

THE CLIMB

written by

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NOTE TO READER:

Scenes in this film will be shot as long single takes. While the camera techniques and movement will vary, the scenes will play in real time. Interludes, which serve as transitions between the scenes, will be more stylized and will not always be continuous.

PRELUDE:

1 EXT. VILLA - COUNTRYSIDE - DUSK 1

The song "ALL TOGETHER NOW" by Stonewall Jackson plays.

It's a beautiful summer evening. A large family, or soon to be family, is celebrating at a long table. We move across the faces of the family members, all characters that we will meet later; SUZI, JIM, BIANCA, DANI, GRANDMA, UNCLE MARK, GEORGE.

The CAMERA lands on KYLE who laughs uncontrollably.

The CAMERA cuts to a shot of MIKE. He laughs as well.

They are filmed tight and center frame. These are single character portraits.

CAMERA on AVA. She laughs until tears well in her eyes. She takes a sip of wine. Kyle leans into the frame to kiss her.

CAMERA on Kyle. He sits back into frame. Ava leans on his shoulder. He's happy.

CAMERA on Mike. Still laughing. His laughter dies down.

END OF PRELUDE:

2 EXT. MOUNTAIN ROAD - FRANCE - DAY 2

Mike and Kyle ride bikes up an empty mountain road at sunset.

The road is quiet except for the spinning mechanics of the bikes and the breath of the riders.

Music emanates from Mike's headphones.

KYLE
Hey Mikey?

They pedal on. Mike doesn't hear him.

KYLE (CONT'D)
Mike!

Mike looks over and pulls his headphones out.

KYLE (CONT'D)
Can I have the water bottle?

MIKE
Yeah.

Mike reaches down and hands Kyle a water bottle. Kyle takes a swig from the bidon and immediately reacts.

MIKE (CONT'D)
It's called a bidon.

KYLE
What is this?

MIKE
Orangina.

He hands the bidon back to Mike.

KYLE
Thanks.

MIKE
No problem.

KYLE
I mean thanks for this, for setting this up. It's so beautiful. I needed it too, I feel like I've been getting fat.

MIKE
Yeah. Most people get in shape for their wedding.

KYLE
Yeah. I didn't do that.

MIKE
Listen, when we hit the hill try to keep a steady cadence.

KYLE
What's a cadence?

MIKE
Your pedal cadence. The rhythm of your feet as they pedal. Just keep them consistently moving.

KYLE
So you're like really into this?

MIKE
Cycling? Yeah. It's fun, and you sweat a lot. Plus it helps me clear my head.

KYLE

Maybe I'll get a bike when we get back. This could be like our new thing.

MIKE

Yeah.

They ride. The pedals and gears buzz.

KYLE

Mikey.

Mike looks over.

KYLE (CONT'D)

I'm getting married. How awesome is that?

MIKE

Awesome.

KYLE

She's the best. She's the best person I've ever met. She lets me be myself. I don't have to change. Remember how Marissa made me get that Rob Thomas haircut? And Tina made me be an atheist for a year?

MIKE

Yeah. I remember that.

KYLE

Ava isn't like that. I don't have to cut my hair or denounce God. She loves me for who I am.

MIKE

Yeah.

KYLE

And I love her for who she is.

They pedal along.

KYLE (CONT'D)

I can't wait to spend the rest of my life with her--

MIKE

Kyle I slept with Ava.

Kyle turns to Mike.

KYLE
What?

MIKE
I slept with--

KYLE
--What do you mean slept?

MIKE
Like I slept... We sexually slept
with each other.

Kyle turns the bike around, doing a loop.

He comes to a stop.

KYLE
I'm gonna fucking kill you.

Kyle takes off after Mike, trying to catch up. He pushes the bike as hard as he can.

KYLE (CONT'D)
I fucking hate you so much!

Kyle gains on Mike, he reaches out almost grabbing him, but Mike breaks away. Kyle struggles to keep up.

KYLE (CONT'D)
When?

MIKE
What?

KYLE
When did this happen?

MIKE
I don't remember the exact dates
but--

KYLE
Dates?

Mike says nothing.

KYLE (CONT'D)
Ahhh!

They both pedal in silence, struggling with the climb.

MIKE
Slow down. You should pace
yourself.

KYLE
How long?

MIKE
Like a quarter mile.

KYLE
How long has this been going on?

Mike says nothing.

KYLE (CONT'D)
When did it start?

MIKE
When she moved to New York.

KYLE
Three years ago? This whole time!?

MIKE
No. Not the whole time. It was
before you started dating.

KYLE
Oh.

A PELOTON of riders pass them at high speed up the hill. They
ride in unison. One RIDER shouts at the others in French.

RIDER	RIDER
Allez ! Allez ! On y va ! On lâche rien !	(translation) Come on! Come on! Let's go! Don't give up!

Mike attempts to keep pace with them. The CAMERA follows.

He is quickly exhausted and falls behind, out of breath.

The peloton passes. It's quiet again.

Mike reaches down to take a sip from his bidon.

KYLE
Okay. It happened. You had sex. It
happened in the past.

MIKE
Yes.

They ride again in silence.

MIKE (CONT'D)
It also happened in the present.

KYLE
Fuck Mike!
(a beat)
You're the worst.

He struggles.

KYLE (CONT'D)
You're like a real life Judas.

MIKE
I know... On the plus side that
would make you Jesus. So...

KYLE
Is that a joke? Are you making a
fucking joke?

MIKEY
You're right.

They ride in silence.

MIKEY (CONT'D)
Kyle. What do you want me to say?

KYLE
I'm sorry!

MIKE
I'm sorry. I can't explain
it. She's just so cool. She's
smart and interesting and she
does this thing with her hips-

-

KYLE (CONT'D)
--You're talking about the hip
thing now!? She's my fiancé, you
think I don't know about the hip
thing?

MIKEY
Sorry.

They breath heavily as the hill kicks their asses.

KYLE
If I catch you, I'm going to kill
you.

MIKEY

I know. That's why I waited for the hill.

Kyle falls behind.

They ride again in silence.

MIKE

Switch gears. Your cadence is too low.

KYLE

Fuck you.

Kyle reaches down to switch gears. The bike makes a loud clanking noise and he swerves.

Kyle pedals through his exhaustion.

MIKE

You got this.

KYLE

Fuck you.

MIKE

Push!

KYLE

Shut up.

Mike reaches the top.

Kyle pushes as hard as he can. Almost at the top.

MIKE

I'm sorry.

KYLE

No you're not.

MIKE

I'm sorry.

Kyle struggles to catch his breath as he reaches the top of the hill.

KYLE

Why are you doing this?

MIKE

I thought you'd want to know.

KYLE
Why would I want to know?

MIKE
I had to tell you. I'm your best man.

KYLE
Not anymore.

They ride side by side on a flat grade.

MIKE
I wrote a speech.

KYLE
I don't care.

They ride.

MIKE
So who's gonna be your best man?

KYLE
I don't know. Anyone. Anyone but you can be my best man.

A car lays on its HORN. Mike waves his arm.

MIKE
Go around.

The car honks again.

MIKE (CONT'D)
Go around!

The car honks repeatedly and then roars past them. Still honking. It swerves back into the lane in front of them, almost hitting Mike.

MIKE (CONT'D)
Hey! HEY!

Mike gets out of his saddle and takes off, pedaling hard.

KYLE
What are you doing?

MIKE (CONT'D)
Hey asshole!

Mike races down the road after the car.

The CAMERA stays with Kyle who rides at a slower pace down the road, still out of breath and processing the information.

As Kyle comes around a bend in the road, his eyes fix on something happening in the distance.

He approaches and the sound of two men screaming gets louder.

Kyle slows his bike to a stop.

The yelling turns to grunting.

The CAMERA swings behind Kyle to reveal Mike being thrown to the ground by the DRIVER of a car that is now pulled over on the shoulder of the road.

Kyle does nothing.

The driver pushes Mike's face in the dirt.

DRIVER	DRIVER (TRANSLATION)
Espece de Pignouf!	You hooligan!

Mike flails, trying to break free.

The driver punches him in the ribs.

Mike gets a hold of the driver's leg and pulls him to the ground.

They wrestle.

The CAMERA continues moving up the road, passing the window of the car where a LITTLE BOY with blonde hair sits in the passenger seat.

The little boy gets out of the car.

	BOY (O.S.)
Papa?	

The driver gets the upper hand.

He looks up to see the little boy standing outside the car.

	BOY (CONT'D)	BOY (TRANSLATION) (CONT'D)
Ça va?		Are you okay?

The driver's voice becomes soft and paternal.

DRIVER	DRIVER (TRANSLATION)
Oui mon poussin. Rentre dans la voiture. J'en ai pas pour longtemps.	Yes my chickadee. Get back in the car. I won't be long.

The little boy gets back in the car and closes the door.

The CAMERA continues moving slowly down the road as Mike struggles beneath the man.

The driver stands, letting go of Mike. He turns and walks back to his car.

He gets in and takes off down the road, passing the CAMERA.

Mike rolls on the ground, groaning in pain. Kyle stands beside him, watching.

Kyle walks to the edge of the road and stares down. He carefully walks down the embankment.

Mike sits up.

Kyle climbs back onto the road carrying Mike's bidon.

KYLE

I found your water bottle.

MIKE

It's a bidon.

KYLE

What does that even mean?

MIKE

I think it's the french word for fancy water bottle.

3

INT. HOSPITAL - FRANCE - DAY

3

Mike sits in a hospital room wearing his bloodied cycling regalia. Kyle sits by his bedside, silent.

MIKE

I think I broke a rib.

KYLE

I thought you were a good fighter.

Kyle goes to the door and peers into the hallway. The CAMERA stays with Kyle.

MIKE (O.C.)

These shoes have no traction. Feet are everything in boxing. Why do you think they jump rope?

KYLE

I don't care.

MIKE (O.C.)
I'm just saying, imagine if
Muhammad Ali had to wear roller
skates.

KYLE
Shut up.

Mike shuts up.

KYLE (CONT'D)
Do you love her?

MIKE
... It doesn't. I'm, this isn't.
You're getting married.

KYLE
Do you love her?

MIKE
It doesn't matter. She loves you.

KYLE
What the fuck are you talking
about? It matters. I'm supposed to
just get married? As if nothing...
How do I know it won't happen--

MIKE
--It won't happen again.

KYLE
How do I know?

MIKE
Because it won't.

KYLE
Swear to me it won't happen again.

A DOCTOR enters the room. He immediately moves to Mike and
begins checking him out. He lifts Mike's arm.

MIKE
I swear. It won't happen again.

The doctor presses on Mike's chest.

MIKE (CONT'D)
Ow!

DOCTOR
Bleu.

MIKE

What?

DOCTOR

Bleu.

MIKE

What's he saying?

KYLE

He said blue.

MIKE

(to Doctor)

Yes. I can see what color it is. Is it broken?

The doctor grabs his clipboard and begin writing.

DOCTOR

Bon, j'ai regardé vos radios. Vous n'avez rien de cassé. Ce ne sont que des bleus. Cependant je vais faire quelques tests car il se peut que vous ayez subit un traumatisme crânien.

DOCTOR (TRANSLATION)

Okay. I have looked over your X-Rays. You have nothing broken. It is only bruises. However, I would like to do some tests because you may have experienced some head trauma.

Mike looks at Kyle.

MIKE

What did he say?

KYLE

I don't know, he's talking too fast.

DOCTOR

Est-ce que vous me comprenez? Comprenez-vous le Français?

DOCTOR (TRANSLATION)

Are you understanding me? Do you understand French?

KYLE

Oui. J'étudie le français au lycée.

KYLE (TRANSLATION)

Yes. I study the French in high school.

The doctor slows his speech.

DOCTOR

Okay.
(slowly)
Il a des bleus sévères mais il n'a rien de cassé. Pouvez-vous dire ça à votre ami?

DOCTOR (TRANSLATION)

Okay. He has some severe bruising but nothing is broken. Can you tell that to your friend?

KYLE
Il n'est pas mon ami.

KYLE (TRANSLATION)
He's not my friend.

DOCTOR
(under his breath)
Ah, putain...

DOCTOR (TRANSLATION)
(under his breath)
Ah, fuck!

The doctor turns to exit.

DOCTOR (CONT'D)
Suivez moi.

DOCTOR (TRANSLATION) (CONT'D)
Follow me.

Kyle doesn't understand.

DOCTOR (CONT'D)
Come. Come.

The doctor waves and Kyle follows him out of the room.

The CAMERA turns back to the room. Mike is alone. He leans forward and sees himself in the mirror; bloodied.

He takes a phone out and takes a picture of himself.

AVA (O.S.)
Hey.

MIKE
Hey.

The camera turns to reveal a woman at the door, this is AVA.

AVA
Where's Kyle?

MIKE
With the doctor.

Ava walks away leaving the doorway empty.

Mike sits alone.

Ava reappears.

AVA
I don't see him. Is he okay?

MIKE
Yeah he's fine. I mean, emotionally
he's not.

She looks at him.

MIKE (CONT'D)

I told him, about us.

She processes this but shows no reaction.

AVA

And he beat you up?

MIKE

No. A Frenchman beat me... he didn't beat me up. My feet were slipping and I think he used Krav Maga-

AVA

Why are you doing this?

MIKE

I had to.

AVA

Mike we talked about this. It's over between us.

MIKE

Right, that's what I told him. You love each other. What I did was... what we did was reckless and impulsive and meaningless.

AVA

I agree. It meant nothing to me as well.

MIKE

Okay. So that's it. You're gonna marry him.

AVA

Yes. I'm going to marry him.

MIKE

I'm happy for you.

Tears begin to well-up in Mike's eyes.

AVA

Me too.

It's silent.

AVA (CONT'D)

I thought a lot about our story.

They look at each other.

AVA (CONT'D)
It didn't start good. It means
something--

MIKE
I love you.

It's quiet.

MIKE (CONT'D)
I'm sorry. I shouldn't have said
that... Please don't tell Kyle.

AVA
You're such an asshole. Putain!
Fais chier merde!

MIKE
What does that mean?

AVA
It means fuck you make me shit.

MIKE
I'm sorry.

AVA
(IN FRENCH) You fucking say this
now. Right before my marriage.
Fuck.

MIKE
What are you saying?

AVA
I don't know. I don't fucking know.

They move closer together, Mike trying to console her.

They touch. Moving closer.

They kiss.

KYLE (O.C.)
What the fuck!?! You just promised!

The CAMERA comes around Mike and Ava to find Kyle standing in
the doorway looking on.

He turns and leaves. Ava goes after him.

AVA
Kyle, wait!

The CAMERA follows her.

AVA (CONT'D)
Kyle!

He doesn't respond. She chases him down the hall and finally catches him by the arm.

He turns around. Neither of them know what to say.

AVA (CONT'D)
Can we talk?

KYLE
About what?

AVA
About this.

KYLE
No. I don't want to talk about this. I fucking hate this!

AVA
Okay.

KYLE
No! I do want to talk about this! Tell me what's happening.

AVA
Okay.

KYLE
Do you still love me?

AVA
Yes.

KYLE
Okay. Do you still want to get married?

She hesitates.

KYLE (CONT'D)
Okay, maybe we're rushing this conversation. We're all worked up. Let's talk about it tomorrow.

The doctor approaches them, followed by a NURSE.

DOCTOR
Venez, venez. Suivez moi.

DOCTOR (TRANSLATION)
Come, come. Follow me.

NURSE
Follow us please.

The doctor and nurse usher Kyle and Ava back into Mike's hospital room. The doctor gestures to the nurse.

DOCTOR
Anaís?

NURSE
Yes, hi. The doctor has asked me to translate for him. You're American yes?

MIKE
Yes.

AVA
Je suis Française.

NURSE
Okay.

DOCTOR
Nous avons regardé ses radios, tout a l'air d'aller bien. Toutefois j'aimerais faire quelques tests pour voir s'il a subi un traumatisme crânien, mais il ne montre aucun signe de commotion. Il a de sévères bleus mais rien de cassé. Je vous conseille de mettre de la glace.

DOCTOR (TRANSLATION)
We have looked over his X-Rays and everything appears to be okay. I would like to test for head trauma, but he shows no immediate concussion symptoms. His body is bruised, but nothing is broken. My suggestion is to ice it.

NURSE
He says. The X-rays are good. They show no issues. He does not think you have a concussion but he wants to test your head. And you have bruise so you must ice them.

MIKE
I'm pretty sure I broke my ribs.

NURSE
(to the doctor)
Il dit qu'il s'est cassé une côte.

NURSE (TRANSLATION)
(to the doctor)
He says he broke a rib.

DOCTOR
Non, il n'a rien de cassé. Ses côtes sont intactes.

DOCTOR (TRANSLATION)
No, he did not. His ribs are intact.

NURSE

He says your ribs are not broken.

MIKE

Look at this.

Mike lifts his shirt. He has a massive bruise on his ribs.

AVA

Oh god Mike.

DOCTOR

Bleus.

DOCTOR (TRANSLATION)

Bruise.

MIKE

I know it's blue.

Ava touches the bruises softly.

NURSE

No he says it's bruised.

KYLE

Why are you touching him?

Ava pulls her hand from Mike.

KYLE (CONT'D)

He's fine! He has a bruise. Can we just go back to the hotel and get some sleep and then tomorrow we can wake up fresh, get married and never talk about this again.

Ava looks back at Kyle.

AVA

I'm sorry.

KYLE

What?

AVA

I can't get married.

Kyle goes quiet. The room goes quiet. And then.

KYLE

Ahhh!

Kyle punches Mike in the bruised ribs.

MIKE

Owww!! Fuck!

DOCTOR
Mais qu'est ce qu'il se
passe?

DOCTOR (TRANSLATION)
What's happening?

MIKE
You broke it.

NURSE
Elle est supposée se marier
avec lui mais je crois
qu'elle est amoureuse de
celui avec les bleus.

NURSE (TRANSLATION)
She's supposed to marry him.
But I think she's in love
with the bruised one.

The doctor nods.

AVA
(to Nurse)
Pouvez-vous arrêtez ça?

AVA (TRANSLATION)
(to Nurse)
Can you not do that?

DOCTOR
(to Kyle)
Hé, ce n'est pas grave. Cela
fait parti de la vie. C'est
douloureux mais cela nous
rend plus fort. Lorsque un os
se casse, il est inutile et
faible mais lorsqu'il se
répare, le cal grandi autour
de la fracture. Et le cal
devient encore plus fort que
l'os ne l'a jamais été.

DOCTOR (TRANSLATION)
(to Kyle)
It's okay. This is life. It
is often painful, but we grow
stronger as a result. When a
bone breaks it is weak and
useless. But as it heals,
callus grows around the
fracture. And that callus
becomes stronger than the
bone ever was.

AVA
Putain mais de quoi parlez
vous?

AVA (TRANSLATION)
What the fuck are you talking
about?

KYLE
What did he say?

NURSE
He said. This is life. And when a
bone breaks it is...

AVA
Arrêtez. Assez. Pourquoi
dites vous ces conneries?

AVA (TRANSLATION)
Stop. Enough. Why are you
saying this shit?

MIKE
What did he say about broken bones?

DOCTOR
 (to Ava)
 Vous êtes dans un hôpital. Je
 suis médecin. Je ne fais que
 donner mon avis
 professionnel.

DOCTOR (TRANSLATION)
 (to Ava)
 You are in a hospital. I am a
 doctor. I am just giving my
 professional opinion.

AVA
 Es-tu sérieux?

AVA (TRANSLATION)
 Are you serious?

DOCTOR
 Oui. Je suis un docteur. Dans
 la vie, les gens se blessent.

DOCTOR (TRANSLATION)
 Yes. I am a doctor. In life
 people get hurt.

KYLE
 What is he saying?

NURSE
 He says. People get hurt. And he is
 a doctor.

KYLE
 Fuck you!

NURSE
 (to doctor)
 Fuck you.

INTERLUDE:

4 EXT. CEMETERY - DAY

4

Men's voices sing the Ricky Van Shelton version of the hymnal
 "I SHALL NOT BE MOVED" sung a capella.

The CAMERA looks at the sky and trees, moving through a
 lightly wooded area. The CAMERA, still moving, drops to
 reveal it's a cemetery.

The CAMERA stops, a tractor scoop bucket drops down into the
 frame. The CAMERA moves down with the bucket as it tears into
 the ground, digging a grave.

A CEMETERY WORKER continues to sing "I shall not be moved"
 near a dug grave. The CAMERA moves around the dug grave to
 reveal five more WORKERS singing while resting and eating.
 They are all wearing GREEN JUMPSUITS that read, "Eternal
 Hills Cemetery".

END OF INTERLUDE:

5 EXT. CEMETERY - FUNERAL - DAY

5

A PRIEST speaks in front of a group of mourners.

PRIEST

For the Lord himself will descend
from heaven with a cry of command,
with the voice of an archangel, and
with the sound of the trumpet of
God.

BEEP. BEEP. BEEP.

A LOUD BEEPING NOISE of a tractor in reverse can be heard in the distance. He pauses to let it pass.

The beeping stops.

PRIEST (CONT'D)

And the dead in Christ will rise
first.

It starts again. BEEP BEEP BEEP.

The CAMERA leaves the priest and wanders past the mourners toward a tractor moving in reverse in the distance.

The tractor stops.

The CAMERA turns to find a man in the distance, walking toward camera. As he gets closer we see it is Kyle. He wears a suit.

PRIEST (O.S.) (CONT'D)

Then we who are alive, who are
left, will be caught up together
with them in the clouds.

As Kyle gets closer, the CAMERA begins leading him back in the direction of the funeral.

PRIEST (O.S.) (CONT'D)

To meet the Lord in the air, and so
we will always be with the Lord.
Therefore encourage one another
with these words... Amen

GROUP (O.S.)

Amen.

Kyle enters the crowd of mourners.

He walks past a girl who notices him and nods. As he passes she whispers to the guy next to her.

PRIEST

And now her husband Michael would like to say a few words.

Kyle watches on. His face is stern, emotionless.

MIKE (O.C)

Thank you all for coming. Thank you father for the beautiful words. It's strange hearing them because I know that she didn't really believe in heaven.

The CAMERA turns to reveal Mike is giving the eulogy.

MIKE (CONT'D)

She was more into the idea of reincarnation but this all happened so fast and I didn't even know where to begin finding a priest who would talk about reincarnation. So I just went with the basic package that they sold me at the funeral home.

He gets choked up.

MIKE (CONT'D)

But thank you father for being here. I'm sorry Ava.

He stares at the coffin. Beside the grave is a framed picture of Ava.

MIKE (CONT'D)

I think I fucked this up. Can we just get it over with?

Mike grabs a shovel and lifts some dirt. He's about to throw it on the grave when a CEMETERY WORKER in a green jumpsuit reaches out and grabs the shovel.

CEMETERY WORKER

Sorry, you can't do that. It's a Union cemetery.

MIKE

I'm burying my wife.

CEMETERY WORKER

I understand, but if you're not Local 365 you can't touch the equipment.

MIKE
It's a fucking shovel.

ANOTHER CEMETERY WORKER steps closer.

Mike tries to pull the shovel away from the man but he doesn't let go. Instead he rips it from Mike's hands.

MIKE (CONT'D)
Fuck you!

The priest calls out to Mike.

PRIEST
Michael. It's okay.

MIKE
Okay. Sorry father.

Mike turns away, then quickly lunges for the shovel, ripping it from the worker's hands.

The worker goes after the shovel, but Mike swings it, keeping him at a distance.

MIKE (CONT'D)
Back up. Stay back. I'm gonna throw some dirt on this grave, and then I'm gonna go home.

CEMETERY WORKER
Put the shovel down.

MIKE
NO!

Mike swings the shovel wildly to keep the cemetery worker back. He accidentally hits the large glass framed picture of Ava. It shatters and goes crashing to the ground.

MIKE (CONT'D)
Oh no. Ava!

Mike turns around and the two cemetery workers grab and wrestle him to the ground.

The CAMERA turns back to Kyle who watches on. The crowd does nothing.

Kyle rushes toward the fight.

KYLE
Hey!

Kyle pulls one of the men off of Mike.

He grabs Mike by the hands and pulls him away from the other man, dragging Mike across the cemetery lawn to a safe distance.

The CAMERA follows them. Kyle lets go. Mike rolls onto his stomach and lies face down on the grass. Kyle watches on.

KYLE (CONT'D)
Hey. It's okay. Come on.

Kyle reaches down and lifts Mike up by the chest from behind.

Mike stands. Kyle lets go and he immediately falls back to the ground.

KYLE (CONT'D)
Okay come on. Let's get up.

Kyle lifts him again. This time holding him up, embracing him from behind.

The CAMERA stays on them as they embrace.

Mike turns his head and notices it's Kyle.

MIKE
Kyle?

KYLE
Hey.

MIKE
Thanks for coming... I didn't think you were gonna come.

KYLE
Yeah.

Kyle lets go of Mike. Mike stays on his feet and turns to face Kyle.

Kyle stares at him for a moment then turns to leave.

MIKE
I miss her.

Kyle turns back to Mike.

KYLE
I get it.

MIKE

Yeah. You're probably the only person who gets it. How special she was. How amazing... but also frustrating she could be. You know she started rescuing dogs? At one point we had six dogs living with us. And one of them really didn't like me. I'd wake up in the middle of the night to go to the bathroom and Gus would just growl at me. I mean these aren't like normal rescues these are like street dogs... But that's the thing, we built this life together and it wasn't perfect but it was ours. And it worked... She was patient and loving. Everyone talks about how when you get married the sex gets worse... but it just got better, like so much better...

The CAMERA comes around to reveal they are within earshot of the funeral crowd who are listening.

KYLE

Hey, let's just, come here.

Kyle leads him away from the crowd, out of earshot.

MIKE

Sorry.

KYLE

It's okay.

MIKE (CONT'D)

It's just, she was my partner, and now she's gone.

Kyle says nothing.

MIKE (CONT'D)

You're my best friend and I know I lost that. But now I lost my wife, so I'm realizing how important best friends are. And I'm sorry.

They hug.

MIKE (CONT'D)

I'm not sorry for being with her, because I loved her. But I'm sorry for what it did to us, and...

Kyle walks away.

Mike is left standing alone.

Kyle steps back in front of Mike.

KYLE

Here.

Kyle holds out a shovel. Mike takes it.

Kyle walks away again.

Mike stands holding the shovel. The CAMERA stays with him.

A tractor roars to life in the background.

CEMETERY WORKER (O.S.)

Hey! Get off that tractor!

KYLE (O.S.)

Make me!

The cemetery workers run toward the tractor. They pass Mike.

Mike walks back to the grave site.

BEEP. BEEP. BEEP. The sound of the tractor echoes across the cemetery, mixed with the sound of men yelling at Kyle.

Mike jams the shovel into the ground and pours dirt onto the grave.

He digs it into the ground again.

INTERLUDE:

6 INT. SPIN CLASS - DAY

6

Lights are low. Music blasts.

The CAMERA moves across the room, passing faces. Sweaty faces. Beautiful sweaty faces.

A female SPIN INSTRUCTOR shouts over the music but we never see her. She can be heard faintly in the background but the music is at the forefront. Not everything she says will be heard.

INSTRUCTOR (O.S.)

Yes! Todd! Keep pushing!

More good looking people pedal hard on their stationary bicycles.

INSTRUCTOR (O.S.) (CONT'D)
 Angie! You are a rockstar. Two
 minutes left. Let's go.

Each person the CAMERA passes is more sexy than the last.
 They move up and down perfectly to the rhythm.

Then we see Kyle. He does not move to the rhythm. Sweat pours
 from his face and he looks like he might pass out at any
 moment.

Kyle flicks his hand up to wipe the sweat pouring from his
 forehead. His sweat whips into the face of the woman riding
 next to him.

She turns her head to Kyle. He mouths "sorry" then smiles.
 She turns forward and keeps pedaling. This is MARISSA.

INSTRUCTOR (O.S.) (CONT'D)
 And get ready we're gonna get out
 of the saddle in three, two, one.
 Let's go. Third position.

Kyle sees Marissa stand as she pedals. He tries to follow.

INSTRUCTOR (O.S.) (CONT'D)
 And now tap it back. And tap, tap,
 tap.

Marissa taps her butt back to the rhythm. Kyle tries to tap
 to the rhythm but he's way off.

INSTRUCTOR (O.S.) (CONT'D)
 You all came here for a reason.
 Whatever that reason is I want you
 to think about it. And give me
 everything you've got.

Kyle turns and stares at Marissa. Marissa looks straight
 ahead pedaling at a fast pace. She's very good at this.

Kyle picks up his pace, pedaling as fast as he can.

END OF INTERLUDE:

7

INT. BASEMENT - FAMILY HOUSE - THANKSGIVING - DAY

7

Kyle sits on a bed. He is much skinnier and has a trendy new
 haircut. This is his childhood bedroom.

The intro to "LULLABY" by Shawn Mullins plays. Kyle moves to
 the song.

His eyes close. He's feeling it. The CAMERA moves tight on his face.

KYLE

She grew up with the children of
the stars. In the Hollywood Hills
and the boulevard.

Kyle mouths the words seductively. He looks up, focusing on someone offscreen.

KYLE (CONT'D)

Her parents threw big parties,
everyone was there. They hung out
with folks like Dennis Hopper, Bob
Seeger, Sonny and Cher.

Kyle stands. Dancing.

The CAMERA pulls back, giving him room to move and dance.

KYLE (CONT'D)

Now, she feels safe. In this bar on
Fairfax. And from the stage I can
tell that she can't let go and she
can't relax.

He pulls his shirt off seductively.

KYLE (CONT'D)

And just before she hangs her head
to cry I sing to her a lullaby. I
sing everything's gonna be alright
Rockabye. Rockabye.

He undoes his belt.

KYLE (CONT'D)

Everything's gonna be all--

The music cuts out. Kyle looks up, confused and still in his moment.

KYLE (CONT'D)

Hey! I was doing a whole seduction
thing.

MARISSA (O.S.)

I can see that.

KYLE

I thought you thought it was funny.

The CAMERA swings around to reveal MARISSA, smoking a cigarette out of a cracked basement window.

MARISSA

It was funny, when you were fat.
Now it feels serious.

KYLE

Oh.

MARISSA

Are you gonna talk to them?

KYLE

Yeah. It's Thanksgiving. I'm gonna
talk to everyone.

She smiles.

MARISSA

Kyle, I'm fucking serious.

KYLE

I know. I will. If we make a thing
out of it, then it becomes a thing.

MARISSA

It is a thing.

Kyle's mom screams down from upstairs.

SUZI (O.S.)

Kyle, turkey's ready!

MARISSA

You need to tell her.

Kyle yells back.

KYLE

Alright mom, one second.

MARISSA

Your mom doesn't like me.

KYLE

My mom loves you.

MARISSA

She didn't like me in high school.

KYLE

That's not true. You shouldn't smoke down here though, she can smell it.

SUZI (O.C.)

Kyle. This turkey needs to be cut!

Marissa puts the cigarette out.

KYLE

Yeah. Hold on!

MARISSA

Just tell her no.

KYLE

But I'm the turkey cutter.

MARISSA

Have you ever said no to your mother?

KYLE

Yes.

MARISSA

I honestly don't think you have.

KYLE

Right.

MARISSA

Let's practice. Say it to me. Say no.

KYLE

No.

MARISSA

I don't believe it. Let's try this. Kyle, can you drive me to the airport?

KYLE

Sure. I mean no. Unless you actually needed a ride, cause...

MARISSA

Okay. Let's try again. We're just saying no. Kyle can you take me to the airport?

KYLE

... no.

MARISSA

Here, ask me something.

KYLE

Okay. Can you take me to the airport?

MARISSA

No! Absolutely not.

Kyle stares at her.

MARISSA (CONT'D)

Did you believe me?

KYLE

Yes.

MARISSA

Good. Can you take me to the airport?

KYLE

No.

MARISSA

No! You need to mean it.

KYLE

No!

MARISSA

NO! Say it again!

KYLE

No!

MARISSA

NO!

Their faces get closer to each other.

KYLE

NO!

MARISSA

Kyle can you take me to the fucking airport?

KYLE

NOOOOO!!!!

Marissa kisses him.

MARISSA
That was really good.

She smiles and pulls him onto the bed.

They make out.

Marissa slowly guides Kyle's head down between her legs.

The CAMERA moves away from them and through the basement to a staircase. It heads up the stairs toward an open door.

At the top of the stairs, Suzi stands peering down the staircase listening intently.

DANI (O.S.)
Mom, what are you doing?

Suzi turns around. The CAMERA moves past her and into the kitchen.

8 INT. KITCHEN - FAMILY HOUSE - THANKSGIVING - CONTINUOUS 8

DANI and BIANCA, Kyle's sisters, are standing in the kitchen.

Other FAMILY and EXTENDED FAMILY members are scattered around the house.

SUZI
I think they're fighting.

Suzi's voice has a hint of excitement.

DANI
You need to give them privacy.

SUZI
It's my house.

An electric knife begins buzzing in the background.

BIANCA
Dani, we don't like her.

Bianca starts making manhattans in a shaker.

DANI
Wait, why don't we like her again?

BIANCA
Because.

SUZI
(shouting)
Kyle. Your father's cutting the
turkey!

BIANCA
Who wants a manhattan?

Everyone raises their hands. Everyone.

BIANCA (CONT'D)
Grandma you want a manhattan?

GRANDMA (O.S.)
Of course.

Suzi walks over to Jim who is struggling with cutting the
turkey.

KYLE
Dad!

The CAMERA pans to see Kyle standing in the doorway. He's a
bit disheveled and out of breath.

KYLE (CONT'D)
What are you doing? You don't cut
straight down the middle! You have
to start with legs and thighs.

Kyle walks quickly over to his father. The CAMERA follows.

JIM
It was getting cold.

Jim hands Kyle the electric knife.

Kyle's sister Bianca continues making manhattans.

BIANCA
You want a manhattan?

KYLE
Of course.

Kyle begins carving the turkey, starting with the legs.

Bianca hands Suzi two manhattans. Suzi walks over to Kyle and
sets one of them down next to him.

SUZI
Everything okay?

KYLE
Yeah, why?

SUZI
I don't know, it sounded like you
were fighting down there.

KYLE
No, we're good.

He slices expertly.

SUZI
If you guys are going through a
rough patch--

KYLE
Mom. Stop.

SUZI
Okay. Sorry. I know you've been
through a lot. But I didn't like
her when you were together in high
school and then you followed her to
SUNY--

KYLE
--I chose to go to Oswego.

SUZI
You got into Amherst.

KYLE
We're not having this conversation.

SUZI
She broke up with you your first
semester.

DANI (O.S.)
--Kyle! Your commercial is on!

The CAMERA follows as everyone scrambles quickly to the
living room.

DANI (O.S.) (CONT'D)
Where's the remote?

The CAMERA moves across the faces of family members as they
proudly watch the commercial. There is no sound from the TV.

BIANCA (O.S.)
I don't know.

SUZI (O.S.)
Jim did you take it upstairs?

JIM
No. Why would I take it upstairs?

DANI (O.S.)
Got it.

The sound comes on.

TV (V.O.)
Side effects of Vulvitra may
include bleeding, hemorrhaging,
dizziness and seizures.

GRANDMA wakes up abruptly from the couch.

GRANDMA
What's happening?

BIANCA
It's Kyle's commercial Grandma.

We pass faces; Bianca, Dani, Jim, UNCLE MARK (Suzi's brother), JACKIE, GEORGE (Jacky's husband) and extended family members.

TV (V.O.)
In rare cases users have reported
severe mood swings and suicidal
thoughts. Those taking birth
control should talk to your doctor
before using Vulvitra.

We see GRANDPA'S face, then Suzi smiling proudly rubbing Kyle's back.

TV (V.O.)
(Jingle)
Vulvitra! Open the flood gates to
your love, life.

Everyone claps and turns to Kyle.

DANI
It's so good!

SUZI
Kyle it's amazing.

KYLE
It's not a big deal, I just wrote
the jingle.

GRANDMA
What does it do?

BIANCA
It's Viagra for women grandma. It
makes you wet.

Grandma looks back at the TV.

SUZI
Bianca! Oh... GRANDMA

BIANCA
What?

Kyle heads back to the kitchen. The CAMERA moves into the middle room as Marissa comes up from the basement. Jackie notices her from the couch. They chat.

The camera follows Marissa into the kitchen. Kyle is cutting the turkey.

The girls' voices can be heard chatting over the buzz of the knife.

Dani sees Marissa first.

DANI
Hey.

MARISSA
Hey.

BIANCA
Hey! You want a manhattan?

MARISSA
No thanks. Kyle and I are on a no
sugar diet.

BIANCA
There's sugar in this?

SUZI
You just missed Kyle's commercial.

MARISSA
I've seen it.

SUZI
Isn't it great?

MARISSA

Yeah it kinda feels like it was written for men.

UNCLE MARK

That's cause it is for men.

SUZI

Well I thought it was great.

GRANDMA

(singing in background)

Open the flood gates to your love,
life.

The conversation dies. Kyle's knife buzzes away.

Suzi looks at Marissa.

SUZI

Listen, for New Years Jim got us all tickets to the Thomas Olive Inn. I wasn't sure what your plans were, but if you'd like, we can get an extra ticket for you. It's a full dinner and there's a live band.

JIM

The TJ Tomlin Orchestra is playing.

MARISSA (O.C.)

Thanks, but Kyle and I planned a ski trip over New Years. I thought he told you.

SUZI

He didn't.

Marissa turns to Kyle who is sipping his manhattan.

MARISSA

Are you drinking?

She takes it from him.

SUZI

The tickets are nonrefundable. Can you push the ski trip back a few days?

Kyle looks to Marissa. She gives him an encouraging nod. He turns to his mom.

KYLE

No.

Suzi's stunned.

KYLE (CONT'D)

I'm sorry mom. I'll pay for the ticket.

SUZI

It's not about money.

MARISSA

What's it about?

KYLE

Guys, please don't do this.

SUZI

Family. The holidays are supposed to be spent with family.

MARISSA

I agree.

It's quiet.

JIM

So what did we decide, am I getting another ticket or..

MARISSA

No.

SUZI

No.

MARISSA (CONT'D)

Kyle, tell her.

JIM

Okay.

Marissa looks at Kyle, waiting.

KYLE

We're getting married.

Suzi's caught off guard.

SUZI

Wow. When did this happen?

MARISSA

A few weeks ago.

KYLE

I wanted to make it a surprise.

There is silence for a moment.

JIM
Congratulations son.

Jim gives Kyle a big hug.

Suzi turns to Marissa and hugs her.

SUZI
Congratulations.

DANI
What's happening?

JIM
They're getting married.

DANI
Oh my god! Yea! Sisters!

JACKIE
Where's your ring?

MARISSA
I'm designing it.

She gives Marissa a hug. Grandma enters the kitchen.

GRANDMA
What's going on?

DANI
They got engaged.

GRANDMA
Oh my god!

Grandma walks over to Marissa to give her a kiss. Bianca hears this from the living room.

BIANCA (O.C.)
You're getting married?!

KYLE
Yeah.

BIANCA (O.C.)
Wow.

Uncle Mark and other family members enter the kitchen to congratulate Marissa and Kyle.

Kyle pulls his mom aside.

KYLE

I'm sorry. I wanted to tell you sooner.

SUZI

It's okay. As long as you're happy, I'm happy.

KYLE

Thanks.

SUZI

Are you happy?

KYLE

Yeah.

SUZI

I'm sorry for what I said before. You're my only son and I want what's best for you. I love you.

KYLE

I love you too.

They hug. It's quiet.

SUZI

I invited Mike to Christmas.

KYLE

Why would you do that?

SUZI

Because...

KYLE

Mom. He--

SUZI

--I know. I know what happened and nothing makes that okay. But he's not doing well. He doesn't have a family. We were his family and now he has no one.

KYLE

He should have thought about that... I can't believe we're even talking about this.

SUZI

Kyle, I raised you to be
compassionate and caring and
forgiving. Maybe this is a test for
you, to see if you can find
forgiveness-- No!!!

Kyle turns to see what she's yelling about.

SUZI (CONT'D)

NO! NO! NO!! Gerty No!

The CAMERA moves down to find the DOG has dragged the turkey to the floor and is eating it. Kyle throws his hands in the air, dejected.

Suzi rushes to GERTY pulling her off the turkey.

The CAMERA follows as Suzi leads Gerty outside.

9 EXT. DRIVEWAY - FAMILY HOUSE - THANKSGIVING - CONTINUOUS 9

The CAMERA exits the front door. George, Jackie's husband, stands drinking a Budweiser and smoking a cigarette by himself.

The CAMERA continues, following the dog as she moves through the driveway. It is fall, there are leaves on the ground.

The dog walks passed a parked PICKUP TRUCK that sits idling.

Mike sits in the driver's seat of the truck. The CAMERA moves closer to see only inside the truck.

Mike reaches into the passenger seat and pulls an unopened plastic bottle of Canadian Mist whiskey out of a CVS bag.

He takes a breath, turns off the engine and unscrews the cap.

He lifts the bottle to his mouth and begins chugging.

He keeps drinking.

There's a BANG on the window. Mike is startled and spills whiskey all over.

Gertie barks at him through the window.

MIKE

Fuck.

He sets the bottle down and looks at his wet shirt.

MIKE (CONT'D)

Shit.

Mike peels the shirt off. He's gotten fat. Quite fat.

He reaches in the backseat and finds a sweater.

He puts it on.

Mike opens the door and steps out of the truck.

10

EXT. DRIVEWAY - FAMILY HOUSE - CHRISTMAS - NIGHT

10

There is SNOW ALL OVER THE GROUND. It's now winter.

Mike pets the dog.

MIKE

Hey Gertie.

He walks up to the front door. The outside of the house is decorated for Christmas. Christmas music can be heard playing inside.

He stands at the front door, hesitating before ringing the doorbell.

The CAMERA drifts away from Mike to the living room window, as he rings the doorbell.

Through the window we see family members scattered about talking, drinking and eating. There is a Christmas tree decorated. Uncle Mark talks to JANE, an older family member.

UNCLE MARK

Keep a small bottle of vodka in your glove box. If you're ever in an accident you get out, make sure people are watching you, you need witnesses, and pound it.

GRANDMA

(Makes train sounds)
I've always wondered what it'd be like to run a train.

UNCLE MARK

(TO GRANDMA)

I've run a couple trains in my day.

GRANDMA

Oh. Wow.

SUZI (O.S.)
Can someone get that?

No one responds.

BIANCA
(TO GRANDMA)
It's not what you think grandma.
That's when you have sex with lots
of guys in a row.

JANE
(TO MARK)
So that's real legal advice?

UNCLE MARK
Yes. They won't be able to prove if
your blood alcohol level was high
before or after the crash. It's
foolproof.

The doorbell rings again.

SUZI
Dani, get the door!

DANI
Okay. I'm going.

GRANDMA
Oh, I've run a train.

Dani moves through the living room to the front door.

We hear the door open.

DANI (O.S.)
Oh my god Mike! Merry Christmas.

MIKE (O.S.)
Merry Christmas Dani.

DANI (O.S.)
Come in.

She shuts the door.

DANI (O.S.) (CONT'D)
There's food in the dining room and
drinks in the kitchen..

Mike enters the living room. He's immediately greeted by
family and friends.

GRANDMA

Is that Michael? What happened? You look so different.

Mike gives Grandma a hug.

GRANDMA (CONT'D)

Listen to me. You need a haircut. Okay?

Uncle Mark smiles, seeing Mike.

UNCLE MARK

This guy don't need a haircut. He's a lady killer. He's like a hawk. Just swoops in.

Uncle Mark gives Mike a firm hug and slap on the back.

UNCLE MARK (CONT'D)

How you been? Good?

MIKE

I'm okay.

The CAMERA leaves the living room and moves around the outside of the house.

GRANDMA (O.S.)

I made the cheesecake you love.

MIKE (O.S.)

Thanks Grandma.

The CAMERA peers into the dining room where Jim talks to George and Jackie. Other family members, including Bianca, pick at a large spread of food on the dining room table.

JIM

The kid is only a freshman. He's got three more years and he's already got offers from Rutgers and BC. Suzi and I drove up to the Carrier Dome to watch the state game.

BIANCA

Mike! Hey.

She walks out of frame toward the living room.

JIM

He doesn't have a rocket arm yet, but he's got great feet.

(MORE)

JIM (CONT'D)

The kid moves in the pocket like no one I've seen. He's a specimen.

Bianca re-enters the dining room with Mike.

JIM (CONT'D)

Mike. How you been?

MIKE

Hey Jim. Doing good.

Jim gives Mike a hug. Jackie is a bit surprised to see Mike.

JIM

That's good to hear.

Mike shake's George's hand.

MIKE

Hey Jackie.

JACKIE

Ugh.

Jackie turns and leaves.

JIM

I was just telling George about this new freshman quarterback at Yorktown. Have you seen him play?

MIKE

No. I haven't.

BIANCA

(to Mike)

You want a drink?

MIKE

Yeah.

BIANCA

Here have mine, I just made it.

She hands Mike an eggnog and heads toward the kitchen.

BIANCA (CONT'D)

Your sweater's on backwards.

JIM

(to Mike)

He reminds me of you. He's got great feet.

(MORE)

JIM (CONT'D)

He threw for four touchdowns in the state semis and he was getting pressured all game.

The CAMERA travels around the house to the kitchen where Bianca begins making another drink.

MIKE (O.S.)

Wow.

JIM (O.S.)

You ran the best play action I've ever seen. I'll never forget that game against Fox Lane, you faked that defensive end right out of his jockstrap. I miss coming to see you guys play. You made a great team. You out on the field and Kyle playing the trumpet.

Bianca pours whiskey into a glass of eggnog.

Kyle pulls a hot glass cooking dish from the oven.

BIANCA

Hey! Mike's here.

KYLE

Okay. Thanks.

BIANCA

He's kinda fat. Just a heads up.

KYLE

Why would I need a heads up?

Kyle places the hot dish down on the counter and removes the oven mitts from his hands.

Dani enters.

DANI

Kyle, Mike's in the living--

BIANCA

I just told him.

DANI

He got fat.

BIANCA

Right?

Bianca heads to the living room with a new drink.

Kyle stares at the dish for a moment.

DANI

You okay?

KYLE

Yeah. Fine.

DANI

Where are you going? You gonna talk to him?

KYLE

I don't know Dani.

Kyle heads toward the Living room.

The CAMERA moves around the house to porch room window.

The CAMERA reveals Marissa and Jackie talking in the porch room.

JACKIE

How's the whole jewelry website going?

MARISSA

It's good. Kyle started working with me.

JACKIE

Wow. I thought he had a job.

MARISSA

He does but I think he's gonna quit.

JACKIE

Oh wow.

MARISSA

We got so many orders this Christmas and Kyle's gotten really good at gift wrapping.

JACKIE

You guys make a great team.

MARISSA

I know. I do all the designing and he does the rest.

JACKIE

That sounds nice.

MARISSA

I need to smoke.

Mike enters the kitchen alone. He stares out the window. Then pounds the glass of eggnog.

JIM (O.C.)

There are certain intangibles that you just can't teach. I mean Mike had that. He's a natural athlete. It's a shame he didn't play in college.

GRANDMA (O.C.)

Who?

JIM (O.C.)

Mike.

GRANDMA (O.C.)

Oh yeah, he was good but the Jets are terrible.

Mike begins refilling his glass as the CAMERA continues around the house.

Dani and Bianca walk up to Jackie in the sunroom as Marissa steps outside to smoke.

BIANCA

What were you guys talking about?

JACKIE

Fashion.

BIANCA

Why are you being friends with her?

JACKIE

Because she's cool.

BIANCA

How is she cool?

JACKIE

She's pretty and she lived in New York.

DANI

Oh cool.

The camera moves to the back patio. George stands outside, with a Budweiser and a cigarette. Marissa smokes next to him.

It's quiet.

They say nothing to each other.

The following is muffled and barely heard.

BIANCA (O.S.)
Dani stop it.

DANI (O.S.)
You stop it.

BIANCA (O.S.)
Stop what?

DANI (O.S.)
I don't know.

JACKIE (O.S.)
Dani, who is the guy you brought?

DANI (O.S.)
My boyfriend.

JACKIE (O.S.)
What happened to the last one?

DANI (O.S.)
He lived in Italy.

BIANCA (O.S.)
You can't bring every guy you sleep
with home for the holidays.

DANI (O.S.)
I don't.

JACKIE (O.S.)
Why not?

DANI (O.S.)
You bring George.

BIANCA (O.S.)
He's my husband. And everyone loves
him.

JACKIE (O.S.)
He's great.

BIANCA (O.S.)
Yeah. He is great. Which is why he
doesn't talk to her.

Marissa finishes her cigarette and enters the house through a door to the garage.

George smokes by himself. A moment later Mike exits from a door to the porch.

George notices Mike and holds out a pack of cigarettes.

Mike takes one and lights it.

They smoke side-by-side in silence.

George flicks his cigarette and heads in through the porch.

Mike smokes alone.

SUZI (O.C.)

Can you bring some firewood in from the side of the house while you're out there?

Mike turns. Suzi stands at the door to the porch.

MIKE

Sure.

SUZI

Also, stop smoking. It's disgusting.

Suzi shuts the door and walks away. Mike takes another long drag of the cigarette and tosses it.

He walks around the house to a wood pile covered by a tarp, stacks a few logs on his arms and heads back toward the side door to the garage.

He opens the door and the CAMERA follows him inside.

11 INT. GARAGE - FAMILY HOME - CHRISTMAS - CONTINUOUS

11

Mike carries the wood through the garage.

He notices a football helmet on the shelf surrounded by football memorabilia and stops, staring at the helmet.

Suzi opens the door to the garage. Mike notices.

MIKE

Is that my helmet?

SUZI

Yeah.

MIKE

I should have played in college.

Suzi approaches Mike and gives him a long hug.

SUZI

How are things going?

MIKE

Great.

SUZI

Yeah?

MIKE

Uh huh.

SUZI

What's great?

MIKE

What do you mean?

SUZI

What in your life is great right now?

MIKE

I don't know. Peaky Blinders.
That's pretty great.

SUZI

Okay. What else? Besides Peaky
Blinders.

MIKE

That's about it.

SUZI

What are you doing?

MIKE

What do you mean?

SUZI

With your life. What are--

MIKE

--What is this? Did you invite me
here to have an intervention? Is
this a Christmas intervention?

SUZI
Yeah. This is a Christmas
intervention.

MIKE
Okay, thank you but I don't want
one.

Suzi stares at him.

MIKE (CONT'D)
What do you want from me?

SUZI
Nothing.

MIKE
You want me to be happy? You want
to know that I'm gonna be okay. I'm
not okay. I'm not gonna be okay.

SUZI
You ever feel sorry for yourself?

MIKE
All the time.

SUZI
Stop doing that.

MIKE
Why did you invite me here? Your
son hates me.

SUZI
He should hate you.

MIKE
I know. I'm a bad friend. I'm a
shitty person.

SUZI
Okay. So fix it.

MIKE
How?

SUZI
Stop being selfish. What you did
was selfish. And it destroyed him.
Instead of thinking about yourself
all the time and how sad your life
is, try thinking about other
people. Maybe it'll feel good.

Mike thinks about it.

MIKE

Okay.

SUZI

Kyle's selfless. He always thinks about others first, he always has.

MIKE

Yeah.

SUZI

But people take advantage of that. And now he's getting married. And I don't know.

MIKE

What do you mean?

SUZI

I mean I don't know.

MIKE

About Marissa?

SUZI

Yeah, I don't know...

She shakes her head.

SUZI (CONT'D)

I'm glad you're here. Sometimes when you think you're doing the right thing, it hurts the people you love. But sometimes when you think you're doing the wrong thing, it's actually what's needed.

Mike thinks about this. She turns to head upstairs.

SUZI (CONT'D)

If you want to be a part of this family, act like it.

Suzi exits the garage.

Mike stands by himself, still holding the wood.

His eyes wander back to the football helmet.

He walks over to the shelf, drops the wood and picks the helmet up.

He slides the helmet on his head and turns, staring at his reflection in a small framed mirror.

He snaps the chin strap.

The CAMERA is tight on his face as his eyes glaze over. The alcohol hits him HARD AND ALL AT ONCE.

He turns and stumbles toward the staircase.

Mike makes his way up the stairs, holding tight to the rail.

12 INT. FAMILY HOME / CHRISTMAS - MAIN FLOOR - CONTINUOUS 12

Mike steps into the living room and stops.

Bianca talks to George on a sofa.

BIANCA

You look really good in that sweater. Like so cute. We look so cute.

Jim and Dani are talking.

JIM

But what does he do?

DANI

Lots of stuff.

JIM

But for a job.

DANI

No he doesn't have a job, job. But he's modeled a bit.

KYLE

Mike.

Kyle spots Mike as he enters the living room.

KYLE (CONT'D)

Merry Christmas.

Mike stumbles toward him.

MIKE

Merrchizzus.

Before he can get to Kyle, Mike trips and smashes face-first into a coffee table that shatters beneath him.

He lies face down, not moving.

Kyle and Jim rush to his side. Jim rolls him over.

JIM
Give him some space.

Jim slaps his face trying to wake him up. Kyle steps back.

JIM (CONT'D)
How much did he have to drink?

BIANCA
I gave him one eggnog.

JIM
How strong was it?

Bianca sips hers.

BIANCA
Pretty strong.

JIM
He'll be okay. He's taken bigger
hits than that.

Dani tries to pour water into Mike's mouth, which spills on his face.

JIM (CONT'D)
Just leave him.

Marissa walks over to Kyle.

MARISSA
Is that Mike?

Kyle nods.

MARISSA (CONT'D)
He got fat.

BIANCA
(under her breathe)
Uck. Be respectful.

SUZI
I was just talking to him.

GRANDMA
Is he dead? Maybe he just lost his
balance. That happens to me from
time to time.

UNCLE MARK
The guy's a legend.

KYLE
He needs help. Maybe he can--

MARISSA
He's not coming on our ski trip.

INTERLUDE:

13 EXT. SKI MOUNTAIN - DAY 13

A MAN and a WOMAN ski in unison slowly down a hill. They wear tight-white ski jumpsuits with tassels hanging from the arms.

The song "Oui paraît-t'il" by Nicole Martin plays.

Their every move is synchronized. He picks her up and tosses her elegantly.

They ski as one. Carving and floating down the snowy hill. It is a beautiful dance.

This is ski ballet. [Please google "ski ballet"]

END OF INTERLUDE:

14 EXT. SKI LIFT - DAY 14

Kyle sits between Marissa and Mike on a ski lift. The MUSIC continues to play.

Mike zones out. Marissa says something to Kyle.

Kyle turns to Mike.

KYLE
Mike?

He doesn't respond.

KYLE (CONT'D)
Mike?

Kyle taps him. Mike pulls his headphones out. The music cuts out.

KYLE (CONT'D)
Can we pull the bar down?

MIKE

Yeah. Sure.

Kyle reaches up and pulls the bar down.

It's quiet except for the sound of gears spinning.

They pass a pole and their chair bobs gently.

Mike reaches into his pocket and pulls out a flask.

He offers to share it. Kyle turns it down.

He starts pounding the flask. Kyle notices.

KYLE

Hey. Hey. Can I have some.

Mike stops and hands it to him. Kyle takes it and puts it in his pocket as Mike reaches into his jacket digs around for something.

Mike pulls out a pack of cigarettes.

He holds the cigarette pack out across Kyle, offering it to Marissa.

KYLE (CONT'D)

No. She quit.

Mike puts the pack back in his pocket and zips it up.

He lights the cigarette.

He takes a deep drag and holds it. He keeps holding it.

KYLE (CONT'D)

Remember the blizzard of ninety-six?

Mike breathes out.

MIKE

Yeah.

It's quiet again.

KYLE

I'm glad you came.

MIKE

Me too.

KYLE

Are the boots supposed to hurt this much?

MARISSA

Yeah.

MIKE

You know there are mountains that allow snowboarding?

MARISSA

They're too crowded. And the snowboarders push all the snow off.

MIKE

Kyle's a snowboarder.

MARISSA

Well now he's skiing.

KYLE

It's fine I'm getting the hang of it. It's fun.

They ride. It's quiet.

Mike takes a drag of his cigarette.

MIKE

Let's do catapult next.

KYLE

Okay.

MARISSA

That's a black diamond. I don't think you're ready for that.

KYLE

Okay.

MIKE

It's a hill. You just go down it.

MARISSA

He's gonna crash.

MIKE

It's snow. If he crashes, it's snow.

KYLE

I'd rather not crash.

MIKE

No one wants to crash.

MARISSA

What is your point?

MIKE

My point is we're all here. And we're spending the whole time on the bunny hill with a bunch of children. Kyle you're a natural athlete. It'll be fine.

KYLE

Thanks.

MIKE

You can do anything you put your mind to. You see that cliff up there-

MARISSA

Okay great. Kyle listen to me. It's your choice but I wouldn't do that.

Kyle looks at her, then at Mike.

Mike flicks his cigarette, staring back at him.

KYLE

Maybe we do Cat's Meow one or two more times first.

MIKE

Okay, cool.

Mike pulls his goggles down.

MIKE (CONT'D)

I'm doing Catapult.

15 INT. CABIN - NIGHT

15

Mike's wrist is in a cast.

Kyle sits across from him at a dining room table.

MIKE

Drink.

KYLE

That's not fair.

MIKE

Drink.

Kyle drinks.

KYLE

You already knew that.

The CAMERA moves away from them to the kitchen.

MIKE

That's the point.

KYLE

Okay. Never have I ever had lyme disease.

MIKE

Kyle. You had lyme disease.

KYLE

Yeah but you didn't.

MIKE

That's not how the game works.
Drink.

In the kitchen, Marissa pulls bread from the oven. She puts it on a cutting board to cool off.

She pulls a wine opener from the drawer and opens a bottle of red wine.

Marissa pours the wine into a decanter.

She grabs a knife and tries to cut the bread. It's still too hot.

She pulls three wine glasses from the cabinet and grabs the decanter before heading into the living room.

The CAMERA follows Marissa as she enters the living room where Mike and Kyle can be heard.

MIKE (CONT'D)

Okay. Never have I ever been allergic to peanuts.

KYLE

That's just an allergy you know I have.

MIKE

Drink!

KYLE (O.C.)

Damn it!

Kyle takes a shot and slams the glass down. The CAMERA stays on Marissa.

MARISSA

What are you doing?

MIKE (O.C.)

Yaegermeister.

MARISSA

Why?

MIKE (O.C.)

It's a ski trip.

MARISSA

Where's the cheese?

KYLE (O.C.)

What cheese?

MARISSA

The large block of cheese I brought out.

MIKE (O.C.)

Was I not supposed to eat it?

MARISSA

It was supposed to go with the bread. It's fine.

MIKE (O.C.)

What bread?

Marissa heads back to the kitchen.

MIKE (O.C.) (CONT'D)

Never have I ever been questioned about how I was touching a dog.

KYLE (O.C.)

That didn't happen!

In the kitchen she grabs the knife and slices the bread into thick slices.

MIKE (O.C.)

I'm not saying you touched a dog inappropriately. I'm saying never have I ever been questioned...

(MORE)

MIKE (O.C.) (CONT'D)
Like hey Kyle, what are you doing
with that dog?

She lifts the cutting board and brings it into the living
room.

KYLE (O.C.)
What's the point if you already
know the answer?

MIKE (O.C.)
To drink.

Marissa places the cutting board with bread down on the
table.

KYLE (O.C.)
Okay. Never have I ever warmed up
chicken cutlets to masterbate.

Mike takes a shot and slams the glass.

MIKE (O.C.)
See, it's easy.

MARISSA
Are you playing never have I ever
with two people?

The CAMERA comes around as Mike grabs a big piece of bread
and shoves it in his mouth.

KYLE
Yeah, we're catching up.

MIKE
You wanna play?

MARISSA
I'd rather just relax and have some
wine.

MIKE
Never have I ever given a hand job
to what's his name... at John
Nicola's house. It was after junior
prom.

KYLE
Kevin.

MIKE

Yes! Kevin Farrel! Oh my god yes!
Never have I ever given a hand job
to Kevin Farrel.

Marissa takes a sip of wine.

She stands up.

MARISSA

Kyle can you help me with the
kitchen?

KYLE

Sure.

MIKE

Never have I ever been asked to
help with the kitchen.

Kyle takes a shot and then follows Marissa into the kitchen.

A timer is going off.

Marissa stops the timer and pulls a hot dish of artichoke dip
from the oven.

She puts the oven mitts away and turns off the oven.

Kyle grabs a fork and takes a bite of the dip. It's scalding
hot.

KYLE

Ahhh. Ahh. Fuck. It's so hot.

Marissa turns around.

MARISSA

Oh babe. It's hot. Here.

She takes him to the sink. He runs water on his tongue.

MARISSA (CONT'D)

Why is he still here? He was only
supposed to come for the day.

KYLE

He broke his wrist.

MARISSA

Yeah. I'm aware. We were at the
hospital for four hours. He has a
car.

KYLE

Yeah but he's on pain killers and he's drinking.

MARISSA

You're drinking with him!

Kyle has no response.

She steps toward him. Looking him in the eye.

MARISSA (CONT'D)

We planned this trip and I just thought... I wanted to be alone with you. In a cabin, with a fire and no clothes.

She kisses him. He kisses her back.

He sits up on the countertop wrapping his legs around her seductively. She smiles.

MARISSA (CONT'D)

Listen, he's gotta go.

KYLE

He's gonna leave in the morning when he sobers--

MARISSA

No, he's gotta go. Somewhere else. That's like away from our lives.

KYLE

But he's my friend.

MARISSA

I know. And you're such beautiful person. But he's gotta go.

MIKE (O.C.)

We have anymore wine?

The CAMERA moves to reveal Mike in the doorway holding an empty decanter.

MARISSA

You drank that whole thing?

Mike's mouth has a slightly purple tint.

MIKE

I did.

Kyle laughs.

MARISSA

There's another bottle in the fridge, help yourself. Kyle, I'm gonna go lay down...

KYLE

It's almost midnight.

MARISSA

I know.

Marissa kisses Kyle then exits the kitchen.

Mike notices the artichoke dip and takes a big bite.

MIKE

Ah! Fuck. Hot! Hot!

KYLE

Why do you have to be like this?

MIKE

Like what?

Mike opens the fridge and pulls out a bottle of white wine.

KYLE

A fuck up.

He twists off the cap and pours two glasses.

MIKE

I don't know. Why do you have to be a little bitch?

Kyle stares at him. Mike smiles and hands Kyle a glass of white wine.

KYLE

I'm gonna go to bed. There's a pillow and blanket behind the couch.

MIKE

You gonna have sex?

KYLE

None of your business.

Mike searches through the cabinets for something.

MIKE
It's New Years Eve.

Mike pulls out a large pot and a big spoon.

KYLE
Yes I'm aware.

Mike hands Kyle the pot and spoon.

MIKE
It's almost midnight. If you're not gonna have sex, we should bang pots and pans.

KYLE
I'm going to bed.

MIKE
It's a tradition. If you're not gonna bang then we should bang--

KYLE
--Goodnight Mike. Happy New Year.

Kyle turns to leave.

MIKE
Wait, wait, wait. Kyle, Kyle.

Kyle turns back.

MIKE (CONT'D)
I just wanted you to know that I really appreciate you letting me come here with you. And be in your life again.

KYLE
You're welcome.

MIKE
I'm trying to be less selfish.

KYLE
Okay.

MIKE
I'm trying to think about others first and what they need. Like you. I think about you a lot.

Kyle's head starts to slump, slowly.

His head falls to the mattress and he goes still.

Marissa exits the bathroom wearing underwear and a robe.

She sees Kyle, naked on the bed.

MARISSA

Kyle. Kyle?

He's asleep.

MARISSA (CONT'D)

Kyle! Wake up.

He's out. She sits beside him on the bed.

She looks at his penis for a moment.

She lifts it then lets it fall.

BANG BANG BANG! The loud sound of a pot being banged emanates from the other room.

MIKE (O.S.)

Happy New Year!!!!

Marissa gets up and exits.

The CAMERA stays on Kyle, sleeping on the bed. The banging stops.

16

INT. CABIN - LIVING ROOM - DAWN

16

After a few seconds the CAMERA moves out of the bedroom and down the hallway and staircase, into the living room.

The CAMERA makes its way to the dining room table where Marissa and Mike sit across from each other. They are both smoking cigarettes.

MIKE (O.S.)

I hit puberty super late, plus my birthday was in March so I was young for our grade. Also, I think John Rizzi was doing Taekwondo because he knew how to block and stuff. And I remember laying there at the edge of the woods after the bell had rung and I could taste the blood from my nose. And I remember Kyle standing there.

(MORE)

MIKE (O.S.) (CONT'D)

He was taller than everyone and he helped me up and we walked inside together. And after that when Rizzi or anyone else messed with me, Kyle would just stand near me and they'd leave me alone. And that's how we became best friends.

MARISSA

Wow.

MIKE

He's the best person there ever was.

MARISSA

Yeah.

Marissa holds up a glass and they both down shots.

MIKE

Why are you marrying him?

MARISSA

Because... he's loyal and he's a good person. He'll always be there and the sex is amazing... Why did you marry your wife?

MIKE

Because I loved her.

Mike thinks about this. He holds up a glass. They both down shots.

MIKE (CONT'D)

How's your brother Ronnie doing?

MARRISSA

Good. Better.

MIKE

He still dealing drugs?

MARRISSA

No. I don't think. It wasn't drugs, it was painkillers.

MIKE

He was so much fun in high school.

MARISSA

Yeah.

MIKE

But so were you. You were fun back then. I always felt like there was something there.

MARISSA

What?

MIKE

I just mean, I feel like we always got along. Or like could get along.

MARISSA

Yeah?

Mike puts out his cigarette. He's drunk. So is she.

MIKE

Emotionally. I feel like I could really connect with you. Ya know, if things were different.

MARISSA

What do you mean?

MIKE

I just mean, I feel like we're both very primal. And we connect on that level, or like, could connect on that level.

MARISSA

Ya think so?

MIKE

I do.

Marissa's stares at Mike. Mike stares back, and then...

Mike lunges across the table and connects with a kiss. Marissa pulls back and SLAPS his face away.

She stands up.

MARISSA

Are you fucking serious?

Mike sits up straight.

MARISSA (CONT'D)

Are you fucking serious?

MIKE

No.

MARISSA
How delusional are you?

Mike hesitates.

MARISSA (CONT'D)
What did you think was going to happen?

MIKE
I would seduce you... and then he would call off the wedding and I would save him from you.

MARISSA
You didn't think this through.

MIKE
You don't deserve him.

MARISSA (CONT'D)
If you did, you'd realize that even if we did sleep together, he wouldn't break up with me. He'd break up with you.

Marissa takes a shot.

MARISSA (CONT'D)
When you told him about Ava, did he want to break off the wedding, or make it work with her?

He thinks about it.

MARISSA (CONT'D)
Go ahead. Kiss me.

Mike looks at her.

She moves toward him. He freezes.

MARISSA (CONT'D)
You wanna fuck? Let's go.

He avoids eye contact with her.

MARISSA (CONT'D)
You're disposable.

MIKE
I hate you.

MARISSA
I hate you.

He drinks straight from the bottle.

MARISSA (CONT'D)

Don't you get it. You bring nothing to his life. You are baggage from his childhood that he can't get rid of because he's too fucking nice. We're getting married.

MIKE

I'm not gonna let you marry him.

MARISSA

You're a sad... fat, pathetic man.

Mike looks up at her.

MIKE

I'm not gonna let you marry him.

17

EXT. RESIDENTIAL STREET - WINTER - DAY

17

The CAMERA is attached to the rear windshield of a pickup truck and faces out over the pickup bed. The truck drives down a snowy neighborhood street.

MUSIC PLAYS. The song "Too Good," by Gilbert Bécaud.

The truck turns and comes to a stop in front of a driveway.

Kyle walks into frame shoveling snow. The shovel scrapes the ground noisily.

TWO MEN jump out of the truck wearing ski-masks. They move quickly toward Kyle who doesn't see them.

One of the men throws a bag over Kyle's head, while the other tackles and lifts him.

Kyle struggles trying to fight them off as the two men carry him to the back of the truck.

Kyle fights frantically as the men try to throw him in the truck bed. One of the men punches Kyle hard in the stomach and he stops struggling.

They roll him into the pickup bed and close the cover, locking Kyle in.

The men get back in truck and pull away down the road. The CAMERA, still facing out the back of the truck, passes through the neighborhood at high speeds.

MUSIC emanates from inside the truck. Kyle's screaming from inside the truck bed is muffled.

KYLE (O.C.)
Help!! Help!! Somebody help!!!!

18 EXT. WOODS - DAY

18

The MUSIC continues.

The CAMERA is still and looks out on a snowy clearing in the woods.

In the distance, two figures emerge.

They drag a hooded and bound Kyle through the snow.

The two men, still masked, drop Kyle to the ground in front of the CAMERA.

They remove his hood. Kyle's eyes adjust to the bright light.

KYLE
Please. Please don't hurt me.

The man's voice is gruff, raspy and growly.

GUY 1
Shut the fuck up!

KYLE
Okay.

The men stand in front of Kyle, who is on his knees.

KYLE (CONT'D)
Why are you doing this? I don't understand.

GUY 1
(in growly voice)
I said shut up!

GUY 2
(in growly voice)
Yeah, shut up!

GUY 1
(in growly voice)
What are you doing?

GUY 2
(in growly voice)
What?

GUY 1
(in growly voice)
Why are you doing that voice?

GUY 2
(in growly voice)
To disguise my voice.

GUY 1
(in growly voice)
Yeah, but I'm doing that voice.
Pick another voice.

GUY 2
(in growly voice)
What voice?

GUY 1
(in growly voice)
I don't know. Anything else. This
is my thing.

GUY 2
(in growly voice)
It's just the Batman voice anyway--

GUY 1
(in Batman voice)
--Stop doing it!

GUY 2
(in Batman voice)
I don't have another voice.

GUY 1
(in a high pitched voice)
Do a voice like this. Do this
voice.

GUY 2
(in Batman voice)
Perfect you do that voice and I'll
do this one.

GUY 1
(in Batman voice)
No! You do the one I just showed
you. I'm doing the Batma-- this
voice.

GUY 2
 (in Batman voice)
 I can't do that one.

GUY 1
 (in Batman voice)
 Ugh!! You didn't try. Fine.
 (in high pitched voice)
 I'll do this one. This is why I
 wanted to practice--

Kyle notices the voice.

KYLE
 Mike?!

GUY 1
 (in Mike's voice)
 No.
 (in Batman voice)
 I mean No.

Silence and then.

MIKE
 Goddamn it.

Mike pulls off his mask.

Kyle starts laughing, uncontrollably. Mike's pissed that his
 prank's ruined.

MIKE (CONT'D)
 God damn it Ronnie!!

RONNIE
 This is why I wanted to use guns.
 It woulda been scarier.

The other guy pulls his mask off. This is RONNIE, Marissa's
 brother.

KYLE
 This is the best!

Kyle continues laughing.

MIKE
 Stop laughing.

KYLE
 I'm sorry. I'm sorry. Keep going.
 Do the rest of it.

MIKE
No it's ruined now--

KYLE
No, please! I'll go along.

Mike hesitates and then gets back into it.

MIKE
Are you ready to die?

KYLE
Do it in the voice. You have to do
it in the voice.

MIKE
(in Batman voice)
You ready to die?

KYLE
No.

RONNIE
Then I was going to say.
(in Batman voice)
You ready to get fucked up?

Kyle smiles.

KYLE
Don't fuck me up!

MIKE
(in Mike's voice)
And then I was going to pull my
mask off and say.
(in Batman voice)
You ready for the best bachelor
party of your fucking life!!!

Kyle's ecstatic.

KYLE
YES!

19 INT. ICE FISHING HUT - DAY

19

Ronnie, Kyle and George sit around a hole, ice fishing.
George drinks a Budweiser. Kyle holds a beer, shivering.
Ronnie, lowers his face to a cooler and snorts.

KYLE
What are you doing?

RONNIE
It's ice fishing. I gotta do
something to make it fun.

Ronnie offers it to Kyle.

KYLE
I'm okay thanks.

He sips his beer.

KYLE (CONT'D)
This is awesome. I've always wanted
to go ice fishing. Thanks guys.

RONNIE
It was Mike's idea. I wanted to go
to AC. Still do the whole
kidnapping thing but take your hood
off in the strip club.

Mike and Kyle share a smile. The door opens and Uncle Mark enters.

UNCLE MARK
It's not a bachelor party without a
stripper.

KYLE
That's okay Uncle Mark. I don't
really want a stripper.

UNCLE MARK
Kyle, it's not a bachelor party
without a stripper.

KYLE
Okay... I gotta take a pee.

George holds out a beer, offering it to Mike.

MIKE
No thanks.

Kyle exits.

RONNIE
That's a really good guy.

MIKE
Yeah.

UNCLE MARK

The best!

RONNIE

It's too bad he's marrying my
sister. Don't get me wrong, she's
my sister and I love her. But, it's
too bad he's marrying my sister.

Mike looks at Ronnie.

Ronnie gestures to a line of drugs he has laid out.

RONNIE (CONT'D)

You want some?

MIKE

No. I'm okay.

Mike stands, and heads toward the door. He exits.

The CAMERA follows.

UNCLE MARK

What's my name, skip?

RONNIE (O.S.)

What?

UNCLE MARK (O.S.)

I would like to do some cocaine.

RONNIE (O.S.)

It's not cocaine, it's Ritalin.

Uncle Mark hesitates.

RONNIE (CONT'D)

Same thing.

Uncle Mark takes it.

20

EXT. FROZEN LAKE - MORNING

20

The CAMERA catches up to Mike who is walking away from the cabin.

A woman wearing a fur coat and heavy makeup approaches the cabin. She's a stripper (an Ice escort)

ICE ESCORT

Hey. I'm looking for a bachelor
party.

MIKE

Oh yeah. It's right in there.

He points to the cabin.

ICE ESCORT

Thanks.

MIKE

Hey Kyle!

Mike walks over to Kyle as cheers are heard from inside the cabin.

Mike catches up to Kyle and they walk together.

KYLE

Thanks for organizing this.

MIKE

No problem.

KYLE

No seriously. It means a lot.

Kyle and Mike walk across a large frozen lake situated between two mountains.

It's silent, except for their footsteps and the occasional echoing sound of ice shifting beneath them.

The wind whips across the ice. The CAMERA moves in front of them, leading as they walk.

KYLE (CONT'D)

I've been thinking about it, with the wedding coming up. I don't have many friends.

MIKE

Yeah.

KYLE

And I have to choose a best man.

Silence.

KYLE (CONT'D)

So I was thinking--

MIKE

I slept with Marissa.

It's quiet again.

MIKE (CONT'D)

Kyle?

No answer.

MIKE (CONT'D)

Did you hear me?

KYLE

Yeah.

MIKE

I'm sorry. I know this probably means the end of our friendship again.

KYLE

Yeah...

MIKE

And you'll probably have to call off the wedding...

KYLE

Uh huh.

MIKE

I know it hurts right now, but maybe down the road it will be--

KYLE

--Shut up. Shut the fuck up. She told me what happened. She said you were drunk and made a move, and she slapped you and called you fat, and pathetic.

MIKE

That's not what happened.

KYLE

I don't care. I don't care what happened. Even if you slept together I don't care.

MIKE

If you love someone you should care.

KYLE

I don't. I'm done caring. I just want to be with someone who wants to be with me, and start a family and just be happy again.

MIKE

Okay. You should still break up with her.

KYLE

You're a fucking idiot. I know what you're trying to do. I know you don't like her. I know my mom and sisters don't like her.

MIKE

Nobody likes her.

KYLE

Nobody likes you!

A moment.

KYLE (CONT'D)

I'm the only person who still likes you and I don't know why. Cause you're fucking toxic.

The CAMERA moves in on Kyle.

KYLE (CONT'D)

You're selfish and obnoxious and loud and you're... you're an asshole.

Silence, the camera moves across to Mike.

MIKE

You're right, I am an asshole. And I know no one likes me. I don't like me. Sometimes I wake up in the morning and wish I didn't. I'm not a really happy person anymore. But you're Kyle. You're the best person I know. You make people happier just by being yourself. You're like a ray of sunshine. And I'm sorry if what I did killed a little bit of that but she's not the right person for you. And I'm not saying that because I don't like her, which I don't.

(MORE)

MIKE (CONT'D)

She's not right for you because she doesn't want you as you are. She wants you to be some other version of yourself that fits what she's looking for. And fuck that because that's not what love's about. It's supposed to be difficult and complicated because that's what makes it worth it. It's painful. And it doesn't go away. And... she's not good enough for you.

Silence.

MIKE (CONT'D)

And you know what. I'm not good enough for you. I am toxic. If I was really your friend I would just leave you alone...

No answer.

MIKE (CONT'D)

Kyle?

Mike turns back toward Kyle. He's not there.

MIKE (CONT'D)

Kyle!!

Kyle's fallen through the ice in the distance.

Mike takes off running. Kyle flails his arms, struggling to swim.

MIKE (CONT'D)

Hold on! I'm coming.

As Mike approaches the hole in the ice, Kyle disappears under the water.

Mike lays down with his stomach on the ice.

He crawls toward the hole.

MIKE (CONT'D)

Kyle! Kyle!!!

Kyle is gone.

MIKE (CONT'D)

Kyle!!

Mike reaches his arms into the water, searching for Kyle.

20A EXT. UNDER WATER - FROZEN LAKE - CONTINUOUS 20A

He submerges his head to look for him. He screams under water.

MIKE

Kyle!

20B EXT. FROZEN LAKE - CONTINUOUS 20B

The water's freezing. Mike pulls his head out.

He panics.

Suddenly an arm pops out of the water. Mike grabs it.

Kyle's head rises out of the water. He gasps for air.

Mike pulls him by the arms and slowly gets his body onto the ice.

Kyle is frozen. Shaking.

MIKE

It's okay. You're gonna be okay.

Kyle rolls onto his back.

MIKE (CONT'D)

Are you okay?

He stares back at Mike saying nothing.

MIKE (CONT'D)

How much of that did you hear?

Kyle shivers on the ice.

The CAMERA pans away as MUSIC begins to play.

INTERLUDE:

EXT. ICE - CONTINUOUS

The CAMERA continues to pan, revealing THREE MEN performing a somber Ukrainian folk song on the ice. It's beautiful.

They play a violin, an accordion and a guitar.

They sing directly to the CAMERA.

END OF INTERLUDE:

21 EXT. THEATER - DAY

21

Two old men sit on a bench eating ice cream.

In the distance we hear Mike's voice off screen. The CAMERA slowly pulls back, away from the old men. They watch him as he paces.

MIKE (O.C.)

Hey Kyle. It's Mike. Not sure if you've been getting any of my messages but I was going to go see a movie later... maybe tonight... or now if you want to come. I could also go tomorrow if you're free but today's my birthday so I figured... Okay call me back man. Okay. Bye.

We see Mike's reflection in the window behind the men. He's on the phone.

MIKE (CONT'D)

Hey Marissa, It's Mike. Are you with Kyle? Cuz, I'm trying to get ahold of him and...

Marissa hangs up.

MIKE (CONT'D)

Hello? Hello?

Mike hangs up the phone.

He steps into the road to cross. A car almost hits him. He doesn't seem to notice.

He walks up to the small box office window. The CAMERA follows him.

MIKE (CONT'D)

Hi, can I get one ticket?

The girl behind the counter nods.

TICKET ATTENDANT

For which one?

MIKE

I don't know for the next one. For whatever's playing now.

TICKET ATTENDANT

Le Grand Amour. That's nine fifty.

MIKE

Do you still have that deal where
it's free on your birthday?

TICKET ATTENDANT

Yeah.

MIKE

It's my birthday.

TICKET ATTENDANT

Can I see your license?

MIKE

Actually I don't have a license at
the moment.

TICKET ATTENDANT

Sorry, we need an ID for the
birthday special.

Mike digs into his pocket. He pulls a card from his wallet
and hands it to her.

TICKET ATTENDANT (CONT'D)

I don't think I can use this. I
don't think it's a valid form of
ID.

MIKE

It's a social security card. It's
the most valid form of ID!

TICKET ATTENDANT

It's doesn't have your picture.

The CAMERA leaves them and enters the theater lobby.

As the CAMERA moves through the theater lobby an USHER sweeps
up a mess of popcorn on the floor.

The CAMERA continues on and enters THEATER ONE.

22

INT. MOVIE THEATER ONE - CONTINUOUS

22

A MOVIE plays on the screen. It's the wedding scene from *Le
Grand Amour*.

The theater is sparsely populated. As the CAMERA moves down
the aisle, it turns to find Mike sitting alone in an aisle
seat.

Shadows of light flicker across his face. He eats popcorn. His attention wanders to his right.

The CAMERA follows his eye-line to find a couple making out in the middle of the theater.

The CAMERA continues past them to the screen and the film playing on it.

On the screen, we see the inside of a church as the CAMERA moves to a groom standing at the altar. It's Kyle.

THE SCREEN FILLS THE FRAME:

23

INT. ST. ANTHONY'S CHURCH - DAY

23

Kyle breathes nervously. An organ plays "*Ave Maria*".

As the CAMERA pulls back we see Marissa kneeling beside Kyle at the altar.

Behind them is the church. The first ten pews are filled with the wedding party, family and friends. The rest is empty.

Grandma's voice can be heard singing along with the song. The CAMERA turns around toward Kyle's family who sit in the first and second pews. It moves toward grandma who is still singing. It then moves across the faces of Kyle's family members as they watch.

The MUSIC comes to an end and a PRIEST begins speaking.

PRIEST (O.C.)

Please join us in prayer.
Be attentive to our prayers,
O Lord, and in your kindness pour
out your grace on these your
servants. Kyle and Marissa, that
coming together before your altar,
they may be confirmed in love for
one another. Through Christ our
Lord. Amen.

CROWD

Amen.

The CAMERA turns back around to face the front of the church, where Marissa and Kyle kneel before the priest.

PRIEST

Thank you all for joining us in
this joyous celebration.

(MORE)

PRIEST (CONT'D)

Now the groom's sisters Bianca and Dani, will read from the book of Ephesians.

Bianca and Dani walk up to a podium.

The CAMERA slowly moves to the back of the room, as the wedding continues.

DANI

I'm actually going to read from Revelation. Chapter two, verse ten.

The priest shifts uncomfortably.

DANI (CONT'D)

Fear none of those things which thou shalt suffer: behold, the devil shall cast some of you into prison, that ye may be tried; and ye shall have tribulation ten days: be thou faithful unto death, and I will give thee a crown of life.

Dani walks down from the podium, leaving Bianca standing there. The CAMERA continues moving to the far back of the church.

BIANCA

And now a reading from Ephesians. Wives, submit to your own husbands, as to the Lord. For the husband is head of the wife.

The CAMERA exits the front doors of the church as Bianca continues the reading.

24

EXT. ST. ANTHONY'S CHURCH - CONTINUOUS

24

The CAMERA backs away from the front of the church to reveal the humble exterior of a Roman Catholic church.

Ava Maria begins playing on the organ.

GRANDMA

Oh!

She begins singing along enthusiastically.

Cars are sparsely scattered in a large parking lot.

The CAMERA wanders through the parking lot and lands on an empty parking space, facing a sign for the church in the distance.

In the background the ORGAN can be heard playing again. It's an otherwise quiet spring day.

Seconds pass. The CAMERA is still.

In the distance the sound of a pickup truck builds as it approaches.

The sound gets louder and louder.

Suddenly a pickup truck comes careening into the parking lot.

It turns hard and skids to a stop in front of the camera.

In the driver seat sits Mike. There's an intensity in his eyes.

MUSIC blasts from his speakers, "Les enfant de l'avenir" by Isabelle Pierre.

Mike swings the door open and steps out of the truck in a tuxedo.

He stands defiantly in front of the church.

He claps his hands together three times.

MIKE

Let's go!

And off he goes; a man on a mission, heading toward the church as the CAMERA follows him in stride. MUSIC continues to blast from the truck.

He barrels through the doors and into the church.

INT. ST. ANTHONY'S CHURCH - CONTINUOUS

It's suddenly silent, except for the voice of the priest, who reads holy vows.

Mike freezes for a moment.

Kyle and Marissa are still kneeling at the altar.

PRIEST

...so that you may have strength to
be faithful to each other forever
and assume all the responsibilities
of married life.

Mike walks forward down the aisle then stops. The CAMERA wraps around him to reveal Uncle Mark sitting in one of the back pews watching Mike. He nudges a teenager next to him.

UNCLE MARK

Oh this is going to be good.

The priest continues.

PRIEST

And so, in the presence of the Church, I ask you to state your intentions.

MIKE

I object!

The priest looks up. Kyle and Marissa turn. Everyone turns.

PRIEST

We don't include an objection part in the ceremony.

Mike keeps walking.

MIKE

--Don't marry her Kyle.

The crowd begins murmuring and shifting uncomfortably.

PRIEST

Sir you need to leave my church!

SUZI

Let him speak.

MIKE

I'm sorry Father. He's my best friend.

Marissa stands up.

MARISSA

No!

She storms down the aisle toward Mike, her wedding dress dragging behind her.

MARISSA (CONT'D)

No!! No! No!

She picks up speed as she closes in on him and then... CRACK!
Punches Mike square in the face.

She grabs his hair, pulling him to the ground.

Ronnie, Jim, Uncle Mark and a few other guests rush from their seats to break it up.

She grabs Mike by the hair. Ronnie tries to pull her off of him. She keeps holding his hair.

MIKE

Ow, ow.

She lets go. Her dress has specks of blood on it.

MARISSA

Let go of me Ronnie.

Jim lifts Mike to his feet. Mike's nose is bloody. Jim looks Mike in the eyes.

JIM

You okay?

Mike looks at him a bit out of it.

JIM (CONT'D)

Sometimes you get knocked down. But you gotta get back in the game--

KYLE

Mike!

Mike looks past Jim toward Kyle, who walks down the aisle.

MIKE

Kyle-

Mike takes a step toward him. They look at each other.

KYLE

Why are you doing this?

MIKE

You deserve someone who loves you for what you are. This beautiful man. You're a beautiful man.

The room is totally silent.

MIKE (CONT'D)

I love you. Everyone here loves you. At least the people on this side. But she doesn't love you.

MARISSA
Kyle. I love you.

MIKE
Okay maybe, but you definitely
don't love her.

KYLE
Shut up!

It's quiet he stares at Mike.

MARISSA
Do you love me?

KYLE
Yes.

MARISSA
Why do you love me?

KYLE
Because... you're driven and you go
after what you want and don't
listen to anyone who says no.
You're always pushing me to do
stuff I don't want to do. And get
me to change how--

MARISSA
That's why? You think this was my
master plan? To marry the guy I
broke up with after high school?
It's not. I don't know what I want.
And I don't know what I need. But I
know I love you. I didn't expect to
but I do.

KYLE
You didn't let me finish. I was
going to say that all those things
about you are what I need. I love
that you try and change me because
otherwise I would stay the same.
And I don't want to stay the same.

They kiss.

MARISSA
I love you.

KYLE
I love you too.

MIKE
Can I just say one more thing?

MARISSA
No!

KYLE
No! Shut up Mike!

MIKE
Okay I will but--

KYLE
--Mike, we're getting married.
She's pregnant

MIKE
Sorry.

KYLE
Go. Go away!

Kyle and Marissa walk back to the alter. Suzi steps into the aisle, tears in her eyes.

SUZI
I'm going to be a grandmother.

She hugs Marissa.

Kyle and Marissa step back up to the alter.

The guests retake their seats.

Mike stands awkwardly alone in the aisle, blood dripping from his nose.

He sits down in one of the empty pews. George turns around to face Mike.

GEORGE
That was awesome.

Marissa kneels at the alter. Kyle kneels down beside her.

The priest takes a moment.

PRIEST
I think we should take a moment, so that I can speak to you both in private.

MARISSA
No, we're ready.

PRIEST
Matrimony demands that both parties
must freely consent.

MARISSA
We consent. Kyle do you consent?

KYLE
I do.

PRIEST
I'm going to insist that we hold
off until you've both had time to
consider the implications of this
decision.

MARISSA
Are you serious?

PRIEST
I am serious. Fifty-one percent of
marriages end in divorce and
pregnancy can create undue
pressure. I encourage you both to
consider the magnitude of this
decision, so you may return here
without coercion. Freely and
wholeheartedly.

KYLE
When?

PRIEST
After the child is born.

INTERLUDE:

25 EXT. VELODROME TRACK - DAY

25

The SONG "A bicyclette" by Yves Montand plays.

SHOTS OF people sitting in bleachers. Watching.

All of them wear fashionable cycling outfits or "kits." They
are peacocks. Cycling peacocks.

On the Velodrome track two riders, mid-race, stand still on
their bikes, locked in "Track Stands."

[Google: Velodrome track stand]

END OF INTERLUDE:

MARISSA
A cappuccino.

Mike begins making a cappuccino. Marissa watches.

MIKE
Are you looking for a bike?

MARISSA
No.

MIKE
How's Kyle been?

MARISSA
He's good. We bought a house last
year.

MIKE
That's great.

MARISSA
Yeah. He's a great dad.

Mike steams the milk. It's noisy.

MARISSA (CONT'D)
He misses you.

MIKE
What's that?

MARISSA
He misses you.

Mike finishes steaming and taps the steaming pitcher on the
counter.

He pours the cappuccino.

And hands it to her.

She sips it.

MARISSA (CONT'D)
How much do I owe you?

MIKE
It's on me.

MARISSA
Thanks.

MIKE

Why are you here?

Marissa sips the cappuccino again.

MARISSA

I wanted to talk to you.

GARY (O.C.)

Hey, if you're doing freeppuccinos
I'll take one.

MIKE (O.C.)

Gary, get out of my shop. I'll call
you when the bike's ready.

Gary knows the drill. He exits the shop. The CAMERA follows.

27

EXT. PARKING LOT - CONTINUOUS

27

The CAMERA follows Gary as he walks through the parking lot.
He bends down to pick up a coin.

A CAR is parked in the parking lot. Inside, Kyle sits in the
driver seat holding a one year old baby, OTIS. The CAMERA
focuses in on Kyle.

Kyle plays with Otis. He makes faces at him. Otis giggles.
They are really into each other.

The passenger side door opens.

Marissa gets in the passenger seat.

MARISSA

Hey. Trade.

She hands Kyle the cappuccino. Kyle hands her the baby.

MARISSA (CONT'D)

Shit. I forgot my card inside. Can
you run in and grab it?

KYLE

Sure.

Kyle gets out of the car and heads toward the shop. The
CAMERA follows him through the front door.

28

INT. BIKE SHOP - CONTINUOUS

28

Kyle looks around the shop at the bikes, the gear, the memorabilia.

Mike notices him.

MIKE

Hey.

Silence. Kyle wasn't expecting to see him.

KYLE

What is this?

MIKE

A bike shop... coffee shop.

KYLE

Did you guys plan this?

MIKE

No.

Kyle looks out the window at the car, then back at Mike.

MIKE (CONT'D)

How you been?

KYLE

Sorry.

Kyle exits the shop. He screams and throws the cup against the wall.

The CAMERA stays on Mike.

He watches out the window.

Kyle re-enters the shop.

KYLE (CONT'D)

I don't need people fixing things for me. If I wanted to see you I would've seen you.

Mike stares at him.

It's quiet.

KYLE (CONT'D)

I'm sorry. I haven't been sleeping much. I'm up all night with Otis. It's good to see you.

MIKE

You too.

Kyle looks around.

KYLE

This place is cool.

MIKE

Thanks... You want another
cappuccino? I didn't put my heart
into that one, I thought it was for
her.

Kyle cracks a smile. Mike walks back over to the machine and
begins making a cappuccino.

Kyle looks at a vintage bike on the wall.

KYLE

So you're like really into this?

MIKE

Yeah. I guess so.

INTERLUDE:

29

EXT. A RANDOM HOUSE - DAY

29

MUSIC plays.

A REALTOR hammers a "For Sale" sign into the ground.

He finishes hammering it. It topples over.

He picks it up and tries again.

The top of the sign breaks off.

The realtor holds two pieces of the sign separately.

He hammers the post. Then tries to hang the broken piece on
it.

It hangs there for a moment. The realtor walks away.

The sign falls again.

END OF INTERLUDE:

30

INT. KITCHEN - HOUSE - AFTERNOON

30

Marissa stands holding a bowl and mixing pancake batter.

BOY'S VOICE (V.O.)
If you can't, you must. If you
must, you can.

She pours pancake batter onto a hot pan on the stove.

BOY'S VOICE (V.O.)
People are not lazy. They simply
have impotent goals.

Marissa adds blueberries.

BOY'S VOICE (V.O.)
What does impotent mean?

She turns to see a little boy, OTIS (now five and a half),
sitting at the kitchen table reading a book.

MARISSA
It means you can't. It means you
have trouble doing something.

OTIS
A real decision is measured by the
fact that you've taken a new
action. If there's no action, you
haven't truly decided.

Mike enters the kitchen. He takes the blender, unplugs it and
exits.

MARISSA
Hey baby. Did you finish your
homework?

OTIS
Not yet.

MARISSA
Okay why don't we finish your
homework and then you can go back
to reading Tony Robbins.

OTIS
Okay.

Mike walks back in and grabs a stack of plates. He puts them
in a box and adds more plates, stacking them high. They make
a lot of noise.

Marissa sits next to Otis, helping him with his homework.

Mike lifts the tall box of plates and exits the room.

The CAMERA follows Mike down the hallway as he struggles to carry the unwieldy box.

Mike gets to the front door and fumbles with the door handle.

He gets the door open, but as he exits the house he trips, sending the entire box of plates shattering to the ground.

Kyle stands in front of him on the walkway.

MIKE

Sorry. Sorry.

KYLE

That's okay.

MIKE

I'll clean it up.

Kyle enters the house, the CAMERA follows him back into the kitchen.

He opens the cabinet and pulls out a glass.

KYLE

Hey what did we decide about the glasses?

MARISSA

We said I get the glassware, you get the plates.

KYLE

Oh. Right.

Kyle puts the glass back in the cabinet.

Kyle is about to say something to Marissa when A LOUD horn beeps repeatedly outside.

Kyle turns and exits the kitchen. The CAMERA follows him to the front door.

Kyle walks out the front door to find a car with "RICK'S DRIVING SCHOOL" written on the side of it beeping its horn.

As Kyle gets closer to the car he can hear Mike talking to the man in the passenger seat, presumably "RICK."

MIKE
Stop beeping your horn.

RICK
You need to move your truck.

MIKE
Just go around.

The GIRL driving the car begins to inch the car out and Rick grabs the driver's ed hand break, stopping the car.

RICK
No! Don't you move this car.

Rick leans over and beeps the horn from the passenger seat.

MIKE
Hey! Hey! I said stop beeping that horn.

RICK
Move your truck!

The instructor rolls up his window.

MIKE
Sir. There is no chance in fucking hell I'm moving this truck now.

BEEP!! BEEP!! Rick lays on the horn.

Mike bangs on the instructor's window.

MIKE (CONT'D)
Stop beeping the fuckin horn!

Rick snaps. He steps out of the car, enraged.

RICK
Let's go mother fucker.

Mike panics.

MIKE
I'm sorry. I'm sorry.

Rick moves aggressively towards Mike and Mike immediately cowers.

RICK
Move the truck!

Mike gets low to the ground like a dog submitting to a more dominant dog.

MIKE
Okay. Okay.

He slowly stands, walks quickly to the truck and gets in.
The truck starts up and pulls away.

MIKE (O.S.) (CONT'D)
Kyle, I'm gonna circle the block.

Rick gets back in the car, he glares at Kyle now, who stares back, a bit confused.

The driving school car pulls away.
Marissa walks up to Kyle.

MARISSA
What was that?

KYLE
Driving school.

They stand next to each other in silence.
She pulls out a pack of cigarettes and lights one.
She inhales and breathes out.
Kyle looks back at the house.

KYLE (CONT'D)
It's a great house.

MARISSA
Yeah.

It's quiet.

KYLE
I'll talk to his teacher on Monday
about the math thing.

MARISSA
Thanks.

It's quiet again.

MARISSA (CONT'D)
I emailed her. But it'd be good for
you to say something. She likes you
better.

KYLE
Okay.

The truck turns back onto the street. Mike pulls up in front
of them.

MIKE
Kyle let's go.

Kyle turns to Marissa.

KYLE
See ya.

She nods. They hug.

Kyle gets into the passenger seat of the truck.

The truck pulls away.

OTIS (O.S.)
Dad! Wait!

Otis comes sprinting out of the house and across the lawn.

The CAMERA moves out across the lawn following him.

He chases after the truck as it drives away.

OTIS (CONT'D)
Dad!!!

The truck turns the corner and disappears down the road.

OTIS (CONT'D)
Wait for me!!!

Otis continues running.

He turns the corner and follows after the truck.

The CAMERA stays with him and turns the corner revealing the
truck pulling into a driveway.

The truck parks. And Mike and Kyle get out.

OTIS (CONT'D)
Dad! Why didn't you wait for me?

KYLE
You were doing homework. It's three
houses down.

32 EXT. PARK - BIKE PATH - LATE AFTERNOON

32

Kyle and Mike ride bikes side by side down the street. The sun is setting.

KYLE
Slow it down.

MIKE
I'm not going fast.

Kyle looks flatly at him.

MIKE (CONT'D)
You know I read that seventy
percent of long-term prison inmates
are the product of divorce.

KYLE
Where did you read that?

MIKE
I don't... really remember. All I'm
saying is that you are going to
have to work extra hard because
statistics are against you.

KYLE
I will.

Kyle looks over to his right.

KYLE (CONT'D)
How's it going bud?

The CAMERA reveals Otis pedaling hard on a bike beside them. The bike has training wheels.

KYLE (CONT'D)
Otis!

OTIS
What?

KYLE
How are you doing?

His legs are pumping hard trying to keep up with Kyle and Mike.

OTIS

Good.

Otis goes as fast as he can.

MIKE

The training wheels are slowing him down.

KYLE

He needs them.

MIKE

He wouldn't need them if you taught him how to ride a bike.

KYLE

We talked about this. You don't get a say.

MIKE

I'm not parenting. I'm just pointing it out.

KYLE

Marissa and I talked about it. We're letting it be his choice.

MIKE

Hey Otis. You want to take those training wheels off so you can ride a bike like an actual person?

OTIS

Yes.

Mike stares at him.

KYLE

Okay fine!

(to Otis)

You want to learn how to ride a bike?

OTIS

Yes.

KYLE

Okay.

He slows. They all stop.

KYLE (CONT'D)

Hop off.

Otis does.

Kyle bends down and looks at the training wheels. He tries to twist the nut holding the wheels on. The first one is loose, and twists it off easily.

Mike and Otis watch.

Kyle tries to twist the nut off the second wheel. It's jammed.

KYLE (CONT'D)

Damn it.

He shakes the bike, lifts it up and tries the nut again. It's won't budge.

KYLE (CONT'D)

It's stuck.

He throws the bike on the ground and begins yanking on the training wheel. Anger builds as he uses blunt force, trying to snap the training wheel off.

Otis and Mike watch on.

MIKE

You want some help?

KYLE

No! I got it.

Kyle bends the metal training wheel. Then bends it in the other direction. Back and forth he bends it, weakening the metal until finally it snaps off.

Breathing heavily, Kyle regains his composure.

MIKE

You know I have a wrench for that?

Kyle ignores Mike.

KYLE

(to Otis)

Come here.

Otis does.

KYLE (CONT'D)

Riding a bike is easy. It's just like with the training wheels.

(MORE)

KYLE (CONT'D)

Just look ahead, don't look down at your feet. If you get freaked out just put your feet down on the ground.

OTIS

Okay.

Otis gets on the bike.

KYLE

It's okay to be scared.

OTIS

I'm not scared.

KYLE

I'm just saying it's okay if you are, but you don't have to be.

OTIS

I'm not.

MIKE

When you crash, just get back up.

KYLE

Really?

MIKE

Yeah. He's gonna crash, so you should tell him to get up.

Otis takes off, riding the bike. Kyle doesn't notice.

KYLE

Yeah but don't put the idea of crashing in his head before he...
Otis! Go! Keep pedaling. Keep pedaling!

Kyle picks up his bike and starts running after the kid.

Mike rides alongside Kyle. They're both watching. Their eyes drift toward the grassy curb. Otis crashes off-camera.

KYLE (CONT'D)

Otis!

Kyle runs over to him.

KYLE (CONT'D)

Are you okay? Are you hurt?

Otis lies on the ground entangled with the bike.

OTIS

Yeah.

KYLE

Which one?

OTIS

I'm okay.

Kyle lifts the bike away and tends to his son.

KYLE

Okay good. Listen, sometimes in life we fall down. And it hurts. But that's when it's important that we get back up and get back on the bike.

OTIS

I know. Uncle Mike just said that.

Otis gets up.

KYLE

Okay. Just take a second.

Otis lifts his bike and straddles it again.

MIKE

You want some Orangina?

Otis turns to Mike and grabs the bidon he's holding out.

He takes a swig and hands it back to Mike.

Otis brings his foot to the pedal and takes off again. This time pedaling down the path with confidence and wild abandon.

OTIS

I'm doing it! I'm doing it! Dad, look! I'm doing it. Dad!

Kyle and Mike both watch on.

KYLE

I see. You're doing great!

MIKE

Nice work.

Otis pedals far in the distance now.

KYLE

Shit. He's going really fast.

Mike and Kyle jump back on their bikes and take off down the path after him.

They watch him ride.

KYLE (CONT'D)

He's a natural.

MIKE

He's got a great cadence.

They ride.