

TB

WANDERLUST

by
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TB

INT. OFFICE - DAY

GEORGE and LINDA (both late 30's).

GEORGE

New York is where we want to be,
Linda. It's where you want to be,
it's where I want to be-

LINDA

-no matter what! We're New Yorkers.
It's the greatest city on earth,
and now we're gonna OWN part of it.

GEORGE

I am co-owner of New York City. I
like the sound of that. I'm ready.
Are you ready?

LINDA

I'm ready.

GEORGE

(to unseen 3rd person)
What about you, are you ready?

Reveal SHARI (50's), a real estate agent, sitting across from them. We're in Shari's office.

SHARI

(trying to be patient)
Oh, I've been ready. As soon as you
two finish talking it over, just
gimme your signatures and we're
good to go.

GEORGE

I'm done talking. Let's do this!

George puts the pen to the contract, about to sign--

LINDA

--wait. Let's go over the pros and
cons one more time.

GEORGE

Okay, yeah, let's do that.

SHARI

How many more times are you gonna
do the pros and cons?

LINDA

Last time, promise. Okay, pros:
Great neighborhood.

GEORGE

Great neighborhood!

LINDA

A block from the best coffee-

GEORGE

-two blocks from the best bagels-

LINDA

-being home-owners!

GEORGE

Right! No more throwing rent money
down the drain. Okay, Cons:
Expensive.

LINDA

We're dipping into our savings.

GEORGE

A better word might be "emptying".

LINDA

But, we ran the numbers and your
salary'll cover us.

GEORGE

Yes. Barely. But yes.

LINDA

Con: Space. It is a studio
apartment.

SHARI

It's a microloft.

GEORGE

We're adults here. We should call
it what it is. It's not a micro-
loft, it's a studio apartment. But
it's *our* studio apartment, in the
best location. This is our chance
to go for what we want! What else
are we waiting for?

LINDA

Gotta love his enthusiasm, huh?

SHARI

...sure.

LINDA

Alright I'm in! Let's just sign
this before we start thinking about
mortgage and maintenance and
insurance-

Linda puts the pen to the contract, about to sign-

GEORGE

-wait! Stop. It's too much. We
can't do this. There's no way.

(to Shari)

Sorry to waste your time.

(to Linda)

Come on, Linda, let's go.

George leaves. Linda stays. A tense moment.

SHARI

So, is that...?

George barrels back in.

GEORGE

(conciliatory)

Who'm I kidding? Of course we're
gonna do this! The place is great.
This is where we need to be.

LINDA

(to Shari)

I'm sorry. I'm sure this happens
all the time.

SHARI

No.

LINDA

Here we go...

They both pick up their pens and SIGN the contract and as the
pens hit the paper-

GEORGE

-Wait.

LINDA

-Wait.

TITLE CARD: **WANDERLUST**

OPENING CREDITS and MUSIC over the following:

--APARTMENT: George and Linda pop a bottle of champagne, celebrating their new (empty) apartment with several FRIENDS.

--FANCY TINY COFFEE SHOP: George and Linda wait in a long line, outside in the freezing blowing snow.

GEORGE

What are we gonna do? Not drink
coffee?

--NEWSPAPER PRINTING PLANT: George points out a bound stack of BLANK NEWSPRINT PAPER to a WORKER.

GEORGE (cont'd)

See this? You delivered fifty blank
newspapers to an office building in
midtown.

WORKER

My bad, George. I'll own that one.
Good eyes.

GEORGE

Thanks, but *your* job is to have the
good eyes, so *you'll* notice when
the trucks are being loaded with
blank sheets of newsprint.

WORKER

Copy that boss man.

--ART GALLERY: Linda sits at the desk as a CUSTOMER looks through the catalog.

CUSTOMER

Is this your work?

LINDA

Ha, no, I'm not creative. But I can
tell you about any of our artists.

CUSTOMER

I'd actually love to hear a little
about you.

LINDA

(flashing her ring)

Well, I'm married. Do you want to
know anything else?

CUSTOMER

No, I'm good.

INT. GEORGE & LINDA'S APARTMENT - NIGHT - CREDITS END

The apartment is now furnished in an eclectic/hipster/artsy style. Some boxes are still unpacked.

Linda moves the coffee table out of the way so George can pull down the Murphy bed.

From the LAPTOP on the desk, a SKYPE RING SOUND.

LINDA

Oh god, that's your brother. Must we?

GEORGE

Two seconds. He means well.

George answers the Skype, starting a VIDEOCHAT with RICK (30's, overweight).

GEORGE (cont'd)

Hey Rick.

RICK

Ricky-Licky-Suck-my-Dickie! That's my new Skype intro. Saying "Hello" is so aughts. Alright enough gabbing, gimme the grand tour!

George picks up the laptop, showing Rick a 360 of the one-room apartment.

GEORGE

Okay here's the tour, ready? Bed here, bathroom there, kitchen there. Did you enjoy the tour?

RICK

Holy shit! That's what you get for 600 grand in New York? What do they do, put stupid juice in the water there? I guess you pay a premium for the shitty weather.

LINDA

We love the weather here.

RICK

Our TV room is probably twice the size of your whole apartment. Where's the baby gonna sleep?

LINDA

That's still a few years away.

RICK

A few years? What are you waiting for? You're no spring chicken, Linda.

LINDA

Fuck you, Rick.

GEORGE

If we factor in property appreciation, interest, child care and preschool tuition, we can afford a baby in five years-

LINDA

-without having to move out of the Village.

Rick is speechless.

RICK

That's stupid! Moved down here, you can get a huge house, pool, kids, we'll go to the mall.

LINDA

That sounds miserable but thanks!

RICK

Ouch! The bitch got claws! She's a keeper, George!

GEORGE

Aww, don't call my wife a bitch.

RICK

It's a compliment. I'd even give you a job George!

GEORGE

Thanks but I'm not interested in sanitation.

RICK

It's a recession proof business. There's always garbage.

GEORGE

(changes subject)
So...how's the family?

Rick picks up HIS laptop and starts walking around his generic McMansion.

RICK

Stupendous. Tanner's doing Little League, kicking ass, takin names. Marisa's, you know, livin' the dream. Say Hi Marisa!

As he passes through the kitchen Rick's wife MARISA waves.

MARISA

Hi guys. Come visit us, we could use the company!

RICK

Here, come meet the new baby.

GEORGE

New baby?!

Rick moves into the garage. There's a BLACK LEXUS LX570.

RICK

All the bells and whistles, soup to nuts, 48 large. And check this out--some Jackamo tries to steal my car? I got a remote tracker tells where it is down to ten yards, I go down there, fuckin' police escort, nab that mother fucker--it's like "see you in 3 to 5, ass wipe!" Fuckin' towel head.

GEORGE

So you think, like, a sheik is gonna steal your car?

RICK

Don't laugh, this is Atlanta. We got CNN down here.

George starts to close the laptop.

GEORGE

Oh you're breaking up. Might have to talk more next time...

RICK

Dipshit! I can see you're closing-

And it's CLOSED.

LINDA

That Marisa is one lucky woman!

They sit on the Murphy Bed.

LINDA (cont'd)
Hey, I know we talked about having sex tonight, but-

GEORGE
-I'm exhausted too.

LINDA
Great. But let's definitely pick another day?

GEORGE
Absolutely. And when that day comes, I'm gonna make you feel like a...a sex queen! The queen of all sex!

LINDA
Oooh a sex queen!

GEORGE
But right now, I'm going to go to sleep.

LINDA
(closing her eyes)
I'm already asleep. I'm the sleep queen...

INT. NEWSPAPER PRINTING PLANT - DAY

George makes the rounds on the production floor with a clipboard. DALE (50's, in a suit) enters the production floor. He presses a RED BUTTON that stops all the machinery. The workers look up and gather around.

DALE
Folks, I just got out of a big meeting with the board of directors. We showed them the big pitch for the machine upgrades, and they loved it! So kudos to George for spearheading that, making us all look good upstairs.

GEORGE
Great, gimme a raise?

DALE
Believe me if it were up to me, you'd all get raises.
(MORE)

DALE (cont'd)

But that almost dovetails into the other thing we talked about at the board meeting.

GEORGE

They don't want to pay for it?

DALE

Well yeah, they flagged certain costs, most were small concerns, typical nitpicky stuff...but there is a larger issue that might affect the whole project in a more significant way.

GEORGE

Which is?

DALE

Basically the parent company filed for Chapter 11 this morning and they're shutting down all operations by the end of the week-

GEORGE

-Dale...are we all fired?

DALE

Yes, everyone in the whole company is being let go, including myself. But, like I said, with the exception of a few small tweaks in the budget, they really did like your proposal, George. So excellent work!

INT. JACK'S COFFEE SHOP - DAY

George and Linda sit at a coffee shop. George is scratching out numbers on a napkin, shaking his head.

LINDA

I can freeze my gym membership until you get a new job.

GEORGE

You don't understand, our mortgage and maintenance alone - we can't hack it, it's impossible.

LINDA

Then I'll pick up more shifts at the art gallery.

GEORGE

Honey, you're not being realistic!
At your salary you'd have to work
there 900 hours a week.

LINDA

Don't belittle my job, George. The
world needs the arts.

GEORGE

I love the arts-

LINDA

-there are more important things in
life than money.

GEORGE

But in this particular
conversation, there aren't.

LINDA

I think you're overreacting. I'm
sure you can get another job.

GEORGE

Honey, twelve newspapers folded
this year alone. There are no new
jobs for print men.

LINDA

You never even wanted to do that.
You should get a job as an editor.

GEORGE

Oh great, I'll just go up to the
New York Times and ask them for,
say, the editor-in-chief job. And
as long as we're going uptown, you
can make some paintings and go drop
them off at the Guggenheim and wait
for a check.

LINDA

Point taken.

GEORGE

We're not gonna make our mortgage
and the bank's gonna take our
house.

LINDA

You know, I don't want to talk
about this any more.

GEORGE

Then I'll just end it with this: We have to give up our apartment, or sometime very soon, we will be forcibly removed.

LINDA

Then when we should get our down payment back, and we'll have to rent for a while.

GEORGE

Linda, that's not our money. The bank keeps the down payment if we can't pay the mortgage.

LINDA

Oh, I didn't realize that. That makes sense.

GEORGE

I'm gonna say this in the clearest language I can: We have no money.

LINDA

First of all, don't talk to me like I'm a child, and secondly (starting to CRY), I don't wanna move!

EXT. NEW YORK STREET - DAY

Linda & George carry boxes from their building to the car.

LINDA

I'm sick to my stomach.

GEORGE

We only have to stay with Rick and Marisa until we find our own place. And once we get back on our feet we can try to move back to the city.

LINDA

But Atlanta?!

GEORGE

Maybe it'll be a nice change to be live in suburban comfort. He's giving me a good salary. Trust me. Right now it's the best place for us to be.

Linda stops walking, puts down her box, and SCREAMS at the top of her lungs in the middle of the sidewalk. Then stops, composes herself, and picks the box back up.

GEORGE (cont'd)
Are you okay?

LINDA
Completely fine. Let's go to
Atlanta. I just want you to know
that I'll be breathing in and out,
but I won't be living.

EXT. HIGHWAY - NEW JERSEY

The car emerges from the Holland Tunnel. George drives. Linda on the passenger seat. George is pressing buttons on the GPS.

INT. CAR ON HIGHWAY - MARYLAND - CONTINUOUS

GEORGE
Hey we're in Maryland!

LINDA
Can you pull over for one second?

The car pulls over. Linda gets out and SCREAMS again. Gets back in.

LINDA (cont'd)
Thanks.

EXT. HIGHWAY FOOD / GAS PLAZA - VIRGINIA - DAY

Linda runs back from the bathroom. She gets back into the car as George unwraps a McDonald's hamburger.

LINDA
What is that?

GEORGE
What?

LINDA
We can't afford to be getting food
from restaurants all the time.

GEORGE
(holding up the tiny
McDonalds burger)
Are you kidding?
(MORE)

GEORGE (cont'd)
I mean you can argue the
nutritional merits of this, but
it's definitely not expensive!

INT. CAR ON HIGHWAY - NORTH CAROLINA - LATER

GPS VOICE
In .5 miles, exit right onto State
route 420.

They drive in silence for a while, then...

GEORGE
I'm sorry, I can't let this go--if
I can't get a 99 cent hamburger
from McDonalds, then what did you
have in mind for lunch?

LINDA
(smiling)
Gum.

GEORGE
I admit I'm rarely right, but this
is one of those times.

LINDA
A stick of gum has more nutritional
value than a Big Mac.

GEORGE
Full disclosure: I also got a Kit
Kat bar. But I promise to save it
for an emergency.

INT/EXT. CAR ON HIGHWAY - NORTH CAROLINA - NIGHT

Linda now driving. George presses buttons on the GPS.

GEORGE
Three hours and 38 minutes to go.

LINDA
I can't drive anymore. We have to
stop somewhere for the night.

GEORGE
Fine, no problem.

LINDA

I'm exhausted, I'm getting a headache, I just want to go to sleep!

GEORGE

I said "fine". Stop selling me after I said yes.

He presses the "hotel" button on the GPS. Up comes a list of hotels on the GPS screen.

GEORGE (cont'd)

Elysium Bed & Breakfast. Seven miles. What do you think?

LINDA

If they have a bed, I think yes.

GEORGE

No phone number.

LINDA

What's the next one?

GEORGE

Comfort Inn, 82 miles away. We could chance it with the B&B or if we push through--

LINDA

--oh god, oh god...

She leans over presses the button for "Elysium".

EXT. RURAL DIRT ROAD - SOMEWHERE IN GEORGIA - NIGHT

They're driving down the road.

GPS VOICE

Arriving at Elysium B&B, on right.

LINDA

Oh my god, there's nothing here. I'm gonna scream.

GEORGE

Just wait - I'll pull over.

LINDA

Hold on, back up! There's a sign.

They back up and turn down the access path, past a hand painted sign:

E L Y S I U M
dreams dispensed daily
bring your own container

GEORGE
"Dreams dispensed daily, bring your own container." That sounds good. I wonder if they have coffee.

It's a long, narrow, bumpy path. Overgrown tree branches wipe across the windshield like a car wash.

Suddenly a fully NAKED GUY, WAYNE (somewhere between 28 and 50 years old) appears in the headlights, a glass of red wine in his hand, wearing only work boots. Linda SLAMS ON THE BREAKS, startled.

Wayne approaches the car, leans on the window. Linda and George lean back in discomfort.

WAYNE
Lookin' for the B&B? 'Nother half mile. Keep going, you won't miss it.

LINDA
Thanks.

They keep driving.

LINDA (cont'd)
Seems like a nice guy.

EXT. FRONT DOOR - ELYSIUM HOUSE - MOMENTS LATER

A large ramshackle plantation style house. George and Linda, bags in tow, walk up to the front door. The door swings open, revealing KATHY (50s).

KATHY
God afton!

LINDA
I'm sorry?

KATHY
Don't be sorry. It means "good evening" in Swedish.
(MORE)

KATHY (cont'd)
I studied economics in Stockholm,
but believe me, I'm not gonna be
throwing Swedish at you all night.
God Afton is pretty much all I
remember. And how to ask where the
cafes are, because I'm addicted to
Swedish pastries.

A little boy, GRISHAM (6) comes running up to Kathy, flapping
his arms.

GRISHAM
I'm a butterfly! I got wings!

KATHY
You should be in bed, young man!

GRISHAM
I'm not a young man, I'm a
butterfly!

Grisham loudly WHISPERS to George:

GRISHAM (cont'd)
I'm really a boy! Shhh!

GEORGE
Got it. Secret's safe with me.

Grisham runs off, giggling.

LINDA
Your son?

KATHY
Grisham? My son? That's a good one
George. He's Karen's son. No kids
for me, no thank you. Had my stuff
scooped out years ago. It's like
Mad Magazine - "What, me worry?"
Right? What was that guy's name?

GEORGE
Alfred E. Neuman.

KATHY
Was it? I'm trying to think of the
name...

GEORGE
(exhausted)
I promise you it was Alfred E.
Neuman.

LINDA
Do you have a room?

INT. HALLWAY - LATER

Kathy shows George and Linda a cozy B&B room with a four-poster bed and fireplace.

KATHY
Remember downstairs a minute ago
when you asked if I had a room?
Well does this answer your
question?

LINDA
Yeah, I guess it does.

KATHY
I'm Kathy, by the way.

LINDA
Linda. This is my husband George.

KATHY
"George", huh?

GEORGE
Yep.

KATHY
If you're George, then where're
John, Paul and Ringo?

GEORGE
Hah!

KATHY
Where are they? Did you bring them?

GEORGE
Heh, heh. Uh, no I didn't bring
them.

KATHY
You know I'm just kiddin' right?

GEORGE
I do.

LINDA
We're tired so we're gonna go to
sleep now, Kathy.

KATHY

Okie-doke. If you change your mind,
we're doing an Obando Dance for
Almond, and Seth's got his
didgeridoo, so we'll be up for a
while...*God afton!*

Kathy leaves.

GEORGE

At least she's got her clothes on.
That's good.

Linda flops into bed with clothes on.

LINDA

God afton.

INT. BEDROOM - LATER

George and Linda sleeping. A LOW RUMBLING SOUND wafts in the
window. Linda shoots up, startled.

LINDA

What's that?

GEORGE

(half asleep)
Thought that was you.

LINDA

Me doing what?!

Linda listen for a beat. She also hears LAUGHTER and TALKING.

LINDA (cont'd)

(shaking George)
George, I'm so tired, I really want
to sleep. Can you go down there...

GEORGE

(waking up)
Okay, okay, okay.

He gets up and stumbles toward the door.

DISSOLVE TO:

INT. BEDROOM - LATER

Linda's waiting for George but he hasn't come back. The noise is still going on. She puts a pillow over her head. Finally she gets up and leaves the room.

INT. HALLWAY - CONTINUOUS

She walks down the steps into a foyer area, hears the noise coming from the other side of a door. She opens the door revealing:

INT. LIVING ROOM - CONTINUOUS

Beat-up couches, tapestries, candles, lamps. Several people are drinking wine, smoking pot, playing guitar. Others dance around a PREGNANT WOMAN (ALMOND, 20s, earthy, long flowing hair).

IN THE CENTER OF THE ROOM is George, holding a huge DIDGERIDOO and blowing it. This is what was making the rumbling sound.

LINDA

George...

GEORGE

Hey honey. I was just on my way up to get you!

KAREN (30s, vintage dress, damaged) approaches.

KAREN

You must be Linda! Kathy told me you had beautiful skin but it really is luminous.

LINDA

Oh, thank you. Um, George??

KAREN

Come meet my sister Almond. She's in her third trimester. She'll be having a natural childbirth here in the house.

LINDA

Oh how nice...for her. I'm sorry--
(to George) George?

KAREN

I had my tubes tied when Stu fucked me over. But you probably don't even know Stu. He moved to Boulder.

LINDA

I definitely don't know him.

KAREN

But now I'm an ordained Wicca priestess, so I don't give a shit about men.

LINDA

And that's nice--for you. Can you excuse me *one* second?

Linda pulls George into a corner.

LINDA (cont'd)

George, what are you doing?

GEORGE

Sorry honey, they invited me to hang out and have a drink, and Seth showed me how to play the didgeridoo.

LINDA

Did you smoke pot?

GEORGE

No.

LINDA

Why are you lying? I'm not gonna tell on you.

GEORGE

Okay I had one hit. But it was pretty strong. Might be the best pot I've ever had in my life.

LINDA

(whispering)

I'm so annoyed at you right now George, but I'm too tired to-

SETH (30s or 40s, very good looking in scraggly way, with a mane of dark hair), enters the room. All the focus goes to him. The music stops. He puts his arms around Linda and George.

SETH

Friends! Can you feel the shift in energy tonight? It's not just the summer solstice. It's also our two new friends, George and Linda, who have courageously taken leave from their guest quarters and graciously joined our celebration. Welcome George...

Seth KISSES George on the lips. George is taken aback.

SETH (cont'd)

...and welcome Linda. I'm Seth.

And he KISSES LINDA on the lips.

LINDA

(taken aback)

Whoa...

SETH

We value your reluctance, and we anticipate your acceptance.

They all RUB THE PALMS OF THEIR HANDS together.

KAREN

It's better than clapping--not so aggressive.

Linda, somewhat resigned, grabs the bottle out of Seth's hand and SWIGS it.

EXT. BACK YARD - NIGHT - LATER

George, Linda walk with Seth around the property, which includes a WORKING FARM with crops growing, animals, and several other smaller structures.

SETH

The founders of Elysium looked around and decided the best answer to the world's problems is to live a sustenance lifestyle with people we love.

Out in a field, under the moonlight, they see EVA (19, sexy) contorting herself in impressive athletic yoga poses.

SETH (cont'd)

This is our little stab at utopia. Starting with these fifty acres.

LINDA
It's beautiful.

George watches Eva wiping the glistening sweat off her face and she heads over.

GEORGE
...so beautiful.

SETH
Eva! Come meet our guests.

EVA
Hi there.

GEORGE
(enthused)
Hi yourself, you.

LINDA
Calm down.

GEORGE
What?

LINDA
(to Seth)
So this is basically a commune,
huh?

SETH
I think the better term is
"intentional community." When you
hear "commune" you think of a bunch
of hippies sitting around smoking
pot and playing the guitar.

Everyone is basically smoking pot and playing guitar.

EVA
Elysium is so much more than that.
We reach out to the community,
we're politically active, we give
free art classes to local kids, we
collected signatures to stop the
construction of a Walmart across
the road... For me, it's the
overall belief that everything and
everyone on earth is to be shared.

GEORGE
Yeah, I love that. I've always been
a firm believer in sharing whatever
I can.

LINDA

Doesn't that go against human nature? Aren't we inherently selfish creatures?

SETH

I don't believe we are, Linda. Selfishness is taught to us by a society that's only trying to restrict us. That's why we don't believe in rules here. Rules are shackles. The only rules at Elysium is to love each other and to let everyone do as they please.

EVA

And no meat or dairy.

GEORGE

That's cool. We barely eat any red meat anyway.

LINDA

I was a vegetarian in college. I've thought about trying it again.

GEORGE

Mostly chicken or fish for us.

LINDA

Or if it's a special night out, just the two of us, we'll get a big juicy steak at Mortons.

GEORGE

Oh God does that sound good. With the creamed spinach, and the bacon slab...mmm.

LINDA

But we're like, half vegetarian. And we buy organic as much as possible.

Seth stops walking, REACHES OVER AND TOUCHES Linda and George's stomachs.

SETH

You know when you take all those toxins out of your system, it opens up new pathways for your chi to flow into your head and your heart.

He illustrates by moving his hands up their stomachs, really pressing hard.

GEORGE
(uncomfortable)
Are we kissing again?

SETH
Rodney over there can make you a
mean macro-vegan feast that'll blow
away any dead animal flesh.

They see RODNEY (28, African American, dreadlocks) is washing Almond's feet, on the porch.

SETH (cont'd)
Rodney is Almond's husband. He's an
African American.

LINDA
They seem very much in love.

SETH
They are. They're just as much in
love as if they were both the same
color.

In the distance, they see Wayne (the naked guy from earlier, still with glass of wine in hand) emerging from the house.

WAYNE
Who wants Merlot? Homemade Merlot!

SETH
That's Wayne Dunbar. He's a nudist.

LINDA
Yes, we saw his penis earlier.

An OLD HORSE strolls up and licks wine out of Wayne's cup.

GEORGE
That can't be sanitary.

EVA
Don't worry about Crosby. He's of
age. In fact he's the second oldest
resident we have.

GEORGE
Who's the oldest?

INT. CARVIN'S ROOM - LATER

George, Linda and Seth listen to CARVIN (60's, grizzled, wheelchair bound) as he lights up a JOINT and points out some of the hundreds of photos and other scraps on the walls of his room.

CARVIN

I bought this house in 1971 with nine friends. Jerry Beaver, Stephanie Davis, Ronny Shames, Danielle Meltzer, Janie Brody, Billy Marcus, Glen Stover, Tony Piloski, and Janice Woo.

LINDA

That makes nine.

CARVIN

The faces have changed since those days, but the feeling's exactly the same.

SETH

I have to echo what Carvin's saying: The faces have changed since those days, but the feeling's exactly the same.

GEORGE

I get it. Faces changed, feeling's the same.

SETH

That's exactly right, George. The *feeling* is the continuum.

LINDA

So none of those original people still live here?

CARVIN

Danielle passed away a few years back; Billy moved to Europe; Tony's living at an ashram in Vermont, Glen also passed away; Janice is very sick, could be dead by now, she's up in Nova Scotia; Tony's been running a non-profit in California--

LINDA

I thought Tony was the one at the ashram?

CARVIN

Oh, right, let's see...you know what? The point I'm tryin' to make is: some of them are dead, some of them are not.

GEORGE

Then point taken.

LINDA

Alright, I give up. Gimme a hit of that.

Carvin gives her the joint, she takes a hit.

SETH

(rubbing her back)

Good, there you go, how does it feel?

LINDA

I've smoked pot before.

EXT. LIVING ROOM - LATER

Everyone's laying on the floor, overlapping, cuddling with each other in blankets. All very stoned. Linda lies in George's lap.

LINDA

(stoned)

Wait! Everyone! Shhh!!!! I just had a huge thought. Okay, here it is: this is my sweater, I own it, but do I? I mean, just because I gave, like Banana Republic some green paper with a picture of a dead white man, who probably had slaves...which I'm totally against, Rodney.

RODNEY

I feel you, Linda.

ALMOND

Wait a minute, everybody--what about *wage slavery*?

The whole group goes "Mmmm" and rubs their fingers together.

GEORGE

What's going on--oh right that's the clapping.

George rubs his fingers too.

Wayne comes in.

WAYNE

Young revelers and subjects of
merriment! The moon is like, goin'
for it, over at the pond.

Everyone gets up to go outside.

KATHY

(ripping off her shirt)
Yes! Night dipping! Let's go to the
pond!

George and Linda look at each other.

GEORGE

Do you want to-

LINDA

(fuck it)
Let's go to the pond!

EXT. THE POND - NIGHT

A small isolated pond a ways from the house. The whole group
is skinny-dipping.

Linda and George come out of the pond, laughing. George in
tighty-whities, Linda in a T-shirt and boxers.

GEORGE

Ooooh. I'm cold. I'm cold.

LINDA

Just hold me, keep me warm.

George and Linda grab each other to keep warm, kissing.

LINDA (cont'd)

(laughing)
Who are these people?

GEORGE

Haven't you ever stayed at a B&B
before?

EXT. THE POND/CAMP FIRE - LATER

They're all sitting around a CAMP FIRE, singing "Jack & Diane" along with Rodney and Karen playing guitars.

Wayne is dancing in the background, his penis flapping and wine spilling everywhere.

ALL
*...and Jackie say/Yeah, life goes
on/long after the thrill of living
is gone...*

Linda BELLOWS OUT, alone:

LINDA
*SUCKIN' ON CHILI DOGS/OUTSIDE THE
TASTI-FREEZE! Wait a second, I
thought everybody was gonna sing
that!*

Everyone laughs. Linda leans back on George, who grabs her affectionately.

RODNEY
Almond, honey, drive us home!

Almond pulls out a CLARINET and plays a fast blistering SOLO finishing the song.

LINDA
(leaning back on George)
What a happy accident to have found
this place. It's just somehow, a
relief.

Linda starts to CRY.

LINDA (CONT'D) (cont'd)
Sorry I don't even know why I'm-

EVA
-no, you're beautiful.

GEORGE
She is beautiful. My wife is
beautiful. I haven't told you that
in a long time. But you're
beautiful!

KATHY
Don't be sad, Linda.

LINDA
No I'm happy, it's a *good* cry.

EVA
Tears of joy!

Eva gives Linda a big hug, and then a KISS on the lips.

LINDA
Sorry do I need to brush my teeth?

GEORGE
This is way better than the Comfort
Inn.

INT. BEDROOM - LATER - SUN RISING

George and Linda make love, enthusiastically. They finish,
then turn onto their backs, out of breath.

LINDA
That was great. I forgot I like
sex.

A beat as they catch their breath. Suddenly the sound of the
DIDGERIDOO returns. They LAUGH in each other's arms.

INT. BEDROOM - SUNRISE

George and Linda wake up, still entwined, content. Linda
looks around, remembering where they are.

LINDA
Ahh, *God Afton*.

GEORGE
Man, I haven't slept that well in
forever.

George opens the shade. Linda grabs the blanket and covers
herself.

LINDA
Hey! I don't want these people to
see me naked!

The sunshine of a beautiful day beams into the room. They
look out to see...

EXT. ELYSIUM HOUSE - CONTINUOUS

...Seth practicing fluid Tai Chi motions on the grass. Almond and Karen picking flowers from the garden. Grisham running around, flapping his arms. Wayne comes outside with a cup of tea, wearing a robe. He takes the robe off, getting nude for the day.

EXT. FRONT OF HOUSE - LATER

George and Linda put their stuff in the trunk, hugging and kissing everyone goodbye.

GEORGE

(to Seth)

Incredible night, thank you. Do you take credit cards, or...?

EVA

No no no. We all agreed that you paid us last night with your friendship, with your honesty and with your stories.

LINDA

Oh, okay. Do we get change back for that?

GEORGE

If we didn't need the money so badly we'd insist, but thank you.

SETH

Just remember, money buys nothing.

GEORGE

Well, nothing *important*, right?

SETH

No, no, money literally buys *nothing*.

Beat.

GEORGE

I think you mean metaphorically, not literally.

SETH

Oh no, I mean literally.

GEORGE

In *literal* terms money *does* buy
most things.

SETH

(laughing)

You're not seeing it. Linda can you
help me out here?

LINDA

Eh, gonna have to side with George
on this one.

SETH

Hmmm. I don't know...

GEORGE

(moving on)

Well, again, it was really just a
magical night so thank you.

CARVIN

How long are we saying goodbye for?
They had a good time, moving on!

SETH

We consider you both part of us
now. Come back here and be members
of our community. There is a place
here for your joyous energy.

GEORGE

Yeah, we'll stop by if we're ever
back this way.

SETH

No, no, no. Be with us. Love with
us. Live with us.

Kathy runs out of the house.

KATHY

Wait! I made you this for you guys,
so you'll always remember Elysium.

Kathy hands George and Linda a messy piece of art made out of
orange peels glued to sticks.

GEORGE

Thank you, what is it?

KATHY

It's some sticks glued to orange
peels.

LINDA
It's great, thank you!

They get in the car.

LINDA (cont'd)
Bye!

They drive down the access path, big smiles on their faces.

They pass the Elysium sign, onto the main road. A big truck goes by. George fiddles with the GPS.

GEORGE
Okay, onto Rick's.

LINDA
Right, I almost forgot. The suburbs of Atlanta.

GPS VOICE
In 3.5 miles, turn left.

They drive in silence for a moment.

GEORGE
That place is pretty wild, huh?

LINDA
If only real life was like that.

GEORGE
Yep.

They drive a couple of beats. George pulls over to the side.

LINDA
What are you doing?

He stops the car and looks at Linda, smiling.

LINDA (cont'd)
What?

We hear the SOUND OF THE DIDGERIDOO BLASTING...

EXT. ELYSIUM POND - DAY

CARVIN
With open arms and open hearts, we welcome George and Linda as full resident members of The Elysium Community.

All the Elysium residents surround George and Linda. They play various instruments, goats run around, and Almond waves a burning smudge stick.

SETH

Welcome!!

Seth puts his arms around the both of them, gives George a kiss on the lips and then gives Linda a slightly LONGER kiss on the lips. George notices this.

Rodney starts wailing, Hendrix style, on an electric guitar, as Grisham bangs bongos. Everyone DANCES, celebrating.

LINDA

What in the hell did we just do?

GEORGE

I don't know. But it's good. It's good.

They KISS.

INT. DIFFERENT BEDROOM - DAY

Kathy and Seth show them their new bedroom. It's way less inviting than the B&B room: smaller bed, no decor to speak of, more like an empty dorm room.

SETH

This is your room.

GEORGE

It's nice! Little more rustic, but... I like it.

LINDA

I like it too! Or...what about that room from the other night?

KATHY

Oh no, the B&B's for the paying guests, you silly-billy. You're not gonna be sleeping on those sheets every night.

GEORGE

I get it. This works great. The bed looks nice and broken in. And we got this shelf here...and a door...

He looks over and sees there's actually NO DOOR.

GEORGE (cont'd)
Door...way.

SETH
Doors close us off from each other.
We like to keep an open flow.

GEORGE
Open flow. Great. I don't need a
door. Honey do you need a door?

LINDA
No, I guess not.

GEORGE
I'm glad we don't have one. Doors
are bullshit.

KATHY
When you're ready, come downstairs
and I'll show you the wheel of
chores. And by the way George, I
haven't forgotten - I still wanna
know where John and Paul and Ringo
are!

GEORGE
Ah hah! Okay.

Beat. Kathy waits for more of a response.

GEORGE (cont'd)
Well... they're not here!

KATHY
(winking)
Don't worry. I'll "Let It Be."

Beat.

LINDA
Okay. Thanks Kathy.

Kathy and Seth head out.

KATHY
(to Seth)
George knows I'm kidding around.

Linda looks at George.

LINDA
Convince me this is the right
thing.

GEORGE

Didn't you feel more alive last night than you have in a long time?

LINDA

Yeah it was amazing.

GEORGE

Then why can't we make that a permanent thing? There's no one way we have to live our lives. I think this an incredibly cool choice we're making, to be in a place where we're happy!

LINDA

I know. I'm excited. It's just hard to grasp the idea of giving up the creature comforts, and privacy, and, and--

GEORGE

--It's gonna be great, honey. Trust me, this is the best place for us to be.

SETH

He's right, Linda.

GEORGE

(startled)

Seth! Where'd you come from?

SETH

I never left. I was relaxing outside your door. But I think you two should talk privately.

Seth leaves.

GEORGE

Let's give it two weeks. It's not like we're signing a lease. After two weeks, if we hate it, we go.

LINDA

Okay. Two weeks.

THE OLD HORSE (Crosby) walks into the room. They both stare at him for a beat.

GEORGE

Two weeks.

INT. BATHROOM - DAY

George walks into the bathroom, sits down, reaches to close the door, and realizes there is no door. Pulls his pants down, starts to take a shit. Rodney walks by.

RODNEY

Hey man I can help you with the constipation. A little senna root from the garden, ground up with cannabis.

GEORGE

Oh, that's okay. I'm fine - just sat down here a second ago.

RODNEY

Right, right. Hmm, I don't know what to give you for that. You stumped the herbologist!

GEORGE

I'm really fine right now. I don't think I need anything.

RODNEY

I like that. It's like "If it ain't broke...don't fix it."

GEORGE

That's the bottom line.

Rodney kneels down and faces George squarely.

RODNEY

So. I need your car keys.

GEORGE

What?

RODNEY

The keys that start your car.

GEORGE

No I know what my car keys are...why do you--

RODNEY

We share everything here, George, and I need the car to get the onions out to the road stand. Truck's busted.

GEORGE

Okay...my car is your car...

George finds the keys in the pocket of the pants that are around his ankles and gives them to Rodney.

RODNEY

Right on. So, uh, I'm light on your biography. Where you from, originally?

GEORGE

You know what? Can we talk a little later?

RODNEY

I like that. Kathy said you were really funny.

EXT. BACK YARD - DAY

Seth walking around with George and Linda.

SETH

We encourage everyone to pursue their own interests, their own form of expression. You're an artist, right Linda?

LINDA

Uh, hardly! I worked in a gallery, so I appreciate it but I can't make it.

SETH

Hmm. That's four letters and a punctuation mark that I just don't respond to.

LINDA

What's that?

SETH

C, A, N, apostrophe, T. Here you can do anything. Can.

GEORGE

I'm with you Seth, let's not say "can't" anymore. Oops, just said it. But that was the last one.

SETH

Come inside.

They walk into a large wooden SHACK.

INT. ART SHACK - SAME

It's filled with various arts & crafts equipment.

Kathy is finishing up a painting class with a bunch of CHILDREN.

KATHY

Everyone remember to take your
paintings to show your parents!
Now, who wants to go to the pond
for a swimming lesson with Rodney?

Kids cheer.

KATHY (cont'd)

God Afton!

KIDS

God Afton, Kathy!

The kids scurry out.

SETH

On Saturdays, kids from the town
come here for a few hours of
activities.

GEORGE

(singing)

*I believe the children are the
future...*

SETH

Precisely. I had this idea a while
back, to share our special utopia
with young people? After all,
they're just smaller humans, are
they not?

LINDA

Wow, you're making me feel bad
about what I've been doing my whole
life.

GEORGE

Now hold on, we've done a lot of
good works. Remember when we
donated our bed to the Salvation
Army?

LINDA

That was only after it cracked in half.

GEORGE

Still we could have gotten something for it on eBay, but we chose to donate it.

LINDA

There's something different about directly helping children -- it's very giving, very generous.

SETH

It's funny you say that. Some of the other folks here accused me of being TOO generous. But I say "no such thing." I wanted to get this done so I did it, period.

GEORGE

(aside to Linda)

He's "too generous."

Seth opens up a large cabinet revealing a GLASS BLOWING OVEN and a shelf of GLASS SCULPTURES.

SETH

This is *my* thing. Glass. I love to come in here and work with my hands...sometimes I'll be tinkering around here and I'll lose track of time and the sun'll come up.

LINDA

That's passion.

Seth smiles.

GEORGE

(aside to Linda)

Maybe he's *too* passionate.

George picks up a glass blowing TORCH. Seth grabs it back.

SETH

Careful with that, my brother, you could hurt yourself. I mean this in the most respectful way, don't ever use these tools without me around.

GEORGE

Okay got it.

SETH

Ever.

Wayne comes in the door.

WAYNE

Hey George! Can you come and help me out? I need a wine critic. Got a new batch.

EXT. BEHIND WAYNE'S RV - CONTINUOUS

Wayne and George arrive in Wayne's outdoor wine-making area. Wayne hands George a glass of wine.

GEORGE

Little early, but why the hell not, I'm not driving!

WAYNE

(holding up his glass)
To you, George. Welcome to the family.

They sip the wine.

GEORGE (CONT'D)

Mmm. Delicioso!

WAYNE

That's Italian, but these grapes are from right here in Georgia. So the proper word would be "Delicious." I'm gonna let it go.

GEORGE

Let what go?

WAYNE

The "delicioso" thing. It's over, let's move on, forget it, it's in the past.

GEORGE

You're right, Wayne. Moving forward. The wine is delicious.

WAYNE

Thank you! I'll show you the method to the madness...

Wayne steps into a WINE BARREL and starts STOMPING grapes.

WAYNE (cont'd)

Mmm. I love making wine. You might even say I'm addicted to alcohol.

GEORGE

You're definitely the first nudist wine-maker I've ever met.

WAYNE

I'm surprised. There are a lot of us. We have a little organization, and we meet from time to time to try each others wines, sans clothing of course.

George sees an old TYPEWRITER in the corner.

GEORGE

You a writer?

WAYNE

Aspiring. You a reader?

GEORGE

Yeah, I read.

Wayne steps off the platform. George picks up a MANUSCRIPT next to the typewriter. Wayne YANKS it away and puts it in a drawer.

WAYNE

This isn't done yet, so you can't read it. It's one thing for you to come into my space and drink my wine, but enough's enough at a certain point!

GEORGE

Wayne, you invited me!

WAYNE

I know, I'm sorry. It's the booze talkin'.

INT. ART SHACK - CONTINUOUS

Seth is setting up his glass blowing equipment.

SETH

Linda, did you have any pets growing up?

LINDA
I had a dog named Max.

SETH
Ahh, dogs ... "cats and dogs."
Let's say we make ourselves a
cat...

Seth takes a hot molten piece of glass and with a series of steel tools he quickly and impressively sculpts it into the form of a cat.

SETH (CONT'D) (cont'd)
And there's a little cat - who
probably was friends with your pet
dog - what was his name again, Max?
Don't touch it. Needs to cool.

LINDA
Wow, that's amazing.

SETH
You can do it too, just takes
practice.

LINDA
You don't know how to make a dog,
do you?

SETH
I can do dogs...I just do cats
better. I wanted to impress you.

Linda and Seth share a smile.

INT. DINING ROOM - NIGHT

The whole group sits around the table eating.

George sits across the table watching Grisham who's playing with the glass cat SCULPTURE next to Seth and Linda.

GRISHAM
I like cats!

LINDA
Oh yeah? Do you?

GRISHAM
"Meow!"

LINDA

Oh so you're a cat now? Not a butterfly anymore?

GRISHAM

(playing with the cat)

Yeah, I'm a cat! Gimme chocolate!

LINDA

Cats like chocolate, huh?

KAREN

No, he knows he's not allowed to have sweets, cause he'll be bouncin' off the walls. So he thinks the cat can have sweets.

GRISHAM

(gesturing with sculpture)

Meow, meow!

LINDA

(to Seth)

His face just lights up when he plays with that!

SETH

Tell you what, Grisham, I'll make one just for you!

GRISHAM

Make me a pony!

SETH

A pony, huh? How about I make you a cat? Just like this one?

GRISHAM

Okay!

CARVIN

Hey Grisham, ask him if he can make you a One Trick Pony!

Everyone laughs.

LINDA

Hey it's not a bad one trick to have!

SETH

Thank you Linda!

Everyone starts chattering. From across the table George watches as Seth PUTS HIS ARM AROUND Linda. George's jealousy is building.

GEORGE
Any more wine?

WAYNE
Got a new jug of Malbec, but it's
out back-

GEORGE
-I'll get it.

George gets up to leave.

EXT. BACK YARD - MOMENTS LATER

George heads out toward Wayne's trailer. He talks to the OLD HORSE in the stable.

GEORGE
It's a glass cat, Crosby. Let's not
get crazy. It's not cold fusion.

He sees the ART SHACK.

INT. ART SHACK - SAME

He opens up Seth's glass blowing cabinet, pulls out the tools and glass.

GEORGE
How hard can it possibly be?

He turns on a mounted TORCH.

INT. ART SHACK - TEN MINUTES LATER

Now George is frantically trying to put out a small FIRE that's started in the glass blowing area.

GEORGE
Hose? Water? Uhh....

He BOLTS OUT...

EXT. ELYSIUM GROUNDS - SAME

...and down to the POND, where he scoops a large BUCKET full of water.

GEORGE
Oh god...oh god...

He runs back to the craft shack to find the WHOLE BUILDING IS NOW IN FLAMES, smoke billowing out. He THROWS his one bucket of water, which does absolutely nothing.

He thinks for a second, then runs to Wayne's trailer, grabs the jug of wine, then runs back into the house, passing GRISHAM who is playing with the glass cat on the back porch.

George and Grisham share a quizzical, suspicious look. How much did Grisham see?

INT. DINING ROOM - MOMENTS LATER

George comes in and sits back down at the table.

GEORGE
(trying not to sound
winded)
One jug of Wayne Dunbar Malbec!

KAREN
...it looks like the county board
is responding to our complaints and
they're suspending the permit to
build the Walmart.

ALMOND
That's great!

GEORGE
Say, does anybody smell smoke? Is
something burning?

KATHY
I don't smell anything.

GEORGE
I do, I definitely do. Let's look
around and see if...

George gets up and looks out window.

GEORGE (cont'd)
Oh my god!!! The craft shack is on
fire! What the hell!?

EXT. BACK YARD - NIGHT

Now a FIRE TRUCK is there putting out the fire. Everyone's huddled up, watching, very upset.

George quietly approaches Grisham on the porch.

GEORGE
Hey Grisham. Did you see what happened when I...

GRISHAM
Uh huh.

GEORGE
Do you know how to keep a secret?

GRISHAM
Uh huh.

GEORGE
Well if you promise to keep what you saw a secret, I'll give you this Kit Kat bar. What do you say?

GRISHAM
Okay.

George gives him the candy bar. Grisham takes it, puts it in his pocket, and runs inside, excited.

George sighs, relieved.

FIRST WEEK MONTAGE:

-BEDROOM/OUTSIDE: George wakes up and looks out the window to see Linda doing yoga with Eva.

-BACK YARD: George & Linda help Seth throw away the debris from the burnt down craft shack.

-LIVING ROOM: George & Linda smoke pot with the group.

-BEDROOM:

-FIELDS: Kathy shows them how to pick peaches from the trees.

-FRONT YARD: George pulls up in his car with a bunch of groceries. Grisham runs up. George makes sure no one is looking then sneaks him another candy bar.

-FARM STAND: Linda sells a bag of peaches to a customer at the Elysium farm stand at top of the access road. Customer takes the bag and leaves.

LINDA

I picked those peaches with my own hands, washed them, put them in a bag and now I just sold them. How cool is that?

SETH

It's a wild rush isn't it?

Linda's psyched.

-BEDROOM: George & Linda make love. MONTAGE ENDS

EXT. BACK YARD - DAY

Eva's pushing George into a forward bending yoga pose.

EVA

Okay breathe into it, George. I know you can go further. Breathe and stretch.

GEORGE

I don't know that I can go any further.

He stands up, slightly in pain.

GEORGE (cont'd)

Eva, maybe yoga's not for me. It's great for a lot of people. Maybe it's not great for me. Nothing's for everyone. Except for air, I guess. Everyone likes air, and I like it too.

EVA

I like you George.

GEORGE

Well I like you too, Eva.

EVA

We should make love some time.

George is so thrown by this that he just stares into her face, silent, unable to respond. For an comfortably long time. Finally:

EVA (cont'd)

George?

GEORGE
I heard you. Umm...

EVA
How would you and Linda feel about that?

GEORGE
Uhh...

Grisham comes RUNNING out of the house toward them.

GRISHAM
Ahhah! I'm biting you!

EVA
Take it easy little man! We don't want to get bit!

She picks up Grisham who starts giggling.

EVA (cont'd)
Anyway George, think about it. Talk to Linda.

INT. LIVING ROOM - NIGHT

The group is sitting around listening to music. Linda and George sit on the couch. George looking across the room to Eva.

LINDA
Can't believe it's only been a week. I was always so busy-busy in New York and here I feel like I'm moving slower and yet doing so much more. I have to admit I'm not hating it.

GEORGE
(distracted)
Yeah...

LINDA
You okay honey?

GEORGE
Yeah, fine. Good.

Seth comes over and sits down with them.

SETH

So George, I hear Eva asked you to
intercourse with her.

LINDA

What?

GEORGE

I said "no!"
(to Linda)
She did but I said "no!"

LINDA

You better've said no! What the
hell's her problem?

SETH

Whoa, whoa...There's no problem
here. Let me clarify something
about Elysium: We don't believe in
restricting sexual interaction
among the members of this
community.

LINDA

Wait, are you saying this is one of
those free sex kind of places?

SETH

Not at all, Linda, no, no no. We
don't pressure anyone to do
anything they don't want to do. But
we also don't pressure anyone to
not do anything they *do* want to do.
When there's trust, respect and
communication, we can all enjoy
each other intimately.

LINDA

Isn't that wishful thinking to
believe that people don't get hurt?
Sounds like an excuse for everyone
to jump into bed with each other.

SETH

It's not for everyone, we
acknowledge that. But we believe
dropping the arbitrary sexual
barriers actually strengthens
relationships.

LINDA

The strength of our relationship is
just fine. Right George?

GEORGE

Yes. Super strong. Like...like bleu cheese.

EXT. OUTDOOR SHOWER - DAY

George and Linda go into an outdoor shower. They take off their towels--Linda's wearing a BATHING SUIT.

GEORGE

Showering in a bathing suit?

LINDA

Yes, when we're in public.

GEORGE

No one's gonna see you.

They turn on the water, which is just a trickle, making showering a chore. After a few beats:

GEORGE (cont'd)

I think the idea of what Seth was saying was: *everyone*, at some point, has attraction to someone outside their relationship.

LINDA

Really? Is that so?

GEORGE

Now come on, everyone has those impulses, why not express them in a healthy way, instead of bottling them up?.

LINDA

You're asking me to give you permission to have sex with the other women here, aren't you?

GEORGE

No, I'm simply saying let's not have artificial boundaries with this group of people. Don't you feel safe around them?

LINDA

Yes, I feel safe, but you're making a huge leap here.

GEORGE

It's not so unheard of. What about Morgan and his wife? They have an open marriage, they're a great couple.

LINDA

She left him five years ago.

GEORGE

Really! We have to keep in better touch with them.

LINDA

(annoyed)

George if you're so desirous of sexual variety that...

Rodney comes in, naked, with a bar of soap.

RODNEY

Oh I didn't know you guys were in here! Take your time, I'll wait.

LINDA

(to George)

See? Public place?

Rodney stands *inside* the shower waiting, a foot from Linda and George.

RODNEY

Man I'm ready for a shower! That was nuts, huh?

GEORGE

What happened?

RODNEY

Oh shit, you don't know about the car?

GEORGE

My car?

RODNEY

Our car.

GEORGE

Oh, right, okay. What happened with our car?

EXT. POND - SUNSET

Rodney, Wayne, Seth and George stand at the edge of the pond. George's car is submerged in the pond, the roof is peeking up from the surface.

RODNEY

I wish you'd told me how sensitive that gas pedal is. In our pick-up you have to put the pedal to the floor just to make it go really slow.

GEORGE

Okay, even going with that, taking you at face value, how did you drive my car into the pond?

SETH

Our car.

GEORGE

How did you drive OUR car into the pond?

RODNEY

You know what, George, hind-sight being 20/20, I wouldn't have done it the same way. Probably meant to be.

WAYNE

Don't worry about it, I'll pull that sucker out of there tomorrow.

GEORGE

I'm not worried about it, because it is what it is. Ultimately, it's just a car. There are so many more important things to worry about.

SETH

Yeah, that's very brave. Very wise.

GEORGE

It's more that I'm just purely curious as to the chain of events.

Kathy starts cracking up.

GEORGE (cont'd)

(to Kathy)

What's so funny?

KATHY
(mischievous)
"Curious...George"...

GEORGE
Heh...

KATHY
...Harrison.

INT. GEORGE & LINDA'S BEDROOM - NIGHT

They are lying in bed. Both lost in thought.

After a few beats:

GEORGE
I'm just trying to figure it out...
he drives in, thinking he'll park
in the back yard, which is no where
near the pond, so then what
changed...

LINDA
I say just let it go.

GEORGE
Was he thinking he could JUMP the
pond somehow?

LINDA
...okay.

GEORGE
What do you mean, "okay"? Okay
what?

LINDA
Okay, if you want to...what we
talked about in the shower. It's
okay with me.

GEORGE
It is? Really? You're sure? Because
I do think it could strengthen our
relationship-

LINDA
-George I said okay.

GEORGE
Cool, yes, good. No artificial
boundaries. When in Rome, right?

LINDA
Stop selling me after I said yes.

GEORGE
(deep breath then)
...okay.

INT. GEORGE & LINDA'S BEDROOM - DAWN

George & Linda are startled awake by the commotion of everyone in the house.

GEORGE
What's going on?

Rodney storms into the room.

RODNEY
Get up! They fucked us over - the county must have done a back room deal and reversed the ruling! Those bastards are breaking ground for the Walmart today! Put on your protest clothes! We gotta go down there!

INT. LIVING ROOM - MOMENTS LATER

They come downstairs and see a flurry of activity. Everyone's there.

CARVIN
Somebody grab me my bullhorn. The good one.

Karen retrieves Carvin's bullhorn.

RODNEY
How can they do this?

KAREN
We did everything right, went through the channels and we won! What was the point?

SETH
Wasting time. Let's go!

GEORGE
Great, let me just grab a piece of toast...

Carvin rolls thru the room, bellowing into his bullhorn:

CARVIN

Let's move out people! I love the
smell of protest in the morning.
Those motherfuckers gonna fry!

LINDA

This is exciting. What are we
supposed to wear?

ALMOND

Whatever you want!

LINDA

So just a plain t-shirt and a pair
of jeans. Or a neutral skirt?
Doesn't matter, doesn't matter.

They all start out.

GEORGE

...a cup of coffee at very least.

Rodney grabs George and drags him out.

RODNEY

Walmart stores are corporate
whores!

EXT. THE ROAD - DAY

They run up the road toward the empty field across the road.

A WALMART REP is speaking to a gathered group of SUITS,
WORKERS on bulldozers, and a couple of REPORTERS.

WALMART REP

...so here's to good jobs, low
prices and economic growth for
years to come!

He cuts a RIBBON, then the COUNTY COMMISSIONER digs a shovel
into the ground.

KAREN

Oh no, we're too late!

As everyone applauds, the reporters start packing up their
equipment. Finally the Elysium group arrives on the site.

KATHY

Wait! This is wrong!

RODNEY

At the hearing we were promised
that this was on hold!

WALMART REP

This is private property, stand
aside.

SETH

This is a peaceful protest, we're
not harming anyone.

CARVIN

(into BULLHORN)

We have a right to be here and be
heard!

Rodney turns to the reporters who are finishing packing.

RODNEY

Wait, where are you going?

REPORTER

We got what we need.

SETH

Don't your viewers care about a
corporation making a backroom deal
with local politicians to screw
over yet another community?

REPORTER

This is slotted for a 30 second
segment at the end of "News at
Noon."

LINDA

(to George)

This is just horrible! How can they
do that?

GEORGE

In fairness, we were late.

REPORTER

A few townies showing up and
yelling and screaming whenever
another Walmart goes up isn't
exactly a big news story.

A BULLDOZER starts up. Linda's blood boils.

LINDA

We have to do something!

GEORGE

How about we go back, get some coffee, and really sit down and chart our next move?

LINDA

That's it? We're done here?

Reporter packs the last of his stuff into the van.

LINDA (cont'd)

Not enough of a story?

Linda RUNS into the one already shoveled hole, RIPS OFF HER SHIRT, and stands TOPLESS in front of the bulldozer.

LINDA (cont'd)

If you want to go any further, you'll have to run me over!

The reporters SCRAMBLE to get their cameras back on.

REPORTER

(to camera man)

Roll, roll, come on! Let's go!

REPORTER 2

(to an assistant)

Call Brenda, tell her we've got the lead for the noon!

LINDA

They're building without the community's blessing! They'll destroy small businesses! Walmarts crush the unions!

The Walmart Rep tries to force Linda to move. She doesn't budge.

LINDA (cont'd)

(to reporters)

Are you getting this?

Seeing the cameras coming in, he backs off. Seth runs over and joins Linda in the hole.

SETH

Walmarts go up, wages go down, check the studies!

Karen joins them too.

KATHY

300 signatures can't be ignored!

One by one, EVERYONE IN THE GROUP goes and stands with Linda, blocking the bulldozer.

ALL

Walmart stores are corporate
whores! Walmart stores are
corporate whores!

REPORTER

(to cameraman)

You're getting all this?

George is overwhelmed, hesitant to join in, until...

EVA

Come on, George.

GEORGE

Yeah, yeah, I'm with it!

...at Eva's urging, he gets caught up in the excitement too.

GEORGE (cont'd)

Walmart Stores! They're dirty
whores! Rotten to the CORES! Don't
build no more STORES, you WHORES!

SETH

George?

GEORGE

I'm freestylin'! I'm in the zone!
I'm feelin' it!

SETH

Just be part of the group, brother.

George sees ANOTHER BULLDOZER starting up in the distance.

GEORGE

(worked up)

Hey look at that bulldozer. It's
moving! I got him!

ALMOND

No George...

Too late. He RUNS toward the bulldozer. Workers try to stop him but he spastically sprints, jumps up, and PUNCHES the Bulldozer driver in the face.

BULLDOZER DRIVER
What the fuck!?

GEORGE
Corporate Stooge!!

The cops GRAB George.

GEORGE (cont'd)
Walmart is awful! They are the
worst! Ahhhh!!! Let me go! My
wife's the naked girl over there!

ON THE REPORTERS:

REPORTER
You're definitely getting this
right?

CAMERAMAN
Oh yeah. Big time.

INT. COUNTY POLICE STATION - JAIL CELL - DAY

George sits alone in a holding cell, shaking his head. A COP
escorts Seth to the cell.

On the TV in the background:

WALMART REP (ON TV)
*...obviously just a group of
violent fringe protesters, in no
way representing the good people
of...*

COP
Okay your fine's been paid, you're
free to go.

SETH
George.

GEORGE
I'm so, so sorry. I'm just terrible
without coffee in the morning.

SETH
Violence is the green-eyed monster
George. Let's go home.

GEORGE
Jealousy.

SETH

What's that, brother?

GEORGE

Nothing.

George walks out of the cell, his head bowed in shame.

EXT. BACK YARD - DAY

The residents gather for the mid-day meal, served at a large wooden table outside in the grass. The old horse grazes nearby.

GEORGE

I'm really sorry everyone. For better or worse, I'm one of those people who just *needs* my coffee in the morning.

WAYNE

No worries, we can chalk that one up to "you screwed the pooch."

ALMOND

Just try to be still for a moment before you act.

GEORGE

Yeah. No, I will. Definitely. I've never done anything like that before, and I promise it won't happen again.

George sits down next to Linda. Everyone starts eating.

LINDA

How's your hand?

GEORGE

Hurts.

LINDA

Yeah. That's what happens when you punch people in the face.

GEORGE

Yeah. Sorry.

(to the group)

That's wasn't me. I'm not a violent person.

SETH

He's learned his lesson. Let's move on.

GEORGE

Thank you, I'd like that.

KATHY

You're forgiven.

GEORGE

Thanks everyone. I just want to say you've all been so good to both of us, coming into your world.

George sees a FLY and shoos it away.

GEORGE (cont'd)

And being in that cell gave me a little time ... to ... reflect....

He's distracted from what he's saying as he watches the fly land on the table...finally he SWATS THE FLY.

KAREN

Oh my god!!!

ALMOND

What's the matter?

KAREN

George just killed a defenseless animal!

LINDA

What?!

GEORGE

No, no, I just swatted a fly.

An audible groan from several others.

CARVIN

Oh for Christ's sake, here we go.

Rodney runs over.

RODNEY

What's the matter? I heard a scream?

KAREN

(now CRYING)

He just killed that insect.

GEORGE

Wait, I don't understand. I
can't...it was a fly..?

KAREN

And you decided on your own that it
was time for his life to be over!

GEORGE

Are you serious?

KAREN

He has a fetish for violence!

GEORGE

Wait a minute, it was a fly!

SETH

Listen man, where does it stop? You
kill a fly, you kill a bird. You
kill a bird, you kill a dog. You
kill a dog, you kill a soldier.

GEORGE

I didn't realize I was killing
soldiers. I support the troupes.

KAREN

I can't even look at you right now!

GEORGE

I'm sorry! I'm just learning all
the rules.

SETH

We don't have any rules here,
George.

GEORGE

Except no swatting flies.

SETH

It's not a rule, it's a way of
thinking.

LINDA

It's a mind-set, George.

CARVIN

Come on, this is bullshit. Too many
god damn flies here anyway.

SETH

George's mistakes are our mistakes,
we must own them as our own.

KAREN

(to Seth)

You're the one who invited them
both to live here without having a
formal vote.

KATHY

That's true, Seth. I was never
asked.

SETH

We didn't need a vote, we all
wanted them.

KAREN

How did you know? Can you read our
minds? What am I thinking right
now?

RODNEY

Karen, you're just bitter, because
your parents, for whatever reason,
gave your sister, Almond, a more
colorful, interesting first name.
And you, Karen, are taking that
anger out on George...Karen.

Karen is shocked, offended, then starts CRYING.

KAREN

I hate my name.

RODNEY

That's probably why Stu dumped your
ass and high-tailed it to Boulder.
Think about it, Karen.

ALMOND

Rodney! She's my sister! Leave her
alone!

RODNEY

She needs to know.

SETH

Rodney, just be cool. Maybe go
round front and work on fixin' that
truck.

RODNEY

Stay out of this Seth! I thought
this was a commune not a
dictatorship.

WAYNE

Amen to that.

RODNEY

You gonna start making money
decisions without asking us too,
Seth?

KATHY

Not that it matters because we just
blew our whole reserve on getting
George out of jail.

ALMOND

All of it?

EVA

He's one of us! That's what our
money is for - to help each other
out.

KAREN

It's different. He just moved in
here, without a vote. Linda's
energy works for me, I want to love
George but what if he tries to
punch me?

GEORGE

I would never! I told you that
wasn't me!

LINDA

Hey, hey, I think everyone's
overreacting. George apologized,
can't we forgive him? Isn't that
what we do here?

EVA

That's the goal.

Karen picks up a CHAIR and offers it to George.

KAREN

Here, George. If you like killing
so much, why don't you SMASH THIS
CHAIR OVER MY HEAD?!

SETH

Hey hey...violence of any kind is
off-limits here!

KAREN

I'm making a point!

SETH

Even as a point-maker.

LINDA

You all should know George can be
impulsive sometimes, but he's one
of the warmest, sweetest guys in
the world.

KAREN

Tell that to the fly's parents!

CARVIN

I've said for years we should get a
bug zapper.

SETH

You of all people should know,
Carvin, once we start departing
from our founding principles,
there's no stopping it.

CARVIN

Oh for cock's sake Seth, what do
you know about the founding
principles? In 1972 I was right
here at this very table with Jerry,
Stephanie, Ronny, Danielle...

RODNEY

(annoyed)

Here we go...

CARVIN

...Janie, Billy Marcus, Glen, Tony
and Janice Woo! In 72, you were a
little fish swimming around in your
Dad's ball!

SETH

That was then, this is now. You've
lost your connection to what
matters, old man.

Carvin picks up the BULLHORN and speaks into it:

CARVIN
Go fuck yourself.

Linda grabs the bullhorn from Carvin and stands on the table.

LINDA
Hey everyone, I say we continue
this conversation in the pond,
naked, and stoned.

Everyone LAUGHS. Linda dissipated the tension.

Grisham races out of the house, banging two pots together
screaming at the top of his lungs. He literally bounces off a
wall of the house.

CARVIN
That kid's gotta notch it down.

EXT. POND - LATE AFTERNOON

Various residents are scattered around the pond smoking pot.
George sits on top of his half-sunken car, in the middle.
Linda swims up to the car, climbs up and sits next to George.

LINDA
Hey baby, you want to be alone?

GEORGE
No, no, come on up.

LINDA
I think you've been through the
worst of it. As far as I can tell
no one's mad at you anymore.

GEORGE
I hope that's true. So tomorrow's
two weeks. What do you think?

LINDA
Surprisingly, I'm really liking it.
Before I couldn't bare the thought
of leaving New York, and now that
whole world feels so far away. This
place agrees with me.

GEORGE
Yeah. Yeah. Yeah. Me too. I love it
here.

LINDA
You do, right?

GEORGE

Are you kidding? I mean a couple of bumps here and there--sometimes I wish I could close the door when I'm taking a shit--but overall, it's the best.

LINDA

I do feel different here.

GEORGE

You were amazing today, I gotta say. I loved seeing you let go like that.

LINDA

Yeah? Did I turn you on?

GEORGE

Yeah, you got me so worked up I had to punch an innocent wage worker.

Linda smiles and puts her arm around George.

Wayne calls out from the shore.

WAYNE

C'mon George, cheer up! Tomorrow's another day! To err is human, to drink my wine is divine.
(to himself)
Gotta write that down.

INT. BACK PORCH - EVENING

Karen, Kathy and Almond are crocheting. George comes outside, his hands cupped together.

GEORGE

Hey look who I found in the house...

He opens his hands and a FLY flies away.

GEORGE (cont'd)

Be free little guy! See that?

He goes back inside.

INT. LIVING ROOM - NIGHT

George comes into the room and sees Eva (sexy overalls, no undershirt)

GEORGE
Hey Eva. Is this couch cushion
taken?

EVA
No. Come sit down.

George sits.

EVA (cont'd)
Just for the record, I was never
mad at you.

Eva KISSES George. On the lips.

GEORGE
Why did you do that?

EVA
Because I felt like it.

GEORGE
Can I do this?

George FEELS HER BREAST.

EVA
If you want to, sure!

Seth comes into the room, lights up a joint, then massages George's shoulders.

SETH
Eva's really something isn't she?

GEORGE
Yeah she really is.

SETH
(still massaging)
I just made love to your wife in
the other room.

GEORGE
Oh...
(trying to be sincere)
...great!

SETH

Hey, hey--before I get into any more detail, I want to make sure you're cool with all this. That's what's most important. You're my brother.

GEORGE

Yeah, I'm okay. Don't know if I necessarily need *all* the details.

SETH

She has an exquisite pussy.

GEORGE

Ohh!!! Great. Great. I, uh, who wants a drink?

George grabs a bottle wine from Wayne, who is passing thru. He swigs.

GEORGE (cont'd)

Ooooooh. Merlot, right?

WAYNE

Yes, it's more for sipping.

George takes another big swig.

WAYNE (cont'd)

Or you have the freedom to drink it however you like.

George gets up and goes into the kitchen.

INT. KITCHEN - SAME

Linda's at the kitchen sink, washing her face. George enters.

LINDA

Hi honey!!

Linda gives George a big kiss. He's a little reserved.

LINDA (cont'd)

I did it! I wasn't sure if I could, but Seth was such a gentle guide and made me feel safe and--

GEORGE

Yeah, yeah, I heard.

LINDA

Oh good, so he told you.

GEORGE

Oh yeah. Told everybody. He was very complementary.

LINDA

Really, what did he say?

GEORGE

Doesn't matter. He likes you.

LINDA

What did he say, specifically?

GEORGE

He said... you have an exquisite pussy, okay? Which I feel like I've said to you many times before. And if I didn't, I've certainly thought it.

LINDA

George - I feel liberated. I was skeptical about this idea but you were right. Artificial boundaries don't help anything.

She hugs and kisses him.

GEORGE

Or I was wrong. It's an open question.

LINDA

Hey don't forget, it goes both ways, I'm okay if you want to explore things sexually with anyone here...

GEORGE

Oh, don't worry Linda. Got that covered. There're a couple of candidates I have my eye on.

LINDA

You have my blessing.

GEORGE

Good. Because I'm probably gonna have sex with someone very soon. I might take a shower first.

LINDA

Go get'em tiger! I'm gonna have
some of that kale from dinner.
Starving.

She kisses him and runs out.

INT. BATHROOM - NIGHT

George splashes water in his face and looks at himself in the mirror.

GEORGE

Just do this. C'mon George. This
was your idea. You convinced *her* to
do this. And it's a good idea.
Okay. No rules. (playing with his
hair) What is it? Spiked up or
something? Or maybe down flat like
this...? Which is it? Who cares.
I'm lay-able. Should I shave? Fuck
it! I'm good. She has an exquisite
pussy? What about me? I got an
exquisite erection. Can you handle
my *erection connection*? It's the
erection section of the Dicky-Mart.
Look out ladies, we need a clean up
in aisle two. Aisle Too Much--of my
exquisite *erection ...selection*.

George sees in the mirror Rodney standing there.

RODNEY

What's up man? You arright?

GEORGE

Yeah. Yes! No boundaries! Up top!

George goes for a high-ten. Rodney awkwardly returns it.

INT. LIVING ROOM - NIGHT - LATER

Most of the residents hanging out, listening to music. George
walks in, sees Linda doing crochet with Almond and Karen.
Seth is playing the digderidoo.

He sees Eva DANCING by herself the corner, sees this as his
opportunity...but he's STOPPED by Wayne.

WAYNE

So George, how we doing?

GEORGE

Couldn't be better, Wayne. Lovin' life.

WAYNE

It's funny because I didn't want to get into this before because we'd just met, but I am writing a new novel right now.

GEORGE

Really?

WAYNE

Oh yeah. It's a political parable, about the flaws of capitalistic society.

GEORGE

(not listening)

Oh, sounds good!

WAYNE

I'd tell you the story but it'd probably bore you.

GEORGE

(his eyes on Eva)

Maybe tell me about it a little later.

WAYNE

I'll just give you a taste. Basically it's about this one guy named John Belsen, and John lives a double life. Half the time, he's like John Belsen, just this guy, an average Joe. I could even maybe call him Joe Belsen.

George politely nods, while stealing glances at Eva.

WAYNE (cont'd)

Anyway, the other half of the time, this guy is secretly...a worrywart. But not just like he worries about things-- no, he's consumed by it! He worries about everything! And it's all secret, even to his friends. And the big thing is - tell me if I'm boring you?

GEORGE

No - finish your sentence.

WAYNE

The big thing is, at a certain point, I reveal that this is all happening in Washington D.C. -- this guy's a politician! Belsen's a CREATURE OF THE BELTWAY!

GEORGE

Ahhh!

WAYNE

I'm sure I'm boring you to tears...

GEORGE

No, it's--he's the creature of the beltway--I have so many questions. Stay here, I'll be right back. Don't move.

George starts to walk away.

WAYNE

Okay because at a certain point, early on, John Belsen's closest ally, you know a friend, somebody he trusts--I haven't figured out exactly who it is, maybe Fred Samuels--*confronts* him about his worrying. And how it affects him being a politician, I mean this guy could be a senator!

GEORGE

Okay...be right back.

George walks over to Eva who is now no longer dancing but doing a jigsaw puzzle with Grisham.

EVA

Hey George!

George starts rubbing Eva's shoulders.

EVA (cont'd)

That feels nice.

GEORGE

Wow a lot of pieces huh?

GRISHAM

The sky is the hardest part. So huge.

GEORGE

You know only way to eat an elephant? One bite at a time.

Grisham smiles.

George then reaches down and feels Eva's breast.

EVA

Not right now, George.

GEORGE

Oh, okay. (beat) When?

EVA

I understand you're a little overexcited, but just relax and let things flow, okay? This isn't a sex club.

GEORGE

I know! Of course it's not.
(forces a big laugh)
Can you imagine? That is classic.
THIS - a sex club?! Anyway, if you'll both excuse me I've got to finish an intense conversation I was having with Wayne about this political novel he's working on.

George walks back to Wayne.

WAYNE

(not missing a beat)
So John gets on a plane the next day, to Chicago. Why Chicago? That's still up in the air. But at the airport, before he even gets to baggage claim, here I'll read you this one part, unless you're not interested or...?

GEORGE

No, go ahead.

George looks at the couch--Eva's no longer there.

WAYNE

(reading off paper)
"The plane landed on the runway at O'Hare with a thud. You could almost hear the sound of the wheels hitting the ground. Like so many sounds in John's past...

(MORE)

WAYNE (cont'd)
*Here come the worries. How do I
stop them?* he thought."

INT. HALLWAY - LATER

George walks through the house. Makes his way to the bedroom.

He freezes at the doorway as he sees LINDA, EVA AND ALMOND,
POST-COITAL, PUTTING THEIR CLOTHES ON.

LINDA
Oh George you just missed it--it
was wonderful.

EVA
Hi George!

Stunned, George continues down the hallway.

EXT. BACK PORCH - MOMENTS LATER

George sits on the bench, looking out onto the woods. Carvin
wheels over to him.

CARVIN
Hard to see your wife becoming
intimate with members of your new
family, huh?

GEORGE
Carvin, I could lie, but what would
be the point?

CARVIN
You can't think of it as her
cheating on you. When she makes
love with someone else at Elysium,
she's making love with you too,
because we're all...one. That's
what it's all about here.

GEORGE
Really? Can you convince me?
Because at this moment, Carvin, I
could really use some convincing.

CARVIN
I can't convince you, you're gonna
have to decide for yourself. For
me, living here is my way of
protesting what's going on in the
outside world.

(MORE)

CARVIN (cont'd)

The political situation is disgusting today. The mess in Israel, crooked elections, Castro building arms in Cuba, the growing Soviet threat, Tricky Dick trying to put one past us on Watergate-- You think Haldeman and Ehrlichman weren't keeping Nixon in the loop? And what was on those missing 18 and a half minutes of tape? That's what I'd like to know.

GEORGE

Have you read a newspaper in the last thirty years, Carvin?

CARVIN

Don't have to. Why should I believe anything the *New York Times* tries to shove down my throat? I know the deal out there, believe you me. They're all crooks. Same shit, different decade. The more things change, the more they stay the same.

GEORGE

Not always, sometimes things do change.

CARVIN

And yet, they stay the same.

GEORGE

Well that's not always true.

CARVIN

And yet, that makes it even truer.

GEORGE

You can't just apply that to anything I say.

CARVIN

And yet, I can apply it to *everything* you say.

GEORGE

No!

CARVIN

And yet, *yes*.

George sighs.

CARVIN (cont'd)
Bottom line, the "free love" way of
life can be great, as long as it
doesn't kill your soul. You gotta
be a certain breed to not get
freaked out.

GEORGE
I appreciate that.

CARVIN
Linda's jumping into this more
easily than you, that's all it is.
I myself made love with her just a
little while ago. I could feel her
enthusiasm, when our bodies
touched.

GEORGE
You've got to be joking.

CARVIN
And yet, I'm not joking.

INT. BATHROOM - NIGHT

George sees Linda washing up in the bathroom.

LINDA
Hey!

GEORGE
Glad you're washing up. Surprised
you found the time. You've clearly
been so busy.

LINDA
George... come on. I can see you're
upset.

GEORGE
I don't think I'm completely
unjustified, Linda.

LINDA
I didn't plan it that way. It just
happened. We talked about this,
George!

GEORGE
I'm okay with it! I love it. When
in Rome, fuck every person in Rome,
huh?

LINDA

Honey...I get why you're upset.
It's been an unusual day, to say
the least. But I love you and I
know we'll be stronger for this.

GEORGE

If you say so...it's just...I'm a
little shell-shocked.

LINDA

Come'ere.

She grabs him in for a HUG.

LINDA (cont'd)

Ow...

GEORGE

What is it?

LINDA

Nothing, nothing.

GEORGE

You're sore. You're sore from sex.

LINDA

No, I'm good. I'm gonna take a
little nap. And a couple of
aspirin. I love you.

EXT. BACK PORCH - NIGHT

George comes out on the porch and sees Almond sitting on the
bench, quietly.

GEORGE

Hey, you meditating or something?

ALMOND

No, not at all, join me. You didn't
want to go on the moon hike with
everyone?

GEORGE

Nah, I just needed a little
breather from everything.

ALMOND

Yeah, a little quiet time. Such
neat notion.

(MORE)

ALMOND (cont'd)
Maybe it's divinely inspired that
you and I are here in this place,
right now, at this moment...

GEORGE
Yeah? Thanks, that's so nice.

ALMOND
I can see you're a kind soul.

GEORGE
(smiles)
Well that's also very nice...

George leans in...a kiss?

GEORGE (cont'd)
...is this...are we...

ALMOND
--shh, shh. Wait.

Almond starts taking deep breaths.

GEORGE
What are you doing? Is this a
thing?

George starts BREATHING just like her.

ALMOND
(serene)
Shhh....

She LIFTS HER SUNDRESS and puts her legs up in the air,
breathing heavier.

ALMOND (cont'd)
I'm having my baby.

GEORGE
No you're not.

ALMOND
Yes, I am George.

GEORGE
Not you are not. Stop doing that.

ALMOND
There's nothing to stop George. My
baby's on its journey.

GEORGE
I'll call a hospital!

ALMOND
No need. I'm doing it myself.

GEORGE
No no no. Stop. That's a bad idea.

ALMOND
(smiling)
It's the best idea God ever came up
with. The most natural thing that
can happen to a person.

She PUSHES hard.

GEORGE
Aw...enough is enough already.

ALMOND
Just relax and breathe...I don't
want my baby coming into this world
in a hostile environment.

GEORGE
Let me get Rodney!

ALMOND
He'll be here soon enough. Let him
enjoy the hike...the full moon is
luminous...

GEORGE
Oh my god...

ALMOND
Okay here we go.

She reaches down between her legs and cups a baby small head
as it pops out of her vagina.

Almond focuses on her breathing. George tries to stay quiet.

THE BABY SLIDES out into Almond hands. She pulls it up and
rests it on her chest. The umbilical cord is still attached.

GEORGE
I'm passing out.

ALMOND
Are you okay?

GEORGE
I'm passing out.

George FALLS FACE FIRST on the porch. Out cold.

INT. BEDROOM - NEXT MORNING

George wakes up, groggy. Turns to his left and sees WAYNE DUNBAR'S NAKED CROTCH five inches from his face.

GEORGE
Ahh! Wayne!

WAYNE
Rise and shine. A little restless sleep last night huh? I checked on you a few times.

GEORGE
Did you? Why?

WAYNE
Hey, did you hear Rodney finally fixed the truck? Early this morning?

GEORGE
No I didn't hear that. That's great Wayne. How about getting your dick out of my face.

INT. KITCHEN - MORNING

George stumbles into the kitchen, exhausted. Everyone's making and/or eating breakfast. Almond is cradling the baby.

LINDA
Hi sweetie. I was just telling everyone this idea I had to light a fire under the County Commissioner to reverse the Walmart zoning-

GEORGE
-coffee...

KAREN
Did you see the new baby?

GEORGE
Coffee...

Kathy hands him a cup.

KATHY

Here you go George, we just made a fresh pot.

George takes a sip, WINCES.

GEORGE

What is this??

KATHY

It's better than coffee.

GEORGE

It tastes like cow shit.

KATHY

Oh George, it's good to have a joker in the house. I still need to know where Ringo is, okay?

GEORGE

Kathy, goddammit. Stop doing that. Is this the sugar?

KATHY

Yes.

GEORGE

It's sugar, not made out of sand or bark or anything right?

He pours it in.

KATHY

Taste better?

GEORGE

Slightly sweeter cow shit. Ehh...

He keeps drinking it.

ALMOND

George, want to hold the baby?

She hands the baby to George and we now see that the PLACENTA is still attached and in a little TIN TRAY.

GEORGE

What's that?

ALMOND

It's a lotus birth. We keep the placenta intact until it naturally falls away.

GEORGE

What!?

ALMOND

It's just three to five days, so the baby can separate from me in a more peaceful way.

GEORGE

Okay, that's fucking ridiculous. Enough! I can't do this, I can't do this anymore!!

SETH

Simmer down brother, take a breath.

GEORGE

YOU simmer down, Seth! You take a breath, "brother!" This is crazy man! I'm drinking dirt for breakfast, there's no privacy anywhere, and you: (Wayne) put your dick away for two seconds, can you handle that? And Grisham you're six years old, but you're old enough to know you do the BORDERS FIRST on a jigsaw puzzle. Wait for the sky! Kathy, it's NOT funny that my name is George. It's a very common name. And even if it wasn't it's still not that funny. And you ask me did I bring John and Ringo and Paul, how do you want me to answer you, "yes"? "No?" "I don't know?" Rodney, you owe me a car! And Almond, cut and discard that shit off your infant! Immediately!

He brings it down for a moment...

GEORGE (cont'd)

And Karen, I hate to break it to you, but flies *don't* feel pain, billions of them are killed every day, so blow me!

LINDA

George...

GEORGE

Oh Linda! What are you doing in here? Did your early morning fuck session get cancelled?

Linda SLAPS George.

George storms out of the room.

KATHY

I don't see why we couldn't make an exception and get some regular coffee.

George comes back in, trying to be calm.

GEORGE

Linda this was a mistake, this is NOT fun, I DON'T like it here, I wanna go home!

LINDA

We don't have any other home. This is our home George.

GEORGE

It's not my home.

George GRABS THE TRUCK KEYS off the hook.

EXT. OUTSIDE - MOMENTS LATER

It's raining outside. George throws his bag in the back of the pick-up truck. As everyone watches, he gets in the truck, starts it and heads out of the property.

SETH

You can't steal our truck!

GEORGE

You stole my wife!

After 300 feet, the truck sputters to a STOP. He tries to start it again. No luck. He presses his head on the wheel.

George takes a breath. Gets out of the truck. Walks up to the gathered group.

GEORGE (cont'd)

I'm sorry I yelled at all of you. I lost my cool. Will you forgive me?

GRISHAM

George burned down the craft shack! He gave me chocolate so I wouldn't tell anyone!

SETH
Is that true?

GEORGE
Ahhh....yes.

Everyone shakes their heads, disappointed.

SETH
Time for you to leave, brother.

GEORGE
(super calm)
Umm. You guys sunk my car so...
(SCREAMING)
How the fuck to you WANT ME TO
LEAVE?? Linda can I talk to you for
a second?

SETH
I don't think that's a good idea.

GEORGE
You don't think it's a good idea
for *me* to talk to *my* wife?

SETH
Whatever you have to say to Linda,
you can say to all of us.

Linda comes forward to talk to George, privately.

GEORGE
We need to get out of here. Please,
I'm begging you. Pack your stuff
and let's go.

LINDA
And then what? What did you have in
mind?

GEORGE
It's so hard for me to talk about
this having watched you jump into
bed with every-

LINDA
-you pushed that! You said it
would strengthen our relationship!

GEORGE
I was wrong! You've known these
people for two weeks.

LINDA

Doesn't matter. The very first
night here, I felt like I was home.
You did too!

GEORGE

This is not my home.

WAYNE

(stepping in)

George can I read you one passage
from my book? I think it's
relevant. (reading) "John Belsen
sat in his car at a stoplight.
Literally and figuratively at a
crossroads," much like you.

GEORGE

No, Wayne, no! Your novel sucks.
It's not exciting, it's not
interesting, it's not ANYTHING.

George turns to Linda.

GEORGE (cont'd)

Linda, we've done our two weeks.

LINDA

We said we'd *decide* in two weeks.

GEORGE

I'm leaving.

He waits for a response.

LINDA

I'm staying.

George starts WALKING the access road, rain pouring down.

KATHY

What happened to the funny George
we used to know?

EXT. FRONT YARD - LATER

George walks to the end of the road. Sees the sign.

E L Y S I U M

*dreams dispensed daily
bring your own container*

After passing the sign, he goes back it, and KICKS it. Continues down the path, sees the Walmart construction continuing across the highway.

EXT. DIRT ROAD - LATER

He gets to the end of the dirt road, wet. Pulls his GPS system out of his bag. Chooses ATLANTA. The system chirps up.

GPS VOICE
*Calculating...turn left onto State
Route 320 and go 13 miles to exit
10.*

George takes a breath. Turns left. And walks.

EXT. BUSY ROAD - LATER

George still walking with his bag and his GPS.

EXT. GAS STATION - DAY

George emerges from a gas station, putting fresh batteries into the GPS.

EXT. HIGHWAY - LATER

It's still raining. George walking down highway with the GPS. Eighteen-wheelers fly by.

EXT. RICK & MARISA'S HOUSE - ATLANTA - DAY

A volkswagon bug pulls up outside Rick's house. George gets out. Grabs his bag and starts walking. Horn beeps.

He turns around, goes back and speaks to the driver for a moment. HANDS OVER HIS GPS system.

Rick opens the door for George, shaking his head.

INT. RICK'S LIVING ROOM - LATER

George sits in the generic McMansion living room with Rick.

Rick is actively channel surfing on the TV while talking, never looking at George.

RICK

I gotta be honest, George. The minute you told me you were moving into that monastery, I was like, "okay, I don't have a brother anymore."

GEORGE

It's not a monastery, it's a commune.

RICK

Monastery, commune...this is a development but we call it a "subdivision" who gives a shit?

GEORGE

Not you.

Rick's son TANNER (9) enters, in Little League uniform.

RICK

Tanner, say hello to your Uncle George

TANNER

Why?

RICK

Tanner!

TANNER

(super loud and smiling
saracastically)

HELLO UNCLE GEORGE!

Tanner rolls his eyes and plops down on the couch, playing his Nintendo DS.

RICK

(re TV)

What happened to Bobby Flay? I TiVo'd Bobby--MARISA!

(then)

This'll make you feel better, now that it's over with Linda: she was no good. Too much personality.

GEORGE

Wow that was like a magic pill! I do feel better!

RICK

Alright look, you're staying in the guest room, I'll set you up at the office, you can borrow the Costco card...

Marisa comes in.

RICK (cont'd)

...Marisa - did you erase my Bobby Flay?

MARISA

For the hundreth time, I never touch your precious TiVo.

RICK

(scrolling the list)

Then where is it? Do you see it here?

MARISA

(controlling her rage)

I'm this close, Rick. I'm close.

Marisa leaves.

RICK

(calling after her)

Honey!? Maybe you could look in the kitchen and get some marshmallows, and then we can roast them tonight, but we can't because we'd need a stick! Oh, wait, we can use the one that up your ass! Let's use that one!

(to George)

Sorry about her, she must be on the rag this week.

GEORGE

I'm gonna head upstairs and crash out. Been a long day.

George leaves. Rick turns back to the TV.

RICK

Where the fuck is Flay?

INT. RICK'S GUEST ROOM - NIGHT

George comes into the bedroom and shuts the door.

GEORGE

Ahh, a door. Hi, door.

He lays down on the bed and falls asleep. But then is immediately awakened by a NOISE outside his room. He gets up, opens the door...

INT. GEORGE & LINDA'S NYC APARTMENT - DREAM SEQUENCE

...to see he's in his old studio apartment, and all the Elysium residents are having a huge PARTY. Rick is playing the Didgerdoo.

Shari (the real estate agent) is there doing a sexy dance and smoking a hooka. She dives into the Murphy Bed with Wayne. It FLIPS UP, then flips back down, and magically Marisa and Carvin are now in the bed, having sex. It keeps flipping up and down...

A GIANT FLY approaches George.

GIANT FLY

Hey George. How you holding up? No hard feelings about the whole swatting thing, right? I'd have done the same if the tables were turned. By the way I just fucked your wife. Come on I'll show you.

Giant Fly pulls up a holographic GPS interface (like in Minority Report). Presses "WHERE TO?" then types out "L-I-N-D-A-S P-U-S-"

INT. RICK'S GUEST ROOM - NIGHT

George WAKES UP from the dream. Picks up the phone and dials.

INT. ELYSIUM KITCHEN/RICK'S GUEST ROOM - INTERCUT

The kitchen phone rings. Wayne answers.

WAYNE

Elysium B&B.

GEORGE

Oh, hey, Wayne, it's George. Is Linda around?

WAYNE

George! I was just thinking about you!

Linda overhears this and walks into the kitchen.

WAYNE (cont'd)

I know you were pretty hard on my novel, but I took your criticism to heart. You were right, it wasn't exciting. It wasn't interesting.

GEORGE

Wayne, I'd like to talk to Linda.

WAYNE

So I spent the whole day reworking the story. Now the main guy, Belsen? He's NOT a worry-wart! Scrapped that whole idea. It was derivative.

GEORGE

Wayne-

WAYNE

-so I'll put it in the mail to you, you can give me your notes, and don't pull your punches. Be brutal like you were before, okay buddy?

GEORGE

Okay yes, can you put Linda on?

WAYNE

I don't know if she's here.

Wayne gestures to Linda, "What should I tell him?" Linda grabs the phone. Wayne leaves the room.

LINDA

I was worried about you.

GEORGE

I'm at Rick's. So how are you?

LINDA

Fine. Working on a plan for a bigger protest.

GEORGE

I could come and punch someone in the face if that's helpful?

LINDA

(laughs)

No I don't think that would help.

GEORGE

Look, about this morning: I snapped. What do you want me to say?

LINDA

There nothing to say.

SETH (O.S.)

George, if she tells you what to say, then there's no meaning behind it. It has to come from you.

LINDA

Seth? What are you doing on the phone?

SETH

Just thought you needed some support.

LINDA

No, I'm fine. Can I just talk to George for a minute on my own?

SETH

Of course you can.

A beat.

LINDA

So will you hang up?

SETH

Of course I will. You two talk. It's important.

A CLICK.

GEORGE

Is he off yet?

LINDA

I think so.

SETH

I'm not off yet, but I'm hanging up now.

Seth hangs up and walks past Linda, gesturing "I'm off".

LINDA

He's off. So I'm glad you're okay.

GEORGE

How about if I come back up there
and we can talk?

LINDA

No. I have nothing to say to you
right now.

GEORGE

I can't believe you're throwing
away three years of marriage so you
can spend the rest of your life
chanting at the moon with a bunch
of hippie nymphomaniacs?

SETH

George the concept of an
intentional community like Elysium
is far more involved and far more
evolved than any of your shrink-
wrapped sound-byte summations.

LINDA

Seth? Can you get off?

SETH

(defensive)

I just got back on, I didn't know
you were still on, of *course* I will
get off.

Seth hangs up.

GEORGE

Linda...

LINDA

It's not about the past three
years. I just don't want to throw
away the next fifty. You want me to
be happy, don't you?

GEORGE

Of course. I think we can figure
out how to get back to New York.

LINDA

You're not hearing me. We can't
erase the last two weeks.

GEORGE

Especially last night.

LINDA
It's not about that.

GEORGE
I love you.

LINDA
It's not about that either. I have
to go.

She hangs up. George holds the phone, dumbfounded.

RICK (ON PHONE)
Jesus, George, you're a pussy.

GEORGE
Rick? How long have you been
listening?

RICK (ON PHONE)
Whole time. I can't pick up my own
phone?

INT. BACK PORCH - LATER THAT NIGHT

Linda paints a protest sign. Seth comes outside.

SETH
That was rough, Linda.

LINDA
I didn't know what to say to him.

SETH
Right now you need to take care of
you.

LINDA
I appreciate that, Seth,

SETH
No worries, I'll take care of you.

He hugs her. Then tries to KISS her and take his shirt off.

LINDA
Hmm. Not right now...

SETH
I think if we intercourse it can be
therapeutic for you.

LINDA

I'm sure you're right, just today I think I'll take a rain check.

SETH

On the intercourse.

LINDA

Yes.

SETH

(sincere)

Wow. I admire your self-control.
You're so enlightened, sometimes,
it scares the shit out of me.

He leans in for a KISS.

LINDA

Seth...?

SETH

No, no...on the cheek.

He shifts his head to the side and gives her a "deep" kiss on the cheek.

A sad SONG begins. MONTAGE:

--RICK'S SANITATION COMPANY: Rick introduces George (now in a suit) to people at the office trailer. Outside garbage trucks dump trash into a landfill.

--WALMART SITE: Linda leads a loud, larger PROTEST with the bullhorn.

--CNN-ZONE RESTAURANT: George eats dinner with Rick, Tanner & Marisa, silently.

--ELYSIUM YARD: The whole group eats together, under the moonlight. Everyone's laughing, drinking, talking, animated.

--RICK'S FRONT DOOR: George receives A PACKAGE from UPS. Inside is a messy pile of typewritten paper: Wayne's novel, "Belsen's Lament."

--ELYSIUM LIVING ROOM: Seth is massaging Linda. He goes to kiss her, she turns away, and he again gives her a deep cheek kiss.

--LINDA'S ELYSIUM BEDROOM: Linda gets into bed, alone. Kathy comes into the room with a large double-sided dildo. Linda shakes her head no. Kathy smiles and moves on.

--RICK'S TV ROOM: George is listless, watching TV with Marisa. Rick comes in with his briefcase and coat, goes upstairs without saying hi.

Marisa takes a PILL from a prescription bottle. Hands the bottle to George. He pops a pill too.

--ELYSIUM POND, NIGHT: Linda sits on the roof of the submerged car.

--RICK'S OFFICE TRAILER: George is there alone, late, reading Wayne's novel.

MONTAGE ENDS

EXT. ELYSIUM BACK YARD - DAY

The group is gathered around a DITCH in the ground. Karen leads a prayer.

KAREN

Gods of nature, gods of love, take
this horse to a better place, and
thank you all for the time we
shared with him.

Everyone rubs their fingers together.

SETH

Beautiful, Karen. Deeply felt and
heroic. Crosby hears you, I know
it. Linda, would you like to say
something?

LINDA

Uh, I didn't know Crosby as long as
the rest of you, but he was a sweet
horse. Fun, impulsive, excited
about life. From the moment we met,
I knew... From the moment we met, I
knew he was a caring, funny horse,
always put me first, never let me
take myself too seriously, but at
the same time he always encouraged
me to push myself and try new
things...He left us...way too
soon...

Linda starts to CRY pretty hard.

LINDA (cont'd)

Sorry, excuse me.

She leaves the group.

EXT. PORCH - MOMENTS LATER

Linda sits on the bench, lost in thought. Seth comes and sits with her.

SETH

I have a feeling, Linda. And the feeling I have is that at a certain point over there, you stopped talking about a horse named Crosby, and you started talking about a different horse. And that horse's name is...George. Am I right?

LINDA

Sorry about that. I was obviously having a moment of missing him.

SETH

Just to be ultra-clear: Crosby or George?

LINDA

George.

SETH

Yeah, like I said, I had a feeling.

LINDA

You know Elysium has been incredible for me. But George was incredible for me too, and I hope it wasn't a mistake to take one at the expense of the other. He was my husband, he was my best friend, and I think I went overboard and drove him away.

SETH

You two had a long history together, and you'll both land in a good place, whether in this life or somewhere in the either.

LINDA

Ether?

SETH

Ether. Yes. And to be completely honest, I think I'm partially to blame for this.

(MORE)

SETH (cont'd)
If I pushed you too hard
into...anything, I'm sorry. We all
love you here, and we want you to
be happy.

LINDA
Thank you, Seth.

She hugs him.

INT. RICK'S HOUSE - DINING ROOM - EARLY EVENING

Rick, Marisa, Tanner & George at dinner.

RICK
Hey Marisa's famous meatloaf! One
tip: put a lot of salt on it, so it
tastes like something.

The phone rings. Tanner RACES into the kitchen to answer it.

TANNER (O.S.)
Hello, we're eating dinner...hold
on.

Tanner lets the receiver dangle on the cord and stomps back
into the dining room.

TANNER (cont'd)
Uncle George it's for you!

GEORGE
For me?

TANNER (O.S.)
(sarcastic)
NO THE OTHER UNCLE GEORGE!

MARISA
Tanner!

RICK
Go eat in front of the TV.

Tanner picks up his plate and leaves the room.

George goes into the kitchen and answers the phone.

GEORGE
Hello?

INT. ELYSIUM KITCHEN - INTERCUT

SETH

It's Seth.

GEORGE

Is Linda okay?

SETH

Linda's fine. Crosby died.

GEORGE

Crosby. The horse?

SETH

That's right. In his sleep.

GEORGE

Sorry to hear that. He was...umm-

SETH

-there are no words. That's the nature of nature, isn't it.

GEORGE

So, what can I do for you, Seth?

SETH

Linda doesn't know I'm calling you, but she and I were just talking and I thought I should just tell you, as your brother, man-to-man, something she said that you should know.

GEORGE

What is it?

SETH

She said she doesn't love you anymore, George. Those were her very words. I think it's good for your closure process for you to hear those words out loud.

GEORGE

Jesus.

SETH

Just know this: Linda doesn't love you, but *I* love you. Deeply. So good luck on your journey...which to be clear, should not pass through here again.

George hangs up and goes back to the dining room.

GEORGE

Linda doesn't love me anymore.

RICK

Oh that's a shock. You know what my last fortune cookie said?

(horrible Chinese accent:)

"Confusious say: when wife screw other guy, husband must get rid of wife. She no good! Who order pork fried rice?!!"

GEORGE

What exactly did Mom do to you that she didn't do to me?

RICK

Hey! I know it's offensive but it's funny, you gotta admit. You get my point: Linda's bad news. She an adulteress. Move on.

MARISA

(super cool)

You know, George it's so funny, Rick is kind of a hypocrite. Because he's lecturing you about Linda's infidelity when he's been fucking at least one woman on the side ever since before our wedding.

RICK

What?! That's insane.

MARISA

Honey, don't even. I know everything, I always have. I'm tired of looking the other way, but if I don't, then I'm forced look at your pathetic lying face. I want you out of my house, tonight.

RICK

Sweetheart...

MARISA

That's it. It's over. Nothing more to talk about. George, can you please pass the salt?

George passes the salt.

EXT. MOTEL - NIGHT

Rick's Lexus is parked outside a motel room.

INT. MOTEL ROOM - NIGHT

Rick sits on the bed, nursing a whiskey, SOBBING. George tries to console him.

RICK

I'm screwed. She's gonna take everything. She knows about shit I've done in my business...

GEORGE

I'm your brother, we're blood, I'm on your side, but...it's very difficult to defend you.

Rick lays down and immediately passes out. George puts a blanket on Rick, takes a sip of whiskey and gets into his own bed.

INT. MOTEL ROOM - MORNING

George still sleeping as sunlight comes through the window.

CREEPY GUY (O.C.)

Times up! C'mon!

George wakes up. Sees a CREEPY GUY standing at the door.

CREEPY GUY (cont'd)

Let's go, times up!

GEORGE

Who are you?

CREEPY GUY

I represent Serena.

Creepy Guy points to the other bed, where we see Rick HAVING SEX with a bored PROSTITUTE.

GEORGE

Oh my god, Rick! That's not the answer! You make it impossible to root for you!

RICK

Hey, I got kicked out of my own
fucking home, I needed a release.
You got a problem with that?

GEORGE

I think Marisa's the one who would
have a problem-

RICK

I already screwed that up. I
shouldn't have married her in the
first place. I only did it because
that's what I thought you're
supposed to do. You know, you have
your wife, and then you have your
fun. Two separate things.

GEORGE

Why separate? There is a such thing
as having fun with the same woman
who you're married to. You know?

RICK

A lot of good that did you.

CREEPY GUY

Time's up, motherfucker! Let's go!

George thinks to himself, then gets up and GRABS RICK'S KEYS.

GEORGE

I'm borrowing your car.

EXT. MOTEL - CONTINUOUS

George jumps in Rick's Lexus. Rick runs outside, putting his
pants on.

RICK

What do you think you're doing?

GEORGE

I'll bring it back.

George starts the car. Pulls out.

RICK

Whoah, now. No fuckin' way. Not the
Lexus -- my baby's all I got left!

Rick SPRINTS, chasing George in the car.

RICK (cont'd)
Stop the car!

CREEPY GUY
Hey you gotta pay me!!

RICK
I already pre-paid on my Visa!

CREEPY GUY
Oh that's right. Have a good one!

Rick finally catches up and GETS IN the back seat of the moving car.

GEORGE
I'm not stopping for a while so you
can get out or you can come along.

RICK
George, stop the car or I'll punch
you in the dick.

GEORGE
Go ahead.

Rick PUNCHES George in the dick.

GEORGE (cont'd)
Oooww!

But he keeps driving.

RICK
I'll do it again.

GEORGE
Do what you have to do.

RICK
Or you can stop the car.

GEORGE
Not happening.

Rick PUNCHES George again in the dick.

GEORGE (cont'd)
Owww! But actually stop hitting me.
I'll crash your Lexus into a tree.

RICK
Okay I'll stop.

INT. ELYSIUM HOUSE - LINDA'S ROOM - CONTINUOUS

Linda wakes up. Takes a moment. Gets out of bed.

INT. ELYSIUM HOUSE - KITCHEN - CONTINUOUS

Linda comes downstairs, a reflective expression on her face. Seth, Kathy, Rodney, Eva, Almond and the baby are at the breakfast table.

Linda grabs the truck keys off the rack.

LINDA

I'm gonna go into town and get some stuff for dinner.

SETH

I'll come with you.

LINDA

I'd like to go solo today.

SETH

That's cool, just drive me out to the farm stand then.

INT. LEXUS - HIGHWAY - LATER

George is speeding along the highway. He looks at the GPS display: 100 miles to go.

RICK

You're gonna have to stop for gas soon, and when you do, I'm gonna yank you out of the goddamn car and leave you there.

GEORGE

Rick, I have to do this. Please. I'm begging you. Take a break from the asshole thing and be my brother.

A beat.

RICK

Fine. Do what you gotta do.

GEORGE

Thank you. That wasn't so hard right? Kinda feels good to do something nice?

RICK

Let's please stop now because my bladder's about to burst.

GEORGE

Fine.

RICK

She handles nicely huh?

EXT. TRUCK STOP / GIFT SHOP - DAY

George skids to a stop. Rick runs to the restroom.

GEORGE

Hurry up!

George looks at the gift shop. There's a kitschy sign that says "KEEP AMERICA GREEN - BRING MONEY."

George has an idea. He goes into the gift shop.

EXT. TOWN NEAR ELYSIUM - DAY

Linda's driving around, in a daze. She sees a DENNY's up ahead.

EXT. HIGHWAY - DAY

George and Rick speed down the highway. Rick's reading Wayne's manuscript.

RICK

Wait a second, Belsen's in D.C.?
Washington D.C.?

GEORGE

Yeah! The guy's a creature of the beltway!

RICK

Whoa! I'd buy this novel.

INT. DENNY'S - DAY

Linda sips a coffee. Unbeknownst to her, the Lexus zooms by outside the window.

The waitress brings Linda a STEAK.

WAITRESS

Steak and eggs, hold the eggs.

LINDA

Thank you.

Linda takes one bite and closes her eyes, savoring the taste.
Her eyes tear up.

EXT. ACCESS ROAD - DAY

The Lexus races to Elysium entrance.

Across the street, the Walmart is under construction.

Seth is working at the farm stand. When he sees the car he jumps into the roadway, blocking their path.

SETH

Hey brother, I'm surprised to see you.

RICK

You're not his brother!

GEORGE

Where's Linda?

SETH

I told you, she doesn't want to see you. The love is gone.

GEORGE

Seth, get out of my way, or I'm gonna run you over!

SETH

Violence doesn't solve anything.

GEORGE

Listen man, I need to talk to her. I'd really appreciate it if you just let me in, there's something incredibly important-

SETH

You're not hearing my words, brother. You're not welcome here!

GEORGE

I don't care, Seth! I love her!

SETH
WELL I LOVE HER MORE!!!!!!

Seth realizes what he just said...

GEORGE
Wait, what?

SETH
...you know what I mean. We all
love her. She's a part of the
community.

GEORGE
(to Rick)
Is that what he meant?

RICK
Nah, that beatnik is in love with
your girl. Fuck him.

George FLOORS it, blowing past Seth.

EXT. BACKYARD - CONTINUOUS

George SPEEDS toward the house, plowing through the brush
into the back yard.

RICK
What are you doin' you're
scratching the finish!

GEORGE
I'm sorry! I'll pay for it!

RICK
With what?

Rick PUNCHES George in the dick again.

GEORGE
Ow!!! Stop punching me in the dick!

George looks down at his injured groin, then looks up to see
he's CAREENING toward a GROUP OF NUDE MALE AND FEMALE WINE
ENTHUSIASTS that are gathered near Wayne's trailer. A table
is set up and a sign: "Welcome Nude Wine Lovers!"

RICK
Look out!!!

George SWERVES HARD to avoid the nudists...

RICK (cont'd)
Okay, enough's enough!

From the passenger seat Rick, tries to hit the brake. He accidentally slams the accelerator, JOLTING the car forward and INTO THE POND, next to the Pontiac.

RICK (cont'd)
My baby!

All the residents run over to see what happened.

George and Rick get out of the car and make their way, waist deep in water, back to the shore. George holds a SHOPPING BAG over his head.

Wayne (and the other naked wine people) run over and help them out of the pond.

KATHY
George! Are you okay?

GEORGE
(hyper, out of breath)
I'm fine...sorry...Hey Wayne, I read the new draft. A lot of great moments. I do have notes. But there *is* a novel there. Good job, really good job.

WAYNE
Wow, thanks man. Did you see the changes I made to Belsen?

GEORGE
I did. I did. Where's Linda?

EVA
We don't know where she is.

ALMOND
She's been gone for a few hours. Should have been back by now.

GEORGE
In the mean time, I owe all of you an apology. The truth is I came here for the wrong reasons. I was never fully open to the way of life here and I took it out on all of you. It was all my own insecurity, and I'm so sorry. For everything.

George opens up his bag and hands out various gifts.

GEORGE (cont'd)

So I got some little tchotchkes for you guys, nothing huge...from the gift shop at the truck stop. Grisham, I wanted to get you a new jigsaw puzzle, but they didn't have one, so I got you this picture of a Georgia peach tree and a pair of scissors. We can cut it up and put it back together, what do you say?

GRISHAM

Thank you, George!

GEORGE

Eva, I got you this bag of peanuts - and here on the bag it says "all natural" just like your yoga!

Eva smiles at his effort.

GEORGE (cont'd)

And Kathy, this is a Beatlemania cassette tape. And look at that-- the guy who plays Paul McCartney, his real name is *Paul* Jenkins. I thought you might get a kick out of that!

KATHY

Wow, George, that is really funny!

GEORGE

Almond and Rodney, I got a little T-shirt for your baby. This was all they had in his size.

It's a tiny "I heart Sarah Palin" T-shirt.

GEORGE (cont'd)

I was thinking he can wear it ironically.

RODNEY

Kathy was right, you are funny.
Ironic funny!

GEORGE

Karen, I was thinking about your name, and I think it's great. So to honor that I got you a little "Karen" key chain. You can put your keys on it and always be reminded of what I think is a great name.

(MORE)

GEORGE (cont'd)

And finally, Carvin, I got you a newspaper. No pressure, but when you feel like it, you could take a look.

Carvin is touched and glances at the paper.

CARVIN
(re: headlines)
My god!

WAYNE
So what did you want to tell Linda?

Off of George's look...

EXT. ROAD - DAY

Linda drives back to the house.

EXT. ELYSIUM - DAY

Seth runs down the access path, furious. He finally makes his way around to the back, to find everyone is gathered around George.

KAREN
Wow I wish Linda was home to hear that, George.

KATHY
(wiping a tear)
Beautiful. You have to tell her that. Don't change a single word.

George sees Seth arriving. Seth is out of breath.

GEORGE
Listen, Seth-

Seth throws a PUNCH right to George's jaw. George FALLS to the ground, OUT COLD.

SETH
I told you not to come here! I told you Linda didn't want to see you!
(to the group)
He's trying to destroy Elysium!

Rick grabs the DIDGERIDOO and CRACKS IT OVER SETH'S HEAD.
Seth goes down to the floor.

RICK
Sorry about that, Brother.

LINDA PULLS UP and gets out of the truck.

LINDA
Okay I'm gonna put it out there: I
had a steak. And I'm not gonna
apologize for it.
(seeing George)
George! What happened?

She runs over to him.

RICK
(re: Seth)
JesusMania over here sucker-punched
him.

LINDA
Are you okay? What are you doing
here?

With George unable speak, the commune speaks for him:

ALMOND
He came to talk to you.

LINDA
(to George)
Oh, George, about what?

KATHY
He said...that he's loved you since
the moment he met you, but when you
left New York and came here
everything turned upside down.

ALMOND
He said the first night that you
guys stayed here he felt closer to
you than he ever had.

EVA
But after that, he got jealous and
competitive, then when you had sex
with all of us, it destroyed him.

WAYNE
It's like this one section of my
novel. The main character, Joe
Belsen...

CARVIN

Wayne! Not about you!

WAYNE

I'm just saying there are parallels.

EVA

But he realized that he urged you into this, and you never lied to him. And he misses you and needs to be with you.

CARVIN

He said he didn't want anyone else to gaze on your exquisite vagina.

KAREN

That's not what he said!

CARVIN

Dramatic license. Believe me, this house has seen a parade of premium genitalia over the decades. And Linda, we've talked about it: You're top five, possibly top three.

LINDA

Thank you.

RODNEY

He said without you, he'll be breathing in and out, but he won't be living.

KATHY

He doesn't care if you live in a shitty apartment or a McMansion or an igloo or a commune...he doesn't care.

KAREN

He knows there will be struggles, things won't always be perfect...

ALMOND

...but he doesn't want to live anywhere that's not with you.

Linda smiles. Reveal George has woken up.

GEORGE

You're where I wanna be.

A beat. All look to Linda for a response.

LINDA
I'm three months pregnant.

GEORGE
That's wonderful.

LINDA
I don't know for sure who the
father is.

Beat.

LINDA (cont'd)
Am I still where you want to be?

GEORGE
I want you to be my wife again.

LINDA
I want you to be my husband again.

They KISS.

TITLE CARD: **ONE YEAR LATER**

LOGO for CBS EVENING NEWS.

INT. CBS STUDIO

KATIE COURIC addresses camera, with accompanying graphics.

KATIE COURIC
...and finally tonight, chances are
if you've read one book this year,
it was "Belsen's Lament", the
breakout political thriller from
first time novelist Wayne Dunbar.
And if you thought the book was a
wild ride, wait till you meet the
author. He's a nudist, a wine-maker
and a full-time resident of an
intentional community in Northern
Georgia called "Elysium."

A news package begins, with interviews and b-roll:

EXT. ELYSIUM - VIDEO

Katie Couric and Wayne stroll around the grounds.

KATIE COURIC

Where on earth did you get the idea of suddenly revealing the story takes place in Washington D.C.?

WAYNE

That's the fun part. First I had the idea that this guy's a creature of the beltway, and then it just hit me, BOOM - Washington D.C.

KATIE COURIC

So it just came out of that brain huh?

WAYNE

Yeah I was just standing right over there, about 20 yards yonder.

KATIE COURIC

Here at Elysium?

WAYNE

Dreams dispensed daily (points to his head) just gotta bring your own container.

INTERVIEW: RICK AND KAREN

Karen and Rick (now longer hair) stand arm in arm.

RICK

This is our little stab at utopia. Starting with these fifty acres.

KATIE COURIC

How long have you lived here?

RICK

I've only been here a year, but Kareen (pronounced "car-EEN") has been here a long time.

KATIE COURIC

Ah Kareen, what an interesting name.

KAREN

Thank you!

In the background, Carvin rolls through the frame and gives the FINGER.

INTERVIEW - KATHY & EVA & ALMOND

The ladies show Katie the back yard area. Almond is openly breast-feeding and has to be BLURRED.

EVA

We used to survive on money from the farm stand and the B&B.

ALMOND

But after "Belsen" came out we've been flush with cash, which we've used for community programs, free classes.

B-ROLL INSERT: of SETH arriving on his bicycle, no one really paying attention to him.

EVA

Like for example we have a guy who lives in town, he comes here once a week and gives glass blowing lessons.

KATHY

We call this time P.B. That stands for "Post-Belsen" isn't that funny? P.B., like PB & J? Peanut butter and Jelly? But Katie, I have a burning question your viewers will want an answer to: Where's the Jelly?

KATIE COURIC

Ha ha.

KATHY

Where is it, Katie?

KATIE COURIC

I uh, I don't know...where the jelly is.

INT. PRINTING SHACK - GEORGE AND LINDA INTERVIEW

George and Linda are in the CRAFT SHACK which is now houses a PRINTING PRESS.

GEORGE

All our new books are printed right here on the grounds.

LINDA

George runs all the printing. In fact he got us this equipment for nothing from an abandoned newspaper plant up in New York.

GEORGE

(holds up a cover)
And Linda designs all our beautiful covers.

KATIE COURIC

I hear a certain celebrity has been circling the idea of a movie version?

LINDA

It's true, Colin Firth has been here all week with Wayne, researching.

B-ROLL: COLIN FIRTH & Wayne deep in discussion over glasses of wine; playing with Grisham; hanging with the group.

LINDA (cont'd)

Colin's a blast to have around: He's terrific with Grisham, he likes telling stories, he's an intense lover, and he makes an incredible vegan chili.

GEORGE

It's true, the guy's a triple threat: He acts, he cooks, he f[BEEP].

KATIE COURIC

What's it like for a couple of die-hard New Yorkers to drop everything and come live here?

LINDA

The truth is New York *got in the* way of everything that was really important to us.

KATIE COURIC

And what was that?

GEORGE

...us.

George and Linda smile at each other.

B-ROLL MONTAGE BEGINS:

GEORGE (V.O.) (cont'd)
It's not for everyone, we
acknowledge that.

B-ROLL: Karen burying flies in a little insect cemetery.

B-ROLL: Wayne dancing naked in the wine barrel with Carvin,
who is inexplicably not handicapped.

B-ROLL: Seth leaves the Walmart (now fully operational),
taking off his employee name tag.

GEORGE (V.O.) (cont'd)
But I wake up every day thrilled to
be next to this lady right here.

B-ROLL: The whole group singing, dancing in the living room.

LINDA (V.O.)
And our little baby boy.

George and Linda hold their BABY who is clearly half African-
American. Rodney comes over and hugs all three of them.

BACK TO INTERVIEW:

GEORGE
I say: If you know what you want in
life, don't wait another second to
go get it. I realized that about a
year ago when this guy said
something to me. He was actually a
pimp. And he wasn't saying it to *me*-
-he was trying to end a session my
brother Rick was having with a
prostitute at a Motel 6. But his
words resonated just the same. He
said, and I'm quoting: "Time's up,
motherfucker! Let's go!"

BLACK