

SCRIPT TITLE

Written by

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FADE IN:

INT. ABANDONED HOUSE - DAY

The sun rises in Puerto Vallarta, Mexico as TERRY MURPHY (79) grumbles awake in a dusty, abandoned house. Empty wine bottles and cigarette butts litter the floor. He pulls himself off of the uncovered mattress and makes his way to the backdoor where he urinates into the backyard.

INT. OLIVER'S CHILDHOOD HOME - DAY

An alarm blares through the bedroom in Metro Vancouver, Canada. OLIVER (34) rolls over, silences it and takes his morning medication. He walks to the bathroom and begins to urinate in the toilet.

EXT. DOWNTOWN PUERTO VALLARTA - DAY

Terry walks out of "his" house and passes a group of construction workers who all give him the finger. Terry ignores their gesture and keeps walking.

CONSTRUCTION WORKER 1
Y'owe me money, Abuelito!

Terry brushes them off and grumbles to himself. As if this isn't his morning routine, he looks up and acts surprised at a sign that reads "liquor."

TERRY
(to himself) Don't mind if I do.

As Terry crosses the street without looking, a car lays on its horn and proceeds to hit Terry, causing him to fly up in the air and land on the sidewalk. The car drives away.

FADE TO:

Terry wakes up to two policemen peering down at him while speaking Spanish to each other. He immediately begins to panic.

TERRY (CONT'D)
(Groans in pain) Nothin' to see
here fellas, just an old man
needing a wee "siesta," as you say.

Terry tries to stand up to escape the police but fails once he realizes his hip is screwed up.

POLICEMAN 1

Well, sir, our witness says you got hit by car.

TERRY

A car?! Couldn't of been, mate. I'm still alive.

POLICEMAN 2

You sure? Witness said you went up in the air, cracked the windshield and landed here. Thought you were a deadman.

TERRY

(annoyed) And where'd you find this trusty witness of yours?

The policemen move out of the way to reveal a young Mexican girl.

YOUNG GIRL

You went fucking flying.

Terry makes a face at the young girl.

POLICEMAN 1

You live around here, man? People saying you've been living somewhere you shouldn't be. (BEAT) Got any paper I can look at?

TERRY

Oh yeah, yeah... Should have it on me somewhere...

Terry manages to stand in a hobbled stance. He checks his pockets and turns them inside out.

TERRY (CONT'D)

Hmm I must've left them back at my place. In that case, I'd better get on my way!

Terry limps off in an attempt to get away from the cops but without much effort, they have him in handcuffs.

INT. OLIVER'S CHILDHOOD HOME - DAY

In the kitchen, Oliver's mother, MONA (63) does the dishes and hums a song. She checks her watch and walks upstairs.

Mona puts her ear to Oliver's bedroom door to make sure he's awake. When she hears movement, she heads back downstairs.

Oliver brushes his teeth and then makes his bed meticulously.

He takes off his pyjamas, folds them and places them on a chair.

He then grabs a t-shirt from his closet and puts it on, followed by a pair of blue jeans. He then changes his shirt. Followed by his pants. He digs through his sock drawer and settles on a grey pair. He adjusts them so the seams line up with his toes perfectly. He puts a sweater on over his t-shirt. He then takes off the sweater, followed by the t-shirt and puts on a long sleeve. He puts the sweater back on and shuts his door on the way out of his room.

INT. FOREIGN AFFAIRS OFFICE/APRIL'S HOUSE - DAY

A worker at the Ministry of Foreign Affairs office in Mexico calls Terry's eldest, APRIL (38) to inform her of Terry's visit to jail.

The screen splits as April answers, with one kid in her arms and another running around in the background.

APRIL

Hello?

OFFICE WORKER

Hello, I'm calling from the Ministry of Foreign Affairs office here in Puerto Vallarta. I am looking to speak to Ms. April Murphy.

APRIL

(confused) Yes, this is her.

OFFICE WORKER

Hi Ms. Murphy, do you have a few moments to speak in regards to your father, Terry Murphy?

April makes a "why am I not surprised face."

APRIL

Terry. Go on.

INT. OLIVER'S CHILDHOOD HOME - DAY

Oliver comes down the stairs and greets his mother in the kitchen who's reading the newspaper.

MONA

Good morning, honey. Did you get a good sleep?

OLIVER

Yep.

Oliver begins making oatmeal in a pot on the stove.

MONA

April called me last night. She went on and on about how the corruption of the food industry is poisoning the kids.

OLIVER

(chuckles) Sounds like April.

Oliver's phone rings.

MONA

Who's that?

OLIVER

April.

MONA

Ha. Prepare yourself.

Oliver shakes his head and answers.

OLIVER

Hello. Yeah, what's up?

Mona watches Oliver's expression change and begins to look concerned.

OLIVER (CONT'D)

Right.. Do you know where he is?

MONA

(Whispers to Oliver) What's going on?

OLIVER

Uh, yeah, I'll be off at 5 so we could be there around 6? (BEAT) Ok, great, bye.

MONA
What was that about?

OLIVER
So I guess they found Terry living
in Mexico.

Oliver eats his oatmeal.

MONA
What? Who did?

OLIVER
The police I guess.

MONA
Well, how does April know?

OLIVER
I don't know. I told her we'd meet
her for dinner tonight to talk
about it.

MONA
That's so bizarre. I wonder who got
in touch with her. There's
something weird there.

OLIVER
Would you expect anything less from
Terry?

MONA
I don't know. I can't remember the
last time I even saw him. He must
be an old man now.

OLIVER
He's always been an old man.

Oliver looks at the time.

OLIVER (CONT'D)
Shit! I'm gonna be late.

He grabs his bag and runs out the door. Mona watches through
the window as Oliver starts his car.

INT. POLICE STATION - DAY

Terry sits in a jail cell in silence. He catches one of the guard's eyes.

TERRY
Got a pillow?

The guard shakes his head.

TERRY (CONT'D)
Yeah fair. But I think I broke my
hip.

The guards laugh at him.

The policeman who initially interrogated Terry enters the station.

POLICEMAN 1
(Annoyed) So the Ministry of
Foreign Affairs has been in contact
with your family and as of now, you
can go.

Terry has a very pleased look on his face. The policeman opens his cell door.

TERRY
Free man once again.

FADE TO:

EXT. DOWNTOWN PUERTO VALLARTA - NIGHT

Terry hobbles down the street singing to himself. He looks up to the same sign that reads "liquor."

TERRY
Ooo, don't mind if I do.

Terry hobbles into the store.

STORE WORKER
Terry? Jesus, you look like hell
man.

TERRY
You got no idea. They're after me,
mate. The chase never stops for an
old lad like me.

The store worker grabs a bottle of red wine from behind the counter and places it in front of Terry.

STORE WORKER

Here, man. This one's on me.

Terry's eyes light up and he looks behind both shoulders.

TERRY

Me?!

The store worker nods.

Terry blows the store worker a kiss, grabs his bottle and waddles out of the store.

The store worker chuckles and rolls his eyes as he watches Terry limp away through the window.

INT. RESTAURANT - NIGHT

Oliver focuses on eating with Mona and April go back and forth.

MONA

So, did you talk to Terry?

APRIL

No, it was Foreign Affairs who called me. They said he got hit by a car and ended up in the police station. Oh! And with a broken hip. It's almost comical.

MONA

It doesn't even surprise me. Is he still there now?

APRIL

Well, they let him go and have reason to believe he's living in a fucking abandoned house in Puerto Vallarta.

MONA

Don't swear.

OLIVER

So what do we do? Book an all-inclusive and plan a rescue dad mission?

MONA

Oh don't be silly. He clearly needs help.

APRIL

Yeah well, we all need help, Mom. Not all of us deserve it.

Pause.

MONA

Well, maybe that's fair.

OLIVER

We have to do something. He's still our dad.

MONA

You're right, Ollie. Maybe we could find him like a... home? Over there?

APRIL

He'd never stay somewhere voluntarily unless there's a daily booze cruise and I don't plan to go over there.

MONA

Okay. Then we'll have to keep thinking and figure something else out. Is there a way we can get in contact with him?

APRIL

He has a cellphone. They gave me his number.

MONA

And you haven't called?

APRIL

No. What would I say?

MONA

Not sure, really.

OLIVER

I could give him a call.

Mona and April exchange a surprised look.

APRIL

That's actually a good idea. You
were always his favourite.

INT. OLIVER'S CHILDHOOD HOME/EXT. PUERTO VALLARTA - NIGHT

Oliver goes into the kitchen and dials the number written on
a sticky note. On one line, Oliver and the other, Terry
hobbling down the street, bottle of wine in hand.

TERRY (MUFFLED)

Hello?

OLIVER

Uh, hey, dad.

TERRY

Dad? Which one of you is it?

OLIVER

It's Oliver.

TERRY

Ollie! How are you, son?

OLIVER

I'm good. The question of the hour
is how are you?

TERRY

Oh, you know your dad. Always
working on the next big project,
business deals and all that. Gotta
be careful, the mafias tried to
catch me a few times.

OLIVER

Mafia, eh?

TERRY

Oh yeah.

OLIVER

Right... Well, I think I'm starting
a project of my own.

TERRY

Fantastic! And what's that?

Terry enters "his" house and tunes out of the conversation.
Distracted by his wine.

OLIVER
It's called "Project Rescue Dad."

TERRY
That's great, son. Hope it works
out for ya.

OLIVER
Yeah... thanks. Take care of
yourself.

Oliver hangs up and rejoins Mona and April in the living
room.

OLIVER (CONT'D)
Why don't I go to Mexico?

Questions:

1. Are the characters' relationships with each other clear?
2. Can you picture the scenes flowing well on-screen?
3. Did you find Terry's character to be funny?