublin Glowny? I must be mispronouncing it.

JAMES

Don't worry - you're very close. It's the next stop.

David picks up Benji's food tray and heads back.

INT. TRAIN CAR - DAY

David is walking through a more crowded part of the train, looking for Benji. He doesn't see him.

INT. SECOND TRAIN CAR - DAY

David enters the next car. Halfway down, he sees Benji, sitting alone.

David sits next to him. It's a quiet and sweet moment.

DAVID

Hey man.

David undoes Benji's tray and sets his food down.

BENJI

Thanks.

DAVID

Are you okay?

BENJI

(sadly)

Everyone just wants to have a fuckin joyride, you know?

DAVID

What do you mean?

BENJI
People can't just walk around the
world being... *happy* all the time.

DAVID
(gently)
It's okay, man.

Benji digs into his food. David leans back, tired.

EXT. POLAND COUNTRYSIDE - DAY

The train speeds past us in various locations.

INT. TRAIN - DAY

Moving down the aisle, we find David fast asleep in his seat,
Benji just watching him.

The train pulls into a station and David startles awake.

BENJI
(calmly)
Hey man.

DAVID
Did I fall asleep?

BENJI
Yeah, you did.

DAVID
All right, well let's go. Come on.

David grabs his bag and heads for the exit. Benji follows,
looking guilty.

EXT. KRASNIK PLATFORM - DAY

The boys emerge onto the platform and begin walking toward
the exit. Behind them, the train pulls away.

David looks around the platform.

DAVID
I guess everyone's waiting outside
for us.

BENJI
Hey Dave.

DAVID

Yeah?

BENJI

We're not at the right train station.

DAVID

What do you mean?

David looks around. He sees the large station sign says, "Krasnik."

DAVID

Oh shit. What the fuck is Krasnik? We're supposed to get off at Lublin.

BENJI

Yeah, you were out pretty fuckin cold.

DAVID

You mean, we *passed* Lublin already?

BENJI

A while ago.

DAVID

And you didn't wake me up?

BENJI

You were gettin such a good nap, dude.

DAVID

Jesus!

BENJI

Dave, you were drooling and snoring and everything, I couldn't bring myself to wake you up.

DAVID

You have like the most fucked up sense of priorities.

David begins walking toward the station exit. Benji hustles up—

BENJI

Dave, come on. Don't be mad at me.

DAVID

How could I not be mad at you?

BENJI

Cause I was staring at you sleepin.
And you were snoring so weirdly and
loudly and everyone was lookin and
some people were laughing and I was
just thinkin: this is my cousin,
Davey. I'm not ashamed of him.
This is Davey On The Bench in
Chinatown. This is the cousin I
used to have all to myself.

David softens and turns back around.

DAVID

All right, so what do we do now?

BENJI

Oh, I already worked all that shit
out.

DAVID

Did you?

BENJI

Yeah, while you were sleeping.

DAVID

Great. What do you got?

BENJI

Lublin was the last stop, right?
So we hop onto the train on the
other side of the platform, going
in the *opposite* direction. And
that'll take us back to Lublin.
Just email James and tell him we
got a little sidetracked.

DAVID

Huh. Okay.

BENJI

And we don't even need to get
tickets.

DAVID

What do you mean?

BENJI

I mean, we're only tryin to go one
stop, right?

BENJI (CONT'D)

We just gotta avoid the conductor til we get there. I do shit like this all the time upstate. It's fuckin fool proof.

(looks across the platform)

All right - here we go!

MOMENTS LATER

The boys sprint around to the train on the opposing platform. A CONDUCTOR is near a car at the front.

DAVID

We should just buy tickets like normal people.

BENJI

No time. Come on!

The boys run down the platform to enter the back of the train. Benji nods to David like they're preparing for a bank heist and they hop on.

INT. TRAIN - DAY

The boys move through the train, heading towards the front.

BENJI

We stay moving, we stay light, we stay agile. He's gonna be coming through the train, takin tickets. We pass him - probably somewhere around the middle of the train- and we tell him we're goin to the bathroom. Then he's gonna get to the back of the train and start heading back up toward the front lookin for stragglers.

DAVID

We're the stragglers?

BENJI

Yes. And by the time he gets to the front, the train'll be in the station and we'll be home free.

DAVID

This is so fucking stupid.

BENJI

No, what's stupid is the corporatization of travel. Ensuring the rich move around the world to propagate their elitist loins while the poor stay cut off from society.

DAVID

That's good - we can argue Marxism when they're hauling us off to Siberia.

BENJI

Siberia's in Russia, Dave.

They enter the next car-

DAVID

This is ridiculous. Tickets are probably like twelve bucks!

BENJI

It's the principle of the thing. We shouldn't have to pay for train tickets in Poland. This is our country!

DAVID

No it's not! It WAS our country. They kicked us out because they thought we were cheap!

The boys enter the next car. David is increasingly nervous. They see the conductor enter from the other side.

CONDUCTOR

(In Polish)

Tickets. Have your tickets ready.

BENJI

This is it, buddy. Stay calm, act natural.

They approach the conductor:

BENJI

Hi! Just bathroom. Me and cousin go to just bathroom, thank you.

CONDUCTOR

(In perfect English)

Bathroom's on either side.

BENJI
With thanks. Thank you.

DAVID
Yes, thank you.

The boys exit the car and catch their breath in the vestibule.

DAVID
Jesus, my heart's in my fucking throat!

BENJI
Feels good, doesn't it? But we're not out of the woods yet. We get to the front and take shelter til we get to our stop.

As the boys make their way through the cars, something loosens inside David. We move past Benji and closer on David as a nostalgic smile grows on his face.

INT. FRONT CAR - DAY

The boys enter the front car and find seats. They plop down, ecstatic.

DAVID
We made it.

BENJI
Don't fall asleep on me again, brother.

DAVID
I won't.
(Looks around)
Hey Benji.

BENJI
Yeah.

DAVID
We're in first class.

Benji looks around, thinks about it.

BENJI
Yeah, but we fuckin earned it.

EXT. LUBLIN STATION - DAY

The train pulls into the Lublin Główny Station. The boys walk along the platform, looking for the exit.

EXT. LUBLIN STATION - DAY

The boys emerge to find James and the group, in various stages of irritation.

BENJI

Hey everybody. I'm super sorry
we're late. Dave fell asleep.

EXT. STAIRS TO CASTLE - DAY

The group ascends the massive staircase that leads to the castle.

JAMES

I want today to be as vibrant as it
is melancholic. Lublin has such a
rich Jewish history. It was
actually called The Jewish Oxford.
It was diverse, intellectually and
culturally. It was progressive,
open, welcoming. And it's hard to
say whether the Jewish community
was attracted to Lublin for these
reasons or if the Jewish community
was responsible for these local
virtues. It's probably a little of
both.

But I want today to feel
enlightening. To understand the
scope and importance of Jewish
contributions. This is the Lublin
of Rebbe Horowitz, the Seer of
Lublin, of Isaac Bashevis Singer,
of poets, writers, merchants,
intellectuals.

EXT. BRIDGE FROM ZAMKOWA STREET - DAY

The group walks along the gorgeous bridge to the gate. David approaches Elogé:

DAVID

So, you're like really religious?

ELOGE
Yes, I am David.

DAVID
That's amazing to me.

ELOGE
Is it?

DAVID
Yeah. You do all the customs?

ELOGE
Not all, but I do keep Shabbat.
It's meditative, it gives me a
chance to unwind, to refocus. And
you?

DAVID
No. The whole thing always seemed
like a little archaic and arbitrary
and mechanical to me. No offense.

ELOGE
None taken, but I think it would
really benefit you.

DAVID
You mean like benefit everyone or,
like, me specifically?

ELOGE
You specifically.

Up ahead, Marcia approaches Benji. David looks on--

MARCIA
Benji--

BENJI
Yo.

MARCIA
(chuckling)
"Yo."

They walk a little bit. They like each other's company.

MARCIA
I wanted to say that I've been
thinking about what you said on the
train. About understanding
suffering. It really stirred me.

BENJI
Yo, seriously Marcia?

MARCIA
Yes.

BENJI
Dope.

MARCIA
You know, last year, my daughter
married a very rich man-

BENJI
-Oh fuck-

MARCIA
-And she can barely have a
conversation with any depth
anymore. She's lost any
perspective on the real world.

BENJI
Of course she has! Money's like
fuckin heroin for boring people.

MARCIA
Well, I don't know what that means.
But it's so easy to float through
life, forgetting how lucky we are.

BENJI
Exactly!

DAVID
See, Benji? Look at that! You're
an inspiration.

Marcia side-eyes David as Eloge approaches.

ELOGE
Hi, yes, I'm eavesdropping, is that
okay?

BENJI
Of course, Eloge, come on in!

Eloge sidles up, David getting sidelined-

ELOGE
I want to echo what Marcia said, if
that's all right.

BENJI

Really?

DAVID

Really?

ELOGE

Yes, of course. I find myself constantly baffled by the way the world seems to carry on like there aren't a million reasons to mourn, to be shocked, to be appalled.

BENJI

Yo, that's what I'm *saying*!

David can't believe Benji is getting this reaction. He reinserts himself-

DAVID

I don't know. If we wept for every sad thing in the world, what would that accomplish?

BENJI

Uh, maybe sad shit wouldn't constantly happen?

MARCIA

Exactly. David, we numb ourselves to avoid thinking about the impact we have-

ELOGE

Ignoring the proverbial slaughter house to enjoy the steak, as it were-

BENJI

Yes, Elogé! Damn, that's a good analogy.

DAVID

And I get all that. It just seems like there's a time and a place for grieving and maybe it's-

BENJI

Dave, we're on a fuckin Holocaust tour. If now isn't the time and place to grieve, to open up, then I don't know what to tell you, man.

Benji walks on and his new minions, Elogé and Marcia.

David slows down, contemplating. They approach the central gate.

JAMES

If I can get everyone's attention.
This is the famous Grodzka Gate or,
as it was once known, The Jewish
Gate. On the other side of this
gate was the Jewish Quarter. As we
walk through, I want you to try to
imagine what life must have been
like here hundreds of years ago.
The parking lots, the hair salons,
the recently paved roads used to be
Jewish houses, synagogues, shops.
Try to avoid conjuring images of
the horrors-to-come and just
imagine a vibrant city.

On David and Benji, passing through light patches of the dark tunnel—

JAMES

Try to imagine what could have
been, the promise, the hope—

The group passes through the tunnel, emerging into the light.

EXT. LUBLIN - MONTAGE

Nocturne Op. 9 No. 2 plays over the following:

JAMES (VO)

The memories of Jewish life are
here, but they're hidden around
this city, moments trapped in
amber. There aren't monuments or
statues. The only synagogue is a
now-defunct second floor office
building. But there are little
moments of history frozen in time,
peeking out, waiting for us.
Emblems of a people, of stories, of
contributions.

As he speaks, we see a montage of shots from around the city:

—An unremarkable grocery store with a plaque above the door

JAMES (VO)

A former Yiddish theater.

—A medical academy building, the site of a former Yeshiva

JAMES (VO)
A former Yeshiva.

-Hebrew letters in relief on the side of a building

JAMES (VO)
A former Hebrew printing house.

EXT. GRAVEL STREET - AFTERNOON

In a wide tableau, the group ambles along this uneven path at the edge of town. Benji throws his arm around David and pinches his cheek.

EXT. CEMETERY - DUSK

At the top of the hill is the Jewish cemetery, a rough patch of land with scattered tombstones.

The group naturally fans out, taking it all in. Eloge lingers around James--

JAMES
So there's a bit of a discrepancy about the founding of the cemetery but most have it pegged at 1541. Think about that. Before the founding of the United States, before Shakespeare, before the locomotive. And, if I may, the oldest tombstone in all of Poland is actually here.

ELOGE
Ah, yes, Kopleman, right?

JAMES
Ding ding ding. That's right, Eloge.

ELOGE
I read about it this morning. Don't be too impressed.

JAMES
He's actually buried right back here. It's rather unremarkable if you don't know the history--

As James and Eloge continue, Benji rolls his eyes at David.

David responds with a quizzical expression, like "What's wrong?"

Benji claps one hand together and motions toward James, as if to say "James won't shut the fuck up."

David looks at Benji like, "Who the fuck cares?"

Benji responds with an expression like, "I fucking care."

Benji starts heading over to James. David knows it's not good.

BENJI
Hey James, Eloge—

DAVID
Oh shit—

BENJI
Yo, James.

DAVID
Benji--

JAMES
Yes, Benji.

BENJI
You're like completely
knowledgeable about all this shit
and it's mad impressive and we all
know that now but like -

DAVID
Benji- stop it.

BENJI
But like these are real people.
These are not little factoids lying
under here. Okay? They're not
history lessons.

DAVID
Benji, calm down.

BENJI
Hold up, Davie.

JAMES
I'm sorry, Benji, did I say
something to upset you?

BENJI

I mean, you know your shit, don't get me wrong. And Eloge, you *totally* know your shit, which is doubly impressive. But it's just like, the constant barrage of stats is kinda making this trip a little cold, you know?

Eloge looks down at the ground, embarrassed.

JAMES

(trying for levity)
I'm sorry. It's the Brit in me.

BENJI

And, like, part of the problem, if we're bein honest right now, with the tour is that we've been cut off from anything real.

JAMES

Excuse me?

DAVID

Benji- what the hell-

BENJI

Don't take this the wrong way or anything, but we've just been going from one touristy thing to another, not meeting anyone who's *actually Polish*-

JAMES

Benji, I'm sorry to say this, but that's kind of what these tours are. You signed up for this tour.

BENJI

Dave signed up for the tour.

James is incredibly uncomfortable. He looks to David, who is mortified. After a pause, Benji releases the tension--

BENJI

And it's a mostly amazing tour, Jimbo. Like, really. I'm lovin it and it's totally Dave's speed. But maybe just chill with the facts and figures for a little bit. Is that cool?

JAMES

(regaining his composure)
Yes, we could certainly tone it down for a bit, sure. In fact, I was going to suggest that we all place a small rock or pebble on Mr. Kopleman's stone.

DAVID

That sounds like a great idea.

BENJI

Yeah, dude, that's what I'm talking about. Thanks J. Thanks E.

JAMES

Of course.

ELOGE

Yes.

James, still rattled, calls the group over to Kopleman.

JAMES

Um, if I can get everyone to join me over here. This stone here is thought to be the oldest tombstone in Poland. It's a man called Jacob Kopleman Levi, who was a real person. A real Polish person... from Poland-

James and Benji exchange looks. Benji nods a little like, "you can continue."

JAMES

And Benji had a wonderful idea of taking a moment of silence and placing a rock on Mr. Kopleman's grave. There are many theories as to why Jews follow this tradition, why they place stones on graves, but I like to think it's done to say: You are not forgotten.

There's a sweet pause-

BENJI

That was great James.

JAMES

Thank you, Benji. So, lets find some nice stones, shall we?

MARCIA
I think that's a lovely idea.

BENJI
Thanks Marcia.

The group begins looking for pebbles on the ground. David finds two and offers one to Benji.

DAVID
You want this one?

BENJI
(dismissive)
No, it's too small.

DAVID
Okay.

BENJI
But you can totally use it.

Benji finds two stones. He approaches Marcia.

BENJI
Yo, did you find one Marcia?

MARCIA
I did not, Benji.

BENJI
Take one of mine.

MARCIA
That's very kind, thank you.

David notices their interaction. He feels irked by Benji.

David looks back to James and tries to apologize for Benji with his eyes. James waves him off, like, "Don't worry about it."

The group ends up forming a little line at Kopleman's grave.

Mark and Diane place their stones down, followed by Elogé, James and David. It's all very somber and sweet.

Marcia and Benji approach. Marcia places her stone down first.

David, Elogé and James watch as Benji jokes around with Marcia:

BENJI

You're gonna put it there?

MARCIA

Is there something wrong with where I'm putting it?

BENJI

Everyone knows it's sacrilege to put a rock on the north side of a grave.

MARCIA

Well, that's fine because I'm an atheist.

BENJI

Oooh, damn girl!

David shares looks with Eloge and James – they're all pissed that Benji's allowed to change the mood whenever it suits him.

As we pull back on the group on the hill, the sun is nearly setting and music comes up:

It's piano but for the first time, it's not Chopin.

In fact, it sounds like a moody version of *Hava Nagila*. It carries us into:

EXT. RESTAURANT - NIGHT

Establish a lively restaurant in old town Lublin.

INT. RESTAURANT - NIGHT

A pianist plays the familiar *Hava Nagila*. We move off of the pianist to find our group sitting in this cozy, old style restaurant. They are through dinner, sipping drinks. The mood feels light, except Benji who is stewing.

MARCIA

And my father's brother was the real brains of the family. He was rejected from medical school because of quotas, you know, on Jewish doctors or what have you. I'm sorry – I'm just having trouble competing with *Hava Nagila*--

JAMES

Yes, we stop here on every tour,
the food is wonderful, but the
music can be a little kitschy-

BENJI

Antisemitic pricks.

JAMES

(Annoyed by Benji but
being polite)

Well, I don't know if it's
antisemitic, the owners are Jewish.
But I do think they try to create a
kind of "authentic" atmosphere.

BENJI

Yeah, it's totally authentic to
essentialize a 5000 year old
history with a jappy Bar Mitzvah
song. Please continue, Marcia.

MARCIA

I'll try. So. My Uncle Sam
couldn't go to medical school so he
became a pharmacist. The next best
thing in his mind. And he ended up
owning five pharmacies in and
around Chicago - and we're talking
big places, with soda fountains and
the whole thing. And he started
what we now think of as a modern
drug store - with food and
electronics.

The group ad libs- impressed with Marcia's story.

And the piano player finishes the song.

MARCIA

Ah, now the song's over. Just as
I'm done, my usual good timing.

JAMES

That story is amazing Marcia. The
ingenuity to create a pharmacy
because he was barred from medical
school speaks volumes about the
immigrant experience.

ELOGE

I can attest to that, absolutely.

DIANE

Oh yes, my great uncle came off the boat from Poland, landed in Galveston for some fakakta reason-

They all chuckle a bit.

DIANE

And made money by taking the furniture that rich people threw out on the street, refurbishing it and reselling. True story-

MARK

And apparently he ended up selling some of it *back* to the original owners.

They all laugh -

BENJI

Rich people are fuckin idiots.

There's a slight pause in the group as they're thrown off by Benji's crassness. David picks up the mood--

DAVID

Well, our grandmother-

BENJI

Grandma Dory-

DAVID

Yeah, Grandma Dory, who's house we're seeing on Thursday, was just amazing too.

JAMES

Please regale us!

DAVID

Yeah, she was just one of these bygone, realist types you don't see anymore. Blunt and tough- I was scared shitless of her my whole childhood.

BENJI

I was never scared of her.

DAVID

That's true! She and Benji had some special secret language. They both said what was on their minds-

BENJI

No choice.

DAVID

And a similar kind of story to you Marcia and to you Diane. She survived the camps through a thousand miracles and made her way to New York. She wanted to design dresses but couldn't afford fashion school so she got stuck working as a secretary.

BENJI

Yeah, but she was like "fuck this." She ended up taking over the whole company.

DAVID

You're making it sound like she led a junta or something. She was just super smart. I mean, it was a small commercial real estate company.

BENJI

I used to speak to her every Thursday. Literally every Thursday.

MARCIA

That's nice, Benji. If my kids call me once a month, it's a shock.

BENJI

Oh, Marcia, I'm sorry, fuck them. I wouldn't miss a week. She was tough on me. She was the only one in the whole fuckin family who would keep me honest. Everyone else just disappeared when I needed them most.

There's a weird silence at the table because of his admission and because David is being implicated.

JAMES

She sounds really special.

Benji nods to himself. David stares at Benji, guilty and also irritated.

DAVID

But grandma never pitied herself — she said she was grateful for her struggle.

MARCIA

Well, that's just it. She had meaning in her life, look what she endured, it gave her hope-

DAVID

Exactly. She used to tell me that first generation immigrants work some menial job - they drive cabs, they deliver food - but they move their family up to the middle class. Then the second generation goes to good schools, good colleges, they become a lawyer or a doctor. And the third generation lives in their mother's basement and smokes pot all day.

David laughs a bit but then realizes what he just said. The group is silently alarmed as they realize the grandma was talking about Benji.

BENJI

She said that?

DAVID

Um... she was just speaking generally.

BENJI

She really said that?

DAVID

I think she was just talking about the immigrant experience.

BENJI

I lived in my mom's basement.

DAVID

Yo, Benji, she was talking about immigrants, that's all.

BENJI

Huh. I didn't think you ever bothered to call her, Dave.

The group is feeling weird, David is insulted. Elogé helps:

ELOGÉ

She sounds like a fascinating person.

The group ad libs in agreement.

MARCIA

I think we should toast to her.
James, what's the Polish word for
toasting?

JAMES

Ah, yes, na zdrowie. With
characteristic consonant blending.

MARCIA

To Grandma Dory—

They all lift their glasses.

ALL

To Grandma Dory. Na zdrowie.

They all take a sip except Benji who stands up and chugs his
entire huge glass of beer.

The group looks on as Benji binges. It takes a long time and
is awkward.

BENJI

Well, I gotsta pee. I'll be back—

Benji walks away. There's a heavy feeling at the table.

DAVID

I'm sorry about him.

DIANE

What a troubled young man.

ELOGE

He wants to be good - you can see
the spark, do you know what I mean?

MARCIA

Absolutely, Eloge.

MARK

Forgive me if I don't see this
magical spark.

DIANE

Mark, stop it. He's tormented, for
whatever reason.

MARCIA

Exactly. And god, he's charming
and funny underneath all the...
mishigas.

DIANE

I feel bad for him.

MARCIA

Was he always like this?

DAVID

Yes! He's always been like, up and down. Like he's sensitive and he sees people so clearly but then you say the wrong thing and something switches. Sorry, maybe it's not appropriate to talk about him--

DIANE

What's not appropriate? Stop it. You obviously have a lot going on with each other. And he's clearly in pain.

DAVID

I know, but isn't everyone in pain in some way? Look where we came from. Look at what happened to our families. Who isn't wrought?

MARK

Well, you seem okay.

DAVID

I'm not. That's the thing! I have shit going on! I do. But I take a pill for my fuckin OCD, I jog, I meditate and I go to work and come home at the end of the day. I move forward. Because I know my pain is unexceptional so I don't feel the need to burden everybody with it!

This lands with the group.

DAVID

I'm sorry I'm ranting. I'm just so fucking exhausted by him sometimes. I love him and I hate him and I want to *kill* him and I want to *be* him and I feel so lame around him because he's so fucking cool and doesn't give a shit and then just being *here* with him is baffling because like... How did *this guy* come from the survivors of *this place*?

(to Diane)

DAVID (CONT'D)

That your uncle had to sell used furniture to rich assholes!

(to Marcia)

Or got rejected from Med School!

(to Elogé)

That you survived the most horrific thing to happen on this planet in the last thirty years!

(a beat)

That our grandmother survived when the whole world was trying to kill her! And I look at him and I just wanna ask him! I just wanna ask him and I just can't! How could a person who's the product of a thousand fucking miracles overdose on a bottle of sleeping pills?!

The group is stunned.

MARCIA

What?

DIANE

What did you say?

DAVID

Yeah. He tried to... yeah. I shouldn't have said anything.

JAMES

No, it's okay. David, I'm sorry.

ELOGÉ

How horrible.

MARCIA

My god. When did this happen?

DAVID

Like six months ago. My aunt Leah -- Benji's mom -- found him on the couch. I probably shouldn't have said anything. And I know he looks so charming and funny to you and you're all gonna walk away with the impression of this amazing man -- which he totally is in so many ways -- but when I picture him, it's passed out on this ratty basement couch and I'm in New York City with my nice wife and adorable child and it just fucking kills me.

David takes a sip of his beer.

DAVID
(wryly)
Sorry, I'm oversharing.

The group digests this bombshell but David feels a weight lifted.

Suddenly, they hear the pianist again. But this time, they're playing a jazz riff.

DAVID
Jesus Christ, they're back again—

They listen to the music for a second until Marcia peers past David to see:

MARCIA
It's him.

David turns around and looks:

A very drunk Benji is sitting at the piano. He's riffing on a jazz standard. It's uncomplicated but deft and fun. He has heart and some innate talent.

David watches him.

MARCIA
Did you know he plays piano?

DAVID
(somerly)
We used to take lessons together.

David watches Benji play. Benji's eyes are closed and he is in a zone. David doesn't know how to take it but he's moved.

The group watches Benji, a mixture of pity and awe.

INT. RESTAURANT - NIGHT

Benji is still playing, now flanked by Marcia and Diane. We pan along the restaurant to find Dave sitting alone as the other guys chat amongst themselves.

David stands up and decides to leave.

EXT. RESTAURANT - NIGHT

David emerges from the restaurant, alone. He can faintly hear Benji's music from inside the restaurant.

65B As David begins walking back to the hotel, Benji's music 65B becomes more insistent and grating, needling it's way into David's subconscious.

INT. LUBLIN HOTEL ENTRANCE - NIGHT

A bastardized version of Benji's music continues.

From inside the lobby, we see David enter the Lublin hotel.

INT. LUBLIN HOTEL ROOM - NIGHT

David enters the room and the music in his head abruptly stops. He stands there in frustration for a minute.

He walks to his bag and fishes out one of his pills.

He dry swallows it. It gets caught in his throat and makes him choke a bit. He hits at his throat, pissed and miserable-

LATER

It's dark. David is still alone in the room. He's calling PRIYA on Facetime but she's not picking up.

LATER

David is on the bed. He takes his socks off and scoots back on the bed.

He's looking at his bare feet, thinking.

INT. LUBLIN HOTEL ROOM - NIGHT

It's the middle of the night. David is sleeping.

He hears Benji enter the room and he stirs awake.

Not wanting to engage with Benji, David lies very still. He hears Benji rifle through some stuff and then leave the room.

David is confused. He sits up - Benji is gone.

David looks at the clock - it's 2:40 AM.

INT. LUBLIN HALLWAY - DAY

David peeks his head out the room and looks down the empty hallway.

DAVID

Fuck...

INT. LUBLIN HOTEL ROOM - NIGHT

David is throwing on clothes, irritated.

INT. LUBLIN HALLWAY - MIDDLE OF THE NIGHT

David is walking through the hallway, looking for Benji.

INT. LUBLIN LOBBY - MIDDLE OF THE NIGHT

David is talking to the front desk, who haven't seen Benji.

INT. LUBLIN HOTEL ROOM - MIDDLE OF THE NIGHT

David is stewing in his bed, pissed and worried about Benji.

INT. LUBLIN HOTEL ROOM - MORNING

David is sleeping, sitting up in bed. He had a rough night.

Suddenly, the room phone rings. He startles awake.

DAVID

Hello.

BENJI

(on the phone)

Dude, we're all downstairs waitin
on you.

INT. LUBLIN HOTEL ELEVATOR - MORNING

David, now dressed, rides the elevator down. He's pissed.

INT. LUBLIN LOBBY - MORNING

David exits the elevator and walks to the lobby:

Benji is there, sitting with the group.

BENJI

Mornin Davers. Your alarm clock
didn't go off?

DAVID

(bitter)

No, my phone died because I didn't
plug it in because I spent the
night looking for you. Where the
fuck were you?

BENJI

Dude, I'm sorry. You were fast
asleep when I left.

DAVID

Well you scared the shit outta me,
Benji.

BENJI

Oh, man, I'm sorry. I was just
hangin with Marcia. I didn't wanna
wake you up.

James approaches the group -

JAMES

Morning, gang.

The group says good morning to James -

JAMES

Everybody's down so early, I love
that. So. The van just pulled up.
It's an eerily short drive.

They exit the hotel, David warily eyeing his cousin.

INT. VAN - DAY

The van drives on the outskirts of Lublin.

James is facing back to address the group.

David sits up front, Benji sits in the back.

JAMES

So, this is going to be a taxing
day. If you've never been to a
concentration camp, it can
obviously be pretty overwhelming.

JAMES (CONT'D)

But reactions fall along a broad spectrum from numbing to complete distress and everything in between.

As James continues, David looks back to Benji, who's staring out the window.

David looks out the window and sees the massive concentration camp come into view—

EXT. MAJDANEK - DAY

The bus pulls in to the camp parking lot. It's eerily sparse. Majdanek is essentially a preserved camp, unadorned with the museum style of other Holocaust sites.

JAMES (VO)

Well, it's weird to say it, but we're here.

EXT. PARKING LOT - DAY

The group files off the van.

JAMES

Majdanek is literally only two miles from the Lublin town square. Can you imagine? Life was continuing, a bustling city, two miles from these grounds.

The group takes this in.

The group walks towards the entrance and we get a full sense of the scope of this unnerving place.

Push past them to see the massive town just beyond the barbed wire.

EXT. ENTRANCE AREA - DAY

The group walks toward the barracks.

JAMES

Before the Red Army entered Majdanek, the Nazis had taken nearly all of the prisoners to camps in the West. In their haste, the SS didn't destroy the evidence.

JAMES (CONT'D)

So, unlike other camps, Majdanek is... *well preserved*, for lack of a better phrase.

Benji and David look around, cowed by the enormity of the place.

JAMES

I might be a little sparser with my information overload today. But that doesn't mean I'm not more than eager to answer any questions you have. I think you'll find, for better or for worse, this place speaks for itself.

The group traverses the endless path along the identically unnerving barracks.

The following scenes play out simply. We might notice that Benji and David begin on opposite sides of the group but gradually and unconsciously draw closer together as the tour progresses.

INT. BARRACKS - DAY

The group approaches the exhibition barrack.

JAMES

The barracks. Built to fit 250 people. Often housed 500 and sometimes even beyond 1000.

LATER

James reads a passage from a survivor.

INT. UNDRESSING ROOM - DAY

The group stands in the bare windowless room.

JAMES

The undressing room.

INT. SHOWER ROOM - DAY

The group enters this dank, low ceiling room.

JAMES

The shower room.

LATER

James reads another harrowing personal recount.

INT. GAS CHAMBER - DAY

The group inside this considerably darker room.

JAMES
The gas chamber.

The group looks around silently, in various stages of nausea.

JAMES
The blue stains on the walls are
residue from Zyklon B.

Benji unconsciously puts his hand on David's shoulder.

INT. CREMATORIUM - DAY

The group looks at the crematorium, body sized ovens,
completely preserved. James doesn't say anything.

INT. SHOE DISPLAY BARRACK - DAY

In this barrack, there are a display of discarded victims'
shoes.

Benji and David are now standing next to each other. They
stare at the mound of shoes together. It's overwhelming.

EXT. MAUSOLEUM - DAY

The group arrives at the enormous spaceship-like Mausoleum.

They stand under it, dwarfed by the structure. We see them
from behind in a wide.

INT. VAN - DAY

The group rides back to the hotel. They are all in various
stages of shell-shock.

As we move down the van, we see David sitting next to Benji.

Benji is staring out the window and openly crying.

David is heartbroken.

EXT. LUBLIN HOTEL - DAY

The group walks towards the entrance.

INT. LUBLIN HOTEL - DAY

The group enters the lobby.

JAMES

If we can gather up here for a minute?

The group gathers around James in the lobby.

JAMES

How are we all feeling?

No one wants to respond.

MARCIA

I feel nauseous.

DIANE

Yeah, that sounds about right.

The group nods, understanding. James notices Eloge:

JAMES

Eloge, how are you doing? I know you don't have the same advantage of distance.

ELOGE

I'm okay. I'm just glad I'm not completely inured to this kind of thing. I think that would be worse.

Marcia puts her hand on his shoulder.

JAMES

Well, I'm comforted that we all shared that with each other. Now. To change gears for a moment: I don't want to rush anybody. But we are scheduled to leave quite soon for Zamosc. But also - I wanted to say: we are losing our boys!

Benji and David nod.

JAMES

That's right — Benji and David are staying here for the night and finishing their pilgrimage to their grandmother's house tomorrow.

BENJI

Yeah man, shit, I'm gonna miss all you guys. I feel like we're a weird little family.

DAVID

(rote)

Yeah me too, I feel that way too. Thanks so much everyone.

The group ad libs goodbyes to Benji and David. David watches as Marcia and Diane address Benji.

MARCIA

You're a very special person.

BENJI

Shit, you too Marcia.

MARCIA

Oh, god, no I'm not. Anyway, you have my information. Send me a picture from your grandma's house. I'm genuinely curious.

DIANE

Take care of yourself, honey.

BENJI

Thanks D. And you take care of this lug over here.

Benji taps Mark's gut. Mark still hates him.

Marcia and Diane both say goodbye to David, but without any fanfare or emotion.

As they do, David can only focus on Eloge speaking to Benji:

ELOGE

You're like me, Benji. You're a seeker.

BENJI

You really think so?

ELOGE

Yes, I do.

BENJI

Yo, that means so much to me, man.
I feel like you were some kind of
brilliant sage in another life.

James approaches Benji, this is hard for him to say:

JAMES

Benji, I wanna say, I've been doing
these tours for five years and
you're the first person that's
given me any actionable feedback.

BENJI

You serious, man? What did I say?

JAMES

What do you mean? You told me that
we should be meeting people,
meeting *local* people, understanding
local culture.

BENJI

(no recollection of it)
Oh, yeah! That would be awesome,
man.

JAMES

And I resisted in the moment but I
haven't been able put it out of my
mind. You lit a fire under me,
Benji. Your honesty is so rare and
so welcome.

BENJI

Shut up, come here.

Benji hugs James, who's had his own private catharsis.

David watches them embrace:

With James' mop of hair buried in Benji's arms, it almost
looks like Benji is hugging David.

CUE: Chopin Nocturne Op. 9, No. 3

EXT. LUBLIN - AFTERNOON

The boys amble around Lublin. There's a nice thawing between
them.

They walk above the Czechówka River mural, a parallel black
hole universe of the figures below.

EXT. OUTDOOR MARKET - AFTERNOON

At a makeshift bazaar, Benji tries on a funny Polish folk hat. David snaps a picture of it.

Benji explains that's he's gonna buy the hat. David says, "Why would you buy the hat? I just took the picture. Do you really need to own that hat?"

MINUTES LATER

The boys leave the bazaar, Benji is wearing the hat.

EXT. HILL OVERLOOKING CITY - DUSK

The boys eat greasy shawarma and trudge up the hill. The sun is setting behind them.

EXT. BREWERY STREET - NIGHT

The boys walk under illuminated flowers and butterflies.

Benji jumps to try to swat a butterfly - he doesn't even come close as David laughs.

EXT. LUBLIN STREET OFFICE BUILDING - NIGHT

The boys are on the outskirts of town, surrounded by some taller buildings.

BENJI
Check out this building.

DAVID
Yeah?

BENJI
It's pretty fuckin tall.

DAVID
So?

BENJI
I got one last joint.

DAVID
How we gonna get up?

Benji nods over to the building as a SMOKER walks out and lights up a cigarette.

INT. LUBLIN BUILDING LOBBY - NIGHT

A SECURITY GUARD leans against a desk. Pan off him to see our smoker enter the building and, in tow, Benji and David, like idiots trying to act casual.

They nod at the security guard who couldn't care less and follow the smoker to the elevator bank.

INT. ELEVATOR - NIGHT

Benji and David enter the elevator with the smoker and press the top floor.

They all wait in the elevator in an awkward silence. Benji looks like an idiot in his hat. The smoker casually starts a chat:

SMOKER

Cholera. Jutro ma padać.

BENJI

Cool.

EXT. ROOF - NIGHT

A quiet rooftop overlooking Lublin. We slowly pan to see a rusty, industrial door. We now push steadily toward the door, which begins jiggling. Suddenly, it pops open and the boys emerge-

EXT. ROOF - NIGHT

At the edge of the roof, the guys pass a joint back and forth. Benji's still in his Polish hat.

BENJI

Yo, how you feeling, dude?

DAVID

I feel good, man. I'm glad we went there today. Is that weird to say?

BENJI

No, broheim, you're connecting to real shit. It's living. You need to do more of that.

David nods and takes another hit. He notices something in the distance.

DAVID
Shit, you know what I think that
is?

BENJI
What?

DAVID
Way down there: can you see it?

BENJI
(squinting)
Oh, shit—

DAVID
Yeah. It's the camp.

Now we see it too. Over the boys' shoulders, in the distance,
is the Majdanek concentration camp.

DAVID
It really is so close. You can see
the guard towers.

The guys, stoned, just stare at the camp from the perch above
the city.

BENJI
Fuckin creepy.

DAVID
Fuckin creepy.

There's a calm pause. David still has the joint.

DAVID
So what are you thinking about
doing when you get back to
Binghamton?

BENJI
What do you mean?

DAVID
I mean, like, what's your plan?

Benji pauses, uncomfortable. He notices David has the joint.

BENJI
Yo, dude, gimme that if you're just
gonna stare at it.

DAVID
Oh, sorry.

BENJI
It's my last one.

DAVID
Sorry about that.

Benji takes a long drag.

BENJI
Yeah, so, like, when I get back,
it's gonna be pretty busy.

DAVID
Oh yeah?

BENJI
Yeah, my buddy Tim is reroofing his
house and I'm probably gonna help
out with that. He's got like a
shit ton of adobe but he has no
idea what the fuck he's doing.

DAVID
(laughing)
Seriously?

BENJI
Yeah, but it's gonna be sweet when
it's finished, you know? It keeps
moisture out better than the
plastic, toxic shit they put on
bullshit suburban houses—

DAVID
That's awesome, man.

BENJI
Yeah. It's pretty rad.

They smoke.

DAVID
But that's like, Tim's house?

BENJI
What?

DAVID
I mean, you're working on *Tim's*
house.

BENJI
So?

DAVID

So, I mean, what are you gonna do?

BENJI

I don't know man. Why are you asking me this shit?

DAVID

Oh, sorry. I just wanted to make sure you're good and that you have a plan. I think I'm just a little stoned, sorry.

BENJI

That's all right.

They settle. Benji stews, something not sitting right--

BENJI

So what are you gonna do when you get back?

DAVID

Uh, go back to my job? And my family? The usual?

BENJI

Cool, so I'll look forward to speaking to you in six months.

DAVID

What does that mean?

BENJI

You know what it means, man.

DAVID

Do I?

BENJI

Yo, I don't wanna start anything.

DAVID

Cool. Then don't.

Benji can't hold it in anymore - he turns to David:

BENJI

You used to be like, *different*, you know? You used to be so emotional. You used to cry about everything.

DAVID

Yeah, I know. It was awful. Who the fuck wants to cry about everything?

Benji finally turns to him-

BENJI

Dave! You're not listening to me. We used to be... man, we used to be...

DAVID

Benji, I have a son and a wife and a job. I can't just, like, hang out with you all night, every night.

BENJI

I don't want that.

DAVID

Yes you do. You're like an all encompassing person, I don't think you realize-

BENJI

But you, like, literally never visit me.

DAVID

You mean in Binghamton?

BENJI

Yeah, that's where I live.

DAVID

Well, I'm busy. And I live in New York City. Isn't it easier for you to come down to me?

BENJI

It's the same fuckin distance, Dave.

DAVID

Yeah, but it's New York City, it's the more logical place to visit than fucking Binghamton, all due respect.

BENJI

What's wrong with Binghamton?

DAVID

Nothing's wrong with Binghamton.
You're just purposely making me
look like an asshole for
questioning it.

BENJI

(Under his breath)
Yo, fuck off.

DAVID

Yo, you fuck off.

BENJI

Why don't you care about me
anymore?

DAVID

What does that mean? I do fucking
care about you!

BENJI

I never hear from you anymore.

DAVID

I'm standing three inches from you!
We're sharing the same fucking
joint in Poland!

BENJI

Yeah, but you only came here with
me because I tried to kill myself.

DAVID

No I didn't.

BENJI

Yes you did.

DAVID

Benji. Don't say that.

BENJI

You did, Dave!

DAVID

Yeah, well it scared the shit out
of me! I walk around with this
terrible image of you in my head
and, yeah, I don't want to fucking
lose you, okay!? In my mind, you
are like a thousand feet tall and
constantly sawing off your own
legs.

DAVID (CONT'D)

And I put in so much effort -- so much fucking effort - to just be base level normal. To just hold down a normal job selling "ad banners to the internet", to have a stable marriage with someone who's a hundred times better looking than me, to raise one child in the most expensive city on earth. It all feels like 24 hours of panic to just have a base level of normalcy, to just show up, to get to zero, and I look at you and it scrambles everything that makes any sense-

BENJI

Yo, dude--

DAVID

Don't call me fucking "dude"! Don't call me that right now! I mean: look at where we are!

There's a silence. It's very tense. Benji is shocked by his David's sudden surge of anger.

David calms down. He speaks quietly and with emotion:

DAVID

I don't understand why you would ever do anything so fucking stupid to yourself...

(chokes back tears)

If I had your mind... Benji, if I had your mind...

BENJI

What?

DAVID

If I had your mind, I'd be fucking president.

BENJI

Dave...

DAVID

Do you see how people love you? Do you see what happens when you walk into a room?

Benji's got tears in his eyes.

DAVID

I would give anything to know what that feels like. To know what it feels like to have *charm*. To feel easy. To feel *fun*. To light up a fucking room when I walk in.

Benji nods, trying not to cry.

DAVID

But you light up a room and then you shit on everything inside of it.

CUE: Chopin's Nocturne Op. 55 No. 1

INT. LUBLIN HOTEL HALLWAY - NIGHT

In slow motion, following the boys as they make their way back to their room.

INT. LUBLIN HOTEL ROOM - NIGHT

The boys enter their hotel room silently.

LATER

David is lying on his bed, reading on his phone. Benji emerges from the bathroom, having showered.

The mood is bleak.

BENJI

You can go.

DAVID

Thanks.

David grabs his shit and walks into the bathroom. The shower turns on.

LATER

The boys are asleep in their separate beds.

INT. LUBLIN HOTEL ROOM - MORNING

The next morning, David and Benji are packing up their stuff. They don't speak to each other.

INT. LOBBY DINING AREA - DAY

The boys silently eat their complimentary breakfast in the hotel dining area.

David's phone buzzes. He checks it.

DAVID
Taxi's here.

INT. LUBLIN HOTEL - DAY

Through the window of the lobby, we see David and Benji load their bags into the trunk of an old, colorful taxi.

EXT. COUNTRYSIDE - DAY

The taxi passes through the countryside, passing a little road marker for Krasnystaw.

INT. TAXI - DAY

The boys are in the back of the taxi on the way to their grandma's town.

EXT. KRASNYSTAW TOWN SQUARE - DAY

The taxi pulls up to the town square. It's got a quiet mid-day feeling. Shops line the square along with simple, three story apartment buildings. The guys step out of the taxi and get their bags from the trunk.

EXT. TOWN SQUARE - DAY

The boys, holding their luggage, traverse the town square.

BENJI
Do you see a 25 anywhere?

DAVID
I don't see any numbers anywhere.
(off his phone)
I think it might be around this way:

EXT. SIDE STREET NEAR CHURCH - DAY

David leads Benji around the corner, passing the St. Francis Xavier Church, which has a massive wooden cross erected in the parking lot.

David directs them toward an alley.

EXT. ALLEY IN FRONT OF HOUSE - DAY

They approach a little alley that looks like it hasn't changed in a hundred years.

DAVID
I guess that's it-

David points to a little address above a door - 25.

DAVID
Is that possible?

BENJI
It's so... unremarkable.

DAVID
Yeah. I don't know what I pictured.

BENJI
Me neither.

They are trying to have a feeling about the place but it's not coming.

BENJI
You know, she slapped me once.

DAVID
What?

BENJI
Yeah, grandma slapped me.

DAVID
Shit, really?

BENJI
Yeah, I was late to meet her for dinner. Just like 15 minutes. And also I was pretty high. It was at the Hudson restaurant. On third Ave. In the purgatory of Murray Hill.

DAVID
Right, I know it. Did it hurt?

BENJI
Yeah.

DAVID
Wow.

BENJI
But it was the best thing that ever happened to me. I was literally elated for a full 24 hours after that.

DAVID
Why?

BENJI
I don't know. I mean, it was at this fuckin restaurant she went to every week, everyone knew her there, she dressed up mad formal for it like it was a big occasion. And, I don't know, the fact that she cared about me more than looking good for the restaurant. I don't know. It made me happy.

David looks at his cousin and then plops his suitcase down.

DAVID
I got an idea.

BENJI
What?

DAVID
Let's put a stone on the stoop.

BENJI
What do you mean?

DAVID
I mean let's get a little stone and put it on her stoop. To say we were here. That she's not forgotten.

BENJI
She's not buried here.

DAVID
So what? This is the last place
she was in Poland. The last place
any of us were.

Benji is touched. They put their bags down and look for a
stone on the ground.

BENJI
I found two. Here you go, man.

DAVID
Thanks.

The boys approach the apartment and put their stones on the
front stoop, in front of the door.

They step back and look at what they've done. There's a nice
feeling.

After a moment, they hear an older man calling out at them in
Polish.

BENJI
Yo, I think he's yelling at us.

The boys look back: on the balcony across the alley, the
OLDER MAN is berating them in Polish.

David tries to reason with him.

DAVID
Hi. Sorry, sir. Americans.
Americans. English.

The man gestures for them to wait and walks into his
apartment.

BENJI
What the fuck was that about?

After a moment, the man emerges with his 20-year-old SON. He
points at the boys and then talks to his son in Polish. The
son nods.

SON
Hi, you speak English?

DAVID
Yeah, what's the problem?

SON

Oh, yes, hello. My father said that you placed rocks on the stoop of the apartment.

BENJI

Yeah, we did. Our grandmother used to live here. And she died.

SON

Oh. I'm sorry for your loss.

BENJI

Thanks, man.

Pause.

SON

So why did you put the rocks in front of the door?

DAVID

Oh - it's a Jewish tradition. When you visit someone's grave, you're supposed to place a stone on it. To signify that you were there.

SON

Yes, but she is not buried under the door. Right?

DAVID

No she's not. It's more of a sentimental thing. Like a gesture.

SON

Oh, I see. Sentimental. I understand. This is very sweet, I think.

DAVID

Thanks.

The son explains all of this to the father in Polish. Benji and David watch as the father talks for a long time to the son. The son finally nods.

SON

Yes, I'm sorry. I understand your situation. But my father says that is a hazard to leave the stones. An older woman lives there now. She could trip.

David and Benji nod, a weird feeling of resignation. They calmly walk to the stoop and remove the rocks. Not knowing what to do with it, David puts it in his pocket.

Benji puts his rock in his pocket too.

It's bittersweet.

CUE: Chopin Op. 15 No. 2

EXT. KRASNYTAW TOWN SQUARE - DAY

The boys walk through the town square with their bags.

They exit frame and the town continues on without them...

I/E. TAXI - NEAR KRASNYSTAW - DAY

The boys in a taxi on their way back to Warsaw Airport.

I/E. TAXI - WARSAW

We see the sign for Warsaw Chopin Airport.

The taxi turns off the exit.

INT. WARSAW AIRPORT - DAY

The boys walk through the airport. They are not speaking but seem comfortable in each other's presence.

INT. AIRPLANE - DAY

The boys are awake on the plane. Each lost in his own thoughts.

INT. JFK GATE - DAY

The boys exit the gate with the other passengers.

They walk through the airport.

INT. JFK BAGGAGE AREA - DAY

The boys are near the exit of the airport.

DAVID

Hey, I was thinking: why don't we grab a cab back to the city and you could come over for dinner?

BENJI

Yeah?

DAVID

Yeah, definitely. I know Priya would want to see you and Abe would love to tell you every fact about the Empire State building.

Benji laughs.

BENJI

That's tempting.

DAVID

Come on.

Benji looks around, considering.

BENJI

Eh, that's okay, man.

DAVID

Really?

BENJI

Yeah.

DAVID

Okay. Well let's at least split a cab back to the city and I could drop you at Penn Station for your train upstate.

Benji thinks about it.

BENJI

You know, Dave? I think I'm probably just gonna hang out here for a bit.

DAVID

At the airport?

BENJI

Yeah. I kinda like it here. You meet the craziest people.

DAVID
Are you serious?

BENJI
Yeah.

David looks at his cousin in the eyes... And then slaps him right in the face.

BENJI
Ow! Jesus, what the fuck man!

DAVID
Oh! Shit, sorry!

BENJI
Why the fuck did you do that?

DAVID
Cause grandma! The restaurant!
You said it was the best thing that
ever happened to you.

BENJI
That was different! I was 18! I
needed direction!

DAVID
Oh- Sorry, Benji!

BENJI
Jesus! I can't feel my ear.

DAVID
I'm so sorry, man. I'm so sorry.

Benji rubs the side of his face.

DAVID
She really loved you.

BENJI
She loved you too, Dave. She just
knew I needed a little more. You
were fuckin set and everyone knew
that.

DAVID
Really?

BENJI
Yeah, man. You're Golden, Ponyboy.

DAVID

I am?

BENJI

You know that. Come here.

David is overwhelmed. It's just what he needed to hear.

Benji pulls David into a hug. And whispers in his ear.

BENJI

I'm gonna be fine, man. Okay?

DAVID

You sure?

Benji pulls back and nods. David can't take it.

BENJI

I'll see you around cuz.

David brings Benji in for another hug. David has tears in his eyes but he holds it together.

CUE: Chopin's Etude Op. 25 No. 1

INT. CAB - DAY

David is in a cab going back home. He is looking out the window.

INT. CAB - DAY

David passes LeFrak City and the massive Machpelah cemetery.

All this Jewish history right next door- upward mobility and death, the cycle. David takes it all in, a part of it all.

EXT. BROOKLYN STREET - DAY

David walks down his street, towards his apartment.

He stops in front of his building, takes out the stone and places it on his stoop.

INT. APARTMENT - DAY

David enters his apartment and drops his bags. He calls out to his family that he has come home.

Priya and Abe run in and embrace him.

He lifts his son into the air.

He kisses his wife.

His life seems so nice.

INT. JFK AIRPORT - DAY

Back at the airport, in a repeat of our opening shot, we are slowly zooming in on a crowd of travelers as the music rises.

As we zoom in, we notice that Benji is sitting alone on the airport bench where we first met him.

He's looking around, watching the strangers go by.

Anyone can be a friend.

We zoom closer and closer until his sweet face fills the frame.

The title reappears over his face: A REAL PAIN.

*