

A MAN CALLED OTTO

Screenplay by David Magee

Based on the novel by Fredrik Backman  
And the Swedish film "EN MAN SOM HETER OVE"  
Screenplay by Hannes Holm

Sony Pictures/Playtone/  
SF Studios

FADE IN:

1

I/E. BUSY BEAVER HARDWARE STORE, 2018 - DAY

1

OUTSIDE - the words "BUSY BEAVER" are spelled out across the front of the hardware store in bold letters.

INSIDE - OTTO (63, irascible) mutters his way through the aisles. He picks out a large screw hook, examines various kinds of rope. Finally settling on one, he measures five feet and pulls out a pocket knife to cut it.

A teenaged HARDWARE CLERK approaches wearing a shirt that reads: "*Need Help? Ask a Beaver.*"

HARDWARE CLERK

Can I help you with that, sir?

OTTO

(Turning, incredulous:)

You think I don't know how to cut rope?

HARDWARE CLERK

No, it's just that we usually do that for you.

OTTO

I'm not an invalid!

HARDWARE CLERK

No, I - I didn't think you were.

OTTO

Are you worried I'm going to cut myself? Bleed all over your floor, then sue you for it?

HARDWARE CLERK

No.

OTTO

Well, then -

Otto gestures for the clerk to leave him in peace. A beat; the clerk goes. Otto begins sawing through the rope.

CUT TO:

THE HARDWARE COUNTER - Otto sets the rope and screw hook on the counter. The young clerk begins ringing up his purchase.

HARDWARE CLERK

Did you... find everything you were looking for?

Otto grunts, nods. The clerk measures the rope against a yardstick glued to the counter and adds it to Otto's total.

HARDWARE CLERK (CONT'D)

Good... Okay. That'll be \$3.47.

OTTO

(Squints at the register:)  
You charged me for six feet of rope.

HARDWARE CLERK

Yes. It's 99 cents a yard.

OTTO

But I didn't get two yards. I got five feet.

HARDWARE CLERK

We don't charge by the foot, we charge by the yard.

OTTO

99 cents a yard is 33 cents a foot - times five, that's \$1.65.

HARDWARE CLERK

I know, but I can't put it into the computer that way.

OTTO

What the hell kind of computer can't do simple math?

HARDWARE CLERK

Yeah... I'm sorry. I think they sell rope by the foot over at the Home Depot if you want.

OTTO

I don't want to go to the goddamn Home Depot! Where's your manager?

HARDWARE CLERK

He's at lunch.

OTTO

(Shaking his head:)  
Lunch.

(MORE)

OTTO (CONT'D)

All anyone wants to do anymore is go to lunch. Is anyone else in charge?

HARDWARE CLERK

You want the Assistant Manager?

OTTO

Yes!

HARDWARE CLERK

Hey, Taylor!

TAYLOR (a baby-faced teen) appears at the back of the store.

TAYLOR

What's up?

OTTO

(To the Clerk, squinting:)  
She's the Assistant Manager? How old is she?

(To Taylor:)  
Shouldn't you be in gym class?

TAYLOR

... Sorry - what?

Another HARDWARE CUSTOMER (male, 40s) who has gotten in line behind Otto digs in his pocket for change.

HARDWARE CUSTOMER

Here, I have some change. Let me cover that extra 33 cents for you -

OTTO

I don't want your 33 cents! This isn't about 33 cents! This is about the fact that I only got five feet of rope and I shouldn't have to pay for six feet unless I get six feet!

TAYLOR

Do you want another foot of rope?

Otto turns to gape at her, astounded.

2

INT. OTTO'S HOUSE - BEFORE DAWN

2

IN MONTAGE - Otto goes about his morning routine:

- OTTO'S DARKENED BEDROOM: the moment the clock by Otto's bedside hits 5:30 am, his eyes open - no alarm necessary.

- BATHROOM: Otto stands before the mirror, electric shaver in hand. He regards himself in the mirror a beat, then turns the shaver on and begins shaving.
- BEDROOM: Otto takes a quarter from a dish on his bedside table, tucks it in his shirt pocket, heads downstairs.
- KITCHEN/DINING ROOM: Otto sets two cups on the table next to a bear-shaped honey dispenser. He pours coffee in one cup, sits. Raises his cup, gives a nod and toasts, sips. He finishes his coffee, checks the clock - 5:58 - rises.

3

EXT. OTTO'S HOUSE/NEIGHBORHOOD - MORNING (MONTAGE)

3

- Otto steps OUTSIDE, annoyed to see an ad flyer lying on his front walk. As he picks it up, he becomes aware of an acrid scent. He bends down and sniffs the sidewalk, glowers.
- OTTO'S STREET: Otto checks cars for parking permits and picks up all the flyers tossed in front of homes.

The homes on this street share exterior walls. Signs have been placed in front of several saying they're "Available for Lease by BIRCHWOOD REALTY - A DYE & MERICA Company."

JIMMY (20s), a heavysset young man in a sweatsuit, power-walks past Otto swinging tiny hand weights.

JIMMY

Hey Otto!

Otto barely nods, continues onward.

- Otto goes to the RECYCLING BINS near the row of garages at the end of the street and throws out all the flyers he's collected. He notices people have mixed their glass and paper together despite angry posted signs and uses a reach extender tool to sort items into the right bins.

A bike leans against one of the bins. Otto rolls it over to a bike rack. A teenager, MALCOLM (17, transgender boy, perceived as a boy by others) runs up toward Otto.

MALCOLM

Hey! What the hell - ? That's mine!

OTTO

It belongs on the bike rack.

MALCOLM

I was only gone half a minute!

OTTO

The next time, I'm locking it in  
the lost and found.

MALCOLM

(Riding away, under his  
breath:)

Grumpy old bastard...

- As Otto heads up the block, he notices REUBEN (60s, African-American, in a wheelchair), gazing vacantly out the front window of his home as his wife, ANITA, tries to feed him.

Anita glances up. Otto looks away, headed onward toward...

- The GATE that restricts traffic at the far end of the street. A sign posted on the gate reads:

THIS IS NOT A THRU STREET  
CARS WITH REGISTERED PERMITS ONLY  
NO PARKING FOR BIRCHWOOD ESTATES

On the far side of the gate, across the road, a staircase leads up to Birchwood Estates, a complex of newer condos.

Otto tugs on the gate to make sure it's latched, then notices tire tracks in the grass to one side where someone has driven around the gate. He glares across the street at a sign that reads: "Birchwood Estates - Main offices."

Otto notices ANDY (late 20s, wearing yoga pants) jogging up and down the Birchwood steps. Andy waves as he goes into a series of groin stretches. Otto, turns away, vaguely ill.

- As Otto heads back, he sees BARB (20s, sunglasses, heels) walking her little dog PRINCE. Otto calls out to her.

OTTO

Don't you dare let that little rat  
dog of yours piss on my walkway  
again! I know it was you!

Barb stiffens. She guides Prince quickly past Otto.

BARB

Ignore him, Prince. He's a nasty,  
bitter old man. And he has no idea  
who's doing that.

OTTO

Well, it was one of you -

Otto swings a foot in the dog's general direction.

BARB

Oh, my God!

Otto continues walking, calling over his shoulder.

OTTO

And tell your useless boyfriend to stop stretching his groin in public! He's dressed like a 14-year old Romanian gymnast, for God's sake!

- Otto takes out his keys, walking to his GARAGE, then stops. A MANGY CAT with patchy fur stands in front of the garage door. It has half a tail, one ear, and a squint in one eye, which it uses to size up Otto like a gunslinger.

Otto stomps toward The Cat, expecting to scare it off. The Cat raises its head, puffs out what fur it has left and hisses. Otto pauses, surprised and a little impressed - then he hisses back, charging forward and waving his arms.

OTTO (CONT'D)

Go on! Get out of here!

The Cat watches Otto charge, gives what looks like a disdainful roll of the eyes, then turns and saunters off.

Otto opens his garage door and goes inside, then drives his 10-year old Chevy Malibu out, headed to...

4 EXT. STIMCO STEEL AND ALUMINUM FABRICATION CORP. - DAY 4

Otto arrives in the parking lot of "STIMCO STEEL."

5 INT. STIMCO STEEL PRODUCTION FLOOR/MAIN OFFICE - CONTINUOUS 5

Otto enters and crosses the open production floor. METALWORKERS in hardhats weld, bend and shape steel rods and metal sheeting into various shapes; others use beam cranes and overhead winches to load trucks with beams and rebar.

Otto climbs a short staircase and goes into the front room of the MAIN OFFICE, bewildered to find a group of CO-WORKERS huddled inside waiting for him. A tepid cheer goes up among the workers as they gather around Otto with anxious smiles. Otto notices a cake on a nearby table with his picture on it and the words "Congratulations Otto," along with a stack of plates, cups, soda and balloons.

Otto's BOSS (40s) comes forward, clapping and smiling.

BOSS

There he is - the big man himself!

He approaches Otto with open arms, intending to give him an embrace - but when he sees Otto's sullen demeanor, he quickly abandons the notion, giving Otto two thumbs up instead.

The applause dies. Otto nods toward the cake.

OTTO

What is this?

BOSS

It's a... well, retirement cake, I guess - call it what you like.

OTTO

"Have Fun?" Doing what?

BOSS

With the rest of your life. We wanted to, you know...

OTTO

Celebrate?

BOSS

Yes - well, no - give you a nice send-off.

OTTO

What's nice about it?

BOSS

Come on, Otto. You're the one who decided to leave - and you did get a nice severance package.

OTTO

You took me off Operations, you cut back my hours, and you made Terry, *who I trained*, my supervisor -  
 (Pointing to a colleague:)  
*Terry* - who can barely figure out what year it is without a calculator. So yes, I took the severance package.

Awkward pause. Terry sulks. Some look shocked, others fight back laughter. A few look as though they want to applaud.

BOSS

I'm sorry you see it that way. We all had to adjust after the merger.

(MORE)

BOSS (CONT'D)

But you've been quite an asset to  
this company over the years, so -

A couple CO-WORKERS chime in.

CO-WORKER 1

You have. Reliable as hell.

CO-WORKER 2

We're going to miss those schedules  
of yours!

The others laugh. The Boss grabs a cake knife from the desk,  
starts to offer it to Otto, then reconsiders, handing it to  
CO-WORKER 1. The Boss grabs a plastic cup, raises a toast.

BOSS

To Otto!

CO-WORKERS

To Otto!

Another cheer. Someone turns on music. CO-WORKER 1 cuts the  
cake, slicing through the pic of Otto's face on the icing.

CO-WORKER 1

Hey, Otto - you want a piece of  
your face?

Beat. Otto turns to his boss, pointing through a window  
toward his desk in the adjoining room.

OTTO

How am I supposed to finish work  
today with all this going on?

BOSS

You don't have to work today. Have  
some cake, why don't you?

OTTO

I still have open orders to fill.

BOSS

Don't worry about those. I gave  
them all to Terry. You're done.

Beat. Otto crosses into his office and takes a small photo of  
a beautiful woman (SONYA) from his desk. The others watch,  
stunned, as he goes back through the front room and leaves  
the office without a word.

BOSS (CONT'D)  
 (Gesturing to the cake:)  
 Who's hungry?

TERRY  
 I'll have a piece of his face.

6 I/E. OTTO'S CHEVY MALIBU/OTTO'S STREET - DAY

6

The gates are open when Otto drives up. He pulls through and jumps out of his car to accost a UPS DRIVER who has just dropped a package off.

OTTO  
 Hey! If you don't have a permit,  
 you can't use this road!

UPS DRIVER  
 I'm not parking. I just dropped off  
 a package.

OTTO  
 The sign doesn't say anything about  
 packages, does it? It says no -

The UPS Driver jumps in the truck, not waiting for more.

UPS DRIVER  
 Have a nice day, sir!

The UPS truck drives off through the open gate.

7 INT. OTTO'S KITCHEN/LIVING ROOM/BEDROOM - DAY/MONTAGE

7

Otto's phone is ringing when he enters his house. He answers.

TELEMARKETER (V.O. - ON PHONE)  
 Oh, hi - sorry, can you hear me?  
 It's Susan. I have great news about  
 your life insurance -

Otto starts to interrupt, then realizes the call is pre-recorded. He hangs up in frustration. After a beat, he picks up a handwritten address book, finds the number for the phone company and dials. A Phone Rep answers on the other end.

OTTO  
 ... Yes, you can help me. I want  
 this phone line disconnected.

IN QUICK SUCCESSION (LOOSE ENDS MONTAGE):

- Otto flips through his address book, phone pressed to his ear.

OTTO (CONT'D)

Yes, I want my electricity shut off... As soon as possible...

- He speaks to the GAS COMPANY:

OTTO (CONT'D)

Then why can't you just refund me for six days?... No! If I have to pay for six more days, you're going to keep the goddamn gas on six more days!... Good - we're done!

OTTO HANGS UP, closes his address book...

- PULLS OUT THE TRASH...
- VACUUMS the LIVING ROOM...
- UP IN HIS BEDROOM, Otto puts on his best suit and tie, transfers the quarter from his work shirt into the breast pocket of his jacket.

END MONTAGE.

8 INT. OTTO'S LIVING ROOM - DAY

8

Otto moves the coffee table, puts newspaper down on the floor and sets a chair down on top. Otto's drill is on the side table, along with the rope and screw hook he purchased.

Otto climbs onto the chair and knocks on the ceiling to find the joist. He drills a hole in the ceiling, twists the screw hook into it, then makes a noose and ties it on.

As he starts to slip the noose over his head, he notices a framed picture of Sonya on the side table. Otto climbs down and turns the picture around so Sonya isn't watching him.

He gets back onto the chair, puts the noose around his neck. As he starts to lean forward, he hears a loud scraping sound.

Otto looks out through the blinds, stunned to see that someone with a trailer hitched to their car has backed their trailer up onto the sidewalk across the street.

OTTO

What the - ?! Oh, for - !

He pulls his head out of the noose and hurries to the door.

9

EXT. OTTO'S HOUSE - DAY

9

Otto rushes outside and crosses the street, directing his anger at an extremely pregnant woman (MARISOL, 30, Latina) who was apparently trying to direct the parking job.

OTTO

What the hell are you doing?

MARISOL

(Mexican accent:)

Yes, that's what I was saying -

(Turning to the car:)

*¿Que diablos estàs haciendo?*

She sounds angrier than Otto, which throws him.

OTTO

Look, you can't just drive in here -

MARISOL

I'm not driving, am I?

Flustered, Otto turns to TOMMY (30s, Latino) the tall, oddly cheerful guy who's just climbed out of the car.

OTTO

You aren't allowed to bring a car in here without a permit.

TOMMY

(Mexican accent:)

We have one! Here -

Tommy digs in his pocket and produces the permit that is supposed to hang on his rearview mirror.

OTTO

Why the hell is it in your pocket?

TOMMY

I'm the driver.

MARISOL

(Pointing to a house:)

We're renting here. 206.

OTTO

That doesn't mean you can back the trailer up to your front door.

TOMMY

I wasn't. I was parallel parking.



OTTO (CONT'D)

My God, a dog with one front paw  
and cataracts could have done  
better than that.

Otto shuts the door, shaking his head when he sees the  
digital instrument panel.

OTTO (CONT'D)

Automatic, of course.  
(Rolling down the window:)  
Give me the keys.

TOMMY

They're in the cupholder. But it's  
a push button start.

OTTO

I know!

Otto looks around for the push button start.

TOMMY

It's still running. The engine  
shuts off when you stop -

OTTO

I know!

Otto puts the car in reverse. An electronic bell sounds.

OTTO (CONT'D)

What the - ?

TOMMY

(Pointing to the dash:)  
That's the radar. It goes off in  
reverse because the trailer's so  
close to the back of the -

Otto rolls the window up, cutting off further discussion. He  
pulls forward and looks over his shoulder - finally noticing  
the two children, LUNA (7) and ABBIE (5), who are sitting in  
the back seat.

LUNA

Hello.

OTTO

Hello.

The bell sounds again as Otto begins backing the trailer into  
the parking spot.

LUNA  
What's your name?

OTTO  
Otto.

Abbie's never heard this name before and finds it funny.

ABBIE  
Oddo?

OTTO  
Otto. O-t-t-o.

ABBIE  
I'm Abbie, O-t-t-o.

LUNA  
And I'm Luna.

OTTO  
Nice to meet you.

He stops the car in front of his house, throws it in park and gets out, marching back toward Tommy to hand him the keys.

OTTO (CONT'D)  
You should turn that radar crap off. Anyone who thinks they need radar to back up a car shouldn't be doing it in the first place.

TOMMY  
Thanks for the help.

OTTO  
They shouldn't even be allowed to use the radio.

Otto catches Marisol's eye. She looks like she's trying not to laugh. Otto walks back toward his house, calling:

OTTO (CONT'D)  
The permit goes on your rearview mirror, not in your damn pocket.

10 INT. OTTO'S HOUSE - DAY

10

Otto enters and closes the door behind him, muttering:

OTTO  
Idiot...

Otto sinks onto a bench in the hall, exhausted. He glances up at the sea of women's coats that hang on wall pegs, light from the windows drifting across the space as time passes -

And then the lights click off.

Otto glances around. He rises, goes into the living room, tries the light switch. Nothing. His power has been shut off.

He opens the window blinds, then realizes the noose is visible from outside and shuts them enough to block the view.

Otto turns to look at the noose. Beat. He straightens his suit, climbs onto the chair, then stops, noticing something.

Otto climbs back down, fixes the pillows on the couch. He goes to the bookcase and straightens the books, pausing to glance at a few of the titles, drifting back in his memory...

FLASH BACK TO:

The light in the room changes, the blinds fully open. Otto is still in his 60s, but the scene he remembers takes place in 1980, decades earlier, and the room reflects it.

WOMAN'S VOICE (O.S.)

How much more shelf space is left?

Otto turns, watching as SONYA (25) enters carrying a box.

OTTO

Three shelves. How many boxes of books do you have left?

Sonya walks past Otto and sets the box of books on the side table. As the camera follows Sonya, we see YOUNG OTTO (25) reflected in a darkened television screen across the room.

SONYA

Seven or eight.

Young Otto picks the box up from the side table.

YOUNG OTTO

Then I'll build you another bookcase.

Pan back to Otto (63) still lost in memory. As he crosses the room, the light fades, and when he gets to the side table, Sonya, Young Otto and the book box are all gone.

Otto gazes at his older reflection in the television, the noose still hanging from the ceiling behind him.

END FLASHBACK.

Otto climbs back on the chair and tightens the noose. The doorbell rings. Otto pauses, exasperated. Another knock.

OTTO  
Damnit! Damnit! Damnit!

Otto climbs down and goes to the front door...

11 I/E. OTTO'S HALLWAY, FRONT DOOR - CONTINUOUS

11

... Throwing it open. Marisol and Tommy are outside. Marisol holds a Tupperware container.

*NOTE: Marisol pronounces Otto's name with a long 'O' ("Oh-to") instead of the broad Midwestern pronunciation Otto uses ("Ah-to").*

MARISOL  
Hello. Otto, yes? The girls said -

OTTO  
"AH-to."

MARISOL  
(Bewildered:)  
That's what I said. What did I say?

OTTO  
Doesn't matter what you said. It's  
O-t-t-o.

MARISOL  
So it's the same frontwards as  
backwards: "Oh-toh."

OTTO  
"AH-to!"

TOMMY  
You don't hear that name too often  
these days, do you?

OTTO  
I do.

MARISOL  
Are we interrupting? We can always -

OTTO  
What? What do you want?

MARISOL  
(Holds up the container:)  
I brought you some food.

OTTO  
... Why?

MARISOL  
Because you looked hungry.

TOMMY  
That's why we go so well together.  
She likes to cook and I like to...

Tommy gestures to his large frame. Otto doesn't react. Tommy grows awkward, not knowing whether to smile or look away.

TOMMY (CONT'D)  
... eat ...

MARISOL  
Anyway, we wanted to introduce  
ourselves properly now that we're  
going to be neighbors.

She offers him the Tupperware container. Otto nods, takes it.

OTTO  
Okay. Bye.

He starts to close the door. Marisol places her foot onto the threshold, speaking in the tone of a mother teaching manners.

MARISOL  
My name is Marisol.

Otto stares at the foot in disbelief, then raises his head to look Marisol in the eye.

TOMMY  
I'm Tommy.

Otto and Marisol, eyes locked, pay no mind to Tommy.

MARISOL  
Are you always this unfriendly?

OTTO  
I am not unfriendly!

MARISOL

No? I'd say you are a little unfriendly.

OTTO

I am not!

MARISOL

No, you are right. Your every word is like a warm cuddle, really.

Beat. Otto takes his hand off the door handle. He glances down at the Tupperware container, lifts a corner of the lid.

OTTO

Chicken and rice?

MARISOL

*Pollo mole* - it's a Mexican dish. I was born in el Salvador, that's where my father was from, but my mother was Mexican - she went down to El Salvador to run an agriculture program. So that's how they met, and that's where I was born. But I grew up in Mexico.

Otto nods, gestures to Tommy with the container.

OTTO

What about you?

TOMMY

I'm an I.T. consultant.

Otto and Marisol sigh.

MARISOL

(To Tommy:)

*Dile de dónde eres.*

TOMMY

Oh. Anaheim.

OTTO

Anaheim?

TOMMY

(Shrugs.)

... El Paso.

Otto nods, then reaches for the door handle.

OTTO

Well, I have things I need to do -

TOMMY

You wouldn't have an Alvin wrench I could borrow, would you?

OTTO

(Takes this in, squints:)  
You mean an Allen wrench.

TOMMY

No, it's Alvin.

OTTO AND MARISOL

Allen!

MARISOL

(To Otto:)  
I told him and he was like -  
(Mocking Tommy's accent:)  
"Umm, no, it's an Alvin Wrench."

TOMMY

Well, everyone else I know calls it an Alvin Wrench.

MARISOL

Then everyone else is wrong.

OTTO

Good God...

Otto steps outside and heads down toward his garage as they continue bickering.

TOMMY

You want to Google it?

MARISOL

Sure. Google it! Wikipedia it!

TOMMY

Fine - give me your phone!

MARISOL

*!Usa tu teléfono!*

TOMMY

*!A ver, no seas así!*

AT THE GARAGE - Otto retrieves his Allen wrench set from his workbench and returns to Tommy outside.

OTTO  
Do you know what size you need?

TOMMY  
Just the usual size.

Otto winces. He hands Tommy the wrench set and closes the garage door.

OTTO  
Take the set.

TOMMY  
Wow. Thanks.

MARISOL  
Yes, thank you, Otto. Come along,  
Tommy - Otto has things to do.

Otto watches them go back to their house, then notices the Mangy Cat has shown up and is now staring at him.

OTTO  
What do you want? Huh?

They gaze at each other a beat, then Otto heads back to his house.

12

I/E. OTTO'S HOUSE - DAY

12

Otto enters the DINING ROOM/KITCHEN and sits at the table. He notices the Tupperware container in his hands. Pause.

He opens the lid, sniffs it, then gets a fork and sits down to eat, staring at the noose in the living room as he chews.

There is food left over when Otto finishes. He goes to the trash can, realizes he hasn't replaced the bag. Beat. He gets a colorful bowl out of the cupboard, scoops the leftovers into it and takes it OUTSIDE for the Mangy Cat to finish.

Otto sets the bowl on the stoop and turns to go - then reconsiders, moving the bowl further from the front door before going back inside.

Otto returns to the LIVING ROOM, climbs up on the chair.

He tightens the noose around his neck, braces himself...

... Then kicks the stool out from under him.

As Otto struggles, memories of Sonya flash through his mind ('LIFE FLASHES PAST' MONTAGE) -

- OTTO'S POV: Sonya drops a book on a TRAIN PLATFORM. It is 1973; she's just 18 years old...
- She sits across from him in the DINING ROOM of their new home (1980), raising a coffee cup in a toast and smiling...
- She lies in BED, slips her finger into Otto's open palm...

PRE-LAP: A disconnected voice, that of OTTO'S FATHER...

OTTO'S FATHER (O.S.)  
Isn't she beautiful, son?

- A BOYHOOD MEMORY, 1965 (POV CONTINUES) - Otto remembers gazing up at his Father as he opens the hood of a 1950s CHEVY IMPALA and looks at the engine approvingly.

OTTO'S FATHER (CONT'D)  
Carburetor, spark plugs, pistons -  
it all works together, nothing's  
wasted. That's a Chevy engine for  
you. Dependable. Not enough you can  
depend on in this world...

The scene fades from view as (OUT OF POV)...

BACK IN OTTO'S LIVING ROOM (INTERCUT) - Otto's struggling slows. He drifts back into memory one last time...

- OTTO'S POV: Sonya's face appears. It is 1983; she is 29. She smiles, but there are tears in her eyes.

SONYA  
That's enough now, darling...

As she reaches out to touch Otto's cheek, Otto's vision  
BLURS TO WHITE...

OUT OF POV - the world around Otto begins spinning, the  
LIVING ROOM fading from view.

PULL BACK as debris seems to fly through the air all around  
Otto. He hears his father's voice one last time...

OTTO'S FATHER (V.O.)  
If you're going to make something,  
Otto, learn how to make it right...

END FLASHBACK MONTAGE.

BACK IN OTTO'S LIVING ROOM - CRACK! The dried wood of the  
ceiling joist gives way and the screw hook pulls free. Otto  
falls into the present, crashing to the floor, coughing.

He yanks the noose off and throws it down in disgust. He starts to get up, then hesitates, wincing as he grips his left arm. The pain gradually fades. Otto notices a coupon in the newspaper on the floor for flowers - two for eight dollars.

13

EXT. CEMETERY - SUNSET/DUSK

13

Otto walks across an expanse of grass carrying a lawn chair, a thermos, and some potted flowers. He unfolds the lawn chair, puts the thermos beside it.

OTTO

I found the flowers you like. Pink.

Otto sets the flowers in front of the grave marker of SONYA ANDERSON. He clears away old flowers, leaves and twigs.

OTTO (CONT'D)

Sorry I didn't come earlier. I got distracted by the new neighbors. The husband doesn't know his ass from an Allen wrench.

(He sits. Scornfully:)

They're *renters*, of course. No commitment to anything.

Otto reacts as though he's heard Sonya disagree with him.

OTTO (CONT'D)

I know - maybe they can't afford to buy yet, but where will they be when those real estate bastards decide to tear that house down and put up more shit condos? Because it will happen, I promise you. They're already driving on the grass.

(He shakes his head.)

"*Dye & Merica*" - what idiot thought that was a good name for a real estate company? Sounds like 'dying America'... It is, I suppose. Can't even buy a decent screw hook anymore.

(Long pause.)

Nothing works when you're not home.

13A

EXT. OTTO'S HOUSE - NIGHT

13A

Darkness. A light snow falls.

14 INT. OTTO'S BEDROOM - EARLY MORNING 14

The next morning. Otto's eyes are still shut. He shifts as he dreams, stretching a hand toward the other side of the bed.

IN HIS DREAMS, Sonya lies beside him in bed. She reaches over and slips her index finger into his palm...

Otto's eyes open. His hand is empty. He glances at the clock, surprised that it's only 5:12. Otto lies back down, then gazes at the window curtains beside his bed, remembering...

MATCH CUT TO:

15 EXT. MILITARY ENTRANCE STATION, 1973 (MEMORY) - DAY 15

Curtains open as a DOCTOR enters an examination area. Otto (still 63) sits on an exam table. Other RECRUITS in their underwear stand in line outside, waiting for their turns.

As the DOCTOR looks at a chart, we see Otto's reflection behind the Doctor in a mirror - as *Young Otto (18)*. The Doctor looks up with a kind smile. The camera turns back to reveal Young Otto sitting on the exam table.

*NOTE: In this and other memory sequences, I have indicated when Young Otto appears and which lines of dialogue he speaks. Marc, though, will frequently shoot alternate versions of these sequences in which Otto himself performs the same dialogue in order to have more flexibility in the editing room.*

ARMY DOCTOR

... I suspect you have Hypertrophic Cardiomyopathy, which is a genetic enlargement of -

YOUNG OTTO

I know. My father had it.

ARMY DOCTOR

(A sympathetic nod.)

Well, you'll likely be around a good long time - but I'm afraid your military prospects end here.

16 INT. OTTO'S BEDROOM (2018) - MORNING/INTERCUT 16

CLOSE ON OTTO, back in his bedroom, remembering...

17 EXT. TRAIN TERMINAL, 1973 (MEMORY) - DAY 17

Otto walks through a sleek modern train station. He crosses to a ticket counter, the surface of which is reflective.

As Otto pulls out his wallet to buy a ticket, TILT DOWN to the surface of the counter, revealing *Young Otto's* reflection, then TILT BACK UP - Young Otto now stands at the counter.

Young Otto buys his ticket, then heads down a GATE RAMP that leads to the train platform, lowering his head in embarrassment as he passes young men in uniform.

18 EXT. TRAIN PLATFORM, 1973 (MEMORY) - DAY 18

Young Otto arrives on the Eastbound platform, which is lined with posters of the era; the style of the other PASSENGERS ranges from long hair and tie-dye to crewcuts and business suits.

Young Otto steps up to the track. Sonya appears on the Westbound platform across from him. Young Otto is spellbound.

As Sonya walks along the platform, Otto notices her drop one of the books she carries. He calls to her, but she doesn't hear him because her train is pulling into the station.

Young Otto rushes back into the terminal, up the GATE RAMP and down a set of stairs, appearing a moment later on the Westbound platform. He picks up the book, sees Sonya boarding at the other end of the platform. He starts toward her, then realizes that the train is departing and jumps into the nearest car before the doors close.

19 INT. TRAIN, 1973 (MEMORY) - CONTINUOUS 19

As Young Otto hurries through cars trying to find Sonya, we catch glimpses of *Otto (60s)* reflected in the train windows.

As he hurries through another car, he catches sight of someone out of the corner of his eye. He looks back - and stops his tracks, speechless. Sonya looks up at him. She smiles, not hiding her interest, then sees the book.

SONYA

Is that mine?

YOUNG OTTO

... What?  
 (Glances down, nods, gives  
 her the book.)  
 Yes.

SONYA

Oh, thank you so much! I'm already  
 halfway through - I would hate not  
 knowing how it ends.

Young Otto nods. Not knowing what to say, he starts to leave.

SONYA (CONT'D)

(She moves her purse from  
 the seat opposite her.)  
 Here - why don't you join me?

Young Otto sits, tries not to look as awkward as he feels.

SONYA (CONT'D)

I'm Sonya.

YOUNG OTTO

Otto. It was my father's name.

SONYA

I'm on my way to visit my father  
 right now - I go every Thursday. Do  
 you take this train a lot?

YOUNG OTTO

No, I had to come into town for my  
 army physical.

SONYA

(Eyes wide with sympathy:)  
 Oh, God... That must be hard, not  
 knowing what you're going to face  
 over there. When are you leaving?

YOUNG OTTO

... Not for a while.

The TRAIN CONDUCTOR comes up alongside their seats.

TRAIN CONDUCTOR

Tickets, please.

Sonya and Young Otto hand him their tickets. The Train  
 Conductor glances at Young Otto's ticket, hands it back.

TRAIN CONDUCTOR (CONT'D)  
I'm afraid you're on the wrong  
train. This is an Eastbound ticket.

YOUNG OTTO  
(Fumbles for his wallet.)  
Oh - I must have... I'm getting off  
at the next station. How much - ?

TRAIN CONDUCTOR  
\$1.75.

Young Otto pulls out his last dollar, searches for change,  
comes up short. Sonya finds some coins in her purse.

SONYA  
Here - I have some change.

YOUNG OTTO  
Thank you.

He pays the conductor, then holds a quarter out to Sonya.

YOUNG OTTO (CONT'D)  
A quarter to spare.  
(Showing the edge:)  
1964. Pure silver.

SONYA  
Keep it then. It's lucky.

She smiles. Otto nods, tucks the coin in his shirt pocket.

YOUNG OTTO  
I will pay you back.

SONYA  
Don't worry about that for now.

Sonya gestures to the book Otto rescued.

SONYA (CONT'D)  
"The Master and Margarita" - have  
you read it?

YOUNG OTTO  
No, I... No.

SONYA  
I love books. I'm studying to be an  
English teacher. I've always wanted  
to work with kids...

Young Otto drinks Sonya in as she talks, completely smitten. Her words flow by as time passes. He nods along and smiles without fully understanding what she's talking about...

SONYA (CONT'D)

... You know, there's a scene in the book with a draft-dodging cat... for a class on magical realism and fantasy... but I loved "One Hundred Years of Solitude"... Isn't this your stop?

Beat. Young Otto blinks, glances toward the window, the camera following his gaze. The train has stopped. As the camera pans back, we hear *Otto (60s)* answer Sonya's question.

OTTO (O.C.)

Oh, yes...

20 INT. OTTO'S BEDROOM (2018) - MORNING 20

Otto (60s), lies in bed, gazing at his window, remembering.

OTTO

... Yes, it is.

Light has begun creeping in at the window. Otto notices the clock still reads 5:12. He tries to turn on the light. Nothing. Otto gets his watch from the bedside table, looks at it, curses - his alarm clock stopped when the power went out.

He bounds out of bed and pulls a shirt out of his closet, then grabs Sonya's quarter from the dish by his bedside.

21 EXT. OTTO'S HOUSE - DAY 21

Otto hurries outside carrying the empty Tupperware container. It has snowed; a light dusting. He crosses the street and sets Marisol's container on her stoop along with a note: "Thank you. The food was interesting."

LATER, as Otto shovels the snow off his walkway, he notices that the cat bowl he left out the night before is empty.

22 EXT. OTTO'S STREET - DAY 22

Otto makes his rounds. Jimmy power-walks by in a sweatsuit.

JIMMY

Hey Otto! A little late for your morning rounds, isn't it?

OTTO

No.

JIMMY

Aren't you supposed to be at work?

OTTO

No!

JIMMY

Do you want to come over for lunch then?

OTTO

(Contemptuous:)

Lunch!

Otto hears a car engine and turns. A car with the Dye & Merica logo pulls out of a parking space. As it reaches the corner, the car turns and bumps up over the curb, intending to drive around the gate. Otto hurries toward the car, waving his arms.

OTTO (CONT'D)

Hey! HEY!

JIMMY

See you, Otto!

The car stops. A DYE & MERICA REAL ESTATE AGENT (40s) gets out.

OTTO

This is a private road! Those gates are there to keep down on traffic - not for idiots like you to drive around them and tear up the grass.

The Agent waves a placating hand. He goes to open the gate.

DYE & MERICA AGENT

Okay - fair enough. You got me. I'll have our grounds people come over and fix that grass for you.

(He climbs in his car.)

You have a good one now, okay?

He shuts his door and drives away, leaving the gate open.

23

EXT. OTTO'S HOUSE - DAY

23

As Otto heads back home, he hears frantic barking. Barb stands out in front of Otto's house, her dog Prince straining at his leash. Otto watches in astonishment as Barb picks up a stone and throws it towards the front of his house.

BARB

Get out here, you little bitch!

Otto hurries forward, stepping up close behind Barb as she picks up another stone and cocks her arm to throw it.

OTTO

If you throw one more stone, I swear to God I will drop-kick that dog of yours over the roof.

BARB

(Wheels around, glaring:)  
I'm not throwing it at your house!  
That rotten cat scratched Prince!  
I'm gonna kill that piece of shit!

Otto sees the Mangy Cat cowering behind the low front wall of his porch. The Cat licks a paw, rubs it over a bloodied ear.

OTTO

No, you won't.

BARB

What do you care? That thing's feral. It's probably full of all sorts of disgusting diseases.

OTTO

So are you, most likely, but we don't throw stones at you.

Barb flinches in shock. She sees Andy headed toward them, doing a squat lunge with each step he takes.

BARB

Andy! Did you hear what he said??

Otto heads for his front door. The Cat stares at him.

OTTO

Get out of here while you can.  
(Swinging a lazy kick in  
the cat's direction:)  
Go on. I'm not your friend.

The Cat is unimpressed, but takes Otto's advice and goes.

24

INT. OTTO'S FRONT DOOR/LIVING ROOM - DAY

24

Otto flicks the front light switch as he enters. Nothing.

He returns to his living room and looks up at the hole in the ceiling where the screw hook pulled out of the joist.

A SHORT TIME LATER - Otto stands on a chair with a roll of duct tape, using it to patch the hole in the ceiling.

There is a knock at the door. Otto sighs, climbs down and crosses to open it. Marisol and Tommy stand outside.

OTTO

What now?

TOMMY

I brought back your wrenches. I found one that came with the furniture.

OTTO

(Taking the wrenches:)  
Congratulations.

MARISOL

And I made you *salpors de arroz*.

Marisol holds out another container. Otto squints inside.

OTTO

Cookies?

MARISOL

*Salvadoran* cookies. They were my father's favorite.

TOMMY

You're gonna love them.

MARISOL

Of course. I made them.

Otto nods, takes the cookies, starts backing into the house.

TOMMY

Also, I was wondering...

Tommy looks to Marisol. She nudges him ("Go on!").

TOMMY (CONT'D)

... If you have a ladder I could borrow. Our window is jammed.

OTTO  
 (Mystified:)  
 Your window is... what??

TOMMY  
 (Pointing:)  
 It's jammed. That one up there. It  
 won't open.

OTTO  
 So you want to try to open it from  
 the outside?

TOMMY  
 Right.

Otto struggles mightily to keep from further comment.

OTTO  
 Come on, then.

As he leads them DOWN THE STREET, Otto notices Abbie and Luna rolling a ball of snow to start making a snowman; he almost smiles. Abbie waves.

ABBIE  
 Hola, "O-t-t-o!"

Otto winces a little, but waves back.

MARISOL  
 Use your English, Abbie.  
 (To Otto, explaining:)  
 It's the first time they've seen  
 snow.

As they round the corner on the way to Otto's garage, they come upon Anita, who is just closing her own garage door.

ANITA  
 Oh - Otto, good. I hate to bother  
 you, but our heat doesn't seem to  
 be working. Could you take a look?

OTTO  
 Try bleeding the radiators.

ANITA  
 How exactly would I do that?

OTTO  
*By bleeding the radiators.*

Otto opens his own garage door and disappears inside.

MARISOL  
Otto! Stop being rude!

OTTO (O.S.)  
I'm not being rude!

ANITA  
It can be hard to tell the  
difference with Otto sometimes.

MARISOL  
We just moved into 206, across from  
Otto. I'm Marisol. This is Tommy.

Anita gives a warm smile, instantly chatty.

ANITA  
Welcome to the neighborhood, dear.  
I'm Anita. My husband Reuben used  
to take care of our heat, but he's  
not been well. We always knew the  
day would come when he couldn't  
help around the house any longer.

Otto comes out of his garage carrying the ladder.

OTTO  
Maybe Reuben should have thought of  
that when he organized his coup.

ANITA  
Oh, please. That was years ago -  
(To Marisol:)  
Otto used to be the head of our  
Homeowner's Association, but when  
the board voted Reuben in, Otto  
quit.

OTTO  
It was a coup!

MARISOL  
Come on, Otto. Can't you just go  
breathe Anita's radiators for her?

OTTO  
You don't *breathe* radiators, for  
God's sake! You bleed them!

Tommy has moved away from the others, noticing a portable  
metal ramp just inside the garage. He starts to lift it.

TOMMY

Look at this ramp, Marisol. This is what we needed for the trailer.

ANITA

Oh, that was for Sonya -

OTTO

(Furious:)

What are you doing? Leave my things alone! Put that down, take the goddamn ladder and get out of here!

ANITA

I'm sorry, Otto. I didn't mean to -

OTTO

GO! All of you!

As they leave, Otto notices Abbie and Luna have been watching at a distance. They look away, turning back to building their snowman.

Otto fumbles in frustration and goes close his garage door, then notices a mangy tail poking out from under his car's bumper.

OTTO (CONT'D)

Get out from under there!

He swings his foot under the bumper. The Cat yowls and swings a paw, getting its long claws snagged in Otto's pant leg.

OTTO (CONT'D)

Ow! Let go of me, you little -

Otto pulls his leg back, dragging the Cat out from under the car. Otto sees that the Cat's claws are stuck in his pants.

OTTO (CONT'D)

Okay, okay - calm down! I'll get your claws free, just hold still!

(Slowly reaching down:)

If you bite me, I swear to God, I'll bite you back.

Otto carefully pulls the Cat's claws free. The Cat scrambles backward. It turns away from Otto in an attempt at retaining some dignity, licks its paw, then walks haughtily away.

25 I/E. ANITA AND REUBEN'S HOUSE, FRONT DOOR - DAY

25

Otto walks onto the stoop of Anita and Reuben's house and knocks. Anita opens the door.

ANITA

I really am sorry, Otto. I didn't mean to upset you.

Otto grunts, waves a dismissive hand.

OTTO

I loaned my hose to you in August. Give it back and I'll bleed your radiators for you.

26 INT. ANITA AND REUBEN'S HOUSE, FRONT ENTRY/LIVING ROOM - DAY

Anita leads Otto into the living room.

ANITA

Those new neighbors of yours, they seem lovely, don't they?

Otto grunts.

ANITA (CONT'D)

I'm afraid you may have more new neighbors soon enough. The realty people, they're telling us Reuben and I have to move out.

OTTO

That's a load of crap. They don't own this house. You do.

Anita nods, grows emotional. Her hand trembles as she speaks.

ANITA

That's what I said, but they've been talking to our boy Chris. Now he's saying I can't take care of Reuben anymore, that he needs to go into a special care place and I have to go into a retirement home.

OTTO

Oh, what does Chris know about it? Chris is an idiot, always has been. They can't make you do anything.

Otto follows Anita into the living room. Reuben sits in his wheelchair by the window. Otto sees his condition up close for the first time - unable to speak and barely able to move.

OTTO (CONT'D)

Does he even know we're here?

ANITA

Of course. Don't let him fool you - he's still in there.

(She turns to go.)

I'll go look for the hose.

A SHORT TIME LATER: Otto kneels beside the front radiator, talking conspiratorially to Reuben as he bleeds out air.

OTTO

This neighborhood is falling apart nowadays. They don't even have a Homeowner's Association anymore. There's no one to keep things running. Not like we did.

He catches a few drops of water in his handkerchief, closes the bleeder valve and rises, turning toward Reuben.

OTTO (CONT'D)

Just to be clear - I still haven't forgiven you. I just didn't realize you were going to fall to shit so quickly. And now they're tearing apart everything we worked so hard to build. We haven't even left yet and they're trying to erase us.

Otto crouches beside Reuben's chair, lowers his voice.

OTTO (CONT'D)

Well, I'm not staying around to see that happen. I'm leaving. For good -

Voices approach outside. Anita enters the front door, hose in hand, Jimmy behind her. She hands Otto the hose.

ANITA

Thank you, Otto. I'm sorry it took me so long to get this back to you. Would you like to stay for lunch?

Otto snorts dismissively.

JIMMY

Anita made a pork tenderloin.

OTTO

No. I have things I need to do.

Otto starts to go, then realizes Reuben has a firm grip on the hose. Reuben's eyes are fixed on his.

ANITA

Reuben - what are you doing, hon?

OTTO

Let go. Let... go!

Otto pulls the hose from Reuben's grasp. Beat. He walks stiffly out of the room without looking back.

27 INT. OTTO'S BEDROOM - DAY 27

Otto puts on a suit, fixes his hair. As he crosses to get the quarter from his bedside table, we see that the hose lies on the bed. Otto tucks the quarter into his front shirt pocket.

28 EXT. OTTO'S STREET/OTTO'S GARAGE - DAY 28

Otto walks down to his garage carrying the hose and the roll of duct tape. In the background, Tommy climbs up the ladder to fix his window.

29 INT. OTTO'S GARAGE/CHEVY MALIBU - CONTINUOUS 29

Otto opens his garage and goes inside, shutting the door behind him, then opening his car door for light. He duct tapes the hose into his exhaust pipe, runs the other end in the back window of the car.

Otto is about to climb in when he sees the container of cookies on his work bench. He gets a cookie from the container, then gets into the car and starts the engine.

Otto turns on the radio, searches stations, lands on a country ballad ("*Til You're Home*"). He listens to the song a moment while he finishes his cookie, then turns the radio off, leaning back in his seat as exhaust fills the car...

MATCH CUT/FLASH BACK TO:

30 EXT. TRAIN PLATFORM, 1973 - DAY 30

Otto (60s) sits on a train bench, watching people come and go. It's a foggy morning, dreamlike, hard to recognize faces.

A train pulls in. Otto catches sight of a woman who looks like Sonya boarding at the other end of the platform. He rises, hurries toward her, then tries to board. Too late.

*Young Otto's* reflection appears in the train windows as the doors close. Young Otto watches as the train leaves the station - then Sonya appears out of the fog, smiling.

SONYA

Looks like we'll both have to take the next one.

Young Otto nods, overcome with shyness.

SONYA (CONT'D)

Did you have to go back to the military center?

YOUNG OTTO

What? Oh. Yes, I...

(He gathers his courage.)

No. I wanted to pay you back for the train ticket.

SONYA

Wouldn't it be nicer to invite me to dinner?

YOUNG OTTO

... Dinner? Sure, of course... I don't really know how to cook much.

Sonya smiles, finding Otto's innocence incredibly sweet.

SONYA

I meant in a restaurant.

Otto smiles, relieved.

31 I/E. RESTAURANT, 1973 - NIGHT

31

A dimly-lit street. Fog. Young Otto paces outside a restaurant, holding flowers, checking his watch. A taxi pulls up; Sonya gets out, beaming.

SONYA

Hello!

YOUNG OTTO

Hi. Shall we - ?

SONYA

Yes, let's go in.

YOUNG OTTO  
You're 15 minutes late.

SONYA  
(Completely unconcerned:)  
Am I?

32 INT. RESTAURANT, 1973 - NIGHT

32

The couple eats in awkward silence. Sonya has an entrée, Otto has soup. Young Otto starts to say something. Sonya smiles expectantly. He changes his mind, has more soup. Finally:

SONYA  
So what kinds of things interest you?

YOUNG OTTO  
... Interest me, like...?

SONYA  
What kinds of things do you like to do? What are you passionate about?

YOUNG OTTO  
(He thinks a moment.)  
Machines. Engines. I like knowing how things work. What each part does to make a car run smoothly. It's more complicated than most people realize. A carburetor has to mix gas and air in just the right combination, then the spark plugs ignite that mixture and that drives the pistons which drive the connecting rods and the driveshaft -

Otto sees Sonya trying to follow what he's saying. He grows self-conscious and trails off, shaking his head.

SONYA  
... Where did you learn so much about cars?

YOUNG OTTO  
From my father. That's mostly all we talked about. He was a good dad, though. Dependable.

SONYA  
He passed away?

YOUNG OTTO

(Nods.)

Two months ago. It was sudden.

SONYA

I'm sorry. And your mom?

YOUNG OTTO

I don't remember her much. Just how  
it felt when she was gone.

Sonya's heart goes out to him. She watches him sip his soup.

SONYA

Why didn't you get an entrée?

YOUNG OTTO

(A pained confession:)

... I ate at home.

SONYA

Why?

YOUNG OTTO

So you could order what you wanted.

(He sets his napkin down.)

Look, I lied to you, I'm sorry. I'm  
not in the army - I couldn't pass  
my physical. If I had, at least I'd  
have a job now, that's what I was  
counting on. But now I don't and I  
don't know what I'm going to do -

(He rises.)

I should go...

Young Otto rises, about to excuse himself. Sonya stands, takes Otto by the wrist and pulls him into a kiss. Other diners laugh and applaud. As Fog envelopes the scene, the echoing applause morphs into a persistent banging noise...

END FLASHBACK.

33

I/E. OTTO'S GARAGE/CHEVY MALIBU - DAY

33

Otto sits in his car, eyes closed, his hand on his wrist. The banging continues. He stirs, slowly realizing that someone is pounding on the garage door.

MARISOL (O.S.)

Otto! Otto!

Exasperated, Otto turns off the car and climbs out, stumbling over the hose as he crosses to the garage door.

OTTO  
What, for God's sake?!

He throws the garage door open. Marisol scrambles backward to avoid being hit by it.

MARISOL  
*¡¡Ay - mierda!!* What are you doing  
in there?

Otto scrambles to close the garage door.

OTTO  
(Defensively:)  
What are you doing??

MARISOL  
Looking for you!

OTTO  
Well, you found me.

MARISOL  
I need you to take me to the  
hospital. Tommy fell off the  
ladder! The ambulance took him  
already.

OTTO  
Then you can drive yourself in that  
Japanese toaster you call a car.

MARISOL  
I don't have a license.

OTTO  
(Shocked:)  
What do you mean? How old are you?

MARISOL  
Thirty.

OTTO  
And you don't have a license?

MARISOL  
I got the permit. I just never  
learned the driving part.

OTTO  
How many other parts are there?

Marisol groans, snapping her fingers in Otto's face.

MARISOL

*¡Oye! ¡Eschúchame* - focus! Tommy may be dying! Are you going to drive me to the hospital or are you going to make me take the bus?

OTTO

No - I'll drive you!

MARISOL

At last! Was that so hard?

Marisol heads off toward her house.

OTTO

Where are you going?

MARISOL

To get the children.

OTTO

The CHILDREN??

34

I/E. OTTO'S CHEVY MALIBU - DAY

34

Otto has pulled his car out of the garage and now covers the backseat with newspaper, fanning the door open and shut to clear out the smell of exhaust.

Marisol returns with the kids, carrying a car seat for Abbie. Luna carries her booster seat and a pair of action figures.

ABBIE

Hi, "O-t-t-o."

MARISOL

Get in back, girls.

Marisol opens the back door to put Abbie's car seat in, sees the newspaper covering the seats. She grimaces, sets the car seat on top of the newspaper and buckles Abbie in.

MARISOL (CONT'D)

There you go, *pajarito*.

OTTO

(As he climbs in:)

Can't believe your parents never taught you to drive.

MARISOL

My mother never learned. My father never got the chance.

Marisol closes Abbie's door and opens the passenger door. She pointedly shoves the paper off her own seat and climbs in.

ABBIE  
It smells stinky in here!

LUNA  
Seriously, Mom, I can't breathe.

Marisol becomes fully aware of the stench in the cabin.

MARISOL  
Roll down the windows.

They do so.

OTTO  
No, come on. It's freezing out.

Marisol turns on the heat, turns pointedly to Otto.

MARISOL  
What were you doing in there?

OTTO  
(Shutting the heater off:)  
The windows are open! May as well  
try heating the whole outdoors.

Otto takes off the parking brake and puts the car in gear, avoiding Marisol's gaze.

35 OMITTED 35

36 EXT. HOSPITAL ENTRANCE - DAY 36

ESTABLISHING: the entrance of a hospital emergency room.

37 OMITTED 37

38 INT. HOSPITAL FAMILY WAITING ROOM - DAY 38

Otto sits awkwardly on a low couch in a waiting room, watching as Luna plays with her action figure dolls - two *Lucha Libre* wrestlers - on the floor nearby.

OTTO  
Those dolls - are they Superheroes?

LUNA  
*Luchadoros - wrestlers. Yah!*

Luna has one of her dolls pick up the other one and slam him against the wall. Otto reacts, surprised.

Abbie charges over to Otto carrying a children's book.

ABBIE  
 I found a Mr. Bear book!

OTTO  
 Yes, I can see that.

LUNA  
 She wants you to read it to her.

Otto reluctantly takes the book. Abbie sits beside him. A beat, then Otto begins reading:

OTTO  
 "Where, oh where, is my Baby Bear--"

ABBIE  
 No - talk like a bear! "Grrr..."

OTTO  
 Bears don't talk.

LUNA  
 This one does.

Otto stares at the book, growls a little, finds a bear voice.

OTTO  
 "Are you there, Baby Bear, up in that tree?"

ABBIE  
 No - it's an owl!

OTTO  
 (He nods, encouraged,  
 tries an owl voice.)  
 "There's nobody here but baby and me!"  
 (Back to the bear voice:)  
 Are you there, Baby Bear, deep underground?"

BEPPO THE CLOWN enters the waiting room full clown makeup and outfit.

BEPPO  
 (Playfully, arms wide:)  
 I'm no Baby Bear! I'm Beppo!

The girls jump off the couch, excited.

LUNA  
 Hello, Beppo!

BEPPO  
 Would you like to see a trick?

ABBIE  
 Yes!

OTTO  
 (Annoyed:)  
 I was actually reading to them.

BEPPO  
*'I was actually reading to them,'*  
 Mr. Bear grumbled. Say, can I  
 borrow a coin, Mr. Bear?

Otto looks to the girls, pats his pockets. No change. Beat.  
 He reaches into his shirt pocket, pulls out the quarter.

OTTO  
 I need this back.

A SHORT TIME LATER - Marisol comes back into family waiting  
 room. Luna and Abbie are waiting there alone.

MARISOL  
 Where's Otto?

39

EXT. HOSPITAL ENTRANCE - DAY

39

Marisol and the children go outside. Otto is in the midst of  
 a standoff confrontation with two HOSPITAL SECURITY OFFICERS.

MARISOL  
 Otto! What the hell did you do?

OTTO  
 Nothing!

ABBIE  
 (Giggling:)  
 Abuelo Otto hit the clown!

OTTO  
 I did not!

LUNA  
 (Laughing:)  
 Abuelo Luchadoro!

OTTO  
 (Indignant:)  
 It was all that clown's fault!

FLASH BACK TO:

40 I/E. HOSPITAL FAMILY WAITING ROOM/HALLWAY (FLASHBACK) - DAY 40

*NOTE: the waiting room has a glass observation window that looks out into the hallway. Portions of the following scene will be shot looking into the room through the observation window.*

Beppo pulls a coin out of his ear, delighting the girls.

BEPPO  
 Wow! Here it is!

He hands the coin back to Otto. Otto looks at it, rises.

OTTO  
 Hang on - this isn't my quarter.

BEPPO  
 What? Yes it is.

Otto shows the edge of the quarter to Beppo.

OTTO  
 No, it isn't. You see that? Copper  
 and nickel. Mine is silver, 1964 -

He points toward Beppo's colorful, oversized patch pocket.

OTTO (CONT'D)  
 And it's still right there in your  
 pocket.

BEPPO  
 (Lowering his voice:)  
 What's wrong with you?

OTTO  
 Nothing! I just want my own quarter  
 back, that's all!

BEPPO  
 (Nodding to the girls:)  
 I feel sorry for them.

OTTO  
Give me the - !

Otto grabs at Beppo's pocket, inadvertently stepping on one of the clown's shoes. Beppo tries to pull away and his pocket rips off in Otto's hand. The clown loses his balance and goes down hard. Otto's coin falls to the floor, spinning to rest.

END FLASHBACK.

41 INT. OTTO'S CHEVY MALIBU, HOSPITAL PARKING LOT - DAY 41

Otto, Marisol and the girls climb into Otto's car in silence. Otto pulls out his keys - along with Beppo's patch pocket, which he tosses on the dash. Marisol stares at the pocket as Otto starts the car, then begins laughing quietly to herself.

OTTO  
(Grumpily:)  
What?

Marisol shakes her head, tries to stop laughing.

MARISOL  
My father used to smile like that.

OTTO  
(He starts the car.)  
I'm not smiling.

MARISOL  
Exactly.

Otto looks back toward the hospital, growing impatient.

OTTO  
Where's Alvin Wrench? Is he coming  
or - ?

LUNA  
He's right there at the front door.

Otto looks in the rearview mirror. Tommy is sitting in a wheelchair in front of the building, one leg in a cast that extends straight out in front of him. He waves, fumbles for crutches, tries to rise.

MARISOL  
Pull the car around - we'll pick  
him up.

The Chevy Malibu comes to a stop in front of Otto's garage. Tommy sits in the back between the two girls, his broken leg propped up on the console between the front seats.

TOMMY

Hey, Otto, you think maybe you could drop me off in front of our house?

OTTO

You're going to have to get used to those crutches sometime.

TOMMY

Yeah, I suppose I will.

Otto, Marisol and the girls climb out. Luna takes her booster seat out and leaves the seat forward for Tommy to get out behind her. Marisol comes around to the other side of the car to help.

MARISOL

(To Otto:)

Thank you for driving.

Otto nods, grunts. He takes a few steps toward the garage, stops. Marisol notices Otto, glances to the garage, and stops, remembering. Tommy continues to struggle to get out of the car behind them, unnoticed.

MARISOL (CONT'D)

Well... bye then.

Otto nods, doesn't turn. Abbie hurries over to Otto, giving his leg a hug. Luna follows, hugging him as well.

ABBIE

Bye, Abuelo.

LUNA

Bye... Abuelo Luchadoro.

The girls laugh. Otto almost smiles. Tommy appears on crutches, having made it out of the car.

TOMMY

Thanks again, Otto.

Otto nods, hurrying the girls off toward their father. Marisol stays behind a beat longer.

MARISOL

You know, I think our radiator needs looking at, too. Could you do it?

(With a smile:)

I don't want my girls to freeze tonight. I mean, it's bad enough they had to watch you attack a clown.

OTTO

(Beat. He shrugs.)

All right. Why not? This crappy day is ruined anyway.

43

EXT. OTTO'S HOUSE - MORNING

43

It is lightly snowing. Otto shovels. He pauses, hearing the sound of a car starting, sees the Dye & Merica car drive toward the gate at the end of the street. Otto tosses the shovel aside and gives chase, slamming his hand on the trunk of the car as it tries to pull up over the curb.

OTTO

HEY!

The car stops. The Dye & Merica Agent gets out of the car.

OTTO (CONT'D)

What do I have to do?! Put tire spikes in the grass?!

The Agent gives Otto a friendly smile as he approaches.

DYE & MERICA AGENT

Otto Anderson - "the man who won't budge."

OTTO

(Surprised:)

How do you know my name?

DYE & MERICA AGENT

You're a local legend. I hear you've been holding up development on this street for years.

(Conciliatory:)

Look, I don't want to tangle with you, Otto. But I have to do my job.

OTTO

You call that a job? Coercing people into selling their homes?

The Agent shakes his head, heads back toward his car.

OTTO (CONT'D)

Don't you dare drive that car on  
the grass!

DYE & MERICA AGENT

Just to be clear, Otto: my company  
bought this house - this is *our*  
grass. We own most of these other  
houses too. They're private  
property. I can do whatever I want.

The Agent climbs in his car, starts the engine. Otto slams  
his hand on the car's hood, furious.

OTTO

You son of a bitch! You think - !

Otto tenses abruptly, getting chest pains. The car drives  
off. Otto sinks to one knee, fighting off the pain. He waits  
for the pain to subside, slowly wills himself to his feet.

As Otto limps toward his house, he hears Marisol cry out:

MARISOL (O.S.)

*¡Ay no! ¡Que tristesa!*

Otto watches as Marisol hurries down her front steps to a  
snowdrift next to her porch. He goes over to investigate. The  
Mangy Cat lies in the snow drift, its fur covered in ice.

MARISOL (CONT'D)

Is he dead?

OTTO

(He shrugs.)  
Maybe he's sleeping.

MARISOL

You have to get him out of there!

OTTO

Why can't you?

MARISOL

I'm pregnant! I'm not supposed to  
handle cats. I could get toxo-  
something.

OTTO

Well, he got himself in there; he  
should be able to get himself out.

MARISOL  
*Dios Mío*, what's wrong with you?

OTTO  
 Nothing. I've just never gotten  
 along with cats is all.

Jimmy power-walks up to them in his sweat suit.

JIMMY  
 Hey man, what's going on?  
 (Peering into the drift:)  
 Whoa! We got to warm you up, buddy!

He reaches into the snow and pulls out an icy blob of fur.  
 Marisol grabs Jimmy's arm, marching him to Otto's house.

MARISOL  
 Otto! Open the damn door!

44

INT. OTTO'S HOUSE - DAY

44

Jimmy brushes lumps of snow off of the cat as they go inside.

OTTO  
 Stop that! You're getting snow all  
 over the floor!

MARISOL  
 My God, its freezing in here!

Marisol notices the women's coats that line the hall and  
 starts looking through them for something to warm the cat.

OTTO  
 No, no - *leave those alone!*

MARISOL  
 Then get a blanket.

OTTO  
 A blanket? For the cat?

MARISOL  
 For the frozen cat - yes!

JIMMY  
 I got this.

Jimmy unzips the front of his sweat suit and stuffs the cat  
 inside it, pressed to his bare skin.

OTTO

What in God's name are you doing?

JIMMY

Body heat - works wonders. And I got plenty, body and heat.

OTTO

You're going to smother him in there. I can't even see his head.

MARISOL

(Heading for the kitchen:)  
I'm turning the oven on.

OTTO

You're not putting that cat in my oven!

MARISOL

Of course not! I'm trying to get some heat in this house!

OTTO

No, no - stay out of my kitchen!

45	OMITTED	45
46	OMITTED	46
47	INT. OTTO'S KITCHEN - CONTINUOUS	47

Marisol enters and looks around, surprised. The counters are all much lower than standard ones. Otto appears behind her.

MARISOL

Your counters are so low! Mine, I feel like I'm chopping onions right under my chin. These are perfect. Where did you get them?

OTTO

I made them. For Sonya. My wife.

MARISOL

Okay. Is she here or...?

Jimmy steps into in the doorway behind Otto. He pulls the Cat, which seems to be reviving, out of his shirt.

JIMMY

Sonya passed away. She was a great cook, though, wasn't she? I used to eat here all the time.

MARISOL  
 (To Otto:)  
 I'm sorry.

OTTO  
 (A stiff nod.)  
 Can we please get out of my kitchen  
 now? I've got things to do.

He grabs his car keys, shuffles everyone toward the door.  
 Jimmy turns, lifting the Cat up into Otto's face.

JIMMY  
 Who's going to look after this guy?

OTTO  
 (Waving Jimmy away:)  
 You are. Go on - time to go.

Marisol, Jimmy and the Cat leave and Otto shuts the door  
 firmly behind them. He stands for a moment in silence then  
 turns, looking around his empty house, remembering...

48 EXT. LUCAS'S FARMHOUSE, DRIVEWAY 1976 (MEMORY) - DAY 48

Sonya picks up a chubby barn cat (ERNEST) and holds it out  
 affectionately toward Young Otto, nearly pressing their faces  
 together.

SONYA  
 This is Ernest, my guard dog. Say  
 hello to Otto.

YOUNG OTTO  
 ... Hello.

They are standing in the dirt driveway outside a rural  
 farmhouse. A screen door creaks - Sonya turns as LUCAS (50s),  
 Sonya's taciturn father, comes out of the house.

SONYA  
 Hey, Daddy!

Sony puts Ernest down and hurries forward to hug her father.  
 Ernest goes onto the porch to eat food from the same colorful  
 bowl that Otto finds in his cupboard years later. Young Otto  
 hangs back a moment as Sonya and Lucas greet one another.

SONYA (CONT'D)  
 You got rid of the beard.

LUCAS  
 (Slight Swedish accent:)  
 Got tired of not shaving.

Sonya steps back, turns to Young Otto.

SONYA  
 Dad, this is Otto.

LUCAS  
 All right, then.

YOUNG OTTO  
 Hello.

Pause. Otto's eyes wander nervously away from Lucas's, falling on the pickup in the driveway. Otto notices the logo on the truck - Chevy - and visibly relaxes.

YOUNG OTTO (CONT'D)  
 That's a Silverado C20, right?  
 Camper Special?

LUCAS  
 It is.

YOUNG OTTO  
 Well, that's a fine truck. Did you  
 get the automatic transmission?

LUCAS  
 Nope. Never saw the need for one.

YOUNG OTTO  
 Neither have I, sir. Not if you  
 know how to drive.

LUCAS  
 (A nod.)  
 Uses a lot of gas, though. And the  
 engine's been acting up lately.  
 Doesn't sound right.

YOUNG OTTO  
 You mind if I have a look?

49	OMITTED	49
50	INT. LUCAS'S BARN/TRUCK (MEMORY) - DUSK	50

Young Otto looks under the hood of the truck, which Lucas has pulled into his barn. He goes into the cab, starts the engine, listens as the engine sputters, then turns the engine off and climbs out.

YOUNG OTTO

The timing needs to be adjusted.  
And you might need hotter plugs.  
That'll cut down on how much gas  
you're burning. I can take care of  
that for you.

Sonya walks up the driveway and peers into the barn, watching  
as the two men talk.

LUCAS

Have you ever thought about opening  
your own repair shop?

YOUNG OTTO

(Closing the hood:)

I have. Sonya's been talking to me  
about taking some engineering  
courses. I might give that a try.

LUCAS

All right, then.

Lucas turns and walks a few steps ahead of Young Otto on his  
way out of the barn, glancing at Sonya as he passes her.

LUCAS (CONT'D)

He had better learn to fish.

He leaves. Young Otto approaches Sonya. She hugs him, elated.

SONYA

He likes you.

END MEMORY/FLASHBACK.

51 I/E. CHEVY MALIBU, TRAIN STATION PARKING LOT, 2018 - DAY 51

*Otto (60s)* sits in his car in the station parking lot,  
remembering. Outside, it has stopped snowing. *Otto* hears a  
train approach, glances up, watching as COMMUTERS file into  
the parking lot....

MATCH CUT TO:

52 EXT. COLLEGE AUDITORIUM/PARKING LOT, 1978 (MEMORY) - DAY 52

Elated COLLEGE GRADS go out to their cars in their graduation  
robes. A banner reads "CONGRATULATIONS CLASS of '78. *Young  
Otto* and Sonya are in the crowd, *Otto* in a robe.

53 I/E. CHEVY CHEVETTE, 1978 (MEMORY) - DAY 53

Young Otto and Sonya get in Otto's car. Sonya opens Young Otto's diploma.

SONYA

"The Board of Regents hereby certifies that Otto Anderson..."

Young Otto grows serious. He lowers his eyes. On Sonya:

SONYA (CONT'D)

"Having completed all the requirements for a Bachelor's Degree in Engineering -"

YOUNG OTTO (O.S.)

Would you ever... ?

54 INT. CHEVY MALIBU, TRAIN STATION PARKING LOT, 2018 - DAY 54

Otto (60s) finishes Young Otto's sentence.

OTTO

... Want to get married?

Silence. PAN OVER TO REVEAL Sonya in the Chevy Malibu beside Otto. She turns to him, surprised. Otto doesn't look at her.

OTTO (CONT'D)

Because I was thinking if... I wondered if you might want us to... because if you did...

SONYA

Take a breath, Otto. Look at me.  
(He does so.)  
Now... Ask me the right way.

OTTO

Will you - ?

55 I/E. PARKING LOT/OTTO'S CHEVETTE, 1978 (MEMORY) - CONTINUOUS 55

The question is interrupted as excited grads storm past the car, hooting and banging on the hood, which sets off a chorus of cars honking.

Young Otto looks around, startled. Sonya bursts out laughing. He asks again, his voice nearly drowned out by all the noise.

YOUNG OTTO  
Will you marry me?

SONYA  
Yes!

The honking and hooting and banging continues as the couple kiss and embrace. Sonya honks Otto's car horn, laughing. The car horn morphs into a TRAIN HORN...

56 I/E. CHEVY MALIBU/ TRAIN STATION PARKING LOT, 2018 - DAY 56

*Otto (60s)*, alone in his Chevy Malibu, looks up as a train departs. He gets out of the car, walks toward the station.

57 EXT. OTTO'S TRAIN STATION, 2018 - DAY 57

Otto comes up the steps and makes his way through COMMUTERS to the edge of the platform. Another horn. Otto looks up the track. The next train is coming. Otto braces himself to jump.

Further along the platform, a BUSINESSMAN suddenly collapses and tumbles off onto the tracks, unconscious. People cry out -

COMMUTERS  
Oh my God! / He fell on the tracks!  
/ Someone help him! (*etc.*)

One COMMUTER calls 911; another records the event on her phone. Otto realizes no one is actually going to help him.

OTTO  
Oh, for God's sake -

Otto glances to the rapidly approaching train, then jumps down onto the track and strains to lift the businessman, dragging him to the edge of the platform.

OTTO (CONT'D)  
Someone give me a goddamn hand!

Several commuters help Otto lift the man up onto the platform and everyone cheers.

Otto realizes everyone is focused on the unconscious man - no one is looking his way. He hears the train sound its horn and turns, watching as it rapidly closes in.

Otto closes his eyes, preparing for the impact, then hears Sonya's voice in his mind, the sound of the train fading...

SONYA (V.O.)  
That's enough now, darling...

Otto opens his eyes, sees the train rushing toward him. A BURLY COMMUTER leans out over the platform's edge, calling:

BURLY COMMUTER  
Take my hand! Take my hand, now!

A MOTHER with THREE CHILDREN watch on in horror. Otto meets eyes with her YOUNGEST DAUGHTER - then takes the Commuter's hand and climbs to safety just before the train rushes past.

Otto winces as he rises, pushing back pain. The Burly Commuter eyes Otto as though he's crazy -

BURLY COMMUTER (CONT'D)  
Are you out of your mind?

But everyone else cheers, congratulating Otto and slapping him on the back. Otto wants nothing to do with any of it. He walks stiffly to the stairs and heads for the parking lot.

58 INT. OTTO'S MALIBU, 2018/ CHEVETTE, 1980 (MEMORY) - 58  
DAY/INTERCUT

Otto drives past chain restaurants, big box stores and strip malls. He notices an old Sears store, now closed for good, and remembers...

... The same roadside, almost completely undeveloped save for the Sears store.

59 I/E. OTTO'S MALIBU/OTTO AND SONYA'S HOUSE, 1980 (MEMORY) - 59  
CONTINUOUS

OTTO'S CHEVY MALIBU (2018) drives down a quiet street.

SONYA (V.O.)  
That must be it - on the left.

The Malibu slows and turns onto Birchwood Drive, a quiet street surrounded by woods. The center meridian is dotted with flowerbeds and saplings.

Otto (60s) stops in front of what will soon be their home, a FOR SALE sign out front. He eyes the house critically.

OTTO  
I don't know. You can't always  
trust the construction in these new  
developments -

SONYA

I love it!

Sonya jumps out of the car and hurries up the front walk. Otto climbs out, calling after her.

OTTO

Okay. But we don't want to tip our hand too much, so don't -

The REALTOR comes onto the porch to greet Sonya.

SONYA

I love it!

Off Otto's reaction:

CUT TO:

A trailer parks perfectly in front of their new home. Sonya and *Young Otto* get out of the car and open the trailer.

WIDE ANGLE as YOUNG ANITA and YOUNG REUBEN (both late 20s) come over to greet the new neighbors, Young Anita carrying a casserole dish.

Within moments, the women exchange hugs and chat away like old friends as they head off into the house, leaving Young Otto and Young Reuben standing in awkward silence.

YOUNG REUBEN

Can I help you unpack the trailer?

YOUNG OTTO

That's okay.

YOUNG REUBEN

You sure?

YOUNG OTTO

Yeah. Thanks, though.

YOUNG REUBEN

Okay.

(Pause.)

Here's the thing, though. Anita told me I had to help you, so if I don't, I'm going to hear about it.

YOUNG OTTO

Okay.

As they start toward the trailer, a motorcycle speeds past. The two both instinctively give chase, shouting:

YOUNG OTTO / YOUNG REUBEN  
Hey! Slow down!

They stop at the end of the street, incensed, then look at one another, realizing they might have more in common than they thought.

60 EXT. OTTO'S HOUSE/NEIGHBORHOOD 1980 (MEMORY) - DAY/MONTAGE 60

GOOD NEIGHBORS MONTAGE:

- SIDEWALK: Sonya and Young Anita come outside to help the men unpack the trailer, both noticing the uncharacteristic chattiness of their husbands.
- LIVING ROOM: Young Otto and Young Reuben enter carrying boxes. Young Otto sends Young Reuben into the kitchen and sets his box down, turning as Sonya enters (*This is the scene in which Otto says he'll build another bookcase*).
- RECYCLING AREA: Young Reuben shows Otto where to put used boxes and how to use the reach extender tool to sort glass.
- GARAGE: Young Otto gives Reuben a tour of his workbench, demonstrating the right way to sharpen a handsaw.

Young Reuben leads Young Otto over to his garage, raises his garage door and shows off his table saw - but all Young Otto sees is the brand logo on Young Reuben's car... FORD.

END MEMORY/ FLASHBACK.

61 I/E. OTTO'S CHEVY MALIBU, 2018 - DAY

61

Otto (60s) sits outside his garage in his Chevy Malibu.

OTTO  
I should have known then.

Someone taps at his window. Otto looks over, startled. Marisol is outside the car, smiling. Otto climbs out.

OTTO (CONT'D)  
Are you trying to scare me to death?

MARISOL  
(Handing Otto a drawing:)  
Look at this: Abbie drew a picture of her new neighbors. She wanted you to have it. That's you there - she always draws you in color.

OTTO  
What do you mean 'always?'

MARISOL  
(Ignoring this:)  
Listen, I had a great idea. You can  
be my driving instructor.

OTTO  
No, I don't have time for that.

MARISOL  
Don't worry - I'll pay for the gas -

Jimmy comes down the street with a cardboard box which seems  
to be moving. Yowling and clawing sounds come from inside it.

JIMMY  
There you guys are! I've been  
looking for you everywhere.

MARISOL  
Jimmy, what are you doing?

OTTO  
What the hell? Is the cat in there?

The clawing becomes more furious.

JIMMY  
Yeah - jeez, calm down, dude! He  
really doesn't like this -

OTTO  
Then let him out!

Jimmy opens the box. The cat leaps out, hissing. It struts  
over behind Otto and sits, glaring back at Jimmy.

JIMMY  
Sorry, buddy.

OTTO  
What did you think you were doing?  
Taking him for a walk?

Jimmy gives a sheepish smile and pulls his collar aside,  
revealing a nasty red rash on his neck and chest.

JIMMY  
I forgot I'm allergic.

Marisol grabs Jimmy's arm and hurries him toward her house.

MARISOL

Oh, my God! Come with me - Tommy got a prescription last year after he found a wasp's nest.

OTTO

Wait - what about the cat?

JIMMY

Looks like he's yours now, Otto!

Marisol and Jimmy disappear inside. Off Otto's reaction -

CUT TO:

62

EXT. CEMETERY - DAY

62

Otto removes the old flowers from Sonya's grave, replacing them with fresh flowers.

OTTO

I'm sorry I haven't come yet. It's been harder than I thought, killing myself. And now he's moved in...

Otto glances over as the Cat pops its head out of the cardboard box, which sits beside the gravestone.

OTTO (CONT'D)

You'd probably want to keep him. You always liked cats. But I want to be here with you. I just need to figure out what to do with him first, then I'll join you, Sonya.

(Pressing his hand to Sonya's gravestone:)

I miss you.

The cat comes forward. It rubs its back along the underside of Otto's arm, then gently rests its head against his palm.

63

INT. OTTO'S BATHROOM/BEDROOM - NIGHT

63

Otto finishes brushing his teeth, comes out of his bathroom in pajamas and robe. He finds the Cat splayed out on his bed.

OTTO

You're not taking over my bed!

Otto picks up the Cat, setting him on a towel near the door.

OTTO (CONT'D)  
 That's your bed - got it?  
 (The Cat stares at him.)  
 Would you rather sleep out in the  
 snow? No, I didn't think so.

Otto goes to close the blinds, pausing to look at the drawing Abbie drew of him, which sits on his bedside table.

SONYA (O.S.)  
 I didn't think you liked children.

Sonya, reflected in the window, passes behind Otto and goes into the bathroom to brush her teeth.

OTTO  
 I don't 'not' like children. I'm  
 just not sure if I'd be a very good  
 dad. All I ever learned from my own  
 dad was how to fix engines and cook  
 potatoes.

SONYA (O.S.)  
 That's all you need to do.

OTTO  
 Is it? I don't know. We ate a lot  
 of potatoes.

SONYA  
 (Re-enters, smiling:)  
 You'll be the best dad our children  
 could ever hope for.

64 INT. OTTO'S BEDROOM (2018) - MORNING 64

Otto awakens the next morning. The Cat is splayed out next to him, sound asleep. Otto holds the Cat's tail in his palm.

65 INT. OTTO'S DINING ROOM/KITCHEN - DAY 65

Otto puts cat food into the colorful bowl, then sets out two coffee cups, pours. As the Cat eats, Otto sits, raises his coffee in a toast and takes a sip, then turns to gaze out the window...

MEMORY/FLASH BACK TO:

66 I/E. LUCAS'S FARMHOUSE, 1981 (MEMORY) - EVENING 66

INSIDE - a Coroner's van and a police car can be seen through the front window of the farmhouse.

OUTSIDE in the yard, the CORONER talks with a grieving Sonya and *Young Otto*. A POLICE OFFICER stands nearby, listening in.

Up on the porch, Ernest the cat checks his bowl for food. It's empty.

67 I/E. OTTO AND SONYA'S HOUSE, 1981 (MEMORY) - DUSK 67

It is getting dark outside. Young Otto takes a clear shotgun case and fishing rod out of a trailer hitched to his car.

He goes to his front door and puts the rod and case inside, then comes back out. Sonya sits on a bench on the porch, staring out into the night, her features cloaked in shadow.

YOUNG OTTO

You doing okay?

Sonya nods. Beat. She shakes her head.

SONYA

You're going to have to love me twice as much now, Otto.

YOUNG OTTO

I don't know if that's even possible, but I'll try.

He goes to sit beside Sonya - but Ernest the cat has taken that seat and now stares up at Otto, lips curled in disgust.

YOUNG OTTO (CONT'D)

That cat of yours doesn't like me.

Sonya nudges Ernest off the bench.

SONYA

He's just jealous. Give him time. You'll have to take care of him - at least until the baby comes.

*Otto (60s)* now sits beside Sonya taking in this news.

OTTO

Baby? Really?

SONYA  
 (Nods, fights emotion.)  
 I wanted to tell you and Dad  
 together.

Otto pulls Sonya close, gazes off in thought.

OTTO  
 We'll need to buy a station wagon.  
 The Caprice Classic.

SONYA  
 And maybe a crib.

OTTO  
 No - I'll make you one. And I'll  
 look after the cat for you.

68 EXT. OTTO'S HOUSE/STREET, 2018 - MORNING

68

Malcolm comes down the street on the bike, tossing ad flyers  
 in front of houses. Otto appears out of nowhere, grabbing the  
 bike by the handlebars. Malcolm barely stops in time.

OTTO  
 Hey!

MALCOLM  
 What are you doing?!

Otto grabs a flyer out of the bag at Malcolm's hip.

OTTO  
 This is what you use the bike for?

MALCOLM  
 Yeah, it's my job.

OTTO  
 No, no - a job is waiting tables or  
 pumping gas.

MALCOLM  
 I also work nights in a pizza shop  
 and weekends at a thrift store, so -

OTTO  
 You do?

Malcolm nods, defiant - then looks over at Otto's house.

MALCOLM

You're Mr. Anderson, aren't you?  
You used to come to the  
presentations at school.

OTTO

What of it?

MALCOLM

Mrs. Anderson was my teacher. She  
was the first person who didn't  
treat me like a freak because I'm  
transgender. She was the first to  
call me by my new name and she got  
the other teachers to do it, too.  
That really helped me at school.  
(Takes the flyer back.)  
I won't leave these here anymore.

Malcolm starts to ride off. Otto gazes after him, stunned.

OTTO

Hey! What is your name?

MALCOLM

Malcolm.

OTTO

(Beat. A curt nod.)  
Okay. I'm Otto.

MALCOLM

(As he goes:)  
Nice to meet you, Otto.

A Toyota Camry comes up beside Otto and lurches to a perilous  
halt. Marisol rolls down the window; Andy sits next to her.

MARISOL

Good news! Andy is going to give me  
driving lessons before work!

ANDY

Same time tomorrow, then?

MARISOL

Yes - thank you!

Marisol climbs out of the car. The Camry begins to roll away.

OTTO

Park!

MARISOL

What?

OTTO

The car's still in drive! It's automatic! You've got to put it in park!

Too late. They watch the Camry roll off, screeching to a halt when Andy finally manages to climb over and hit the brake. On Otto as he imagines Marisol's next driving lesson...

69	OMITTED	69
70	OMITTED	70
71	I/E. MARISOL & TOMMY'S FRONT PORCH/OTTO'S FORD - DAY	71

Otto steps up onto the porch, knocks. Tommy answers the door. He wears a *Lucha Libre* wrestling mask pushed up on his head and has a towel tucked into the back of his shirt as a cape. Luna, beside Tommy, has her own cape and the wrestling dolls.

TOMMY

Hi, Otto.

Otto squints, nonplussed. He sees Marisol in the hallway behind Tommy and leans to one side to talk to her.

OTTO

Get your coat. Lesson time.  
(Holding up his car keys:)  
I can't stand watching one idiot trying to teach another how to drive.

Marisol hurries forward gives Otto a hug, delighted.

MARISOL

Really? Oh, thank you - I'll be right out! I have to cancel Andy!

She hurries back inside.

TOMMY

That's seriously nice of you, man.

Otto looks at Tommy, tries to think of a response, can't. He turns and walks out to his car, which is parked at the curb.

MINUTES LATER, Marisol bounds outside carrying a Tupperware container. Otto waits for her by his car.

MARISOL  
 I brought you more *salpors*!  
 (She looks at the car and  
 slows, growing anxious:)  
 Can't we use our car, though?  
 I've only ever driven automatic.

Otto takes the cookies and opens the passenger side door.

OTTO  
 Then you don't know how to drive.

72 OMITTED 72

73 I/E. OTTO'S CHEVY MALIBU/LOCAL STREET - DAY 73

The car lurches down the street toward an intersection.

OTTO  
 Okay, the light's red up there, so  
 you need to slow down. Push down on  
 the clutch. The clutch - yes, good.  
 Now the brake. No - leave the  
 clutch in. And brake - brake!

MARISOL  
 Stop shouting at me!

OTTO  
 I'm not shouting!

Otto yanks on the parking brake. The car screeches to a halt  
 inches from the car in front of them. Both take deep breaths.

MARISOL  
 I suck at this.

OTTO  
 No, you're learning.

MARISOL  
 I nearly hit that car.

OTTO  
 Doesn't matter. It's a hybrid.

MARISOL  
 I should back up.

OTTO  
 Don't. You're fine where you are.

Otto glances in the side mirror. An oversized pickup truck driven by NICK (20s, a musclehead) has pulled up close behind them. The light turns green. Otto releases the parking brake.

OTTO (CONT'D)

Okay, green light. Now ease off the clutch and give it some gas.

Marisol does so. The engine revs. The car doesn't move. Nick lays on the horn. Marisol begins to panic.

OTTO (CONT'D)

You're not in gear. You need to put it in first.

The engine makes a horrific grinding noise, dies. Marisol turns the key. The engine coughs. Nick honks.

OTTO (CONT'D)

Stop turning the key. Press in the clutch.

Nick honks, then rolls forward, nudging the back of Otto's car with his oversized bumper. Marisol bursts into tears. Otto glances back toward the pickup truck, furious.

MARISOL

I can't do it!

OTTO

God damn it...

Otto climbs out of the car, marching back to the driver's side window of the pickup, glaring.

OTTO (CONT'D)

What's wrong with you? She's just learning! Did you never have to learn to drive?

NICK

Calm it down, old man.

OTTO

Old man? I'm not your old man, you stupid son of a bitch -

Otto rips open the pickup door, yanking Nick out and pinning him against the truck. Nick freezes, surprised by Otto's strength and the intensity of his anger.

OTTO (CONT'D)

If you honk that goddamn horn again, it will be the last thing you ever do! You got that? Huh?

Beat. Nick lowers his eyes. Otto lets him go and walks away, returning to his own car.

Marisol stares at Otto as he gets in, mouth agape. Otto closes the car door, buckles in, then turns to Marisol, speaking with deliberate calm.

OTTO (CONT'D)

Now, you listen to me. You've given birth to two children - three soon enough. You came here all the way from another country, probably to get away from war and persecution and God knows what other kinds of hell. You learned a new language, you got yourself an education and a nitwit husband, and now you're holding that family together - so you will have no problem learning how to drive. I mean, we're not talking about brain surgery here. The world is full of complete idiots who've managed to figure it out. You are not a complete idiot.

Marisol takes this in. The light turns green.

OTTO (CONT'D)

Now, drive.

Beat. Marisol shifts into gear, gently releases the clutch and accelerates. The car moves smoothly off down the road.

74 I/E. OTTO'S CHEVY MALIBU/STREET OUTSIDE A PASTRY SHOP - DAY 4

A short while later. Marisol pulls Otto's car to a stop just past an open parking spot on the street.

INSIDE THE CAR, Marisol looks absolutely terrified.

OTTO

Look over your right shoulder and back up until your side mirror is in line with that car's bumper.

Marisol takes a breath, looks back, eases off the clutch.

MARISOL

Okay - okay... I'm there.

OTTO

Now turn sharply to the right and back up toward the curb... Good... Once as you've cleared that car's bumper, turn all the way left... now straighten out... And stop.

Marisol stops, shifts into first, pulls the parking brake and shuts the engine off.

MARISOL

Is that it?

OTTO

That's it.

Relieved, Marisol bursts out laughing - then finds herself fighting back tears. She shakes her head, embarrassed. Otto looks away, checks his watch, unbuckles his seatbelt.

OTTO (CONT'D)

And we're right on time.

MARISOL

For what?

75

INT. PASTRY SHOP AND CAFE - DAY

75

Otto carries a tray with pastries and coffee over to a table where Marisol waits. He sets out two cream-filled buns, sits.

OTTO

This is semlor - it's a Swedish eclair. Go ahead, try it.

Marisol takes a bite. Otto takes one as well, savoring it. He nods to Marisol (*good, eh*)? Marisol nods in agreement.

MARISOL

My God! Amazing! How did you find this place?

OTTO

Sonya found it. We used to come here every Saturday at one.

MARISOL

Then what?

OTTO

Go home at two. I'd wax the car.  
Sonya would grade papers, cook.  
Spend the rest of the day reading.

MARISOL

What kinds of books?

OTTO

(Shrugs:)

Books. I tried reading some of  
them; it wasn't for me.

(Beat.)

Sonya's friends used to say we were  
night and day. Everything in my  
world was black and white until I  
met Sonya. She was the color.

MARISOL

I would have liked her.

OTTO

(Nods:)

She was a force of nature.  
Convinced the school to start a  
program for kids who needed extra  
help. A lot of them had problems at  
home, social anxieties. By the time  
she was done, they were reciting  
Shakespeare. I ran into one of her  
kids this morning -

Otto pauses, struck by an unexpected wave of emotion. He  
pushes it quickly aside and rises, grabbing his coffee cup.

OTTO (CONT'D)

You want more cream or - ?

MARISOL

I'm good, thanks.

Marisol watches Otto as he heads for the counter.

75A

EXT. A BIRCHWOOD FOREST - DAY

75A

CLOSE on a chainsaw as it cuts through the trunk of a birch  
tree. PULL BACK to reveal a WORKER cutting down trees,  
several of which lie on the ground around him. Most of the  
forest has already been cleared.

OTTO (V.O.)

There used to be a forest up on  
that hill. Birches, mostly.

(MORE)

OTTO (V.O.) (CONT'D)  
 That's why they call it Birchwood.  
 But then they started building  
 condos, and they cut down all of  
 the birches...

75B INT. PASTRY SHOP AND CAFE - DAY

75B

LATER: the pastries are gone. Otto and Marisol continue talking.

OTTO  
 ... They didn't even realize what  
 they'd done until Reuben and I told  
 them.

MARISOL  
 This was before the coup?

OTTO  
 (Nods:)  
 We were friends back then. But  
 after that, all we could see were  
 our differences -

INTERCUT (CAR SHOW MONTAGE/MEMORY) - In rapid succession:

- 1980s: Young Reuben backs a new FORD COUNTRY SQUIRE STATION WAGON out of his garage; Young Otto looks on disapprovingly;
- Young Otto backs a new CHEVY CAPRICE CLASSIC STATION WAGON out of his garage as Young Reuben looks on disapprovingly;
- 1990s: REUBEN backs a new FORD TAURUS STATION WAGON out of his garage, his son CHRIS (13) in the car as well. OTTO watches disapprovingly.
- Otto backs a new CHEVY SEDAN out of his garage. Reuben watches disapprovingly.

END CAR SHOW MONTAGE.

76 INT. CAFE - DAY

76

Otto continues the story.

OTTO  
 Years later, I heard Reuben's son  
 Chris took a job in Japan. I don't  
 think he's visited since. He and  
 Reuben never did get along...

FLASH BACK TO:

77 EXT. OTTO'S STREET/REUBEN'S GARAGE, 1995 (MEMORY) - DAY 77

Otto leaves his house with a bottle of high-end whisky.

OTTO (V.O.)  
 Anyway, that's when I decided it  
 was time to bury the hatchet.

Otto sees Reuben walking down the road toward his garage.

OTTO  
 Reuben! Hey -

Otto hurries over to Reuben, pauses a moment before speaking.

OTTO (CONT'D)  
 Sonya gave me this a while back.  
 Never found the occasion. And I  
 thought maybe we could start fresh.

Otto holds out the bottle. Reuben gazes at it. A beat. He  
 nods, takes the whisky.

REUBEN  
 We're friends, Otto. Always have  
 been.  
 (He grins.)  
 Hey, you want to see my new car?

OTTO  
 ... Sure.

Reuben goes over and raises his garage door, revealing a  
 bright red convertible. He climbs in.

REUBEN  
 It's a new model. Just came out.

Otto stares in shock at the logo on the car's hood.

OTTO  
 ... Toyota? You bought a Toyota??

REUBEN  
 (He nods, starts the car.)  
 Celica GT convertible. 5-speed.  
 Automatic.  
 (A little shrug:)  
 You gotta change with the times.

Otto winces. As Reuben pulls the car out, Otto turns and  
 starts walking away. Reuben calls after him.

REUBEN (CONT'D)  
Some people aren't very comfortable  
with change.

END FLASHBACK.

78 INT. CAFÉ, 2018 - DAY

78

Otto sits with Marisol, still smarting from the blow.

OTTO  
Automatic. I don't know what  
happened to Reuben - but that's  
when I knew I'd lost him. A man has  
to stand up for what he believes in  
- even if it's a goddamn Ford.

A beat. Marisol tries to gently change the subject.

MARISOL  
Did you and Sonya ever think about  
having children?

Otto looks up. Silence. He checks his watch, rises.

OTTO  
It's two o'clock.

79 EXT. OTTO'S GARAGE - DAY

79

Otto and Marisol come out of his garage. He shuts the door.

MARISOL  
I was wondering if maybe you could  
help us out tonight. Tommy and I  
won't get many more chances to go  
out to dinner before the baby comes  
-

OTTO  
I'm not driving the two of you  
around on a date.

MARISOL  
Of course not. We'll get a cab.

OTTO  
What do you need me for, then?

80 INT. MARISOL AND TOMMY'S HOUSE - EVENING

80

Otto stands in the front hall, watching with growing impatience as Tommy taps buttons on his alarm system.

TOMMY

The alarm code is 4419. I'm setting it to 'Armed Stay' while we're gone. If you want to go out, you have to press this button to disarm it -

OTTO

I'm going to be here.

TOMMY

Right, but... Okay. Right.

Marisol enters, pulling on her coat. To Tommy:

MARISOL

Ready to go?

OTTO

I'm not sure this is a good idea.

MARISOL

Don't be silly. Just make sure the *pajarito* is in bed by nine -

OTTO

*Pajarito?*

MARISOL

'Little bird' - Abbie. She won't want to go to sleep; sometimes telling her a story helps.

(She calls upstairs:)

Bye, girls! Be good for *Abuelo* Otto!

LUNA & ABBIE (O.S.)

Yes, Mama! / We will!

Marisol and Tommy leave. Beat. Otto gazes anxiously upstairs.

81 INT. MARISOL AND TOMMY'S LIVING ROOM - EVENING

81

Luna is on the floor playing with her wrestling dolls; Abbie and Otto sit on the couch looking through a picture book called "*Lucha Libre*," which teaches Spanish and English words using wrestling images. Abbie is teaching Otto Spanish.

ABBBIE  
 "Eyes."

OTTO  
 (Pronouncing the J sound:)  
 "Ojos."

ABBBIE  
 (Laughs, corrects him:)  
 "Oy-yos."

OTTO  
 "Oy-yos."

ABBBIE  
 Good... "Mouth."

OTTO  
 "Bah-ca."

ABBBIE  
 (Laughing:)  
 "Bah-ca" means "cow." Try again:  
 "Boh-ca."

OTTO  
 (Straight-faced:)  
 "Bah-ca."

ABBBIE  
 "Boh-ca."

OTTO  
 "Bah-ca."

ABBBIE  
 Stop saying "cow!"

CUT TO:

Luna and Otto, each with one of Luna's wrestling dolls, square off against each other. Otto pauses, shakes his head.

OTTO  
 I don't think we should do this.

LUNA  
 Why?

OTTO  
 Because you don't stand a chance against *Luchadoro*.

LUNA  
Abuelo Luchadoro. Yeah!

Luna's doll leaps onto Otto's, pinning it to the ground.  
 Otto's doll flails, beats its plastic hand on the floor.

OTTO  
 No, please! I surrender! Ahhh!

CUT TO:

As Abbie and Luna play with the wrestling dolls, Otto rises, noticing two diplomas hanging above a desk in the corner.

Both were awarded to Marisol Mendes. One is an undergraduate degree in *Literatura* from the *Universidad de los Andes*. The other is from UCLA - an M.A. in Latin American studies.

82 INT. MARISOL AND TOMMY'S KITCHEN - EVENING 82

Luna leads Otto into the kitchen and opens the fridge. Otto carries Abbie in his arms. She looks sleepy and he looks slightly out of his depth. Otto looks in the fridge.

OTTO  
 There's no chocolate milk in here.

Luna takes out the milk and a bottle of chocolate syrup.

LUNA  
 You make it with the syrup - but  
 not too much, it'll keep her awake.

Otto notices an uninstalled dishwasher in the corner.

OTTO  
 What's that?

LUNA  
 That's the goddamn useless  
 dishwasher. Dad said he wanted to  
 throw it out the window, but Mom  
 said Dad isn't allowed to open  
 windows anymore.

83 I/E. LUNA AND ABBIE'S BEDROOM - NIGHT 83

Otto looks on as Luna builds a house in a computer program.  
 Abbie sits next to Luna, drinking chocolate milk.

OTTO  
 You designed all of this?

LUNA

Mmm-hmm. I'm making the whole neighborhood look the way I want...

Otto takes this in, nods in approval.

84 INT. MARISOL AND TOMMY'S HOUSE, FRONT HALL - NIGHT 84

Marisol and Tommy enter the house, one hobbling in on crutches, the other very pregnant - both exhausted but happy. Tommy turns off the alarm system.

MARISOL

Is your leg tired?

TOMMY

It's fine. Next week we go dancing.

MARISOL

It's a date.

Tommy glances upstairs.

TOMMY

It's awfully quiet.

They start up the steps.

85 INT. LUNA AND ABBIE'S BEDROOM - NIGHT 85

Marisol and Tommy enter the bedroom, surprised and pleased to find Otto and Luna still sitting at the computer, with Abbie in Otto's lap.

OTTO

She's already asleep.

Marisol takes Abbie from Otto's arms and carries her to bed. Luna rises, picking up a small toy plastic hand on a stick.

LUNA

You did a good job tonight, Otto.  
You should pat yourself on the back.

She pats herself on the back with the little hand to demonstrate, then holds it out to Otto. He considers, takes it, pats himself on the back.

85A INT. MARISOL AND TOMMY'S HOUSE, FRONT HALL - NIGHT 85A

Tommy looks out the front door, waving.

TOMMY

Thanks again, Otto. Good night.

He closes the door, sets the alarm.

85B INT. MARISOL AND TOMMY'S KITCHEN - NIGHT 85B

Tommy goes into the kitchen. He is about to get a glass out of the cupboard when he notices that the dishwasher has been installed. Marisol enters. Tommy points to the dishwasher.

TOMMY

Did you know about this?

MARISOL

(Pleased:)

Not at all.

86 INT. OTTO'S BEDROOM - NIGHT 86

Otto lies in bed, staring at the ceiling. He looks over at the Cat, which lies on the other pillow. Otto reaches out and runs a finger over the Cat's fur. The Cat purrs contentedly.

87 EXT. OTTO'S STREET - DAY 87

Morning. Otto is out on his rounds. He nears the gate, stops.

OTTO

Son of a...

BIRCHWOOD GROUNDSKEEPERS have parked work vehicles in front of the house near the gate. Where the Agent drove on the grass, the workers are rolling out artificial turf.

88 EXT. OTTO'S NEIGHBORHOOD, RECYCLING AREA - DAY 88

Otto mutters to himself as he sorts cans and bottles.

OTTO

Corporate blockhead... Why not add  
a windmill and a water hazard?

Malcolm appears, crosses to the nearby bike stand.

MALCOLM

Hi Otto.

Malcolm retrieves the bike from the stand and starts riding off. Otto hears something and waves for Malcolm to stop.

OTTO

Don't you hear that rattling sound your chain makes when you shift?

MALCOLM

Yeah, my bike's getting old.

OTTO

Don't blame the bike. You need to adjust your derailleur.

MALCOLM

My what?

88A EXT. OTTO'S STREET - DAY

88A

Jimmy is power-walking along the street. A car pulls up alongside him. SHARI KENZIE (20s) rolls down her window.

SHARI

Excuse me. My name is Shari Kenzie. I'm a social media journalist. I'm trying to find Otto Andersen.

JIMMY

Are you sure you want to do that?  
(Pointing:)  
I think he's at his garage - just around the corner down there.

89 I/E. OTTO'S GARAGE - DAY

89

Otto holds the bike while Malcolm adjusts the derailleur with a screwdriver. Malcolm spins the pedals. Silence.

MALCOLM

Wow. That's great. That's amazing.

OTTO

You treat it right, it will treat you right. Here - take this.

He puts the screwdriver in a tool pouch, hands it to Malcolm.

MALCOLM

Thanks, Otto. Really.

Malcolm climbs on, pedals up the street. Otto follows.

OTTO  
Can't believe I'm helping you throw  
crap on people's lawns. Isn't  
working two jobs enough?

MALCOLM  
I'm saving up for a car.

OTTO  
(Impressed:)  
Really? What kind?

MALCOLM  
A Volkswagen!

Otto takes this in, deeply pained, but says nothing.

A car pulls up near Otto and parks. Otto marches toward the car, waving for the driver to move on.

OTTO  
Hey, you're blocking that garage.

SHARI KENZIE (20s) climbs out of the car, smiling. She pulls out a card, pressing it into Otto's hand.

SHARI  
Mr. Anderson? My name is Shari  
Kenzie. I'm a social media  
journalist and -

OTTO  
A what?

SHARI  
I have an online series called  
"Everyday Heroes." What you did the  
other day at the train station was  
amazing. You saved that man's life!

Otto stiffens, turns and walks back towards his garage.

OTTO  
You've got the wrong person.

SHARI  
No, I don't. I've watched the video  
at least a dozen times. It's you.

OTTO  
What video?

Shari takes out her phone, pulls up the video as she speaks.

SHARI

You haven't seen it? A commuter recorded what happened on their phone and posted it online. Someone in the comments section recognized you. That's how I tracked you down.

(Pointing to the phone:)

It's gotten over a million views.

OTTO

A *million* - ?? Why can't people mind their own business?

Otto walks into the open garage. Shari follows him in.

SHARI

Because stories like yours are inspiring. If I could just talk to you for a few minutes -

OTTO

No, I don't have time for this. I've got things to do.

Otto slips past her, going back outside the garage.

SHARI

I recorded a video message from the man you saved. You should see this.

MARISOL (O.S.)

Good morning!

Otto sees Marisol approaching and panics - he closes the garage door with Shari inside and starts to walk away.

MARISOL (CONT'D)

Ready for another driving lesson?

OTTO

Not now.

Shari begins banging on the garage door from inside.

MARISOL

What's going on in there?

OTTO

Nothing - come on.

SHARI (O.S.)

Hey! I'm still in here!

OTTO

I didn't lock you in. Have you never opened a garage door? You turn the handle, for God's sake.

(Walks away, muttering:)

Idiots.

Shari opens the door. She and Marisol watch as Otto skulks off toward the house.

90

I/E. OTTO'S FRONT DOOR - DAY

90

Marisol knocks on Otto's door. Knocks again.

MARISOL

Otto, it's me... She's gone now.

Otto opens his door, sullenly pulling his coat back on.

OTTO

Good. I still haven't finished my morning rounds.

He comes outside and heads toward the gates. Marisol follows.

OTTO (CONT'D)

Social media journalist - what the hell does that even mean? It's all just a bunch of fools pointing cameras at themselves.

MARISOL

You handled that well, closing her up in your garage. Good job.

Marisol laughs. Otto tries to remain sullen, but gradually begins to "almost smile." Marisol laughs harder. Otto gives her a playful shove. They walk together, enjoying the moment.

MARISOL (CONT'D)

I've been thinking -

OTTO

Don't brag.

MARISOL

Seriously - you've done so much for us. I want to do something for you.

OTTO

I don't need anything.

MARISOL

You could do with some decent food  
sometimes.

OTTO

(Shrugs.)

Those *salpors* weren't bad.

MARISOL

And I could help you clean out that  
front hall, pack up some of those  
old coats and shoes of Sonya's so  
you're not always looking at them.

OTTO

(Tensing:)

There's no need.

MARISOL

No, but it might help you move on.

OTTO

I don't want to move on.

MARISOL

I'm not saying you should forget  
her, Otto - she'll always be with  
you. But you're still here and -

OTTO

Enough.

MARISOL

When my father died, my mother  
stopped living. She spent the rest  
of her life in mourning -

OTTO

(Finally erupting:)

Stop talking!

MARISOL

Don't yell at me!

OTTO

... Why can't people mind their own  
business? Idiots, interrupting me  
at every turn. The more they babble  
on, the more they drown out the  
memory of her voice. I don't want  
to clear Sonya out of my life. She  
was everything. There was nothing  
before her; there's nothing after.

MARISOL  
 (Unexpectedly hurt.)  
 I'm something.

Beat. Just then, the Dye & Merica Agent, whose car was parked down by Reuben and Anita's house, drives past. At the end of the street near the garages, he turns the car around the center meridian and heads back toward the gates.

OTTO  
 You son of a BITCH!

Otto sees where the car is headed and runs to cut it off, planting himself directly in the car's path.

OTTO (CONT'D)  
 Back up! Now!

The Agent stops, gets out. Marisol watches at a distance as the Agent approaches Otto.

DYE & MERICA AGENT  
 What are you doing, Otto? You're not helping Reuben and Anita by doing this - I hope you know that.

OTTO  
 I don't give a damn about them. I do give a damn about people following the rules.

The Agent steps close to Otto, patient concern in his tone.

DYE & MERICA AGENT  
 Yes, I know. I know all about you, Otto. They have a file on you in the office that's this thick.  
 (Holding fingers apart:)  
 I know about your wife, how you blame what happened to her on everyone else -

OTTO  
 Shut up! One more word, I swear -

Otto flinches, chest tightening. The Agent raises his hands.

DYE & MERICA AGENT  
 Otto, take it easy. I'm really not trying to upset you -  
 (Lowering his voice:)  
 You see, I work in the Healthcare and Assisted Living division of my company;

(MORE)

## DYE &amp; MERICA AGENT (CONT'D)

we know a lot more about you than  
you probably realize.

(Points to Otto's chest:)

Look after that heart of yours.

The Agent turns and walks back to his car. Otto follows.

OTTO

What do you know about my heart?

The Agent gets in, shuts the door. Otto bangs on the window.

OTTO (CONT'D)

What do you know about my heart?

Huh? What do you know?!

The Agent turns the car and drives off toward the entrance  
gate. Otto keeps up with the car, banging on the window.

OTTO (CONT'D)

Stop the car!! You prying bastard!!

Otto flinches, falls behind. Marisol sees this, frightened.

MARISOL

Are you okay? Otto, what's - ?

OTTO

Just leave me alone!!

He storms off toward his house.

91 I/E. OTTO'S HOUSE, HALLWAY/FRONT DOOR - DAY 91

Otto bursts into his house in a rage. He slams his door.

MARISOL (O.S.)

(Outside:)

Goddamn it, Otto! Talk to me!

Otto locks the door. He paces, pounds his fists into the  
coats that hang in the hall, then buries his face in them.

92 I/E. OTTO'S LIVING ROOM - DAY 92

Otto sits on the couch. Marisol pounds on the door, then  
walks over to look through the window, trying to get Otto's  
attention.

MARISOL

Otto, please - just let me in!

OUTSIDE, Marisol finally gives up, walking away from the door in defeat.

INSIDE, Otto, still on the couch, FLASHES ON A BRIEF MEMORY: Young Otto pounds nails into wood, cuts scrollwork into a small headboard...

END MEMORY.

93

INT. OTTO'S ATTIC - DAY (NIAGARA MEMORIES SEQUENCE)

93

Otto (60s) climbs up the stairs into the attic. The only light comes from one window. Otto has covered the attic vents with clear plastic sheeting for the winter.

Otto sees a little rocking crib in the corner covered with plastic sheeting, its headboard decorated with simple scrollwork.

- MEMORY: Young Otto sets the crib up in the BEDROOM as a very pregnant Sonya looks on, delighted.

END MEMORY.

BACK IN THE ATTIC, Otto (60s) finds a camping lantern which he lights and sets atop an old dresser next to a tattered cap that says "Niagara Falls" on it.

- MEMORY: Sonya, pregnant, wears the Niagara cap as she and Young Otto sit down to breakfast. Otto sets a camera on the table. They are poolside, spending their first morning in a NIAGARA FALLS HOTEL.

A Waiter pours them coffee, sets a bear-shaped honey dispenser on the table which Sonya has asked for. She squeezes a little honey into her coffee, stirs it, then lifts the cup, toasts Otto. Young Otto toasts her back.

- ANOTHER MEMORY: Sonya and Young Otto ride the *Maid of the Mist* ferry. Otto takes pictures of Sonya. As they pass under the falls, Sonya pulls Young Otto into a kiss.

- ANOTHER MEMORY: The cap rests in Sonya's lap. Otto wears his camera on a strap around his neck. She and Young Otto are in a BUS that drives along a scenic WINDING ROAD.

SONYA

Give me your hand.

Otto does so. Sonya presses his hand to her belly.

SONYA (CONT'D)

The baby's really kicking.

Young Otto nods, smiling.

END MEMORY.

BACK IN THE ATTIC: *Otto (60s)* finds Lucas's shotgun case. He opens it, revealing the barrel, finds bullets. He glances to the attic vent, pulls down the plastic sheeting.

94 INT. OTTO'S DINING ROOM - DAY 94

Otto moves the dining table and chairs to the corner of the room. He uses plastic sheeting to cover one wall and partially seal off the room, and he covers the floor with a drop cloth.

95 INT. OTTO'S BEDROOM - SUNSET 95

Otto pulls a dress shirt on over his tee shirt and boxers. His best suit lies on the bed. As Otto buttons the shirt, he glances in the mirror, pauses. He takes the shirt back off, hanging it along with his suit back in the closet.

Otto notices the Cat watching him. He gets an emergency radio out of his dresser, cranks it up for power, tunes it to classical music, then sets it on the bed stand near the Cat.

96 INT. OTTO'S DINING ROOM - DUSK 96

The sun has just set outside the half-closed blinds. Otto sits in his underwear on a dining chair, desolate, the shotgun case and lantern at his feet. Classical music plays upstairs, continuing under the scene as Otto remembers...

97 INT. BUS (MEMORY) - DAY 97

As before, Sonya puts Young Otto's hand on her belly. We don't hear her as she asks Otto if he feels the baby moving.

Young Otto nods and smiles. He excuses himself and goes up the aisle to the restroom at the back of the bus.

98 I/E. BUS/BUS BATHROOM (MEMORY) - DAY 98

Young Otto closes the door to the BUS BATHROOM. He takes the camera strap from around his neck, sets the camera on the sink, then gets a tissue to wipe away tears of happiness.

BACK IN HER SEAT, Sonya gazes serenely out the window at the passing landscape.

In the BATHROOM, Otto finishes washing his hands. He looks up, smiling at his reflection in the mirror.

REVERSE ANGLE - revealing *Otto (60s)* gazing at himself, living out this moment as he has done every day since.

And then the bus SHAKES, THROWING Otto side-to-side as it CRASHES. Debris flies through the air as the bus ROLLS OVER and the bathroom walls themselves are ripped apart.

Light floods in and the scene FADES TO WHITE, BLURRING...

99 EXT. CRASH SITE (MEMORY) - DAY 99

Young Otto climbs out of the wreckage, bruised and disheveled. He looks around, dazed.

INJURED PASSENGERS are everywhere, some unconscious, some weeping, some tending to others. The bus is on its side thirty or so yards away, ripped open and partially crushed.

Young Otto rises and stumbles toward the wreckage.

He finds his camera among the debris. Then he finds the torn Niagara Falls cap.

100 INT. OTTO'S DINING ROOM (MODERN DAY) - DUSK/INTERCUT 100

Otto opens the shotgun case, takes out the shotgun.

101 INT. HOSPITAL, HALLWAY (MEMORY) - DAY 101

*Young Otto* stands in the hallway of a hospital, clutching the tattered cap. A doctor (DR. KNIGHT) and a social worker (ANNA) come out to speak to him.

DR. KNIGHT

Mr. Anderson? I'm very sorry - I have some bad news. Your wife is still unconscious; she's sustained a serious spinal injury. I'm afraid the baby didn't make it. This is Anna - she's going to talk to you. Again, I'm very sorry.

ANNA

Let's have a seat, Mr. Anderson.

Young Otto is in a daze. She guides him to a chair.

ANNA (CONT'D)

I know this is a very difficult time for you. Do you have any family or friends you would like us to call?

102 INT. OTTO'S LIVING ROOM (MODERN DAY) - DUSK/INTERCUT 102

Otto loads the shotgun.

103 INT. HOSPITAL ROOM/BATHROOM (MEMORY) - DAY/EVENING 103

Young Otto sits by Sonya's bedside. She lies unconscious, face and arms covered in scrapes and bandages.

ANOTHER DAY - Young Otto dozes by Sonya's bed, wearing fresh clothes. Sonya's bandages are gone. She's still unconscious.

IN THE BATHROOM of the hospital room, Young Otto uses an electric shaver to trim his stubble, regards *Otto (60s)*, the older version of himself in the mirror.

Young Otto comes out of the bathroom, then stops, watching as Sonya, eyes still closed, holds her hand out, extending her index finger. Young Otto takes her finger in his palm.

Sonya opens her eyes and looks around, still foggy. She sees Young Otto, starts to smile, then hesitates, apprehensive.

CUT TO:

EVENING - Young Otto holds Sonya; she weeps, unconsolable.

104 INT. OTTO'S DINING ROOM (MODERN DAY) - NIGHT 104

Otto puts the butt of the shotgun on the floor and presses the barrel to his forehead.

The MUSIC UPSTAIRS STOPS PLAYING.

Otto reconsiders, puts the barrel in his mouth, then draws back at the taste. He rests his chin on the barrel, closes his eyes and puts his finger on the trigger.

SONYA (V.O.)

That's enough now, darling...

Otto opens his eyes as he remembers:

Sonya's face, smiling, tears in her eyes. They are sitting together at the dining table. Sonya is in a wheelchair. She reaches out to touch Otto's cheek.

SONYA

You're angry, I know. And sad - so am I. But now we have to live.

END MEMORY.

Otto's finger relaxes on the trigger.

The Cat slips into the room and sits facing Otto, watching him. Beat. Otto moves the shotgun out from under his chin.

Someone knocks at the door, startling Otto. He flinches, blasting a shotgun round into the ceiling. Plaster rains down. The Cat scrambles out of the room, terrified.

105

I/E. OTTO'S HALLWAY, FRONT DOOR - NIGHT

105

Otto throws open the door, still in his underwear, shotgun and camping lantern in hand.

OTTO

What?!

Malcolm, outside, reels backward, staring at the shotgun.

MALCOLM

I'm sorry! I didn't mean to -

OTTO

Oh, for God's sake - I'm not going to shoot you!

MALCOLM

What was that noise?

OTTO

... Generator must have blown. Power's out. What do you want?

(Beat.)

What? Come on, it's freezing.

MALCOLM

... I was hoping you might let me crash on your couch for the night.

OTTO

This isn't a hotel.

MALCOLM  
 (He starts to leave.)  
 No. I'm sorry -

OTTO  
 Why can't you go home?

MALCOLM  
 My dad kicked me out.

106 INT. OTTO'S FRONT HALL/ STAIRS/ UPSTAIRS HALL - NIGHT 106

Otto leads Malcolm into the house, heads for the staircase.  
 Malcolm follows.

OTTO  
 Don't go in the dining room.  
 Ceiling needs fixing.  
 (He gestures upstairs:)  
 There's a couch in Sonya's old  
 study you can use.

MALCOLM  
 Great. Thanks for this.

As they head upstairs:

OTTO  
 Why'd he throw you out? Because  
 you're Malcolm now?

MALCOLM  
 (Shrugs, wryly:)  
 Because I'm Malcolm, because I  
 dress like this, I read too much, I  
 don't like sports - take your pick.  
 I'm not what he wanted in a son.

OTTO  
 (Meaning it:)  
 Then he's an idiot.

They've reached the top of the stairs. Otto hands Malcolm the  
 lantern, gestures to Sonya's study.

OTTO (CONT'D)  
 You're in there.

MALCOLM  
 Okay. 'Night.

Otto grunts. Malcolm goes into Sonya's study. Otto heads back  
 downstairs.

106AA INT. OTTO'S DINING ROOM - NIGHT 106AA

Otto returns to the dining room, glancing from the hole in the ceiling to the bits of plaster that have rained down onto the floor. He goes into the kitchen, then returns with a dustpan and whisk broom and begins cleaning up the mess.

106A EXT. OTTO'S HOUSE - MORNING 106A

Establishing.

107 INT. OTTO'S BEDROOM - MORNING 107

Morning. Otto's eyes open.

108 INT. OTTO'S HALLWAY/KITCHEN/DINING ROOM - MORNING 108

Otto comes downstairs and heads for the kitchen. He stops in the doorway, surprised. Malcolm is already feeding the Cat. Malcolm sees Otto and rises, crossing to a pan on the stove.

MALCOLM

Good morning! The power's still out, so I figured I'd cook up the last of the eggs while they're still good. I hope you don't mind.

Otto looks around uncomfortably, turns to go.

OTTO

I have to do my morning rounds.

MALCOLM

Don't you at least want some coffee first?

Beat. Otto looks at his watch, nods.

Malcolm gets out coffee cups. Otto crosses into the Dining Room, which he cleaned up after Malcolm went to bed. The dining table and chairs are back where they belong and the ceiling has been patched with duct tape.

Malcolm enters with two coffee cups and sits, handing one of the cups to Otto and raising the other cup in a toast.

Otto struggles with how to respond. He finally lowers his eyes and takes a sip. Beat. Nods in approval.

LATER - Malcolm talks as Otto savors an omelet.

MALCOLM (CONT'D)

When I told him I was thinking of getting a car, he said I needed to start paying him room and board first. It got worse from there.

OTTO

(Shaking his head. Beat.)  
You didn't tell him you were looking at a Volkswagen, did you?

MALCOLM

No.

OTTO

Then there's no excuse.  
(Checks his watch, rises.)  
I really have to get to my rounds.

MALCOLM

Can I tag along?

OTTO

... It's a free country.

109

EXT. OTTO'S STREET/GATE/RECYCLING AREA - DAY

109

Otto and Malcolm walk down the street on their rounds.

- In the RECYCLING AREA, they work together to sort the bins. As they come out of the Recycling Area, Jimmy power-walks up to them.

JIMMY

Hey Otto, mind if I join you? I need to get my steps in.

Otto gives a half-shrug ("*Whatever*"), continues walking. Jimmy falls in alongside him, waving to Malcolm.

JIMMY (CONT'D)

I'm Jimmy.

MALCOLM

Malcolm. Nice to meet you.

- They walk back up the block, checking parking permits as they go. Malcolm checks permits on the other side of the street.

MALCOLM (CONT'D)

Yes... yes... yes...

- They reach the GATE. Otto tugs on it to be sure it's latched. Malcolm and Jimmy each tug on the gate as well.

As they walk back past Anita and Reuben's house, Jimmy notices Reuben sitting in the window. He turns to Otto.

JIMMY

Otto, did you hear they're coming to move Reuben into assisted living this afternoon?

OTTO

Who is?

JIMMY

The Dye & Merica guys.

OTTO

(Sighs, keeps walking.)  
My God. So they convinced Anita to sell them the house?

JIMMY

No. They made the deal with Chris.

OTTO

Chris? He can't do that.

JIMMY

Yeah, he can. After Dye & Merica found out Anita had Parkinson's, they tracked Chris down -

OTTO

(This stops him.)  
Parkinson's?

JIMMY

Yeah, last year Chris convinced Anita to give him power of attorney in case she got worse. So Dye & Merica made the deal with Chris to buy the house.

OTTO

(Overwhelmed:)  
Those pricks -  
(Back to Jimmy:)  
Wait - Anita found out she had Parkinson's *last year*? That's not right - she would have told Sonya. And Sonya would have told me.

JIMMY

Anita and Reuben didn't want you  
and Sonya to know. They said you  
had enough on your plate as it is.

OTTO

(This hits him hard.)  
... They said that?

110 I/E. ANITA AND REUBEN'S HOUSE - DAY

110

Anita answers her front door. Otto stands outside.

OTTO

I need to see everything you've  
ever gotten from Dye & Merica -  
letters, notices. Do you have a  
copy of the power of attorney?

ANITA

(Surprised:)  
How do you know - ?

OTTO

*Do you have it?*

ANITA

Yes.

Otto moves past her into the house.

OTTO

Get it. And any records you have  
about Reuben's condition and yours.

ANITA

Did Jimmy tell you - ?

OTTO

Now!

Anita hurries into the back of the house. Otto sees Reuben  
sitting by the window, goes to him. Pause.

OTTO (CONT'D)

I've been an idiot. I got so  
wrapped up in my own troubles, I  
wasn't thinking about anyone else.  
I figured they weren't thinking  
about me. But. Friends shouldn't do  
that. So.

(Pause.)

(MORE)

OTTO (CONT'D)

It isn't easy to say after all this time, but I'm sorry. And I'll get this sorted out.

Reuben slowly extends the fingers of his right hand toward Otto. Otto realizes what Reuben is trying to do; he takes Reuben's hand and shakes it.

111 I/E. MARISOL AND TOMMY'S HOUSE, FRONT DOOR - DAY 111

Otto knocks on the front door, arms loaded with paper and files. Marisol answers, regards Otto coolly.

OTTO

I need to use your phone.

MARISOL

Can't you use your own?

OTTO

It's disconnected. At the moment.

MARISOL

Why, for God's sake?

OTTO

It doesn't matter. I just need to use your phone, okay?

MARISOL

... You know what? No.

OTTO

No?

MARISOL

No. You won't tell me why your phone is disconnected, you won't tell me why you need to use the phone, you wouldn't tell me what happened to you out in the street yesterday, and then you went inside and wouldn't even answer the door -

(Growing emotional,  
despite herself:)

*You scared me, Otto.* Do you know how long I was out there? I didn't know if something happened to you or if something was going to happen - and I'm sorry if I said the wrong thing about Sonya's old coats but I was just trying to help and you left me out there...

(MORE)

MARISOL (CONT'D)

So no, you can't use the phone...

(She starts to close the door, opens it again.)

You think your life is so hard and everyone is an idiot so you have to do it all on your own - well, guess what? You can't. No one can. And you should be happy that someone actually wanted to help you get through a crap day - even if they are an idiot. So...

Beat. She starts to close the door again.

OTTO

The real estate bastards are trying to force Reuben and Anita out of their home. That's why I need to use your phone.

MARISOL

(Shakes her head, sighs.)

I'll get my cellphone.

She leaves the door open, walks back inside.

112 INT. MARISOL AND TOMMY'S HOUSE, DINING ROOM/KITCHEN - DAY 112

Marisol crosses into the dining room, still upset. Otto appears in the doorway behind her, paperwork in his arms.

Marisol gets her cellphone from the dining room table and holds it out to Otto. He sets the paperwork down, takes the phone. Marisol crosses into the kitchen to wait while Otto makes his call. Otto watches her through the doorway. Pause.

OTTO

We'd never had a vacation. Sonya was six months pregnant and wanted to do something special before the baby came, so we booked a trip to Niagara Falls. On the way back home, the bus crashed. There was a recall on the brake lines; the company never got them fixed. Sonya was paralyzed. And we lost our son.

Marisol crosses to the dining table, sinks into one of the chairs.

113 EXT. OTTO AND SONYA'S HOUSE, 1981 (MEMORY) - DAY 113

A grim *Young Otto* lifts a smiling Sonya out of the passenger seat of their station wagon and sets her in her wheelchair.

OTTO (V.O.)

It was three months before she was finally able to come home.

As *Young Otto* wheels Sonya up the metal ramp that leads to the front door of the house, he glances over at all the new construction that's begun on the far end of the street.

OTTO (V.O.)

By then, they had started building new condos, community centers and walkways - none of which were designed for wheelchair access.

114 INT. COMMUNITY CENTER, 1982 (MEMORY) - DAY 114

*Young Otto* carries Sonya through the narrow doorway of a community center. *Young Reuben* guides her folded wheelchair through the door and opens it for her. *Young Anita* helps her sit.

A handful of people have already arrived in the room. A banner up front reads: "BIRCHWOOD HOMEOWNER'S ASSOCIATION."

OTTO (V.O.)

Of course, the builders could have changed the plans, but the laws weren't in place back then and they didn't give a shit. I did -

LATER - the room is nearly full. Two DYE & MERICA REPS stand at the front; one of them talks about improvements they're planning for Birchwood while the other points at blueprints on a cork board.

DYE & MERICA REP 1

... And we're also putting in a new playground and a daycare center -

*Young Otto*, sitting at the front, rises.

YOUNG OTTO

None of this is wheelchair accessible. And you still haven't fixed any of the doors in the old buildings or put in ramps -

DYE & MERICA REP 2

We have to set priorities. Right now we're focused on the needs of young families with kids.

DYE & MERICA REP 1

Birchwood living is not for everyone. But there are plenty of places these days for people like your wife -

YOUNG OTTO

(Growing irate:)

What does that mean - people like her? What does that mean?!

Young Otto explodes with anger, striding forward and shoving the man. The other rep and Young Reuben move to restrain him.

OTTO (V.O.)

I'd fought them before, I'd fight them again. But I was so angry -

END MEMORY.

115 INT. MARISOL AND TOMMY'S HOUSE, LIVING ROOM - DAY 115  
Otto, now sitting beside Marisol, continues his story.

OTTO

That's when I was voted out as head of the Homeowner's Association.

(Beat.)

I wanted to obliterate them all - the builders, the realtors, the bus company, the bus driver. I would never have been able to move on without Sonya. She said we had to keep on living. So I did...

FLASH BACK TO:

115A INT. ANOTHER HOSPITAL ROOM, SIX MONTHS AGO - DAY 115A  
Otto sits beside another hospital bed. Sonya lies in bed, slightly turned away from him, her face hidden. Otto holds Sonya's hand in his, clasping her index finger with his other hand.

OTTO (V.O.)

I lived for her.

Sonya's grip weakens; her hand goes slack.

OTTO (V.O.)  
Then six months ago she passed  
away. She had cancer.

END FLASHBACK.

115B INT. MARISOL AND TOMMY'S HOUSE, DINING ROOM - CONTINUOUS 115B  
Marisol places her hand on top of Otto's. He clasps it. Beat.

OTTO  
I was going to join her. That's why  
my phone is disconnected. But I  
think she wants me to keep living.

Otto slips his hand free, rises. He lifts the cellphone,  
pulls out a business card.

OTTO (CONT'D)  
And I've got things to do.

116 EXT. OTTO'S STREET, GATE ENTRANCE - DAY 116  
The Dye & Merica Agent unlatches the gate, swings it open. A  
wheelchair transportation van with the Dye & Merica logo  
drives through the gate. The Agent goes to his car, follows.

117 EXT. ANITA AND REUBEN'S HOUSE - DAY 117  
The van and the car pull up to Anita's house. Otto sits on  
the stoop, the Cat in his lap. He taps on Anita's window.  
Two ELDERCARE TRANSPORT WORKERS get out of the van. The Agent  
gets out of his car, walks up the front path.

DYE & MERICA AGENT  
You're wasting your time, Otto.  
This is a done deal. Reuben is  
coming with us, and if you get in  
our way, I'll have you arrested.

Otto raises his hands in mock surrender. Anita comes outside.

OTTO  
I'm not going to do a thing.

ANITA  
Don't take another step. You are  
not taking my husband away from me.

DYE & MERICA AGENT

(A patronizing smile:)

Anita, please - we're doing this for your own good.

ANITA

No. You're doing this to get my property. I want Reuben to be able to spend his last years right here with me in our home.

DYE & MERICA AGENT

And who's going to take care of Reuben when you're no longer able to do so? Hmm? Who's going to take care of you? Otto? He's not in the best health either - are you, Otto?

JIMMY (O.S.)

I'll take care of them.

The Agent turns. Jimmy, Marisol and Tommy have all emerged from Jimmy's house next door. They are all filming different angles of the scene on their phones.

DYE & MERICA AGENT

What are you doing? Put those down.

JIMMY

Anita and Reuben are like family to me. I'll take care of them as long as they need.

DYE & MERICA AGENT

Well, they're not your family - and their son Chris has decided they aren't fit to be on their own, so -

Shari Kenzie appears from behind the others. Malcolm films her as she speaks using Shari's own high-end digital camera.

SHARI

Excuse me - when was the last time Chris saw his parents? He lives in Japan - they've been estranged for ten years. Chris would have no idea how his parents are doing - except for what you told him.

The Agent tenses, his usual calm demeanor evaporating.

DYE & MERICA AGENT

Okay - who are you?

SHARI

My name is Shari Kenzie. We're streaming live right now.

DYE & MERICA AGENT

(Goes ashen.)

What? Turn those cameras off! You can't film this!

OTTO

It's a public sidewalk.

SHARI

You told Anita's son Chris that she had Parkinson's - but Anita never told anyone about her diagnosis. So how did you know?

DYE & MERICA AGENT

(Faltering:)

I would have to check the records -

SHARI

Mr. Anderson over there is something of a local hero. He tells me you know details about his private health records as well.

The Agent turns, glaring, face turning red with anger. Otto nods, the barest glint of victory in his eyes.

SHARI (CONT'D)

So how are you and your company getting illegal access to the medical records of seniors?

The Agent waves the Transport Workers back toward their van.

DYE & MERICA AGENT

Okay, let's go - we're done here.

The Agent heads to his car. Shari follows, playing to camera.

SHARI

I first uploaded Anita and Reuben's story an hour ago; already dozens of people are saying Dye & Merica forced them out of their homes -

DYE & MERICA AGENT

We're done! Get that goddamn camera away from me!

Otto watches from the porch as the Agent climbs into his car. He glances over, sees Reuben sitting in the front window.

118 INT. ANITA AND REUBEN'S HOUSE - DAY 118

Otto and Reuben sit by the window.

OTTO

He just rolled over, gave up. In our day, the bastards would have at least put up a fight, you know?

(Beat.)

It doesn't make up for all they put us through over the years - but they haven't gotten rid of us yet.

Reuben slowly smiles. Otto leans in, smiling as well.

OTTO (CONT'D)

Yeah, it does feel pretty good, doesn't it?

119 EXT. ANITA AND REUBEN'S HOUSE/STREET - DAY 119

Otto steps outside, picking up the Cat on the porch and tucking it under his arm. Anita and Jimmy are still being interviewed by Shari as Malcolm films them. Marisol and Tommy look on.

JIMMY

... Oh, yeah - I have dinner at their house nearly every night.

ANITA

Jimmy does a lot of the shopping for me already...

Otto slips past them, trying to avoid notice. As he reaches the street, he slows - then staggers. He strains to set the cat down gently, then collapses, sprawling onto the pavement. Marisol sees him first and rushes to his side.

MARISOL

Otto! Otto!  
(To the others:)  
Call an ambulance!

OTTO

(Lifts his head, weakly:)  
Don't let them drive past the gate... You can drive me.

120 OMITTED 120

121 INT. HOSPITAL HALLWAY - DAY 121

Marisol waits anxiously in a hospital corridor. A NURSE approaches.

NURSE

Ms. Mendes? You can come in and see him now.

MARISOL

Good - yes, thank you -

121A INT. OTTO'S HOSPITAL ROOM - DAY 121A

Marisol enters Otto's hospital room. Otto lies in bed, wearing an oxygen mask and hooked to monitors. Marisol goes to Otto's side, fighting emotion. He opens his eyes, places a hand on her cheek.

DR. ELLIS (female, 40s) enters, flipping through a chart.

DR. ELLIS

Marisol? I'm Doctor Ellis. Mr. Anderson listed you as next of kin.

MARISOL

Yes - correct -

DR. ELLIS

Your uncle had a close call. Has he spoken to you about his condition?

MARISOL

Not really, no.

DR. ELLIS

It's called Hypertrophic Cardiomyopathy. Basically, his heart is too big.

MARISOL

... *Too big?*

Marisol begins laughing. She tries to stop herself, then Otto opens his eyes and smiles - which makes her laugh harder. Dr. Ellis looks on, bemused.

MARISOL (CONT'D)

You're really bad at dying, you know that?

Marisol's laughter turns to shallow panting. She doubles over as she feels contractions coming on.

MARISOL (CONT'D)  
*¡Ay - mierda!* I think it's time,  
 Otto! *¡¡¡MIERDA!!!*

Marisol turns to Dr. Ellis for help.

DR. ELLIS  
 Oh - I'm a cardiologist. I'll send  
 someone in for you.

Dr. Ellis leaves.

FADE TO:

122 EXT. MARISOL AND TOMMY'S HOUSE - DAY 122

Blue balloons fly outside Marisol and Tommy's house.

123 INT. MARISOL AND TOMMY'S HOUSE, LIVING ROOM - DAY 123

Inside, eight or so GUESTS - including a few family members, some of Tommy's co-workers, parents of other school kids and the kids themselves - have gathered along with Tommy, Marisol, Abbie and Luna to celebrate the arrival of the new baby.

Food has been set out for the guests. Marisol holds her son in her arms; others gather around, smiling and greeting the little one.

Otto enters from the front of the house.

MARISOL  
 Otto, hi! Everyone, this is my  
 friend, Otto.

The guests all greet Otto with beaming smiles - clearly Marisol has already told everyone about him. Otto nods hello, the attention making him uncomfortable.

OTTO  
 (To Marisol:)  
 Could you come with me for a  
 minute?

MARISOL  
 (Following him:)  
 Of course. Is this about all the  
 cars parked out front?

OTTO

No - I brought you something.

A large object bundled in a blanket sits in the ENTRY HALL. Otto removes the blanket. It is the crib he made, complete with a new mattress and fresh bedding.

MARISOL

(Deeply moved:)

Otto -

OTTO

I gave it a fresh coat of paint.  
Non-toxic. It's for the baby.

MARISOL

I love it. Thank you. It's perfect.  
(Handing Otto the baby:)  
Here, hold him for me - I want to  
show Tommy.

Marisol hurries off in search of Tommy. Otto down at the baby. He smiles, emotional.

OTTO

Hello there. *Hola*. I'm Otto.  
O-t-t-o... *Pajarito* - that's you  
now.

Otto places the baby in the crib, gently rocking it.

OTTO (CONT'D)

See? It works. You like that? Good.

124

EXT. CEMETERY - DAY

124

Tree branches in springtime, lush and green.

TILT DOWN to discover Otto setting his thermos and lawn chair down in front of Sonya's headstone. Marisol stands behind Otto, the baby in her arms. Tommy, Luna, Abbie and the Cat are there as well.

Otto gestures to each in turn, 'introducing' them to Sonya. Marisol takes the baby's hand in hers and waves to Sonya. Luna and Abbie place fresh pink flowers on the headstone.

TILT UP toward the barren trees that surround the cemetery.

MATCH FADE TO:

- 125 OMITTED 125
- 126 INT. OTTO'S BEDROOM - MORNING 126
- Otto dresses before the bedroom mirror, surprised to discover he has trouble buttoning the lower buttons of his shirt.
- 127 INT. OTTO'S KITCHEN - MORNING 127
- Otto takes a *salpor* from a large plate of them on the kitchen table, washing a bite down with coffee, then scooping leftover chicken and rice into the colorful bowl.
- As Otto bends to put the bowl on the floor, he winces, a chest pain coming on. He sits. The pain subsides. Otto finishes the *salpor*, thinking.
- 128 INT. OTTO'S BEDROOM - MORNING 128
- Otto sits at Sonia's bedroom vanity writing a letter. Abbie's drawing of Otto is tucked into the frame of the mirror.
- Otto puts the letter and a sheaf of documents into a large envelope, writes something on the outside of the envelope and tucks it upright behind the corner of the mirror.
- 129 EXT. OTTO'S HOUSE - DAY 129
- Tommy carries a cardboard box out from Otto's house, placing it in the open trunk of Otto's car.
- 130 INT. OTTO'S HOUSE, LIVING ROOM/ENTRY HALL - DAY 130
- In the LIVING ROOM, Otto has patched up the hole in his ceiling and now stands on a chair painting over it. Nearby, Luna and Abbie are playing with their baby brother, who is old enough now to sit upright.
- In the ENTRY HALL, Marisol has nearly finished packing up Sonya's old coats. Otto enters, paintbrush still in hand, gazing at the empty wall hooks. Marisol notices. Otto looks at her, nods (*It's okay. Go ahead and finish*).

131 EXT. OTTO'S GARAGE - DAY 131

Later. Otto, Malcolm and Jimmy watch as Otto shows them how to put oil in the Chevy Malibu. He has them finish the job and goes to get something out of the glove compartment.

Otto returns as they close the hood. He sets the car's registration on the hood, signs it and holds it out to Malcolm, along with keys. Malcolm and Jimmy are stunned. Malcolm fights emotion, draws Otto into an awkward hug.

132 EXT. MARISOL AND TOMMY'S HOUSE - DAY 132

A new Chevy Silverado pulls up in front, the driver honking the horn.

Marisol, Tommy and the children all come outside and gather around. Otto climbs out, proudly showing off his purchase.

MARISOL

Oh, my God. It's so big!

OTTO

I wanted to have enough room for everyone. Come on!

Tommy stands on the porch with the baby in his arms, watching as Marisol and the girls climb into the truck.

133 I/E. CHEVY SILVERADO - DAY 133

CLOSE ON Otto putting a booster seat into the back seat of the Silverado, which he has covered with newspaper. Marisol buckles Abbie into her seat on the other side of the car as Tommy watches on from the porch steps, holding the baby.

Otto helps Luna climb into the truck, then gets into the driver's seat, Marisol beside him in the front. He starts the engine, checks the rearview mirror, glances to Marisol and smiles.

OTTO

This is living.

134 I/E. CHEVY SILVERADO/OPEN ROAD - DAY 134

The Silverado drives off down a gently winding road.

MATCH FADE TO:

WINTER has come again, coating the fields in snow.

135 I/E. MARISOL AND TOMMY'S FRONT PORCH/KITCHEN/HALL - DAY 135

CLOSE on a UPS package being placed on the porch. The UPS driver rings the doorbell, leaves without waiting.

INSIDE, Tommy and Marisol deal with breakfast chaos. Time has passed - Luna is now 10, Abbie 8, and their son, MARCO, is nearly 3.

MARISOL

It's going to be a big weekend.

TOMMY

(Playing innocent:)

Why? What's going on this weekend?

ABBIE

We're having a party.

LUNA

Someone has a birthday coming up.

TOMMY

Who?

MARCO

Me!

LUNA

Tell him how old you're going to be, Marco.

MARCO

Three!

As we listen to them talk, PAN along the wall of family photos in the hallway - most of which contain Otto.

In one taken on Halloween, Otto is dressed along with everyone in the family as a *Luchadora*. In the Christmas photo, he's helping the girls assemble a doll house. It seems the family went to a Mexican restaurant for Cinco de Mayo and talked Otto into wearing a sombrero, though he doesn't look happy about it.

Tommy hears the doorbell and goes out onto the front stoop to get the package. He turns to go back inside, then hesitates, staring across the street.

TOMMY

Marisol?

MARISOL (O.S.)

What?

TOMMY

Otto hasn't shoveled his walk.

Marisol bursts out of the house and races across the street ahead of Tommy. She reaches Otto's front door. It is locked.

MARISOL

Get his house keys!

136 INT. OTTO'S FRONT DOOR, HALLWAY - DAY

136

Marisol rushes into the house, keys in hand, her anguish mounting. Tommy is behind her.

MARISOL

Otto? Otto?

She looks up the stairs.

137 INT. OTTO'S BEDROOM - DAY

137

Marisol enters Otto's bedroom. Otto lies across his side of the bed at an angle, his feet still on the floor, his shirt half-buttoned. The Cat is curled up on the bed beside him.

Marisol goes to Otto, touches his face. He is gone. She weeps.

Tommy appears in the doorway, takes in the scene. He crosses over to the chair beside Sonia's vanity, grief washing over him as well. He is about to sit down when he notices the envelope sticking out from behind the mirror.

Tommy takes the envelope and crosses to Marisol, showing her that Otto has written "For Marisol" on the envelope.

Marisol takes the envelope, surprised. She opens it and pours out its contents - a pile of documents, a ring of keys, and Otto's letter, which she reads.

OTTO (V.O.)

If you're reading this, don't worry, I haven't done anything stupid. It turns out having a big heart isn't as nice as it sounds. The doctors warned me it would get me in the end, so I planned ahead, that's all. I've already had a much better run than I expected, thanks to Sonya. And you. It turns out you were right. You are something.

(MORE)

OTTO (V.O.) (CONT'D)

The Cat eats tuna twice a day and  
likes to do his business in private  
- please respect that...

138 INT. CHURCH FUNERAL SERVICE - DAY 138

A MINISTER speaks at Otto's funeral.

OTTO (V.O.)

I would like a funeral, but nothing  
overblown...

Marisol and Tommy's family are in the front row, along with  
Malcolm, Jimmy, Andy and Barb, who has brought her dog Prince  
along. Otto's co-workers and Shari Kenzie are there as well.

Reuben sits in a wheelchair in the aisle; Anita, sitting  
beside him, uses a handkerchief to wipe away his tears.

OTTO (V.O.)

... Just a remembrance of some sort  
for those people who thought I  
pulled my weight...

138A EXT. CHURCH RECEPTION HALL - DAY 138A

Shari Kenzie stands outside the church's reception hall  
discretely reporting as mourners enter the hall behind her.  
Malcolm, who works for Shari now, films the segment.

SHARI

A local hero and good friend of the  
show is being remembered today...

139 INT. CHURCH RECEPTION HALL - DAY 139

Inside, Mourners gather near a table with food and flowers,  
along with a cake with the same picture of Otto on it that  
Otto's co-workers used for his retirement party cake.

OTTO (V.O.)

My lawyer will give you access to  
my bank accounts.

Off to one side, Luna shows Abbie a quarter. She grips the  
coin in her fist, blows on the back of her hand, then opens  
her fingers - the coin is gone. Abbie is suitably impressed.

Marisol and Shari laugh as they tell others about the time  
Otto closed Shari in the garage.

Jimmy wraps Anita and Malcolm in big hugs. Barb sets her plate of cake on the floor, letting her dog Prince eat a portion of Otto's face.

OTTO (V.O.)  
I never wasted money on crap, so  
you'll have enough to get the  
children through school and do what  
you like with the rest...

A printed sign on the nearby table reads:

Donations In Otto Anderson's memory may be made to  
The Sonya Anderson Youth Crisis Fund

140 EXT. CHURCH RECEPTION HALL/PARKING LOT - DAY 140

Marisol, Tommy and the children come out of the reception hall and head for the street.

OTTO (V.O.)  
The house and everything in it is  
yours, so long as you promise never  
to sell it to those real estate  
bastards...

The family goes to Otto's Chevy, parked in the street. Tommy goes to the driver's side, starts to open the door.

OTTO (V.O.)  
... And for God's sake, Marisol,  
don't let Tommy drive the Chevy.

Marisol appears at Tommy's side, gives him a look. He hands her the car keys, crosses to the passenger side.

OTTO (V.O.)  
Or anyone else. I'm trusting it  
with you alone...

The family climbs in the car. Marisol starts the engine.

OTTO (V.O.)  
... Because you are NOT an idiot.

As they drive off...

141 EXT. CEMETERY - DAY 141

Otto's name has been carved on the headstone beside Sonya's, the two together again. Pink flowers adorn their graves.

OTTO (V.O.)  
*Abuelo Otto.*

FADE TO BLACK.

THE END