

All the Others Were Practice  
by  
Brian Tolle

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WGA REG #1455391  
Ver.20

OPENING CREDITS

All credits. Simple. No music. Maybe sound design.

San Francisco as the sun rises.

TITLE CARD

\*

1 INT. ELEVATOR - DAY

JÔRGE stands at the back of the empty elevator, he leans on the wall. The elevator rises through the building. Jôrge watches the numbers count up. Ding. Ding. Ding.

Jôrge is a bit of a no-one. His dung colored jacket is a bit ill-fitting, and his glasses don't sit quite even on his smiling pale face. He is charmingly befuddled, not messy.

Ding. The doors open. TERRY walks into the elevator. He presses a button.

TERRY

Good morning.

JÔRGE

Hi, Terry.

Terry turns toward the doors, he is reading a paper. His smile is hidden from Jôrge.

Jôrge stands at the back of the elevator, he discretely checks out Terry's ass.

2 INT. OFFICE JÔRGE AND TINA'S CUBICLE - DAY

Jôrge sits at his computer, we see over his shoulder as he types on the screen:

To: Terry@wtp.com  
From: Jôrge@wtp.com  
Subject: What's up?

Hey Terry. How are you? I like your shirt, today.

I've got tickets for

SWITCH TO  
COMPUTER POV:

(CONTINUED)

2 CONTINUED:

Jôrge types some more. TINA sits behind him.

BACK TO OVER HIS  
SHOULDER:

On his screen, his cursor moves to the SEND button. It hesitates, and goes to the SAVE AS DRAFT button. The Drafts folder is open. The entire window is full of saved emails to Terry.

When Jôrge looks to the left of his computer monitor, he can see across the office to the main reception area.

A crowd of people enter the reception area. The Group Leader, AGNES, leads them into the small maze of cubicles. Jôrge watches the group as they cross the office, appearing and disappearing behind partitions.

A Cute Man stands near the back of the group. His outfit is second hand, but tidy. He lags behind, sometimes visible through a different aisle than the rest of the group.

Jôrge watches The Cute Man.

Jôrge moves his cursor absentmindedly.

GLEN walks into the cubicle.

POV COMPUTER:

Glen picks up a piece of paper from the color printer at the back of the room. Jôrge stares off, into the office.

Glen closes the door on the printer. Startling Jôrge.

Jôrge bolts around.

GLEN

Hey.

Glen looks at Jôrge's computer monitor, the Saved Drafts folder is open, all of the emails are to Terry.

GLEN (CONT'D)

Why are you so fixated on Terry,  
he's straight.

JÔRGE

Where do you get your information?

GLEN

That guy's not a fag.

(CONTINUED)

2 CONTINUED: (2)

Glen leaves the cubicle with his print.

TINA

(Instant Message)

Terry is such a fag. And he's cute,  
and he's always flirting with you.

JÔRGE

(Instant Message)

He is not.

TINA

He's in Billing. There is no reason  
for him to use our copy machine,  
but to flirt with you. You're  
thirty-four and you've never had a  
boyfriend. Maybe it's time.

The printer starts printing.

JÔRGE

Yes I have.

TINA

For more than what, four months?

Jôrge walks to the printer and picks up his print.

JÔRGE

You know how hard it is to meet  
people.

TINA

Not really.

JÔRGE

I should just walk up to the next  
guy that I see and ask him out,  
'Hey let's go get dinner.'

TINA

Yeah, you should. The next guy that  
you see, the next obviously gay guy  
that you see, just ask him out. Why  
not?

JÔRGE

Why don't you try it?

TINA

Because I don't date gay guys.

(CONTINUED)

2 CONTINUED: (3)

JORGE

Any more.

TINA

Straight guys are different. If I walked up to a random straight guy, and asked him out, he'd either be married, only like big tits, or we'd end up having sex, and I'd never hear from him again.

JÔRGE

Straight guys aren't different.

TINA

But how do you know that he wouldn't be the one? The last one? The one that's been waiting for you. The one that makes all the others, practice.

Agnes enters the cubicle. The group hesitates in the hall, unsure if they should follow into the small space. A few timidly walk in.

AGNES

Tony, this is you.

TONY, the Cute Guy, enters the room. He looks around.

Jôrge and Tina sit at their desks.

AGNES (CONT'D)

This is Jôrge and Tina. Your desk is over there.

Agnes points to an empty half-desk, behind Jôrge. Jôrge smiles, he stands and extends his hand.

TONY

Hi. Tony.

The printer starts printing some pages.

AGNES

So, you'll come back here after the DOSAT training.

TONY

See you later.

JÔRGE

Later.

(CONTINUED)

2 CONTINUED: (4)

Tony Leaves the office with the group.

JÔRGE (CONT'D)  
He smelled nice.

TINA  
Yeah. Like edamame, kind of salty.

Tina types on her keyboard. Jôrge clicks, drags.

TINA (CONT'D)  
(Instant Message)  
One of us should hit that.

JÔRGE  
(Instant Message)  
It'll have to be you.

TINA  
(Instant Message)  
Oh please. Did you see his bag?

JÔRGE  
(Instant Message)  
And his shoes, p-lease.

TINA  
I know.

JÔRGE  
I am not going to sleep with  
someone that I work with.

TINA  
You've always got to find something  
wrong.

JÔRGE  
I'm finally happy, things are going  
well. Why would I screw things up  
by dating, especially dating  
someone from work?

TINA  
What about Terry?

JÔRGE  
He works two whole floors down. And  
he's rumored to be straight.

Glen walks into the room and picks up his print.

(CONTINUED)

2 CONTINUED: (5)

GLEN  
Are you eating here today?

JÔRGE  
Yeah. Now good?

CUT TO:

3 INT. OFFICE CAFETERIA FOOD LINE - DAY

\*

Glen and Jôrge pick up trays in a food line. Tina surveys the deserts.

GLEN  
Did you see that someone put plungers in all the stalls? Not a chance in hell I'd plunge one of those toilets if it's clogged.

JÔRGE  
We need some new food in this place. I can't eat another panini.

They both look around the cafeteria. Jôrge surveys the room.

TINA  
(to the serving lady)  
Could I get the butterfly pasta, with a cream sauce?

SERVING PERSON #1  
(to her partner)  
Dolores, could you please get some cream sauce, for the Princess?

Tina does not know what to say.

SERVING PERSON #2  
(handing a plate of pasta to Tina)  
Here you go, Madame.

Tina looks at Jôrge, and takes the plate. He looks at her, then at SERVING PERSON #2.

JÔRGE  
Spaghetti and meat sauce, please.

SERVING PERSON #2  
Garlic bread or bread-stick, dear?

3A INT. OFFICE CAFETERIA DINING ROOM - DAY

\*

Exiting the food line. They look around for a table.

GLEN

Do you see anything in the sun?

(Glen sees a man sitting  
at a table near the  
wall.)

Or, there's one over here.

They cross the cafeteria, through the tables.

GLEN (CONT'D)

(Passing the man at the  
table)

Hi Alan.

ALAN SIMMONS

Hey.

They pass Alan.

They sit down at a table in the dark corner.

TINA

They didn't give me any broccoli.

4 INT. GLEN'S OFFICE - NIGHT

Glen sits at his computer and works on a spreadsheet.

There is a knock on the door, Jôrge pokes his head in.

JÔRGE

Hey.

GLEN

Oh, Hey. I'm just finishing up.

JÔRGE

No problem, we have time.

GLEN

You know, I don't think I'm up for  
it tonight.

JÔRGE

Ah, come on. Not this again.

(CONTINUED)

4 CONTINUED:

GLEN

I'm tired, it's been a long day, I feel weird going out without Pam, she's...

JÔRGE

Are you depressed? Or do you just not want to be my friend anymore?

GLEN

Christ. I just. I'm just. Tired.

JÔRGE

Hell. I'm tired too. Really. And you paid for the tickets, I don't give a shit. To tell you the truth, I wasn't looking forward to it.

GLEN

Seriously?

JÔRGE

Eh.

Jôrge stands in the doorway. Glen types a few things into his computer. He turns off the monitor.

JÔRGE (CONT'D)

It's hard to pull ourselves out of these ruts.

GLEN

I'm not in a rut. I've got so much going on right now, I can't just go to a show whenever I want.

JÔRGE

Then why'd you buy the tickets?

GLEN

I need to finish this up, and get home.

JÔRGE

Can I have your ticket?

GLEN

You're going? Who'll you go with?

JÔRGE

I don't know, do you want to go?

(CONTINUED)

4 CONTINUED: (2)

GLEN

No.

JÔRGE

I'll find someone.

GLEN

Who? Why don't you ask Terry?

Glen hands the tickets to Jôrge.

JÔRGE

Or maybe I'll go home and take a bath, but at least I'll have the choice.

5 EXT. CITY STREET NEAR OFFICE - NIGHT

\*

Jôrge walks down the street.

Jôrge looks around at the people around him as he walks. He stops by a tree and takes out his cell phone.

Jôrge scrolls through names. He stops on Tina, he scrolls some more. He puts his phone away.

He walks down the street. He passes a skincare store. There is a bath soap sign in the window.

6 INT. SKINCARE SHOP - EVENING

Jôrge walks into the shop. It is evening. There are no other customers in the shop. No one else, except a cute, young SKINCARE CLERK.

Jôrge walks over to the Bubble bath section. He selects some crystals. He walks up to the cash register. Jôrge smiles selfconsciously.

SKINCARE CLERK

Good evening. How are you tonight?

JÔRGE

Good, thanks. You?

SKINCARE CLERK

Great, thanks. Do you need anything else tonight?

JÔRGE

(thinks for a second. The clerk is really cute up close)

(MORE)

(CONTINUED)

6 CONTINUED:

JÔRGE (CONT'D)

Do you have anything for oily skin?  
I've been breaking out a bit  
lately.

SKINCARE CLERK

Maybe a toner, maybe a mask.

The clerk has a nice smile, his pretty eyes accented by a hint of eyeliner. The Clerk heads into the store, passing Jôrge. Jôrge wipes his forehead and nose with his shirt.

JÔRGE

A mask sounds good, something not  
too drying.

The clerk takes a bottle from a display. He heads back to Jôrge and the cash register.

SKINCARE CLERK

This one is divine. It makes your  
face cool and tingly, but it won't  
make your skin tight like a doll.

JÔRGE

Okay. Sure.

SKINCARE CLERK

Are you a member of our shopper  
club? Is it your Birthday?

JÔRGE

No.

SKINCARE CLERK

Do you want to sign up for the  
club? You'll receive monthly member  
e-mail, and twenty percent off your  
next purchase, plus lots of  
discounts all year long.

JÔRGE

No. Thanks.

SKINCARE CLERK

(holding up tote)

Would you like a free tote?

It's a small, black vinyl tote, with a rhinestone bow.

SKINCARE CLERK (CONT'D)

For the lady in your life?

(CONTINUED)

6 CONTINUED: (2)

JÔRGE  
No, thanks.

The clerk smiles. He rings up the sale.

JÔRGE (CONT'D)  
(handing the clerk his  
credit card)  
There is no lady in my life.

They both smile. Jôrge signs the receipt.

SKINCARE CLERK  
(handing Jôrge his bag.)  
There you go. Have a good night.

JÔRGE  
Thanks, you too.

Jôrge turns, and walks toward the door, FOCUS is narrow on Jôrge. We are watching him from outside of the store. The hours are on the glass, out of focus in the FG. Jôrge looks at the hours on the door, he looks at his phone clock.

Jôrge turns, the FOCUS changes, Jôrge stays in focus, but the Clerk comes into clear focus, too.

JÔRGE (CONT'D)  
Um, Are you, would you maybe want  
to go to a show tonight, I just  
happen to have an extra ticket  
for...

SKINCARE CLERK  
Oh, I'm not gay.

Jôrge looks at the guy, his neat hair, his casually stylish appearance, his tone body. He looks at the guy, behind the counter at the SKINCARE store.

JÔRGE  
What do you mean?

SKINCARE CLERK  
I mean, I like women. A lot.

JÔRGE  
Oh, oh. I'm sorry. I. Have a good  
night.

Jôrge walks out of the store.

- 7 INT. JÔRGE'S LIVING ROOM - MORNING \*
- The living room is small, and attached to the kitchen. Quiet sounds of traffic are heard from the street.
- Down the short hall, through the open door to his small room, Jôrge's foot pokes out from under the covers.
- 8 INT. PAM AND GLEN'S LIVING ROOM - MORNING \*
- The house is quiet. It is small, but nicely finished. Sunlight just starts to hit the top of the walls.
- A baby cries. She quiets herself. She cries again, we hear footsteps down the hall on the wood floors. PAM comes down the hallway, tying her robe. She goes in to the baby's room. When she opens the door, the baby's cries are deafening.
- 9 INT. MEGHAN'S APARTMENT - MORNING
- The furnishings are sparse and simple, the room clean and sparse. The only items of note are a small bong, a few current magazines. An alarm goes off, a loud buzz. It stops.
- MEGHAN walks down the hallway and enters the bathroom.
- 10 EXT. CITY STREET POTRERO - MORNING \*
- Just before dawn. The town is quiet.
- Meghan rides her bike through the pink and orange morning streets as the sun breaks across the horizon.
- 11 EXT. COFFEE HAÛS - MORNING
- Meghan turns a sign from CLOSED to OPEN.
- 12 INT. JÔRGE'S KITCHEN - MORNING \*
- Jôrge sits at his breakfast table. He eats a banana and toast and jam. He reads a tablet. \*
- 13 INT. PAM AND GLEN'S KITCHEN - MORNING \*
- Glen sits at his breakfast table. He eats a bowl of cereal, and feeds Pearl. His tie is around his neck, but it is not tied.
- 14 EXT. OAK STREET - MORNING \*
- Glen drives. He watches the road, and hums along to stock news.

15 INT. MUNI BUS - MORNING \*

Jôrge sits on a bus.

16 INT. COFFEE HAÛS - MORNING

Meghan counts large bags of coffee beans.

17 EXT. OFFICE PARKING LOT - MORNING

Glen drives through a sea of cars, looking for an empty spot.

18 INT. COFFEE HAÛS - MORNING

Meghan rings up coffee and a pastry.

19 INT. GLEN'S OFFICE - MORNING

Glen logs onto his computer.

20 INT. OFFICE JÔRGE AND TINA'S CUBICLE - MORNING

Jôrge logs into his computer.

21 INT. PAM AND GLEN'S KITCHEN - DAY \*

Pam and LARRY are in the kitchen as Pam chops and stirs, Glen sits at the table. The house is tidy, but strewn with baby toys and detritus.

Larry watches PEARL on the baby monitor.

LARRY  
She's so cute.

PAM  
She is. She's amazing.

They watch the baby sleep on the small television.

LARRY  
Is she down for the night?

PAM  
It depends on how late we're up.  
She's probably got six hours in  
her.

Audio: OS Door bell.

Glen goes down the hall to the door.

(CONTINUED)

21 CONTINUED:

LARRY

So when are you coming back?

PAM

I don't know, yet. I don't know.

Jôrge has arrived, down the hall, we hear their muffled voices.

LARRY

You don't know when, or you don't know that you will?

PAM

I don't know.

Glen and Jôrge walk into the kitchen. Pam hugs Jôrge, Larry stops mid drink. Jôrge stops mid hug.

PAM (CONT'D)

(to Jôrge)

What would you like to drink?

JÔRGE

Uh. Is that cider?

Larry is frozen at the sight of Jôrge.

PAM

Yes.

JÔRGE

Hi.

PAM

(gesturing)

This is Larry.

JÔRGE

Jôrge Hi.

LARRY

Hi. How are.

Jôrge and Larry lock eyes. Jôrge blushes, he looks at the floor.

GLEN

Do you two know each other?

JÔRGE

Uh, Yeah. We met at The Coffee Häus a few months ago.

(CONTINUED)

21 CONTINUED: (2)

LARRY

Yeah.

JÔRGE

Pam was there.

PAM

It's such a small town.

Jôrge is blushing. He is holding his breath. Pam scoops some cider into a mug.

PAM (CONT'D)

(Hands the mug to Jôrge)

Cider.

Jôrge sips his cider, blows on it to cool it.

JÔRGE

It's getting cold out.

PAM

Meghan should be here soon. She left the Haüs ten minutes ago.

GLEN

(to Larry)

How do you know Meghan?

LARRY

Through Pam. I don't really. I love her coffee. I'm in there all the time. They have such good coffee.

Jôrge catches himself staring at Larry. Pam notices that he's staring. He doesn't notice Pam. Larry is staring at his cider.

Glen notices it all.

PAM

It really is good coffee.

LARRY

It is, and the pastries. They're all good.

JÔRGE

(to Pam)

What's for dinner?

PAM

Salmon and steaks from the grill.

(CONTINUED)

21 CONTINUED: (3)

Pam leaves the room, she kisses Glen on the cheek on her way out. He watches her go.

GLEN  
So, how do you two know each other?

JÔRGE  
We met at the Haüs, a few months ago.

GLEN  
Oh, yeah.

Glen has a revelation.

LARRY  
What?

Glen finishes his drink.

Audio: OS Door bell.

GLEN  
I'll get it.

Glen leaves the room. Jôrge is blushing.

JÔRGE  
It's supposed to rain tomorrow. But be nice on Sunday.

LARRY  
So, how've you been?

JÔRGE  
I've been good.

LARRY  
I haven't seen you at Coffee lately.

JÔRGE  
Yeah, we've been busy at work lately. And I've been trying to cut back. I need a new car, and the holidays are close.

LARRY  
Yeah. Does Meghan charge you for coffee?

(CONTINUED)

21 CONTINUED: (4)

MEGHAN

(o.s.)

... the ball, right on the line.

Glen and Meghan walk in the door. They carry bread and wine. \*  
 Meghan is barely showing, but she is pregnant. \*

JORGE

LARRY

Meg.

Meghan.

CUT TO:

21A INT. PAM AND GLEN'S KITCHEN - DAY \*

Pam and Meghan are in the kitchen. Pam stirs a pot. She  
 watches Pearl on the monitor on the counter. Meghan reads a  
 label on a can.

PAM

Have you seen her lately? \*

MEGHAN

No. She's, she doesn't know what  
 she's looking for. I've just been  
 hangin' out. The Haüs is taking up  
 a lot of time. It's good, I'm good.

PAM

You need to get someone to help you  
 manage that place. How are you  
 going to to manage everyting? I  
 can't imagine. \*

MEGHAN

Yeah.

PAM

Do you want to be seeing anyone? \*

MEGHAN

No. I'm done. \*

Pam smiles.

MEGHAN (CONT'D)

I'm sick of crazy ladies. She was  
 so nice, and sweet, then - what  
 happened? How does someone do that? \*

PAM

You do know how to pick 'em. How do  
 you feel about taller women?  
 Blondes?

(CONTINUED)

21A CONTINUED:

MEGHAN

Don't set me up with anyone.

CUT TO:

22 EXT. PAM AND GLEN'S BACK PORCH - NIGHT \*

Jôrge, Larry and Glen are sitting on the back porch. Glen tends the meat on the grill.

GLEN

Anyone need another drink?  
Anything?

JÔRGE

Nope, good.

Glen hangs the tongs on the grill. He opens the sliding glass door and goes inside.

LARRY

(looking at the smoke  
billowing from the grill)  
Is that meat alright?

JÔRGE

It'll be fine. I don't know if  
Pam's going back to work. I figured  
I'd never see you again.

LARRY

Some things were meant to be, I  
guess.

JÔRGE

You know, I drank a lot of coffee  
the week after we met, hoping to  
run into you.

LARRY

I got the worst flu right after we  
met. I was in bed for days. Oh, it  
was awful.

IN THE KITCHEN:

23 INT. PAM AND GLEN'S KITCHEN - NIGHT \*

Over Meghans' shoulder, out the window, Pam can see that Jôrge and Larry are sitting very close together.

Pam takes a pie out of a box.

(CONTINUED)

23 CONTINUED:

Over Meghans' shoulder, out the window, Pam can see Jôrge and Larry kiss.

PAM  
That was fast.

Meghan turns to see what she's looking at.

Glen walks into the room. Meghan and Pam turn to look at him.

GLEN  
(entering room)  
I think this might work out.

PAM  
What do you mean?

GLEN  
Your little setup.

PAM  
What setup?

GLEN  
Please. Larry. You're good.  
(Looking out of window)  
Oh my god!

Pam and Meghan move to look out the window.

PAM  
Oh, my god.

MEGHAN  
Oh, my god.

MEGHAN  
I think I'm going to go home.

GLEN  
What?

PAM  
Oh, Megs.

MEGHAN  
No, it's fine. The wine seems to  
have done it's trick, it's been a  
long day.  
(looking out of window)  
I swear. He doesn't try, he could  
get laid at a Promise Keepers  
convention.

(CONTINUED)

23 CONTINUED: (2)

PAM

Do you want me to set you up with a  
guy?

\*  
\*

MEGHAN

You know what I mean.

Meghan walks out to the hallway.

Out the window, behind Pam and Glen, smoke billows from the grill. Jôrge and Larry are nowhere to be seen.

PAM

What did you do?

GLEN

What did YOU do?

Jôrge enters the room.

JÔRGE

Hey, uh, do you have a plate for  
the meat? I think it's done.  
There's lots of smoke.

PAM

Um, let's see. Let me look out the  
window to see what's goin' on out  
on the porch.

Pam picks up a plate and rummages around in a drawer.

JÔRGE

Where's Megs?

GLEN

I don't know. She's going home.

JÔRGE

We haven't eaten yet.

PAM

She said she was tired.

JÔRGE

(he calls into the hall)  
Hey, are you feeling alright?

MEGHAN

Yeah. I'm fine. Are you...  
(enters the kitchen,  
wearing a jacket)  
(MORE)

(CONTINUED)

23 CONTINUED: (3)

MEGHAN (CONT'D)

I just have a long day tomorrow,  
and I had a long day today.

JÔRGE

Okay. It was good to see you.

Larry enters from the porch.

MEGHAN

Have a good night.  
(to Larry)  
It was nice to meet you.

Meghan walks out of the room, the front door closes.

PAM

She needs to get laid.

GLEN

Honey.

PAM

She's pregnant, not dead. Tell me  
it's not true. She spends all of  
her time at that coffee shop.

\*

\*

GLEN

She's always been like this. I  
can't believe that woman left her  
like this. What's she gonna do?

\*

\*

\*

JÔRGE

She needs a wife.

\*

24 INT. COFFEE HAÜS - NIGHT

Meghan steps inside. ANN is behind the counter, she is  
finishing making a coffee drink for the sole customer.

Meghan waves a small wave to Ann.

MEGHAN

I forgot a movie.

ANN

(holding up a DVD from  
the library)  
You forgot your movie.

Meghan smiles and walks over to Ann.

MEGHAN

Thanks.

Ann hands her the DVD.

(CONTINUED)

24 CONTINUED:

ANN

I was going to put it in the office.

Meghan takes the DVD and turns to toward the door.

MEGHAN

Have a good night.

ANN

Stay warm out there.

25 EXT. STREET OUTSIDE OF COFFEE HAÜS - NIGHT \*

Meghan walks down the street - shoulders tall, belly round. \*

26 INT. OFFICE CAFETERIA FOOD LINE - DAY \*

Jôrge, Glen, Tony and Tina are in line for food.

TINA

Pam needs to set me up with someone.

GLEN

She does not set people up.

TINA

It seems to have worked out okay this time.

GLEN

We'll see.

JÔRGE

Oh, that's nice.

TINA

(to serving lady, pointing to a green and cheesy item on the line.)

What is that?

SERVING PERSON #1

We've got farm-raised salmon today, lots of vitamin D, for your baby.

TINA

What?

SERVING PERSON #2

When are you due? It's so exciting.

(CONTINUED)

26 CONTINUED:

TINA  
I'm not pregnant.

SERVING PERSON #1  
Oh, how embarrassing.

TINA  
Can I have the shells and cheese?

SERVING PERSON #2  
Lots of calcium, that's good.

27 INT. OFFICE CAFETERIA DINING ROOM - DAY

\*

Jôrge, Glen, Tony and Tina all pay for their food, and start to hunt for a table.

TINA  
Oh my god. Why are those cows  
always so mean to me. Why are they  
always so mean to me? Am I fat. Why  
do they think I'm pregnant?

JÔRGE  
Why don't you just go through  
another line, or go to HR?

TINA  
I like the hot entree line. Why  
should I eat sandwiches because  
they're mean?

They walk past a mirrored wall and she sees herself in profile. Tina is wearing a slightly too tight sweater and low, loose pants. She has an oddly protruding belly.

TINA (CONT'D)  
Oh my god.

GLEN  
(to a passing person)  
Simmons, that presentation last  
week really clarified our regional  
strategy for me. Thanks.

ALAN SIMMONS  
You're welcome. I know those can be  
a little boring.

GLEN  
Oh, no.

(CONTINUED)

27 CONTINUED:

ALAN SIMMONS

I hope they help people feel more part of the team. More in the loop.

GLEN

Amen to that. Any luck on your hunt? Are you looking for an h-two, or an h-three?

ALAN SIMMONS

Twos and threes are for fags. H-one, baby. I saw one on Craigslist, I might go check it out this weekend.

GLEN

Good luck. Those things have such a good view of the road. You're safe if a semi hits you.

Alan Simmons nods. Jôrge, Tina and Tony turn to leave.

ALAN SIMMONS

Totally.

GLEN

Well, hey, have a good lunch.

Glen heads across the room, to a table. Tina, Jôrge and Tony follow.

Glen places his tray on a table and everyone follows suit.

TONY

I thought you'd have a job interview at lunch today.

JÔRGE

No.

TONY

You look so nice.

JÔRGE

A date.

TONY

Date?

(CONTINUED)

27 CONTINUED: (2)

JÔRGE

Well not like a serious date or.  
It's just you know like, drinks or  
I don't know dinner, don't you ever  
date?

TONY

Occasionally.

GLEN

(to Jôrge)

Did you get a credit card at Banana  
Republic?

JÔRGE

No. Well, yeah, I got fifteen  
percent off if I signed up.

TONY

You look fine, nice.

28 INT. PAM AND GLEN'S KITCHEN - DAY

\*

Pam and Pearl sit at the table. Pam is feeding Pearl with one  
hand, and herself with the other.

Pam coos and baby talks as she feeds Pearl.

The dishwasher kicks into high gear.

29 INT. COFFEE HAÛS OFFICE - DAY

Meghan sits at her desk. She is eating a sandwich, and a cup  
of soup. She reads a spreadsheet.

30 EXT. CITY STREETS BETWEEN MISSION AND TWIN PEAKS - NIGHT

\*

A bus stops and Jôrge gets out.

He walks down the street.

He goes up a walkway, up a hill, up some stairs.

He goes down a hill.

Jôrge walks up a staircase to a door.

\*

30A EXT. CITY STREET OUTSIDE LARRY'S - NIGHT

\*

He rings the bell. Larry opens the door.

(CONTINUED)

30A CONTINUED:

LARRY

Hi. Oh. You look nice. Do you want a drink, or something? Do we have time, or, what time's the reservation.

JÔRGE

I don't know, you made it.

LARRY

Well. Let me show you around.

JÔRGE

Or maybe later?

LARRY

Okay. Later. Should we drive together? You can leave your car here.

JÔRGE

I didn't drive.

LARRY

You didn't drive?

JÔRGE

I don't have a car. I took a bus.

LARRY

You took a bus. I thought you had a car. Then, I'll drive.

CUT TO:

31 INT. LARRY SEDAN - NIGHT

Larry drives his sensible sedan. Jôrge sits in the passenger seat. Jôrge smiles and looks at Larry.

LARRY

The seats are Merino leather, and notice the contrasting saddle stitch. And I shouldn't have, but I couldn't say no to Maple Wood Anthracite.

Jôrge tentatively touches the dashboard.

JÔRGE

It is pretty.

32 INT. FANCY RESTAURANT - NIGHT \*

Jôrge looks over the menu. There are so many delicious choices. Beef, chicken. Beans and veggies. The waiter approaches. Jôrge takes a sip of wine. It's good.

LARRY  
I'll have the lamb and garbanzo  
couscous. Is the garlic fresh?

WAITER  
Yes, each morning, from the chef's  
herb garden on the roof.

LARRY  
Yes, the couscous. And we'll start  
with  
(He glances at Jôrge)  
Yes, we'll have the puffs. And  
He'll have the pork, with the  
salad, vinaigrette. And finish  
with the cheese board.

Larry takes the menu out of Jôrge's hand and gives it to the Waiter. Jôrge does not move, he is stunned.

The waiter walks away.

LARRY (CONT'D)  
That sounds good, huh?

Larry pours more wine for Jôrge.

CUT TO:

32A INT. FANCY RESTAURANT - NIGHT \*

Larry and Jôrge are almost finished with their meal. Just a nearly empty cheese board.

LARRY  
When Pam said she had a friend, I  
was like, eehh. But she was right.  
How wild is it that we'd met. You  
know?

JÔRGE  
Yeah.

LARRY  
So, where do you work out?

(CONTINUED)

32A CONTINUED:

JÔRGE  
Oh, you know, not much.

LARRY  
Really? You should.

JÔRGE  
I walk.

LARRY  
That's something.

JÔRGE  
Yeah.

The waiter approaches.

WAITER  
Here are some of our desert menus,  
I'll leave them here, for you to  
peruse.

LARRY  
No, thanks, not tonight.

WAITER  
I'll leave one here just in case.

LARRY  
No. Thanks.

WAITER  
Certainly.

LARRY  
A little more coffee.

CUT TO:

32B INT. FANCY RESTAURANT - NIGHT

\*

Larry is looking at the bill. He is doing math. Jôrge takes a big long drink of wine.

LARRY  
That will be one-eighty-two fifty-  
three, each. Nineteen and five  
eighths percent inclusive. That  
sound good?

Jôrge takes a long swallow.

(CONTINUED)

32B CONTINUED:

JÔRGE

Sure.

Jôrge reaches for his wallet.

33 INT. LARRY SEDAN - NIGHT

Larry drives his sensible sedan. Jôrge sits in the passenger seat. Larry has his hand on Jôrge's leg. Jôrge looks out the window.

34 EXT. CITY STREET OUTSIDE LARRY'S - NIGHT \*

Larry pulls into his garage. As the garage door goes down, Jôrge and Larry start to make out in the car.

CROSS FADE TO:

35 EXT. CITY STREET OUTSIDE LARRY'S - MORNING \*

Jôrge emerges from Larry's front door, and walks down the stairs.

He walks up a hill.

Jôrge walks down some stairs, down a walkway, up the street, to the bus stop.

36 INT. OFFICE JÔRGE AND TINA'S CUBICLE - DAY

Jôrge is smiling as he works on a web page. He hums to himself.

CUT TO POV  
COMPUTER:

Jôrge is smiling, listening to his headphones. Tony sits behind him, working.

CUT TO:

37 INT. OFFICE CAFETERIA FOOD LINE - DAY \*

Tina and Jôrge enter the cafeteria.

TINA

You'll never see me at curves.

JÔRGE

No, I wouldn't. They don't let men in.

(CONTINUED)

37 CONTINUED:

TINA

Just the thought of nothing but women in the whole place. What am I supposed to look at?

(shudders)

Are you gonna see this guy again?

JÔRGE

I don't know if he's The One. He talks about himself a lot. But, I mean, I'd SEE him again, at least once. One nice thing about the self-obsessed, is they have really nice abs.

TINA

(passing menu board)

It's Italy week. The salmon pasta's back. Good source of protein.

JÔRGE

You can't pretend that you're pregnant, just because those two are mean to you.

TINA

Maybe I can.

JÔRGE

Why don't you just go to HR? They can help you resolve situations like this.

TINA

And let those two win? They thrive on hurting people. I won't give them the satisfaction.

JÔRGE

You're kind of scaring me.

TINA

(loudly)

Mmmm. Is that KALE?

38 INT. OFFICE COPY ROOM - DAY

Jôrge stands at a photocopier. He watches the paper come out, stacking up, collating, stapling. TERRY walks in.

TERRY

Hey.

(CONTINUED)

38 CONTINUED:

JÔRGE  
Hi, Terry.

Jôrge smiles.

39 EXT. STREET OUTSIDE OF PAM AND GLEN'S HOUSE - DAY \*

Pam is walking down the street, pushing a stroller. She sniffs the air. She stops, sniffs again.

Pam turns the corner and sees CAUTION tape across the sidewalk. She starts pushing the stroller as fast as she can. There is a pile of wet and charred wood. The sidewalk is wet.

Pam pushes the stroller to it's limits, the tires rattle. The house next to theirs has a charred hole, caution tape blocks the sidewalk.

CUT TO:

40 INT. PAM AND GLEN'S KITCHEN - DAY \*

Glen is standing in the kitchen. A man, MR. ABBOT, sits in a kitchen chair. Pam runs down the hallway clutching Pearl.

GLEN  
Where have you been.

PAM  
What are you doing here?

GLEN  
The police called me. You didn't answer your phone.

PAM  
We were at the doctor. My phone was off. The police? What's happened?

GLEN  
I'm okay. There was a fire at the Abbots'. Kay is dead.

Pam hands Pearl to Glen, kisses him, and runs to Mr. Abbot.

PAM  
I'm so sorry. Oh my god, Kay.

Pam hugs Mr. Abbot. He looks blankly at his hands. He has washed up, but he still has streaks of black on his face and clothes.

(CONTINUED)

40 CONTINUED:

PAM (CONT'D)

I'm so sorry. You can stay here for  
as long as you need.

GLEN

His son is on his way up from San  
José.

Mr. Abbot stares with glassy, unfocused eyes.

Mr. Abbot looks at his hands. Glen looks away.

CUT TO:

40A INT. PAM AND GLEN'S LIVING ROOM - NIGHT

\*

Pam stands in a window, the street light makes her glow. The  
hall is dark shadows around her.

Pam turns and walks down the hall and stops at a baby's room.  
She peers in the door.

Pam walks into the kitchen. She walks up behind Glen as he  
arranges small snacks on a toaster oven tray. She hugs him  
around the waist. He bends his head to hers, and they stand  
for a moment.

GLEN

They think it was electrical. The  
fire.

He looks at the toaster oven, his finger hesitates on the  
lever.

PAM

Would it be safer to light a big  
blue flame in the oven?

Glen presses the lever.

41 INT. OFFICE JÔRGE AND TINA'S CUBICLE - DAY

Jôrge and Tina are sitting at their desks. Tina is wearing  
headphones.

Tony walks in, he sets down his bag. He is listless. He  
powers on his computer. He takes off his coat.

JÔRGE

What's wrong with you?

(CONTINUED)

41 CONTINUED:

TONY

Nothing. It's just that I got this today.

Tony holds up his tablet computer, it displays an email about how he should join the Clan.

TONY (CONT'D)

I thought this campaign was over, and, and... And the font dropped out on the legal. This is my contribution to society. We say that we are 'enabling the communications revolution' and bull shit, but the VC sucklings upstairs have finally realized that you can't run a business on goodwill and fairydust and now it's just a way to cram ads down people's throats. VC is not a business plan. And... how did my personal email get on this mailing list?

Tina takes off her headphones. Music can be heard clearly from her ear buds.

TINA

Did you get that in the mail? How random is that? I never get our mailings.

Tony presses the trash icon and the email crumples into a ball and alley-oops into the trash icon.

42 INT. PAM AND GLEN'S LIVING ROOM - NIGHT

\*

Pam and Glen are cleaning up after the games. Holiday decorations are spread between the baby stuff. Jôrge and Larry are putting on their jackets.

JÔRGE

What is it that you guys have that makes you stay together?

PAM

Nothing "makes" us. It's not a sentence. We ARE together.

GLEN

We want to be. You have to talk about everything. There can't be any pink elephants in the room.

(CONTINUED)

42 CONTINUED:

PAM

If you keep secrets, they fester.  
They infect every corner of your  
relationship.

JÔRGE

But, you have to have secrets.

GLEN

Not really. If there's something  
she needs to know I tell her. Get  
it all in the open, or it will  
fester like a thorn.

PAM

Just relax, and trust each other.

Pearl bounces in her bouncy swing.

PAM (CONT'D)

And that goes for you too, little  
girl.

Pearl screams and Pam picks her up.

PAM (CONT'D)

You're the most special, unique,  
amazing, smartest girl.

JÔRGE

Everyone says their kid is special  
and unique; doesn't that mean all  
kids are the same.

PAM

(covering Pearl's ears)  
Do you always have to shit on  
everyone's parade?

LARRY

We should go. Do you remember if I  
had a scarf with me when we got  
here?

PAM

I put it in the closet.

Glen goes to the closet and opens it. As he's lifting the  
scarf, he knocks a coat, and something catches his eye.

GLEN

Is this it?

(CONTINUED)

42 CONTINUED: (2)

LARRY  
Yeah. Thanks.

They all hug.

GLEN LARRY  
Good night. Good night.

JORGE PAM  
Good night. Good night.

Larry and Jôrge head out the door. Pearl bites and drools on a toy in her mouth.

43 INT. PAM AND GLEN'S LIVING ROOM - NIGHT \*

Glen returns to the closet and digs around in the back. He emerges with a beaten up black briefcase. He opens it and looks around inside.

At the coffee table he opens it and he and Pearl go through it.

GLEN  
This was my Daddy's.

Pearl looks at him. She is mesmerized by a shiny war medal.

There are a few papers, a work ID, some medals in pouches. A brittle cigar in cellophane, 'it's a boy'. A few items, but not much.

Pearl smiles at him, giggles and spittle.

GLEN (CONT'D)  
He would have loved you.

Pearl coos.

44 EXT. STREET OUTSIDE OF PAM AND GLEN'S HOUSE - NIGHT \*

Jôrge and Larry walk down the street, toward Larry's car.

LARRY  
They're so nice.

JÔRGE  
Yeah.

LARRY  
And It's true.

(CONTINUED)

44 CONTINUED:

JÔRGE

Yeah.

LARRY

What do you mean Yeah? How do you know what I'm talking about?

JÔRGE

I mean, what's true?

LARRY

That you shouldn't have any secrets. I consider myself an honest person.

JÔRGE

Yeah.

LARRY

Yeah?

JÔRGE

Christ.

Jôrge stops walking. Larry walks a few more steps before he realizes that Jôrge is not behind him. He stops and turns, but does not move.

LARRY

What? Is there something I need to know?

Jôrge stares at Larry. He smiles, tightly.

JÔRGE

No.

LARRY

What is it? Is there someone else?

JÔRGE

No. No.

LARRY

Then what? I know I'm hot enough for you.

JÔRGE

I don't have any secrets. It's just...

Jôrge realizes that he has been talking loudly, to be heard. He walks over to Larry.

(CONTINUED)

44 CONTINUED: (2)

LARRY

What? Oh god, what?

JÔRGE

It's just that if I AM true and honest, if I REALLY tell you how I feel, I have to say, I don't like spending time with you. You only care about yourself, you only think about yourself.

Larry rolls his eyes and glares at Jôrge. He will NOT cry. It would cause wrinkles, Jôrge is definitely not worth wrinkles.

LARRY

I just told my mom about you, what a great guy you are.

JÔRGE

See? All about you.

Tears stream down Larry's face.

Larry glares at Jôrge, and walks down the street to his car, leaving Jôrge alone on the sidewalk.

JÔRGE (CONT'D)

This is what happens when people are honest.

45 INT. OFFICE JÔRGE AND TINA'S CUBICLE - DAY

Jôrge returns to his desk. There is a small red envelope on his chair. Tina titters. Jôrge picks up the envelope. Inside, there is a vintage valentine card.

Would you like to go to dinner?  
- Terry

JÔRGE

Where did this come from?

TINA

He didn't sign it?

JÔRGE

This isn't from you? Is this a joke?

TINA

Oh, that's a cool card.

(CONTINUED)

45 CONTINUED:

JÔRGE  
Isn't it?

46 INT. COFFEE HAÛS OFFICE - NIGHT \*

Jôrge is nervous.

JÔRGE  
My mind has shifted. Yesterday it hit me that I have THE DATE, and I suddenly feel so unprepared. How is he approaching this? We work just a few floors from each other, that's an extra layer of "what if." And my hair, I loved it when I got it cut two weeks ago. Now it seems to be too long in front. It makes my neck look fat and my head round.

MEGHAN  
You're right.

Jôrge smooths his hair.

MEGHAN (CONT'D)  
If things don't work out, he works just down the stairs. You'd have to see him every day. Are you sure this is a good idea?

47 EXT. SUNSET APARTMENT BUILDING - NIGHT \*

Jôrge presses a buzzer, walks down the hall. Each door is the same. He checks the apartment numbers as he passes. \*

He comes to the number that he was looking for. He stops, gets himself together, and rings the bell.

Audio: O.S. A dog yips.

Jôrge compares the number next to the door with the one on his phone screen.

Audio: O.S. A muffled voice can be heard, between the yips.

There is a CLICK on the door, the light in the peep hole goes dark. The dog yips.

The door opens. Terry holds the collar of a very small white dog. The dog strains against the pink leather, choking itself. Yip. Yip. Yip.

(CONTINUED)

47 CONTINUED:

TERRY  
Down Cupcake, down.

JÔRGE  
Hi.

TERRY  
Hi. CupCAKE!

Yip Yip.

Cupcake stops yipping. He trots away, into the apartment.

JÔRGE  
Hi. Are you ready?

TERRY  
Do you want to come in?

JÔRGE  
I don't know if we have time.

TERRY  
Maybe later.

JÔRGE  
Yeah, later.

48 INT. TRENDY RESTAURANT - NIGHT

\*

Jôrge and Terry share a small booth. The food in front of them looks very good.

JÔRGE  
I liked the card. Thank you.

TERRY  
I've been trying to figure out how to ask you out for months, I wasn't sure if you were gay.

JÔRGE  
Yep, I'm gay.

TERRY  
Good.

They smile.

JÔRGE  
Where did you find that card? It seemed vintage.

(CONTINUED)

48 CONTINUED:

TERRY

It is. I've had it since I was ten.  
I keep stuff, you never know when  
it will come in handy.

JÔRGE

Since you were ten? Where was it  
since you were ten?

TERRY

In the card cabinet, under  
valentines.

Jôrge laughs. Terry looks a little uneasy.

JÔRGE

Seriously?

TERRY

Yeah. Alice in traffic says I'm a  
hoarder, but it's collecting. It's  
all organized.

JÔRGE

Well, I'm glad you saved it.

49 EXT. CITY STREET NORTH BEACH - NIGHT

\*

Jôrge and Terry walk down the street. They are smiling,  
laughing.

TERRY

Louise, from PR? She was saying  
that her mother had a raccoon in  
the attic, or roof, or somewhere.  
And she didn't want to have a guy  
come out, because she didn't want  
them to kill it, but then it died.  
And like stunk up the place so bad  
that her mom's been staying with  
her for the past month.

They are standing on a street corner. Jôrge looks down the  
street. He looks at his phone, and points down the street.

JÔRGE

My bus is in six minutes. I had a,  
a nice time at dinner. Why did it  
take us so long?

TERRY

You know, I live just over this  
hill.

(CONTINUED)

49 CONTINUED:

JÔRGE

Yeah.

TERRY

It's still early. Come on.

JÔRGE

Sure, sure, for a few minutes.

50 INT. TERRY'S APT. - NIGHT

Terry is standing at the stereo, his belt is unbuttoned. He nods his head to the music. He rattles his glass and notices that it's empty. Terry walks to the bar, he pours a sloppy dark liquor and cola.

Cupcake is passed out on her little round bed.

Jôrge is sitting on the sofa. He holds a glass, empty except for a few ice cubes.

TERRY

There's nothing in the employee handbook (hourly or otherwise) concerning undergarments.

JÔRGE

I think I should be heading home. We've both got to work tomorrow.

TERRY

I thought we were getting our flirt on.

JÔRGE

We were, we are. Can't we just not have sex on the first date.

TERRY

Sure we can't. But why?

JÔRGE

I just, if we're going to start seeing each other, I'd like this to last. We work two floors from each other, we've got plenty of time.

TERRY

So you don't think I'm attractive.

JÔRGE

Of course I do. Let's go to dinner on Friday.

(CONTINUED)

50 CONTINUED:

TERRY

Okay, so we'll have sex on Friday?

JÔRGE

Why do you need a time-line?

TERRY

Well, how am I supposed to know if I like you if we don't have sex?

51 INT. OFFICE JÔRGE AND TINA'S CUBICLE - DAY

Jôrge sits at his desk, working on a help page. He is deciding between two fonts. He keeps switching. An instant message pops up.

Tony is sizing images like a photoshop robot. Tina and Jôrge start giggling.

Tina has her earphones on. We can almost hear her music, but not quite.

Terry walks in the door.

TERRY

(to Jôrge)

Hi.

(to Tony)

Hi.

Terry looks at Tina, but does not acknowledge her.

JÔRGE

Hi.

Terry leans on the door jamb.

JÔRGE (CONT'D)

Hey. Which do you like better?

Jôrge switches between the fonts a few times. One is bold and legible; one is bold and legible, and slightly italic.

JÔRGE (CONT'D)

I want something classic, but edgy.

TERRY

Are they different? Did you switch it? No, do it again.

JÔRGE

We're trying to attract more women to the chat client.

(CONTINUED)

51 CONTINUED:

TERRY  
They're both nice. I'm in billing.

OMAR  
(O.S. through phone  
speaker)  
Ivan is on two-oh-three.

JÔRGE  
(reaching for phone)  
Thanks.

TERRY  
That guy is always calling you.

JÔRGE  
Who?

TERRY  
Omar.

JÔRGE  
He's the receptionist.

Jôrge picks up the phone.

JÔRGE (CONT'D)  
Hi. Ivan, How are you?  
(beat)  
Oh. Fine. What can I do fer you?  
Yeah, just a sec. Tina!

Jôrge waves his arms. Tina looks up and takes off her headphones. The music is audible, she turns it down.

JÔRGE (CONT'D)  
What was the weight on the cover  
for the Annual Report? They say the  
rec form says eighty pound linen,  
warm white; and the spec form says  
eighty pound linen recycled warm  
white.

TINA  
Recycled.

JÔRGE  
It's the Recycled. Yeah. Yeah, you  
too. Right, next month.

Jôrge hangs up. Terry stands in the door way.

(CONTINUED)

51 CONTINUED: (2)

OMAR

(O.S. From phone speaker)  
 Jôrge, Tina has a call on two-three-  
 oh.

JÔRGE

Thanks.

TERRY

(pointing at phone)  
 See. See. Why did he have to call  
 you? Why doesn't he just ring Tina?  
 She has a phone.

A few feet away, there is a phone on Tina's desk. It exactly  
 like the one on Jôrge's desk, and the one on the wall by the  
 printer. Tina sits next to the phone, her headphones are  
 loud, and her eyes on her screen. The light blinks on the  
 phone.

Jôrge waves his hands and mimes a phone call to Tina. She  
 looks at the display on her phone and hits the 'Disconnect'  
 button.

JÔRGE

(to Terry)

He's married and has two kids, what  
 are you talking about?

TERRY

Yeah, well he calls you a lot.

52 INT. GLEN'S OFFICE - EVENING

Glen logs out of his computer. His face is reflected in the  
 computer screen. He stares into space. \*

53 EXT. OFFICE HALLWAY - EVENING

He walks down the hall. He is carrying the briefcase that he  
 found in the closet. It has been shined.

He passes Jôrge.

GLEN

Good night.

JÔRGE

Night.

GLEN

Are you seeing Terry tonight?

(CONTINUED)

53 CONTINUED:

JÔRGE

Yeah.

GLEN

You're SURE he's gay?

JÔRGE

Positive.

GLEN

Hmmp.

54 OMITTED \*

55 OMITTED \*

56 OMITTED \*

57 OMITTED \*

58 OMITTED \*

59 OMITTED \*

60 OMITTED \*

61 INT. PAM AND GLEN'S KITCHEN - NIGHT \*

Glen hauls his purchases inside. Pam takes the diapers, he takes the six pack of beer. They kiss. \*

62 INT. SECRET RESTAURANT - NIGHT \*

Terry and Jôrge sit at a small table. There is good, spicy food. Jôrge puts his phone in his pocket.

TERRY

Merrideth, from D&R, was taking a self defense class, one of those scare tactic ones, and guess who was there? \*

JÔRGE

Lynn, from Accounting?

TERRY

How did you know? How did you know?

JÔRGE

Is that the class that's had the poster in the cafeteria for the past month?  
(he mimics a pose)

(CONTINUED)

62 CONTINUED:

Terry pours Jôrge a glass of wine. Jôrge fills it a bit more.

CUT TO:

63 INT. SECRET RESTAURANT - LATER \*

A small desert sits on a plate between Jôrge and Terry. Jôrge picks up a glass of wine, and finishes it.

JÔRGE

(laughing)

How did you survive in a house like that? You must've had no privacy.

TERRY

No, not really. By high school it was okay, because two of my sisters had moved out. I didn't have my own bed until I was ten. Just in time.

JÔRGE

I had my own double when I was four.

TERRY

What kind of bed do you have now?

JÔRGE

I have a very nice bed now. How's yours?

TERRY

Maybe you could see for yourself?

CUT TO:

64 EXT. CITY STREET SOMA- NIGHT \*

Terry and Jôrge walk down the street. They smile and hold hands. The street is quiet, no one is around.

Down the block, three guys come around the corner. The guys are big, dumb and drunk. Terry casually lets go of Jôrge's hand.

The groups continue towards each other, no one else on the block. The drunk guys are all attractive, but stumbling, talking loudly.

As the two groups pass, the biggest guy won't move out of the way. He stands, steady as he can, silently daring Jôrge and Terry to run into him.

(CONTINUED)

64 CONTINUED:

BIG GUY

What are you looking at faggot?

Jôrge and Terry separate, walk around him on either side, and continue down the street.

BIG GUY (CONT'D)

I saw you looking at me. Do you want some of this?

Jôrge and Terry walk faster.

TERRY

Were you looking at him?

BIG GUY

(From down the block)

I'll fucking show him who the faggot is.

JÔRGE

(to Big Guy)

What's that supposed to mean?

The Biggest Guy stumbles into a sort of a run towards Jôrge and Terry. He is drunk and angry.

TERRY

Run.

They run down the street. The Biggest Guy is close on their heels, his friends trail behind.

JÔRGE

(pulling Terry by the collar)

Down here.

TERRY

(following)

Down an alley? Why is that a good idea? Stay in the light! Find a cop! These are good ideas.

The two other guys catch up to the Big Guy, each grab an arm.

65 EXT. SOMA ALLEY - NIGHT

\*

Terry and Jôrge run down the alley, the bright entrance to the street getting smaller in the distance.

They slow down and catch their breath.

(CONTINUED)

65 CONTINUED:

TERRY

You were looking at him, weren't you?

JÔRGE

No. He was too beefy. I looked at the one in the blue shirt. The Big Guy seemed kind of jealous.

TERRY

(looking behind them)

Are you serious, they could have killed us. It happens all the time. We need to find the police.

Down the alley, there is a new patch of bright street. It grows larger, as Jôrge and Terry approach.

They are quiet as they approach the street, they cautiously peer around the corner.

The street is deserted. In both directions.

Jôrge reaches out for Terry's hand. Terry pulls away.

TERRY (CONT'D)

We've got to find the police.

JÔRGE

They won't do anything unless we've had the crap beaten out of us.

TERRY

Are you kidding?

Terry walks into the street, waving his arms.

JÔRGE

Calm down.

TERRY

(freaking out)

What do you mean? Those guys just tried to kill us.

JÔRGE

It's over. They're gone. Let's just go back to your place.

Terry walks back onto the sidewalk. He walks up to Jôrge's face. He wants to say something. He starts to. He can't quite work up to it.

(CONTINUED)

65 CONTINUED: (2)

TERRY

I would like to go home.

JÔRGE

Let's walk. Are you up for a walk?

TERRY

I'm up for a cab. It makes me sick.  
There is still such hatred,  
ignorance in the world.

JÔRGE

You have to be careful.  
(squeezing his hands and  
flexing his arms.)  
It's amazing how fear, adrenaline  
make you feel alive. My blood is  
pumping.

TERRY

What? No. No. You're lucky to be  
alive. Looking at that guy, groping  
a random stranger with your eyes.

JÔRGE

Let's walk it off.

TERRY

No. I'm getting a cab. Alone.

Terry puts up his hand, and heads toward the street.

66 INT. OFFICE BUILDING LOBBY - DAY

Jôrge stands in front of an elevator door. There are a few  
people standing around him. He is reading.

Behind Jôrge, Terry enters the Lobby of the building.

Terry sees Jôrge, and starts to change his course. He thinks  
again, and approaches the elevator, just as the door opens.

The people standing around Jôrge press into the elevator.

As Terry enters the elevator, Jôrge sees him. Terry presses  
into the elevator, next to Jôrge.

JÔRGE

Good morning. I'm sorry about  
Friday night. Did you get my  
messages?

\*  
\*

(CONTINUED)

66 CONTINUED:

Terry nods, and they both reach to press their button. The doors close.

67 INT. ELEVATOR - DAY

The elevator is silent.

JÔRGE

I'm...

Terry narrows his eyes at Jôrge. Ding, Ding, the door opens, some people squeeze between them to get out. The doors close.

Jôrge bites his lip. Ding, Ding.

68 INT. OFFICE RECEPTION - DAY

Ding, the door opens, and they ride the wave of people out of the elevator into the Company reception area.

The people from the elevator disperse into the halls. They seem to be alone.

JÔRGE

Are you mad?

TERRY

Am I mad? Mad? You almost got me killed, and you thought it was funny. Am I mad? \*

JÔRGE

I think you're over-reacting a bit.

TERRY

I think it would be best if we were just colleagues. It was fun, but you're crazy. Carey in receiving was right.

JÔRGE

Who? We had one bad night.

TERRY

One, out of two.

JÔRGE

And we got through it. I would like to see where this goes.

(CONTINUED)

68 CONTINUED:

TERRY

I have to work with you, but The Americans with Disabilities Act doesn't apply to dating, so I'm out.

Terry walks to the office.

OMAR

Ouch.

69 INT. JÔRGE'S LIVING ROOM - DAY \*

Jôrge lays on his sofa, his head hanging off the cushions, and his feet on the back. He is watching the light on his ceiling.

He sits up, he picks up an empty glass, and heads into the kitchen. \*

69A INT. JÔRGE'S KITCHEN - DAY \*

In the kitchen, a mound of dishes is in the sink. Jôrge maneuvers his glass around the glass, to the spigot and fills his glass. He stands back and looks at the dishes as he drinks the water in one long swallow.

He sets down the glass next to the pile, and sighs. He picks up a sponge and turns on the tap.

CUT TO:

69B INT. JÔRGE'S KITCHEN - DAY \*

Jôrge places the last glass on the dish drainer full of clean dishes. The kitchen is spotless.

He puts down the dish towel, and takes out his phone, he dials Meghan.

70 INT. COFFEE HAÛS - DAY

Meghan is wiping a table, her phone rings. There is a picture of Jôrge on the phone.

MEGHAN

Hey.

CUT TO:

71 INT. JÔRGE'S KITCHEN - DAY \*

Jôrge in the kitchen.

(CONTINUED)

71 CONTINUED:

JÔRGE  
Hey, how are you? Wanna go to a  
movie?

CUT TO:

72 INT. COFFEE HAÛS - DAY

MEGHAN  
No, nah, I'm working. Maybe  
tomorrow?

\*

73 INT. JÔRGE'S KITCHEN - DAY

Jôrge in the kitchen.

JÔRGE  
Yeah, maybe. Alright, later.

Jôrge hangs up, he scrolls through his address book.

74 INT. MOVIE THEATER - DAY

The lights are on, ads are playing. Tina, Tony and Jôrge sit  
near the center.

TONY  
I think it would be cool to go to  
couple's counseling from the get-  
go. The first date was going to the  
counselor.

JÔRGE  
Get all of the bad stuff out of the  
way before you get all blinded by  
sex?

TONY  
Yeah. Yeah.

TINA  
I think the sex is designed to  
blind you, until you're in deep  
enough to get stuck.

Jôrge makes a face.

TINA (CONT'D)  
Why don't you ever stick to anyone?

JÔRGE  
Why don't you?

(CONTINUED)

74 CONTINUED:

TINA  
Why don't you?

JÔRGE  
Why don't you?

TONY  
I can't imagine.

JÔRGE  
Because everyone wants me to be who they think I should be, and I want them to be who I think they should be. We can never just be ourselves.

A theramin suddenly starts playing.

Tony takes out his phone. He has a photo text from his mother, it is an image of astronauts on the moon. Tony sets the phone to Silent.

TONY  
My mom thinks the moon landings were fake.

TINA  
That explains a lot. All of them?

TONY  
I tried to tell her that that's silly, we left a flag there. She says how does tinfoil protect a man from space?

TINA  
That's true.

TONY  
She says there's no images of the flag or the landers from earth, or from satellites or anything. And she says 'look it up' which I hate it when she says that.

JÔRGE  
And.

TONY  
And she's right, kinda. There are the ones from the 50's.  
(MORE)

(CONTINUED)

74 CONTINUED: (2)

TONY (CONT'D)

And there are some new ones that are supposed to show it that are pretty convincing - my Mom says that she knows about Photoshop.

TINA

That would be pretty easy to fake.

TONY

I know right. I hate it when she's not wrong about stuff like that. If that's fake, there's no coming back from that. George Carlin was right, 'It's called the American Dream because you have to be asleep to believe it.'

JÔRGE

Why is everything a conspiracy theory?

TONY

Because people are greedy, they lie to make themselves appear otherwise. How many ads are before this movie? Didn't we already PAY to get in here?

JÔRGE

Thanks for getting me out of the house.

75 INT. OFFICE JÔRGE AND TINA'S CUBICLE - DAY

OMAR

Ivan from Freerhoffer is on his way to see you.

TINA

(Instant Message)  
Who?

JORGE

(Instant Message)  
Printer rep. Wants to take us to lunch.

TINA

We don't do that much printing any more.

JORGE

Don't tell him that.

(CONTINUED)

75 CONTINUED:

A tall, muscled young man turns the corner from the lobby and walks in to their cubicle. IVAN is dressed for business in the big city. A white shirt and maroon and navy striped tie are under a navy blazer.

Tina takes off her earphones when he walks in.

IVAN  
George, Tina?

TINA  
That's us.

IVAN  
I'm Ivan.

Jôrge and Tina look at each other. They look at Tony.

IVAN (CONT'D)  
From Freerhoffer. You might be expecting my Dad, you talk to him sometimes.

TINA  
Yeah, maybe.

IVAN  
Are you ready for lunch?

JÔRGE  
I'll get my jacket.

76 INT. BUSINESS LUNCH RESTAURANT - DAY

\*

Ivan, Tina, Jôrge and Tony are all sitting at a table. They have empty appetizer plates in front of them.

IVAN  
That was good.

JÔRGE  
Where's your convention.

IVAN  
At my hotel, around the corner.

Tina chokes on her drink. She steadies herself. She is okay.

TONY  
I bet a printing convention gets pretty crazy.

(CONTINUED)

76 CONTINUED:

IVAN

These guys talk a good game, but they're all in bed by ten. I'm just in town for one more day.

JÔRGE

Have you had a chance to see much of the city?

IVAN

No, it's been seminars and speakers, and then some lame convention bars at night.

TINA

We should take you out tonight.

IVAN

Yeah, we should go dancing. Where are the boys?

Tony and Tina exchange glances.

TINA

Oh, okay.

JÔRGE

Oh, I don't know. I haven't been out dancing in a long time.

TONY

Have fun.

77 EXT. BAR - NIGHT

Jôrge and Ivan and Tina stand in line outside of a bar. There is a small line as the IDs are checked at the door.

78 INT. BAR - NIGHT

It is loud. So loud all sound is distorted, yelling makes the faintest whisper.

Jôrge and Ivan and Tina pay for their drinks at the bar.

CUT TO:

They stand by the tables at the wall, chatting. We can not hear what they are saying, the music is too loud.

CUT TO:

(CONTINUED)

78 CONTINUED:

Tina comes back with a new round of drinks.

CUT TO:

Ivan pulls them to the dance floor.

CUT TO:

They dance with abandon, but control.

CUT TO:

Tina walks out of the women's room, past the line of women. The music is so loud. She looks around, sees no one that she knows. She keeps walking, toward the dance floor. At a table, Ivan pulls himself away from Jôrges face. They are holding each other very close.

CUT TO:

Jôrges and Ivan have another drink. They try to dance, the floor seems a little slanted.

CUT TO:

A drag queen and a man in a jock strap are awarding prizes on stage.

CUT TO:

Jôrges and Ivan dance, they are sloppy, and all over each other.

CUT TO:

Glitter.

CUT TO:

A quick glance in the mirror on the way out of the Men's room, Jôrges smooths his hair, brushes his teeth with a finger, and gives himself a thumbs up.

CUT TO:

79 EXT. BAR - NIGHT

\*

Jôrges and Ivan are very hands-y as they walk down the street.

\*

CUT TO:

80 INT. HOTEL LOBBY - NIGHT

The light is bright. The elevator sways. The hall swims.

81 INT. HOTEL - NIGHT

Laughter over all.

The room, the bedside lamp, a pillow, darkness.

Darkness, and a slow, tidal sound. The sound becomes out of sync in each ear.

CUT TO:

The bed side lamp, a toilet, the tile floor, the toilet, the floor, a pillow.

CUT TO:

81A INT. HOTEL - MORNING

\*

The bright day, out the window.

Jôrge is alone, naked in the bed. There is a note on the pillow next to him. It is on personal stationery.

CUT TO:

Jôrge tightens his tie, and tucks in his shirt as he stumbles out of the hotel room.

82 EXT. STREET OUTSIDE OF HOTEL - MORNING

\*

On the sidewalk, the traffic is loud. Jôrge squints as he stumbles out of the hotel, each step an assault on his being. The man Glen always talks to in the cafeteria, Alan walks by.

ALAN SIMMONS

What brings you in so early?

JÔRGE

(startled)

Hey, Hey. I um. Yeah.

\*

Jôrge focuses on Simmons.

JÔRGE (CONT'D)

Good morning. Yeah, just wanted to you know, get a early start on some stuff.

(CONTINUED)

82 CONTINUED:

ALAN SIMMONS

You look like you could use a cup  
of coffee.

JÔRGE

That's exactly what I could use,  
right now.

Jôrge follows Simmons down the street.

83 INT. CLOTHING STORE - DAY

Pam's hair is un-combed. Her sweat pants and sweat shirt  
don't match. Pearl is staring at the racks of clothes.

A woman is staring at Pam and Pearl out of the corner of her  
eye.

FORMER COLLEAGUE

Pam?

Pam looks around. She sees the FORMER FOLLEAGUE across the  
aisle.

PAM

Hey. What are you doing here?

FORMER COLLEAGUE

Taking a late lunch. I guess you  
can go shopping whenever you want.

Pam tries to straighten her hair, but her hand gets stuck in  
the tangles.

PAM

I haven't left the house in two  
months. Except the park or the  
grocery store.

FORMER COLLEAGUE

So, is it everything you'd hoped it  
would be?

PAM

You know, it is.

Pam leans in and picks up Pearl.

PAM (CONT'D)

Pearl. Hello. Hello. Who's a baby?  
Who's a pretty baby?

(CONTINUED)

83 CONTINUED:

FORMER COLLEAGUE  
A few more weeks, and then day  
care, right?

PAM  
(looking at Pearl)  
I don't know.

FORMER COLLEAGUE  
What?

Pearl is blowing bubbles with her spit, and they run down her  
chin. She giggles, Pam wipes her face with a towel. The  
Former Colleague can barely mask her horror.

PAM  
I don't know if going back is the  
best thing for me, or her.

FORMER COLLEAGUE  
When did you drink the cool aide?

PEARL  
Ma. ma be mo ba.

PAM  
Would you like to hold her?

FORMER COLLEAGUE  
I have to get back for a meeting.  
It was good to see you.

PAM  
Yeah. You too. I'll see you soon.  
Maybe we can go to lunch sometime?

The Former Colleague puts the clothing she was looking at  
back on the rack. And heads out to the aisle.

FORMER COLLEAGUE  
Yeah.

84 EXT. PAM AND GLEN'S FRONT DOOR - DAY \*

Jôrge is in the doorway, he is walking out. \*

JÔRGE \*

Goodbye. \*

PAM (O.S.) GLEN (O.S.) \*

Bye. Later. \*

\*

(CONTINUED)

84 CONTINUED:

JÔRGE (CONT'D)  
Bye Pearl!

\*  
\*

As Jôrge walks down the steps, Mr. Abbot walks into frame. He is carrying many cloth bags of groceries.

\*

MR. ABBOT  
Good Afternoon.

JÔRGE  
Hey.

Mr. Abbot shuffles by. Jôrge watches him slowly shuffle by.

JÔRGE (CONT'D)  
Could I give you a hand with those?

Jôrge walks to the sidewalk and takes a few of the bags of groceries from Mr. Abbot. Mr. Abbot walks to his door.

\*

85 INT. MR. ABBOT'S HOUSE - DAY

They walk in the door. It is bright outside, and dark inside.

They walk into the kitchen. It is new and tasteful, but frugal.

Jôrge sets down his groceries on the counter.

MR. ABBOT  
I wanted to sell, but any other place I found was so small. And I love this house.

Jôrge puts the shopping bags on the counter.

JÔRGE  
You can't tell anything happened.

Mr. Abbot puts his bags on the counter, he can tell.

Jôrge sees a pair of tickets on the refrigerator.

JÔRGE (CONT'D)  
You going to a show?

Mr. Abbot is startled. He looks at Jôrge, Jôrge points to the tickets on the refrigerator.

MR. ABBOT  
Oh. I don't think I'm going to go.  
Would you like the tickets?

(CONTINUED)

JÔRGE

What kind of show? Why?

MR. ABBOT

Kay, Mrs. Abbot, and I were looking forward to this for almost a year. She got me the tickets for my birthday. She'd want me to go. But I can't.

JÔRGE

What kind of show?

MR. ABBOT

Chamber music.

JÔRGE

Oh.

Mr. Abbot puts groceries away. Jôrge examines the tickets.

JÔRGE (CONT'D)

You know, I'm not doing anything that night.

MR. ABBOT

No, I couldn't. You're too kind.

JÔRGE

No, really. What time? I need to broaden my horizons, and a birthday gift should not be wasted, right?

MR. ABBOT

This isn't a date, or anything.

JÔRGE

Of course.

Mr. Abbot considers.

MR. ABBOT

Meet me at the box office at six-thirty.

Mr. Abbot reads the package of food, the bright letters.

He looks around his kitchen. His appliances, his counters. He looks at his feet, his dirty shoes.

Mr. Abbot looks out the window.

(CONTINUED)

85 CONTINUED: (2)

MR. ABBOT (CONT'D)  
 This is all wrong. It's not how the  
 kitchen remodel was supposed to  
 happen.

Jôrge looks around the kitchen, the old mixed into the new.

MR. ABBOT (CONT'D)  
 When I was a kid, things were built  
 to last.

Jôrge folds a grocery bag.

MR. ABBOT (CONT'D)  
 When I was a kid, I had a Tonka  
 truck. You could play with one of  
 those forever.

JÔRGE  
 Do you still have it?

MR. ABBOT  
 Oh, no.

Jôrge folds the bags.

JÔRGE  
 So, six thirty. Do you want to grab  
 dinner first?

MR. ABBOT  
 I. No, thank you.

86 INT. JÔRGE'S LIVING ROOM - DAY

\*

Jôrge wakes his computer and checks his email, no new  
 messages.

Jôrge clicks refresh. The no new mail sound, again. He clicks  
 refresh, no new mail.

Jôrge clicks refresh again, the circle spins, spins.

One new message! It shows up in his junk mailbox,  
 bearfans.com, a gay personals site.

He signs up for an account.

Jôrge fills out the form, checking "any" for every category.

87 INT. JÔRGE'S LIVING ROOM - NIGHT \*

Jôrge sits at his computer. He is logged onto the dating service. He is slowly scrolling down a page full of thumbnails of guys.

He clicks on one. The guys' page opens, there are some photos of him at the beach, with a bunch of guys. At clubs. Jôrge closes the page.

He clicks on another. We do not see what is on the page, Jôrge gasps. He blushes bright red, trying to close the page.

Jôrge scrolls down some more.

There is a cute guy. Jôrge clicks on his photo. On the guys' page, there are some photos of him with friends, camping and at restaurants. At various locations around the world.

The profile name is GB8537. His status is set to Online! Chat NOW!

Jôrge clicks on the CHAT button. A text chat window appears.

88 EXT. MARKET STREET HOT DOG STAND - DAY \*

Over Jôrge's shoulder as he walks up to the stand. \*

There is a crowd of people, a few cute guys. We focus on a few different ones, until we get to one looking directly at us. He nods. It is the man from online.

Jôrge walks up to him, they shake hands.

GEORGE  
Hi Hor-Hay.

JÔRGE \*

Hey. Jôrge.

GEORGE  
It's so good to meet you. We almost have the same name!

JÔRGE \*

We do. It's Jôrge.

GEORGE  
But you spell it with a J? Doesn't the little symbol meant hooor.

JÔRGE \*

No, it means JOR.

(CONTINUED)

88 CONTINUED:

GEORGE

With a J? Hmm. Are you hungry?

JÔRGE

Like the saint, take it up with my mom. I could only get a half hour today.

George looks at Jôrge.

GEORGE

Yeah, me too. They've got foot-longs, and sausages, and standard issue dogs.

JÔRGE

It's a nice selection. I'm not a fancy hot dog guy.

GEORGE

No bacon wrapped?

JÔRGE

Nope.

GEORGE

Chicken apple?

JÔRGE

Just beef and salt ground to a paste, stuffed in a gut, with ketchup and mustard.

GEORGE

I think I'll go for a hot link with cheese, and fries.

89 EXT. MARKET STREET HOT DOG STAND - DAY

\*

Jôrge and George sit under a tree and finish their dogs.

The city and people move on behind them.

JÔRGE

Have you done this very much?

GEORGE

What? This, this meeting people online thing? Not much.

JÔRGE

What's not much.

(CONTINUED)

GEORGE

Well, never where we went to lunch.

JÔRGE

This is my first time, I wasn't sure what to expect. I mean, I've chatted, but never met someone, physically.

GEORGE

I don't know that I'd say we've met physically, yet.

JÔRGE

Yeah.

Jôrge finishes his hotdog. He looks around.

JÔRGE (CONT'D)

It's a beautiful day. Maybe I could push my lunch a few minutes longer.

GEORGE

I think I could, too.

JÔRGE

Do you work nearby?

GEORGE

Down at Sansome and Sutter.

JÔRGE

Oh. I'm about as far, but the other way. Do you have any pets?

GEORGE

No. Well, there is a cat that I feed sometimes.

JÔRGE

I don't think that counts.

Jôrge and George watch the people go by.

GEORGE

Can I buy you a smoothie?

JÔRGE

Sure. That sounds nice.

90 EXT. ALLEY BEHIND PAM AND GLEN'S HOUSE - DAY

\*

Pam wheels three bins to the curb, green, blue and black. She lines them next to three exactly like hers.

On the ground, next to the other bins, is an old bankers box. The lid is just popping off, papers peeking out.

Pam notices the box. She bends down and lifts the lid, just slightly. A torrent of paper and small books falls from the box, ripping the corner wide open.

Pam hurries to gather the papers. She looks at one of the books. "My Diary"

Pam looks at the pile that was a box. She looks at the house next door. "My Diary"

She holds the tiny book in both hands. She opens the cover, slowly. She looks at the house next door.

The cover opens to reveal a leaf page.

"My Diary: Kay Abbot"

"Date: May 13, 1968"

Pam looks at the house next door. She kneels to put the papers back into a pile.

91 EXT. VAN NESS - NIGHT

A small well-dressed crowd is dispersing.

Jôrge and Mr. Abbot emerge from the crowd. They are not talking. Each is lost in his own thoughts.

JÔRGE

That was amazing. Thank you.

MR. ABBOT

Oh.

JÔRGE

No, really. Thank you.

MR. ABBOT

You're welcome.

(he looks at Jôrge,  
appraises him)

Kay would have liked you.

Mr. Abbot chokes back a sob. They rest on a piece of public art. Mr. Abbot covers his face with his hands. Jôrge puts his hand on the man's shoulder, Mr Abbot crumbles at the touch.

(CONTINUED)

91 CONTINUED:

Jôrge sits down and lets Mr. Abbot cry on his shoulder.

MR. ABBOT (CONT'D)  
I almost let her go, right when we  
met. Silly quarrel, didn't matter.  
Where would I be today...

Mr. Abbot sits up and wipes his eyes.

MR. ABBOT (CONT'D)  
Have you ever built anything? Do  
you know any carpentry?

JÔRGE  
No.

MR. ABBOT  
Well, do you know what a dovetail  
joint is?

JÔRGE  
Meg would.

MR. ABBOT  
It's two pieces of wood, made to  
fit together, to join two pieces of  
wood. That was Kay and me.

JÔRGE  
That sounds nice.

MR. ABBOT  
It was. She was amazing, my dove.  
There's a hole the size of the  
world in my heart.

The crowd has dispersed. The corner is quiet.

92 INT. PAM AND GLEN'S LIVING ROOM - DAY

\*

Pam is sitting in the sun, with Pearl. She is on the phone,  
she holds a soda.

PAM  
What do you mean, you were at  
Cravers? You know you can't eat  
that stuff. Your doctor...

Pam watches Pearl.

PAM (CONT'D)  
Just 'cause it's on the way doesn't  
mean you have to stop in.

(CONTINUED)

92 CONTINUED:

Pam picks up the small book that is sitting next to the chair. "My Diary"

PAM (CONT'D)  
 How's Aunt Jean's hip?  
 (listens)  
 Oh. How long's it supposed to last?

Pam stands up, and sees herself in the mirror. She appraises herself.

PAM (CONT'D)  
 Hey, when did you notice you were getting old?  
 (listens)  
 I'm just surprised by how much different my body is after Pearl.

Pam looks at the diary, opens it to a random page, the whole page is a drawing in colored pencil. Kay has drawn her backyard garden. There are rows of flowers, and vegetables.

PAM (CONT'D)  
 Yeah, I guess. But there's got to be some way to fix it. Well, no, no, but. Oh I don't know.

Pam looks at Pearl. Unblemished, creamy skin, butterball legs and arms. Pearl giggles, gurgles.

PAM (CONT'D)  
 Okay. Soon, yes. I love you too.

Pam hangs up the phone. She looks at the bottle of soda. She reads the ingredients. Pam seems confused, surprised.

Pam picks up Kay's diary. She opens to the first entry. There is a photo stuck in the pages. It is the Abbots on their wedding day.

"Dear Diary. Hello. This is the first entry in my first diary, on the first day of my new life. If today is any indication, Harald and I will have a long and fruitful life. The day was beautiful, exactly as we'd hoped. The only thing Mother said to me before the ceremony was, 'Don't coddle him. If a wife coddle's her husband, he will forget how to take care of himself.'

(CONTINUED)

92 CONTINUED: (2)

Pam thumbs through the book, it is full of writing. She looks at a small pile of diaries next to the chair. She opens to the drawing of the garden, and walks to her back window. She looks at the Abbot's back yard, there is no sign of any garden having ever been there.

CUT TO:

93 INT. PAM AND GLEN'S KITCHEN - NIGHT \*

Glen walks out of the garage, he carries a bag of diapers. He walks into the kitchen.

The counters are covered with cans and bottles, the cupboards and cabinets are mostly emptied.

GLEN

What the hell are you doing?

PAM

Do you know what's in this stuff?

GLEN

Yeah. What are you doing? Where's Pearl?

PAM

(pointing to the baby monitor)

I just started thinking today, about what we eat.

GLEN

What's wrong with what we eat? It's what we've always eaten.

PAM

I just can't pronounce most of what is in this stuff. I think I'd like to make an effort to eat more fresh real food.

GLEN

What have you been reading?

Pearl starts to cry on the monitor.

GLEN (CONT'D)

I'll get her, could you put all this away? What's for dinner?

Pam had forgotten about dinner.

(CONTINUED)

93 CONTINUED:

PAM

I don't know. I'll get something together.

GLEN

Aww, honey.

PAM

I have been going all day, I lost track of time.

Glen kisses Pam on the cheek, and he leaves the room.

94 INT. OFFICE JÔRGE AND TINA'S CUBICLE - DAY

Jôrge, Tina and Tony work in their cubicle.

Tina has an web page open on her computer screen. The headline, 'About Us', is in a dark blue.

TINA

What's a color that says, "Welcome to our support pages, please don't ask too many questions, these are a pain in the ass to mederate."

TONY

Blue. Oxygen depleted field-behind-the-stars, BLUE.

TINA

(Instant Message)

What the fuck is wrong with him?

JÔRGE

What color are you using.

Tina changes the color of the headline from blue to green.

TINA

Green.

JÔRGE

Maybe a mild-pepper orange, with a drop shadow, or depth text.

Tony puts his head down on the desk. He sighs deeply.

TONY

I can't do this. Not anymore. The system is broken, and we make it look pretty.

(MORE)

(CONTINUED)

94 CONTINUED:

TONY (CONT'D)

This whole charade is a bid to make some ass holes rich in an IPO. This is not innovation. This place will be gone in five years, forgotten in six.

TINA

We're helping people communicate.

JÔRGE

What else are you going to do?

TONY

I have a library card and twenty-thousand dollars in the bank.

TINA

How much do you make? There's no way you could have that much money.

TONY

I probably make less than you. I don't have any debt.

The printer spits out a page. Tony stands and takes it out. He reads the page over.

Tina changes the headline to Orange.

Tony goes to his desk and picks up the trash basket, he takes out the bag. He opens drawers and cubbies, throws personal items into the trash basket. He logs out of his computer. He puts on his jacket. He signs the paper that he just printed.

Tony heads out of the cubicle.

JÔRGE

Where are you going?

TONY

To hand in my resignation.

Tony holds up the paper. In large letters, nicely designed:

"I Quit. I would have messaged this to you, but I've already deleted my account. -Tony Podan"

JÔRGE

Subtle.

Jôrge and Tina stare.

Tony walks out of the cubicle.

(CONTINUED)

94 CONTINUED: (2)

TONY

Good luck. I'll miss you guys.

Tony turns and heads down the hall. Jôrgé and Tina look at each other. They jump to the doorway and look down the hall.

Tony drops the resignation into the basket next to their boss' door. He walks to the elevators in the lobby, and is gone.

95 EXT. CITY STREET MISSION - DAY

\*

Jôrgé walks. He nods his head to the music on his headphones. The only thing we hear is the sounds of the street.

96 INT. GEORGE'S APT - EVENING

George is stirring some meat and vegetables in a wok. Jôrgé is looking into the refrigerator. He pulls out a pitcher, and closes the door.

The kitchen is beautiful. Stainless steel and wood, a view over the city.

Jôrgé pours some sangría.

JÔRGE

Would you like some?

GEORGE

Oh yeah. Lots of fruit.

Jôrgé puts the pitcher back into the fridge.

GEORGE (CONT'D)

You can leave it out.

JÔRGE

Okay.

Jôrgé puts the pitcher back on the counter, and brings a glass over to George.

Jôrgé hands him the glass, and picks out a piece of fruit. He starts to feed George the fruit, but at the last minute, he puts it into his own mouth and chews it up.

George smiles, and stirs the wok.

CUT TO:

97 INT. MEGHAN'S APARTMENT - DAY

Meghan and Jôrge sit on the couch, a pizza and a bong on the coffee table. They both stare at the screen, furiously twitching their controllers.

The grunt and swear.

JÔRGE

No. No.

MEGHAN

No.

JORGE

MEGHAN

Damn.

Fuck. That's not fair.

The video game music indicates that they have been defeated. Meghan reaches for the pizza.

MEGHAN (CONT'D)

How are the Georges?

JÔRGE

Good. Great. I think he wants me to marry him, though. When we eat out, he's always's like, what do you think of THAT china pattern? And he keeps wanting me to video chat with his Mother.

\*

MEGHAN

There are worse things than being a kept man.

JÔRGE

If only. It's always dutch.

MEGHAN

Hmmm.

JÔRGE

And, we've only been seeing each other for five weeks.

MEGHAN

A month and a half.

JÔRGE

How long now?

\*

(CONTINUED)

97 CONTINUED:

MEGHAN

Twelve weeks, so they say. I don't  
know how much more of this I can  
take.

\*  
\*  
\*

JÔRGE

What?

Meghan picks up a slice of pizza.

MEGHAN

I always have to pee.

\*

JÔRGE

Have you heard from Clem?

\*

MEGHAN

No.

\*

JÔRGE

Nothing?

\*

MEGHAN

Not a thing.

\*

JÔRGE

That's not fair.

\*

MEGHAN

She said it wasn't what she's  
signed up for. She sais she wanted  
something different.

\*  
\*  
\*  
\*

JÔRGE

Well, she got that.

\*  
\*

MEGHAN

I ran over her lap-top. On purpose.

\*

JORGE

What?!

\*  
\*

MEGHAN

She left it - on the back seat of  
my car, it - slipped out.

\*  
\*

Jôrge takes a long hit from the bong, smiling.

\*

98 INT. OFFICE CAFETERIA FOOD LINE - DAY

\*

Jôrge, Tina, and Glen are in line with trays of food.

(CONTINUED)

JÔRGE

He's just, not what I'd expected from an online ad. He's sweet, and cute, and smart. And he has the most amazing house. House.

TINA

Do you like him?

JÔRGE

I really don't like the idea of dating someone with my name. No matter how it's spelled.

GLEN

(pointing at the wall)  
Why would someone do that?

On the wall, there is a drawing, and some writing.

GLEN (CONT'D)

Don't we work with adults?

TINA

It's kind of funny.

GLEN

It's defacing company property.

JÔRGE

It will wipe off.

TINA

There was a kid, on my street, who kept taggin the stores on the corner. Everyone knew that it was him, he wasn't too discrete.

Tina stops, looking at her plate. She pokes around and lifts the chicken breast.

TINA (CONT'D)

They didn't give me any broccoli.

GLEN

Maybe it's under your meat.

Tina turns and starts to go back to the line. The serving ladies stare at her. One of them picks up a piece of broccoli and eats it, smiling. Tina turns back around and follows Glen to the cashier.

INT. OFFICE CAFETERIA DINING ROOM - DAY

\*

They walk away from the cash registers.

TINA

One day, the pet shop owner caught the kid, and whacked him in the head so hard, the kid was hospitalized.

GLEN

Good for him.

They look around for seats.

TINA

Kids need somewhere to express themselves.

GLEN

Scribbling gibberish across bus seats isn't self-expression. Hurrah for your pet shop owner.

TINA

Hurrah? The pet shop owner got six months for assault.

JÔRGE

Meg is always re-painting the alley wall.

GLEN

That just encourages 'em, they like a clean canvas.

TINA

It's true. She should paint a mural or something.

JÔRGE

It's already painted, she paid a lot of money to paint it. Brown.

GLEN

It's the best racket in town. They tag your wall until you pay them to paint a mural.

They walk to an open table. The only other person in the entire section is Terry. He is sitting in the sun, reading a book as he eats. He does not seem happy for the company.

100 INT. GEORGE'S APT - NIGHT

Jôrge and George make out on the couch. Half eaten plates of food are on the coffee table.

Their shirts are unbuttoned, but on.

GEORGE

Hey. Some friends are coming from back home, and we're going to my cabin. Do you want to go?

JÔRGE

When? Sure.

GEORGE

In a month and a half. I know they'll love you. I've known them both since college. I think you'll love them.

JÔRGE

I'm sure that I will.

101 EXT. FARMERS MARKET - DAY

Pam walks down the street, she has a few bags in the stroller. They are filled with fresh vegetables, fruits and bread and meat.

Pam eats some street food. It is good.

102 INT. PAM AND GLEN'S KITCHEN - DAY

\*

Pam walks into the kitchen. She sets down the bags. Pearl is on the screen of the baby monitor. Pam looks at the image on the screen.

PAM

How long has she been down?

GLEN

About forty minutes. Hello.

PAM

Hey.

(she kisses him on the cheek)

How are you? I got some good stuff. Stuff that I have no idea how to cook.

(CONTINUED)

102 CONTINUED:

GLEN

Then how do you know it'll be good?  
Why can't we just get stuff from  
the store? They have what I want.

PAM

I'm just trying to do some small  
thing to make the world better for  
Pearl, and us.

GLEN

Buying vegetables we won't eat  
because they're locally grown won't  
stop the planes from South America.

Pam takes some berries out of her bag. And some potatoes and  
beans.

PAM

You don't have to eat any of it.  
Microwave yourself a couple bags of  
popcorn and die at fifty.

She takes out a steak.

GLEN

How much did this cost you? Are we  
having that tonight?

CUT TO:

103 INT. PAM AND GLEN'S DINING ROOM - EVENING

\*

Jôrge and George sit on one side of the table, Glen sits on  
the other.

Pearl is on the baby monitor.

All three look around the room.

GEORGE

(looking at monitor)  
She's really cute.

GLEN

So, you met online?

GLEN

She is.

GEORGE

bearfans.com

GLEN

You're from Chicago?

George and Jôrge look at him, confused.

Pam walks into the room with the steak, sliced on a platter.

(CONTINUED)

103 CONTINUED:

PAM

Grass fed. Raised just down the peninsula.

GLEN

Now that looks good.

Pam sets the platter on the table.

PAM

Does anyone need more wine?

GLEN

Sure.

GEORGE

Sure.

JÔRGE

Sure.

She passes the bottle around. They all get food.

GLEN

George is from Chicago.

Pam looks at Jôrge. Jôrge points to George.

GEORGE

Wisconsin.

GLEN

Oh?

PAM

That's near Chicago, right?

GEORGE

Yeah.

Jôrge catches George's eye, they both smile.

GLEN

Online, huh? How's that work? Do you need webcams?

Jôrge and Pam look at Glen.

GEORGE

You don't NEED one.

GLEN

Huh?

(CONTINUED)

103 CONTINUED: (2)

JÔRGE

We just chatted. Like texting.

GLEN

But you knew what he looked like.

JÔRGE

There's profile pictures.

GEORGE

And everyone has a screen name.

JÔRGE

We don't need to...

Glen looks at Pam, finally meeting her gaze.

104 INT. JÔRGE'S LIVING ROOM - NIGHT

\*

Jôrge walks in with a bowl of snacks. George lays on the couch. A movie is paused on the television.

GEORGE

I love your little apartment.

JÔRGE

Little?

GEORGE

It's cute, you make the most of it. I do wish you had a bigger TV, we'll have to see what we can do about that.

JÔRGE

We can't really do anything about it. This TV is only two years old.

Jôrge sits down next to George.

GEORGE

I just mean, if I'm going to be watching a lot of TV over here, maybe I could get one.

JÔRGE

No thanks. Thank you, but I like my TV, it's fine.

GEORGE

We could watch TV at my place.

(CONTINUED)

104 CONTINUED:

JÔRGE

We could move the sofa closer.

George kisses Jôrge, knocking the snacks to the floor.

105 INT. OFFICE JÔRGE AND TINA'S CUBICLE - DAY

Jôrge works at his computer. He smiles and whistles to the music in his headphones. Tina does the same across from him.

Agnes walks in and points to Tony's desk.

AGNES

Amir, over there, after DOSAT.

Amir pokes his head into the cubicle and waves. Tina waves back, they smile.

Agnes leaves, sweeping Amir with her.

Tina and Jôrge look at each other.

106 INT. DINER - NIGHT

Jôrge and George are finishing their burgers and fries.

GEORGE

What was

Jôrge slurps his shake loudly. He puts down his glass and smiles. He has a blob of shake on his face. George points to it, miming the spot on his own face. Jôrge pats at his face with a napkin, but misses the shake.

GEORGE (CONT'D)

What was the lady in the yellow dress all about?

George quickly dips his napkin into his water, and wipes the shake from Jôrge's face. Jôrge sits back and looks at George.

GEORGE (CONT'D)

Was she real, was she just in the kids mind? But no, the Mom saw her.

JÔRGE

I don't know. I thought she was real, but no one seemed to see her. It was a little weird when the kid started seeing the ghosts, but I was like, okay, lets see where this goes.

(CONTINUED)

106 CONTINUED:

GEORGE

But then the mom goes blind, and  
the grandma.

JÔRGE

The grandma, I forgot about that.  
But I could almost accept all of  
that to some degree, but the lady  
in the yellow dress.

GEORGE

That was just like, what the fuck.

Jôrge belches loudly. He sighs contentedly. Then he realizes  
that he is with George. He covers his mouth, and sits up  
straight.

JÔRGE

Excuse me. Sorry.

GEORGE

It's alright. I feel the same way.  
Are you ready to get out of here?

JÔRGE

Yeah, sure.  
(Checking his phone)  
I've got a bus in sixteen minutes.

GEORGE

You don't have to take a bus home.

JÔRGE

You can't drive me, that's silly.

GEORGE

No, you can just stay at my place.

JÔRGE

Oh. Maybe. I guess I've got  
(checking phone)  
fifteen minutes to decide.

They both reach for their wallets.

107 INT. OFFICE JÔRGE AND TINA'S CUBICLE - DAY

Tina and Jôrge are sitting at their desks, typing, sketching.  
Amir is cutting paper at the drafting table.

Omar walks in with a large bouquet of flowers. He heads  
toward Jôrge.

(CONTINUED)

107 CONTINUED:

OMAR  
Why did you send yourself flowers?

JÔRGE  
I didn't, what?

Jôrge takes the flowers. A card reads, Have a Great Day! - George, XO

OMAR  
(to Tina)  
It's kind of sad.

JÔRGE  
I didn't. I did not send myself flowers.

TINA  
He's got this clingy boyfriend, with his same name.

JÔRGE  
He spells it differently.

OMAR  
He spells it the right way.

JÔRGE  
He spells it with a G.

OMAR  
Hoar-hay. You spell it with a J, it's pronounced Hoar-hay..

Jôrge and Tina look at each other. Amir laughs a little too loudly.

OMAR (CONT'D)  
They are nice flowers.

As Omar exits, Tina walks over and picks up the flowers. She reads the card.

TINA  
Why did he send you flowers?

JÔRGE  
He just likes to send flowers. Have a nice day! They are pretty.

TINA  
Yeah. I guess.

(CONTINUED)

107 CONTINUED: (2)

JÔRGE

Why can't I just get flowers? Why  
is that weird?

TINA

Well, what are you gong to do with  
flowers?

JÔRGE

What does anyone do with flowers?  
I'm going to put them on my table.  
I'll look at them. They're pretty.

TINA

Okay.

AMIR

Why? Don't you like to get flowers?

TINA

I do.

JÔRGE

She just never does.

TINA

I

JÔRGE

Your Mother doesn't count.

Amir snorts. Tina glares at him. Amir goes back to his  
cutting.

AMIR

(to Tina)

You should get flowers every day.

108 EXT. PARK - DAY

Pam sits on a bench, watching Pearl play in the sand. A new  
color of "MY DIARY" is in her hands.

PAM

Lets see what Kay has for us today?

We see over her shoulder, on the page:

PAM (CONT'D)

(reading)

"I should remember to always try  
the dipping sauces. Even if I don't  
think I'll like them.

(MORE)

(CONTINUED)

108 CONTINUED:

PAM (CONT'D)  
 Especially if I don't think I will.  
 Tonight, I was pleasantly surprised  
 by"

Pam watches Pearl. Pearl drops some dirt on her toys.

PAM (CONT'D)  
 She lived in that house her entire  
 adult life. I wonder if she talks  
 about us in the later ones?

Pearl looks at Pam.

PAM (CONT'D)  
 I can't read ahead. No, we agreed.  
 We'll read them in order.

Pearl dumps sand onto the sand.

109 EXT. CITY STREET IN FRONT OF JORGE'S APT. - DAY

\*

Jôrge stands in front of his apartment building. He has a  
 backpack, and a large duffel bag.

An SUV pulls up to the curb, and George steps out of it. He  
 kisses Jôrge on the cheek and takes the duffel bag.

He points to two people, crammed in to the SUV with their  
 luggage.

GEORGE  
 This is Becky. Gus.

They wave. George opens the back hatch, stuffs in the duffel  
 bag.

JÔRGE  
 A week in the woods.

GEORGE  
 Nothing but quiet, and stars.

JÔRGE  
 I'm so excited. I haven't had a  
 vacation like this in, ever. A  
 whole week, nothing but re-laxing  
 and fresh air.

110 INT. CITY STREET IN FRONT OF JORGE'S APT. - DAY

\*

George gets in the passenger seat and Jôrge joins Gus in the  
 back seat.

(CONTINUED)

110 CONTINUED:

BECKY

Do you guys have enough room?

GUS

Yeah, we're fine.

Jôrge pushes a bag back behind the seat, to make room for his head.

JÔRGE

When did you guys get in?

BECKY

Just this morning.

GUS

We've been up since one-thirty.

BECKY

One thirty our time, which is last night for you. Is everyone in?

Everyone nods or affirms.

111 EXT. CITY STREET IN FRONT OF JORGE'S APT. - DAY \*

The SUV pulls away from the curb.

112 EXT. CITY STREET MARINA - DAY \*

They pass through San Francisco, over Golden Gate Bridge.

113 INT. SUV ON RURAL HIGHWAY

Becky and George marvel at the scenery, Jôrge is visible through the seats.

Becky reads the roadside signs.

BECKY

Let's stop. There's peaches.

GEORGE

Sure.

114 EXT. COUNTRY FRUIT STAND - DAY

George sits in the car. Jôrge and Gus have wandered over to the fruit stand. Becky peruses on the other side of the fruit stand.

Jôrge and Gus are perusing the dried and fresh fruits, and nuts. They try the free samples.

(CONTINUED)

114 CONTINUED:

JÔRGE

These are good.

Jôrge can not find where to throw the stem from the sample berry. He sees that there is a cup at the back of the table. He throws his stem in it. He picks up the cup, and holds it out to Gus. Gus is looking towards the parking lot.

Next to the SUV, hidden from view from George, a man leans into the trunk of a small sports car. Gus stares at the man.

JÔRGE (CONT'D)

That's not bad, either.

Gus is flustered, he throws his stem into the cup. He waves at George. George waves back. Jôrge picks up a large bag of dried fruit.

Becky approaches.

BECKY

This is amazing. I mean we have fruit stands in Wisconsin, but nothing like this.

Becky looks around at the trees.

BECKY (CONT'D)

Eating local is a lot easier here. Eating local at home, in January, is pretty sad.

Becky picks up a container of fruit.

115 INT. SUV ON RURAL HIGHWAY - EVENING

The order in the SUV has changed. Gorge is in the back seat with GUS, Jôrge rides shotgun.

JÔRGE

Anyone want some dried fruit?

GEORGE

No thanks.

BECKY

Not now.

Jôrge holds the bag out to Gus, he shakes his head, and looks anxiously out the window.

Jôrge eats a handful of dried fruit. He takes his headphones out of a pouch.

(CONTINUED)

115 CONTINUED:

BECKY (CONT'D)  
Who wants to sing a song?

GUS  
Jôrge, do you know any songs?

George looks at Jôrge.

JÔRGE  
No.

Becky starts singing a song. Her voice is quite beautiful. Everyone in the car is pleased, Jôrge is stunned.

They all start to sing along, even Jôrge.

116 EXT. RIVER SIDE HIGHWAY - DAY

The SUV follows a winding road along a winding river.

117 EXT. CABIN - DAY

The SUV pulls up into the driveway of a modest and well maintained cabin, in the semi woods.

118 INT. CABIN - DAY

Gus carries suitcases down the hall. Becky and Jôrge are in the kitchen, unpacking bags. George brings in boxes from the SUV.

CUT TO:

119 INT. CABIN - DAY

George stands in front of the open suitcase. Jôrge lounges on the bed, his eyes partly closed. George changes his shirt, and Jôrge watches through his half closed eyes.

George sees him in the mirror, they smile at each other.

CUT TO:

120 INT. CABIN - DAY

Becky dozes on her bed. She is watching the shadows of the leaves on the wall, listening to the birds sing and call.

CUT TO:

121 EXT. CABIN - DAY

Gus sits on a chair on the balcony. He listens to the sounds of the forest. There is the wind in the trees. The branches crackling.

Something moves in the brush, breaking a twig.

Silence.

The birds sing everywhere.

Gus watches the clouds go by.

CUT TO:

122 INT. CABIN - NIGHT

They all sit at a table set for dinner. Becky brings in a large plate of spaghetti and meatballs.

CUT TO:

123 INT. CABIN - NIGHT

Jôrge and George do the dishes. Everyone else is by the fire.

CUT TO:

124 INT. CABIN - NIGHT

George and Jôrge are sitting on the sofa, Gus is in the chair, Becky lays on a blanket, close to the fire.

BECKY

(yawning and stretching)

I've got to get to bed. It's been a long day.

She stands, folds the blanket, and picks up her beer cans.

BECKY (CONT'D)

Good night.

JÔRGE

Night.

Becky stands in the doorway. She seems as if she needs to pee, or maybe vomit.

GEORGE

Good night.

(CONTINUED)

124 CONTINUED:

BECKY

Night.

Becky heads upstairs.

Jôrge and George lay on the couch, Gus sits in the chair, the fire crackles.

Gus stands up.

GUS

I guess I'm going to turn in, too.  
Don't do anything I wouldn't do.  
Good night.

Gus ascends the stairs.

JORGE

Night.

GEORGE

Goodnight.

Jôrge and George lay on the couch, facing each other. Jôrge watches the fire, George watches Jôrge.

125 INT. CABIN - EARLY MORNING

The birds outside are loud.

Jôrge pours himself a cup of coffee. He smells the coffee, takes his first drink of the day. Out the windows, the world is waking up. as he turns to go, Gus walks in. They are both wearing underwear and t-shirts.

JÔRGE

Good morning.

GUS

Hi. Is George up?

JÔRGE

Not yet.

GUS

Oh.

Gus gets some coffee. He opens the refrigerator. He pours some milk into his coffee. He closes the refrigerator.

He stirs the coffee. He turns toward Jôrge.

GUS (CONT'D)

You know, I'm. I'm not.

(CONTINUED)

125 CONTINUED:

Becky walks down the stairs. Jôrgé shivers, and edges toward the stairs.

BECKY  
You're what?

GUS  
Not interested in seeing the falls today.

BECKY  
Why on earth not?

GUS  
It will be too wet.

BECKY  
If you're afraid you'll get wet,  
wear a parka.

126 EXT. TRAIL - DAY

Jôrgé and George hold hands and admire the majesty of nature.

They make out under a tree, discretely.

Becky walks by. Becky coughs. They stop kissing and continue down the path.

It is beautiful. They are on a trail, a view of a valley below.

CUT TO:

127 EXT. TRAIL - DAY

They are walking down the path, George is at the front of the line. Gus is lagging in the back, and Becky is way behind. Jôrgé is in the middle. He stops to look at a flower, fumbling with his camera. Gus catches up with him.

GUS  
Could you please stop implying that I'm gay.

JÔRGE  
What are you talking about?

GUS  
I see the looks you're giving me.  
The knowing looks.

(CONTINUED)

127 CONTINUED:

JÔRGE

Oh, okay.

GUS

Just for the record.

JÔRGE

Okay. Did I say something? Or did you read my mind?

GUS

I'm not.

JÔRGE

If you say you're not gay, that's good enough for me.

GUS

But you don't believe me.

JÔRGE

(pauses, he looks around  
to see where everyone  
else is, they are not  
visible on the path)

No, not really.

Jôrge takes a picture of the flower. He starts walking down the path.

GUS

No one can know.

JÔRGE

You're like, thirty-five. I won't say anything, but maybe you just need to start dealing with it. And everyone knows.

GUS

You don't understand, it's not that easy. I can't be like you. I'm not like you.

JÔRGE

That's just sad.

Becky comes into view ahead.

BECKY

What's sad?

(CONTINUED)

127 CONTINUED: (2)

Jôrge looks at Gus. Gus looks at a decaying log. Jôrge heads up the trail.

JÔRGE  
Does G. have the water?

GUS  
(to Becky)  
You're looking a little pink.

Becky lifts her hat, her face is bright pink.

128 EXT. CLEARING IN REDWOOD FOREST - DAY

George, Jôrge, Becky and Gus snack on sandwiches in the sun.

They lay in the grass and watch clouds.

They stare at the height of the trees.

129 INT. CABIN BEDROOM - DAY

George is changing from his hiking clothes. Jôrge is reading on the bed.

GEORGE  
This has been such a nice day. I  
don't want it to end.

JÔRGE  
It has. I'm always amazed at how  
big everything is. How big nature  
is.

George buttons his shirt. He stares at Jôrge, there is a silly smile on his face. Jôrge reads.

GEORGE  
I love you.

Jôrge looks up from his book, stares at George.

JÔRGE  
I love you, too.

George fumbles taking something small out of his jacket pocket. He tucks in his shirt and zips his fly.

GEORGE  
I want every day to be as good as  
today.

(CONTINUED)

129 CONTINUED:

JÔRGE

It has been a great day.

GEORGE

Would you...

Jôrge reads his book. George combs his finger through his hair, he unsteadily goes down on one knee.

GEORGE (CONT'D)

Will you marry me?

JÔRGE

No.

George stares at Jôrge. Jôrge looks up from his book.

JÔRGE (CONT'D)

You're serious. Oh. My god. Let me think.

GEORGE

What do you mean no?

JÔRGE

We've only know each other for a few months. I thought you were joking. You barely had your pants on.

Jôrge stares at George. George looks at the floor. He seems to be holding something behind his back.

GEORGE

Two months, two weeks, ...

\*

JÔRGE

What's behind your back?

George looks at Jôrge, tears welling in the corners of his face.

George holds out a small brown leather box, just about big enough for a ring.

JÔRGE (CONT'D)

Is that a ring?

George puts the box in his pocket. He wipes his face with his shirt sleeve. He walks out of the room.

(CONTINUED)

129 CONTINUED: (2)

JÔRGE (CONT'D)  
 (jumping from bed)  
 Wait no, I didn't mean no. I meant,  
 you took me by surprise. I was  
 kidding, I thought you were  
 kidding.

CUT TO:

130 INT. CABIN - DAY

Jôrge follows George down the hall. He catches up to George as they reach the bottom of the stairs.

Becky and Gus are sitting at the table. There is a white cake with the words Congratulations hand written in icing. There is a bottle of champagne. Candles are lit in the dim afternoon light.

Becky is bright red, shiny. The skin around her eyes is pale white.

Becky and Gus raise their glasses.

GEORGE  
 He said "No."

They put their glasses down. Gus drinks his, on it's way back to the table.

JÔRGE  
 I didn't say No. I said you surprised me, I said I thought you were joking. You'd barely finished putting on your pants.

Becky and Gus look at their glasses, the cake.

GEORGE  
 Why would you say "No" if you thought I was "joking?"

BECKY  
 Yeah. That doesn't make sense.

Becky and Gus stare at Jôrge. George leaves the room.

JÔRGE  
 I. I.

Jôrge follows George.

131 EXT. CABIN - EVENING

George is standing at the wood pile, staring into the woods. Jôrge comes out of the cabin.

George throws something small and brown into the woods. Jôrge stops running. He walks toward George -

GEORGE  
I don't want to talk to you.

JÔRGE  
I didn't mean "No". I meant

GEORGE  
I. Don't. Want. To. Talk. To. You.

They stare at each other, immobile.

JÔRGE  
(turning)  
I should go.

GEORGE  
No.

Jôrge stops walking. He turns back.

GEORGE (CONT'D)  
Yeah, maybe you should.

JÔRGE  
What?

GEORGE  
Gus can take you. Scratch that.  
I'll take you.

JÔRGE  
But we're here all week.

132 INT. CAR PARKED OUTSIDE OF CABIN - NIGHT

George is in the driver seat, and Jôrge is in the passenger seat.

JÔRGE  
Are you sure you don't want me to  
get a cab, or rent a car or  
something?

George looks over at him. His expression is blank.

(CONTINUED)

132 CONTINUED:

George starts the car.

As the SUV pulls away from the cabin, Becky watches from the front window, Gus watches from the front porch.

133 INT. SUV ON RURAL HIGHWAY - NIGHT

George has eyes only for the road. Jôrge stares at him, but he will not look over. Jôrge gets a text.

On Jôrge's phone:

GUS

It was nice to meet you.

134 EXT. SUV RIVER SIDE HIGHWAY - NIGHT

The SUV follows the highway as it winds along the river. \*

135 INT. SUV BETWEEN THE GURNEVILLE AND SF - NIGHT

George drives, static-y talk radio plays.

Jôrge crosses and uncrosses his legs. Jôrge looks out the windows, there is a food gas lodging sign. Jôrge looks at George. George will not look at Jôrge.

JÔRGE

How we doin' on gas?

George looks at the gas gauge. He shrugs.

JÔRGE (CONT'D)

Can we stop at this exit? I've got to pee.

They keep driving. George stares ahead. They pass the exit ramp.

JÔRGE (CONT'D)

What?!

GEORGE

Oh, I thought you were kidding.

JORGE

What is your problem. I love you.

George rummages around on the floor and holds up an empty soda bottle. Jôrge ignores him.

(CONTINUED)

135 CONTINUED:

GEORGE

How do I know you're not kidding?  
Why do you love me?

JÔRGE

Because you're - you.

GEORGE

Yeah, well.

\*

136 INT. SUV GOLDEN GATE BRIDGE - NIGHT

Jôrge and George drive in silence, the bridge passes by on the windshield.

137 EXT. CITY STREET IN FRONT OF JORGE'S APT. - NIGHT

\*

The SUV pulls up to the curb. Jôrge gets out, he gets his bags from the back seat.

George doesn't move.

GEORGE

I'll call you, maybe. Or am I just kidding?

George puts the SUV into gear and pulls away.

Jôrge picks up his bags, alone on the curb.

138 INT. JÔRGE'S KITCHEN - DAY

\*

Jôrge eats sandwich cookies and drinks beer. He sits in front of his computer screen. He checks his email, social networking, gay dating and chat accounts.

No new messages.

Jôrge turns off the screen.

139 INT. OFFICE CAFETERIA FOOD LINE - DAY

\*

Tina, Jôrge, Glen and Amir are in line for food. Tina is standing at the counter, holding a plate of food.

TINA

You forgot my Asparagus.

SERVING PERSON #1

Oh right. Folic acid.

SERVING PERSON #2

It's under the meat.

(CONTINUED)

139 CONTINUED:

TINA

No it's not. You didn't put any on the plate. I watched you.

SERVING PERSON #2

You watched me.

GLEN

(to Serving Person #1)

Could I get the ravioli as a meal?

TINA

You didn't put any on the plate. Why do you do this? Why are you like this?

SERVING PERSON #2

What are you talking about.

TINA

You don't talk to anyone else like this.

JÔRGE

(to serving person #1)

The turkey manhattan, please.

TINA

Is this fucking high school? Do I need to talk to HR? Give me my Asparagus.

The Serving Ladies laugh. Full belly laughs. Serving Person #2 hands Tina a plate of Asparagus, with a wedge of lemon.

GLEN

That's why you'll never get anywhere in the world. People don't take you seriously.

TINA

What? What don't people take seriously? What "people" Glen?

GLEN

Maybe they're mean to you because you're so confrontational. Couldn't you just ask politely?

TINA

I DID!

(CONTINUED)

139 CONTINUED: (2)

GLEN

You accused her of lying.

TINA

She didn't...

Tina looks at Serving Person #2. Serving Person #2 takes an imaginary cigarette from her lips, and stubs it into the asparagus in front of her. A woman orders some food, and Serving Person #2 smiles and starts making the food.

140 INT. OFFICE CAFETERIA DINING ROOM - DAY

\*

Tina pays for her food. Glen, Jôrgé and Amir are behind her.

TINA

I'm going to sit over there.

Tina walks over to a booth by the secretaries. There is a chatter like birds. Jôrgé and Amir follow.

Glen walks the other direction.

Tina and Jôrgé, and Amir sit down.

TINA (CONT'D)

They charged me for an extra side of Asparagus.

Tina begins to stand. She stops, clenches her tray and breaths deeply. She slowly sits.

TINA (CONT'D)

Why did you say no?

JÔRGÉ

I didn't say no, I didn't mean to.

TINA

What about that kitchen?

JÔRGÉ

I know. But you know, that's kind of the point. Maybe I was just in love with the kitchen and the house. He's great. It was too much, too fast. He doesn't trust me.

TINA

Are you going to call him.

(CONTINUED)

140 CONTINUED:

JÔRGE

He made it pretty clear that he would call me, if calling was going to happen.

TINA

Maybe he's playing hard to get.

JÔRGE

I don't need those kind of games.

TINA

So, you're back where you started.

JÔRGE

I guess it depends on how far back you go. I was happy, I used to be happy. I thought I was alone, but I was happy. Well maybe not happy, but not miserable all the time. I don't need perfection, you know? Just someone who will take me as I am. Maybe celebrate my good parts, and help fix the bad?

Tina pokes at her asparagus. Amir looks around the room, at his food, at Tina.

TINA

I goes both ways, doesn't it?

JÔRGE

What?

TINA

We have to take them too, accept their flaws. That part's not fair.

Jôrge looks at her.

The secretaries all get up from their table at the same time, pushing in their chairs and picking up their trays, almost in unison, a flock.

141 INT. OFFICE JORGE AND TINA'S CUBICLE - DAY

\*

Glen is walking down the hallway. He is smiling. There is a small dance to this step. He comes to the entrance to Jôrge and Tina's cubicle, and stops.

GLEN

I got it.

(CONTINUED)

141 CONTINUED:

TINA

What?

GLEN

The Senior Marketing Accountancy  
Manager.

Jôrge, Tina and Amir stare at him.

GLEN (CONT'D)

The promotion.

JÔRGE

Congratulations.

AMIR

That's great.

TINA

Yeah.

JÔRGE

Good job.

GLEN

Thanks. Friday night, our place,  
around eight.

Glen heads down the hall, the dance still in his step.

JÔRGE

Okay.

TINA

Did he just invite us to a party?

AMIR

All right.

TINA

Maybe not you. Do you even know  
him?

AMIR

He comes to get prints sometimes.  
We eat lunch.

TINA

(to Jôrge)

He's never invited me to a party  
before.

142 INT. PAM AND GLEN'S DINING ROOM - NIGHT \*

Jôrge is standing in the dining room with a few other people. We have never seen any of these people before, except for Glen, who is standing on the other side of the room. Glen is laughing with a small group of people.

At a table, people fill their plates with fried food and chicken wings.

Jôrge has a drink in his hand, he stands next to two men. A woman walks up and hand plates to the men. The men dig in.

WOMAN ONE

Do you work with Glen?

JÔRGE

No, yeah, I mean, at the Company.

WOMAN ONE

I don't know anyone in the new building.

JÔRGE

Yeah. What new building?

The woman seems confused. She turns to grab a chicken wing and slips away, leaving Jôrge alone.

CUT TO:

143 INT. PAM AND GLEN'S LIVING ROOM - NIGHT \*

Meghan and Ann are sitting on the couch, in the living room.

MEGHAN

This place is filling up.

ANN

Who are all of these people?

MEGHAN

I don't know any of these people. I think they all work with Glen.

Two women run up to a woman standing next to the couch, almost out of our hearing, they have a high pitched exchange of words, accompanied by excited hand gestures.

MEGHAN (CONT'D)

(leaning in to Ann)

I'm going to see if Pam needs any help in the kitchen.

(CONTINUED)

143 CONTINUED:

ANN

I'll join you. I'm hungry.

They walk out of the room, passing Mr. Abbot, on their way.

Mr. Abbot sits in a chair at the side of the room. He is dressed nicely, but from a different era. He watches the people in the room.

A woman sits down next to him, and hands him a drink.

MR. ABBOT

Thank you, dear.

CUT TO:

144 INT. PAM AND GLEN'S HALLWAY - NIGHT

\*

In the hallway, Tina waits in the line for the bathroom. A man stands in front of her, and another behind in line. Tina tries to follow their conversation, but they don't notice her.

MAN TWO

I tell you, they should bench him for the rest of the year. He needs to realize that he's a worn out white guy.

MAN THREE

He's just getting clobbered, it's almost painful to watch.

MAN TWO

He's got no right to be paid that much.

MAN THREE

Not any more. You can't win a series without a point man.

MAN TWO

You need a point man.

The bathroom door opens, and TIMID WOMAN emerges. She stares at Tina standing next to the men.

MAN TWO (CONT'D)

(gesturing to Tina)

Go ahead.

TINA

Thank you.

(CONTINUED)

144 CONTINUED:

The Timid Woman glares at Tina as she slips into the bathroom.

145 INT. PAM AND GLEN'S BATHROOM - NIGHT \*

As Tina closes the door. She checks her hair in the mirror, and notices that her lipstick is smudged. She tries to fix it, but ends up wiping all the lipstick off of her upper lip. She takes out a lip stick from her purse.

146 INT. PAM AND GLEN'S HALLWAY - NIGHT \*

Tina walks out of the bathroom. Her hair is smoothed, she looks much more put together. The guys in line for the bathroom stop talking and smile at her.

Tina smiles at the guys.

The Timid Woman stands between the guys, she glares at Tina.

CUT TO:

147 INT. PAM AND GLEN'S KITCHEN - EVENING \*

In the kitchen, Pam is preparing herself a drink. There are many bottles on her counter, all arranged by liquor color.

She looks at Pearl on the monitor, she is stirring, but asleep. Pam takes some ice out of her new ice bucket, with her new ice bucket tongs, and puts it into her new party tumbler. Her trip to the party store has made things festive, but not tacky.

A man and a woman walk up to the food table. The table is spread with fresh vegetables and healthy looking food. The couple look at the food.

They look a little closer.

They look for another table in the room. There is none. They head out of the kitchen.

Pam looks at the food table.

Jôrge walks into the room. He walks up to the table, and grabs a handful of veggies.

JÔRGE

I think I'm going to head out.

PAM

Oh, it's early.

(CONTINUED)

147 CONTINUED:

JÔRGE

Yeah, but I don't talk to these people at work, I don't want to do it on my free time.

PAM

Don't be like that, you could really put in a little more effort.

Meghan and Ann walk into the kitchen.

MEGHAN

Do you need any help in here?

PAM

No, thanks. I've got it all under control.

JÔRGE

I'm going to head out. I've had a long week.

(to Ann)

It was nice to see you.

ANN

You, too.

PAM

You should take some leftovers.

JÔRGE

I'm good.

PAM

No, let me fix you something.

Tina walks into the kitchen. They all double take her.

TINA

The people from the fourth floor are weird.

CUT TO:

148 EXT. PAM AND GLEN'S BACK PORCH - NIGHT \*

On the back porch, later.

Tina and Pam are smoking. Ann and Meghan sit upwind. \*

PAM

There really should be a law against it.

(CONTINUED)

MEGHAN

But you could never enforce it.

TINA

Why do people want to make laws anyway? They just hold people down. If murder were made legal, people wouldn't be like, they wouldn't go on a killing spree to celebrate, would they? They wouldn't.

Pam works to focus on Tina's face, and her speech. \*

PAM

You sound like this book I'm reading.

MEGHAN

What's that?

PAM

Oh, something I picked up. It's about this woman, and her life. It's her diary.

MEGHAN

Fiction?

PAM

No. A real diary. Just her daily thoughts and things she thinks are funny.

MEGHAN

Who's diary is it? Do you know her?

PAM

I. I knew her a little. I'm not in it yet,

ANN

You knew her? Is she dead?

PAM

I'm only up to the eighties and I'm trying to go chronological. I'm missing one, nineteen eighty-four, April through October. I did read the end, the last entry, the day that she died. She had no idea what was coming.

(CONTINUED)

148 CONTINUED: (2)

TINA

How do you know she's dead, maybe she just stopped writing?

MEGHAN

Did she kill herself?

ANN

Was it like, Dear Diary, a car is coming at me with great speed, maybe I should dot dot dot

PAM

No, it was like 'Dear Diary, my husband wears too many blue ties, maybe I'll get him some green ones.' That was the last entry. Later that day, her toaster shorted out, and she's gone.

MEGHAN

Death by toaster? Is this your neighbor?

PAM

She's a really good writer, and every once in a while, a beautiful illustration. I feel like I'm prying.

Through the open door, the Timid Woman is leaning on a wall, smiling, talking to one of the men from the hallway.

Tina stares at the woman.

148A INT. PAM AND GLEN'S KITCHEN - NIGHT \*

Timid Woman feels Tina staring, and looks around, but she can't see out onto the dark porch, just the glow of a cigarette. \*

149 INT. OFFICE CAFETERIA DINING ROOM - DAY \*

Jôrge and Glen are sitting at a table alone. They are in the middle of their lunches.

GLEN

Why would you dump someone because of their name?

JÔRGE

I didn't dump him at all. He dumped me.

(CONTINUED)

GLEN

He dumped you because you're afraid of commitment.

JÔRGE

Why are you yelling at ME about this? He dumped me.

GLEN

It's not just him, you don't commit to anything. Don't you realize that you're pissing your life away? One day you'll turn around and it will all be gone, because you've let everyone, everything, go.

JÔRGE

You didn't even know him, you never tried. You never ordered wine with him.

GLEN

You don't break up with someone because of the way they order wine. Don't you take anything seriously? When's the last time you worked overtime?

JÔRGE

Overtime? What does overtime have to do with George? You take this place too seriously.

GLEN

This is my life. My career. Why am I supposed to not take it seriously? I don't know why I'd expect you to understand.

JÔRGE

This is my job, not my life. When this place closes, I'll find something else.

GLEN

This place isn't closing.

Jôrge and Glen stir their food around on their trays.

JÔRGE

I've got to go, I have to get some email templates to O'Niel by two.

\*

(CONTINUED)

149 CONTINUED: (2)

Jôrge stands and carries his tray out of frame. Glen sits alone in the Cafeteria.

150 INT. OFFICE HALLWAY - DAY

Jôrge walks down the hallway. He stops by some windows and takes out his cell phone.

There are no new messages, he navigates to George's contact page. He presses the call button.

Voice mail immediately picks up.

JÔRGE

Hi George, Jôrge. I, I understand why you're mad. And I'm sorry. I know that I screwed things up. How can I make it up to you? I wish you'd answer my calls, I didn't mean NO, you just caught me off guard.

A chime for a text message is heard.

GEORGE

(text message)

Don't call me any more. I'm not going to listen to your message. :(

JÔRGE

Okay. Fine.

(into the phone)

Call me if you want. You're being a baby.

Jôrge hangs up.

151 INT. POTTERY STORE - DAY

Pam and Jôrge paint plates. Pearl sits in the stroller. They are concentrating on their designs.

Jôrge is painting a sunny design. Geometric, giraffe print, almost.

Pam is painting a design around Pearl's hand prints. She reaches for some more paint, and looks at Jôrge's plate.

PAM

That's pretty.

JÔRGE

Yeah. Kind of happy morning.

(CONTINUED)

151 CONTINUED:

Jôrge paints a bit.

JÔRGE (CONT'D)  
Can we eat off these, or are they  
just to look at?

PAM  
No, we can eat off them.

Pam is trying to paint, what? Maybe an oyster and a pearl?

PAM (CONT'D)  
So, and tell me if you'd rather not  
talk about it. But, why did you say  
no?

JÔRGE  
I didn't say no, I thought he was  
kidding. We'd only known each other  
a few months.

PAM  
Two, nearly three. \*

JÔRGE  
Whatever. He broke it off, I didn't  
break up, I just said I didn't want  
to marry him, right now. I don't  
think his friends liked me very  
much.

PAM  
Except for the one.

JÔRGE  
Except for the one.

Pam tries to smooth out her brush strokes.

152 EXT. CLEMENT STREET - NIGHT \*

Jôrge walks past shops, a church. Groups of people.

153 INT. STORE - NIGHT

Jôrge stands in front of a frozen food case, he takes an item  
out of the case, and closes the door. In the door glass,  
there is the reflection of a man, behind him.

The man turns around.

It's Tony.

(CONTINUED)

153 CONTINUED:

Jôrge turns around, then quickly back to the glass, checks his reflection, smooths his hair. He turns around.

JÔRGE

Tony?

Tony looks up from a display case.

TONY

Hey!

JÔRGE

(walking over to Tony)

Hey. How are you.

Jôrge holds out his hand, Tony hugs him. Jôrge looks around the store, no one can see them. Jôrge relaxes a bit.

TONY

(letting go of Jôrge)

How are you?

JÔRGE

Good, good. Same old same old.  
Tina's good. What are you up to?

TONY

Noth..., well... I moved, out to the Richmond.

JÔRGE

Brr.

TONY

Yeah. The price was right. I'm working part time at the Park District.

JÔRGE

That's great. That seems to fit you. Are you like doing brochures and forms, or web stuff, or what?

TONY

I'm doing in-park stuff.

JÔRGE

Like signs and stuff? That sounds great.

(CONTINUED)

153 CONTINUED: (2)

TONY

No, I'm like cutting branches and stuff. Planting flowers. I had to get out of that maze.

JÔRGE

Oh, cool. Yeah. It's good to find something you like to do.

TONY

I do, have, am. Like it.

Tony looks at Jôrge.

The lights in the store seem bright. There is a buzz, a hum. \*

TONY (CONT'D)

How's... George?

JÔRGE

That, yeah.

Jôrge shakes his head.

TONY

I'm sorry, I thought you'd be married by now. \*

JÔRGE

Yeah, well. I'm not. \*

The clerk nods and walks down the aisle.

TONY

It's great to see you. I have to go. \*

(holding up a bottle)

I'm late. It's great to see you. \*

JÔRGE

You're looking great.

TONY

Thanks. Say hi to Tina for me. We should - grab lunch or something. \*

JÔRGE

Yeah. It was good to see you. We miss you at work. \*

TONY

I'm so late. \*

(CONTINUED)

153 CONTINUED: (3)

Tony hugs Jôrge again.

TONY (CONT'D)  
Are you doing okay? That place can  
get you down.

JÔRGE  
Yeah, I'm good. Thanks.

TONY  
You've still got my number?

JÔRGE  
Yeah, I do.

Tony walks down the aisle, and out of view.

Jôrge watches Tony go. \*

154 INT. OFFICE CAFETERIA FOOD LINE - DAY \*

Jôrge, Tina, Glen and Amir are in line for food. Serving  
Person #1 is at her station, but #2 is not there.

TINA  
Where's your crony?

SERVING PERSON #1  
Dolores? God rest her soul.

TINA  
Oh my god. Oh my god.

SERVING PERSON #1  
Oh, christ. She's fishing with her  
old man. We get vacation days, too.

Serving Person #1 wipes down the counter, and looks at Tina.

GLEN  
The turkey lasagna, with the fruit.

SERVING PERSON #1  
And you.

TINA  
The chicken fingers, with the  
potatoes.

Serving Person #1 begins to whistle as she makes the plate.

GLEN  
Why must they.

(CONTINUED)

154 CONTINUED:

Glen picks up a napkin and dabs it to his tongue. He rubs the wall where someone has drawn something.

Tina and Jôrgé watch Glen rub the wall, the drawing is still there, crisp as before.

Serving Person #1 hands a plate to Tina. Tina puts it on her tray and starts to walk away. She stops.

TINA

Oh, nice.

The chicken fingers have two small round potatoes at the base of each with some bushy parsley between. In the center is a ramikin of white dipping sauce.

SERVING PERSON #1

I'm glad you like it, dear.

Serving Person #1 hands Glen his plate. Glen looks at it, there is a nice large piece of lasagna and a small bowl of fresh and varied fruits.

GLEN

Mmm, this does look good.

Tina narrows her eyes at Serving Person #1.

155 EXT. MALL OUTDOOR COURT - DAY

Jôrgé sits in the shade. He takes out his phone, he goes to Tony's contact page. His finger hovers over the Call button. He looks at the people around him. They all seem happy.

Jôrgé switches his phone off.

Jôrgé watches some children play on the benches. He watches the birds darting from tree to tree. He sees an ice cream vendor. Jôrgé walks over to the ice cream vendor. He looks at the menu.

156 EXT. JAPAN TOWN STREET - DAY

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Jôrgé licks his ice cream, and window shops. He sees a movie marquee.

157 INT. MOVIE THEATER - DAY

Jôrgé sits alone in a row of seats, watching the movie.

158 EXT. MOVIE THEATER - NIGHT

Jôrge walks out the door. He pulls out his phone and turns it on. There is a call from Tony, but no message.

Jôrge puts his phone back into his pocket.

159 INT. OFFICE JÔRGE AND TINA'S CUBICLE - DAY

Jôrge and Tina are sitting at their desks. Jôrge is smiling.

Amir sits at his desk staring at the ceiling, typing idly.

Tina's phone rings. She takes off her headphones and picks up the phone.

TINA

Hello? Um. Okay, just... Sure.

Tina turns off her music and stands up.

TINA (CONT'D)

There's a staff meeting in the conference room.

Jôrge and Amir look at each other.

TINA (CONT'D)

(to Amir)

Not you.

AMIR

Oh.

TINA

Now.

JÔRGE

Oh.

Jôrge stops his music. He and Tina leave the cubicle. Amir looks around him. He goes to his desk and opens his email.

He has an unread email, Subject: Exciting new directions for the company.

Amir looks at Tina and Jôrge's empty chairs.

160 INT. OFFICE HALLWAY - DAY

A plaque reads "Conference Room E"

(CONTINUED)

160 CONTINUED:

A high polished wood door. The efficient but non-committal doorknob turns and a small stream of teary eyed and stunned people flow from the room. Tina and Jôrgé emerge, in the middle of the group.

They walk down the hallway. At every doorway a few people peel away from the group, until it is just the two of them.

TINA

But, the email this morning.

JÔRGE

I guess we're not part of the exciting new directions.

They turn the corner to their cubicle. Glen is standing in the hallway.

JÔRGE (CONT'D)

Oh no, you too?

GLEN

Uh. no.

JÔRGE

Oh.

Tina pushes past him into the cubicle.

JÔRGE (CONT'D)

How long have you known?

GLEN

A few days. I wanted to tell you, but I couldn't.

JÔRGE

Oh, that's really terrible, I'm sorry you had to bear that.

GLEN

What do you want from me?

JÔRGE

Nothing.

GLEN

There was nothing I could do.

JÔRGE

It's fine. Can we talk about this later?

(MORE)

(CONTINUED)

160 CONTINUED: (2)

JÔRGE (CONT'D)

They only gave us fifteen minutes  
to get our stuff together and get  
out of the building.

Jôrge goes into the cubicle.

161 INT. OFFICE JÔRGE AND TINA'S CUBICLE - DAY

Tina is putting items from her desk into a banker's box. She  
is sobbing.

There is a box on Jôrge's chair.

AMIR

They dropped the boxes off a few  
minutes after you left. What's  
going on?

JÔRGE

They let us go. Us, and anyone else  
who's been here for more than,  
what? Two years?

TINA

Almost everyone. Mother Fuckers.

AMIR

What about the 'New Directions'?

JÔRGE

And the new building?

TINA

I guess we know how they're going  
to afford them, now.

Tina glares at Amir. Amir looks to Jôrge.

TINA (CONT'D)

(to Jôrge)

Don't accidentally take a stapler,  
I wouldn't be surprised if they  
cavity search us on our way out.

162 EXT. OFFICE PARKING LOT - DAY

Jôrge stands in the parking lot, his phone in his hand. He  
scrolls through his contact list, Pam, Meghan? George? Tony?

Jôrge presses and opens Tony's contact page. Jôrge's thumb  
hovers over the Call button. He looks around the parking lot,  
people are walking out, banker's boxes in their hands.

(CONTINUED)

162 CONTINUED:

Jôrge presses the text button. Tears stream down his cheeks.

JÔRGE

(texting)

Can I meet you somewhere? I just  
got laid off.

163 INT. LUNCH RESTAURANT - DAY

Tony and Jôrge share a small table in the window. They each have stew in a bread bowl, and half a sandwich. Jôrge's banker's box sits next to him. His eyes are red and puffy.

They both smile widely.

Jôrge breaks off some bread, and scoops up some stew. It's good stew, Jôrge eats the whole piece of bread.

Jôrge has a blob of sauce on his chin. Tony reaches out his napkin to wipe it away, and stops himself. He points. They mime back and forth until Jôrge wipes it with his napkin.

JÔRGE

Thanks.

TONY

No problem.

They can't stop smiling.

END