

THESIS

**THE ARCHETYPE ANALYSIS OF MARISOL CHARACTER IN
A MAN CALLED OTTO MOVIE**



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**ENGLISH LITERATURE S1 DEPARTMENT
ECONOMICS AND SOCIAL SCIENCES FACULTY
FAJAR UNIVERSITY
MAKASSAR
2023**

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A MAN CALLED OTTO MOVIE**



Submitted in partial fulfillment of the Requirements for the Bachelor
Degree of English Literature in English Literature Department of
Economics and Social Sciences Faculty at Universitas Fajar Makassar

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THESIS APPROVAL SHEET

**THE ARCHETYPE ANALYSIS OF MARISOL CHARACTER IN A MAN CALLED
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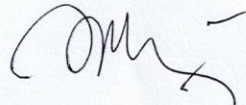
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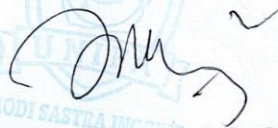



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THESIS

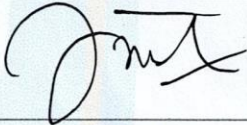
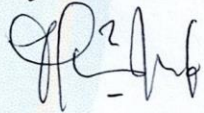
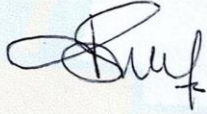
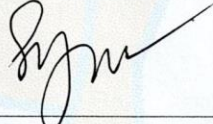
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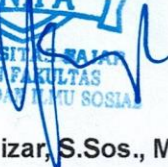
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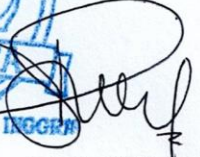
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Dengan ini menyatakan dengan sebenar-benarnya bahwa skripsi yang berjudul **The Archetype Analysis Of Marisol Character In A Man Called Otto Movie** adalah karya ilmiah saya sendiri dan sepanjang pengetahuan saya di dalam naskah skripsi ini, tidak terdapat karya ilmiah yang pernah diajukan oleh orang lain untuk memperoleh gelar akademik ini di suatu perguruan tinggi, dan tidak terdapat karya atau pendapat yang pernah ditulis atau diterbitkan oleh orang lain, kecuali secara tertulis dikutip dalam naskah dan disebutkan dalam sumber kutipan dan daftar pustaka.

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Makassar, 19 September 2023

Yang Membuat Pernyataan,



Ahmad Zulfikar Aziz

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The researcher realizes that this research is far from perfection. Therefore, constructive criticism and suggestions are highly anticipated to complement any weaknesses and limitations in this thesis. However, apart from its flaws, may this thesis provide benefits for the advancement of knowledge. Thank you.

Makassar, September 19, 2023

Researcher

A handwritten signature in black ink, consisting of a large, stylized 'A' followed by a series of connected, fluid strokes that form the rest of the name.

Ahmad Zulfikar Aziz

ABSTRACT

THE ARCHETYPE ANALYSIS OF MARISOL CHARACTER IN A *MAN CALLED OTTO* MOVIE

**Ahmad Zulfikar Aziz
Andi Febriana Tamrin**

The aim of this research is to analyze and find out the archetype reflected on Marisol in *A Man Called Otto* Movie. A qualitative descriptive method is used in this research and the data source is *A Man Called Otto* Movie. In analyzing the data the researcher uses archetype theory by Carl Jung. Archetype by the theory consists of 7 types which are the persona, the shadow, the self, the anima/animus, the mother, the hero, and the wise man. The research found all the archetypes of Marisol reflected in *A Man Called Otto* using Carl Jung's theory. Marisol possesses the persona, the shadow, the self, the mother, and the wise man archetypes displayed in several data the researcher discovered and analyzed. Furthermore, out of all the archetypes, the researcher as well found each of its basic natures that are coming from Marisol attitude itself. In the persona archetype, Marisol experiencing being the kind of person who is friendly and passionate. Beside being friendly, Marisol has the shadow archetype which shows her fear and anger. Marisol also shows the self archetype by fostering relationships and creating a sense of unity in her neighborhood. Marisol has the mother archetype dominantly by being care not only for her family, but also for her neighbors and animals. As for the hero archetype, she is willing to help those in needs. And last one, Marisol has the wise man archetype because she offers an advice to Otto even though he refuses it.

Keyword: Archetype, *A Man Called Otto* Movie, Character.

ABSTRAK

ANALISIS ARKETIPE KARAKTER MARISOL DALAM FILM A MAN CALLED OTTO

**Ahmad Zulfikar Aziz
Andi Febriana Tamrin**

Tujuan penelitian ini adalah untuk menganalisis dan menemukan arketipe yang terefleksi pada Marisol dalam film *A Man Called Otto*. Metode deskriptif kualitatif digunakan dalam penelitian ini dan data yang digunakan adalah film *A Man Called Otto*. Dalam menganalisis data, peneliti menggunakan teori arketipe Carl Jung. Menurut teori ini, arketipe terdiri dari 7 jenis: persona, bayangan, diri, animus/anima, ibu, pahlawan, dan orang bijak. Penelitian ini menemukan bahwa semua arketipe Marisol terefleksi dalam film tersebut menggunakan teori Carl Jung. Marisol memiliki arketipe persona, bayangan, diri, ibu, dan orang bijak yang ditampilkan dalam beberapa data yang ditemukan dan dianalisis oleh peneliti. Selain itu, dari semua arketipe, peneliti juga menemukan masing-masing sifat dasarnya yang berasal dari sikap Marisol sendiri. Dalam arketipe persona, Marisol mengalami menjadi orang yang ramah dan bersemangat. Selain ramah, Marisol memiliki arketipe bayangan yang menunjukkan rasa takut dan marahnya. Marisol juga menunjukkan arketipe diri dengan membina hubungan dan menciptakan rasa persatuan di lingkungannya. Marisol memiliki arketipe ibu yang dominan dengan tidak hanya peduli pada keluarganya, tetapi juga pada tetangga dan hewannya. Adapun arketipe pahlawan, dia rela membantu orang yang membutuhkan. Dan terakhir, Marisol memiliki arketipe orang bijak karena dia menawarkan nasihat kepada Otto meskipun dia menolaknya.

Keyword: Arketip, *A Man Called Otto* Movie, Karakter.

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CHAPTER I

INTRODUCTION

This chapter explains the research background, research question, objective of the research, significance of the research, and scope of the research.

1.1 Research Background

An archetype refers to a symbol, personality or situation that is universally recognized and appears in cultures and time periods. These archetypes are deeply rooted in the mind and represent fundamental aspects of the human experience, including birth, death, love and war. They serve as a means for writers to convey ideas and themes, in literature while tapping into a shared understanding of what it means to be human. (Shelburne, 1976). There are ways in which it can manifest such as through characters, symbols, patterns and plot structures. Take, for instance the hero archetype. An encountered character type, in literature that embodies courage and nobility. These heroes embark on journeys or quests to conquer challenges and attain their objectives. Another seen archetype is that of the mother symbolizing the caring and protective aspects associated with motherhood.

Archetypes play a role in literature bringing a sense of familiarity that enables readers to forge deeper connections with both the story and its characters. Additionally they serve as tools for conveying intricate concepts and themes in a more concise yet impactful manner. Some common archetypes in literature include the hero, the mentor, the trickster, the sage, the mother, and the shadow. These archetypes can be used in different ways to create different effects, depending on the goals and intentions of the writer (Gijo & George, 2021).

Archetypes serve as a way to depict characters with recognizable traits that appear repeatedly across time periods and cultures. This is beneficial, for readers because archetypes establish patterns of character portrayal in literature. When readers can identify a character they can anticipate their role and purpose, in the story. This not creates expectations. Also engages the reader in the narrative.

Writers should always remember that their audience needs to have a grasp of how a character embodies an archetype for it to have an impact. If the portrayal of the archetype isn't clearly conveyed to the reader then that deeper literary significance will be missed. It's true that archetypal characters can be multi dimensional and well developed. They still need to be identifiable, as such to some extent, for the reader.

Psychology has a certain relationship with literature. Psychology is one of the fields that studies humans. Roekhan says that "psychology and literary works have a functional relationship that can be used to know a person's psychological state. Literary criticism can also be presented in the form of rigorous analysis. An unconstrained search would be unfocused and even the researcher would have difficulty in addressing all the issues raised in the problem statement .(Mariana, 2023)

Adapted from the novel entitled *A Man Called Ove* by Fredrik Backman, this film directed by Marc Forster premiered on the big screen on January 13 2023. Marc Forster is able to tell the story of Otto in a way that is both intriguing and heart-wrenching. Otto Anderson is described as an angry old man. He was always bothered by small things. Many things distracted him (Marcinda, 2023). This creates a different between him and the second main characters. A character-driven story throughout, the plot of the movie revolves simply around Otto and his struggles to keep up with life. The movie *A Man Called Otto* can be

analyzed using the archetype theory because it contains many archetypal characters and motifs. For example, Marisol herself has the archetype of the wise old man. He is a kind and compassionate woman who is full of wisdom and experience. She is also a mother of two children, Luna and Abby and a wife to Tommy.

Apart from the figure of Tom Hanks who appears as the main character, the appreciation goes to the character of Marisol too. The presence of this character always manages to bring laughter and gives its own color. It feels like every time Marisol's character appears, it immediately cheer up and sure there will be some funny antics she will present. Not only does she add color to this film, Marisol's figure also depicts the character of a woman who is intelligent both in terms of academics and characteristics. This also serves as a touch to Otto's character, who often considers the people around him to be incompetent or stupid (Marcinda, 2023).

Marisol, who is full of energy and enthusiasm enjoys a knit family. She has two daughters. Is excitedly expecting another child in the near future. Her relationship, with her husband, Tommy is truly inspiring. She gracefully embraces his idiosyncrasies. Adeptly navigates the challenges of their life. Marisol along, with Otto is the one who truly understands him beyond his exterior. She brings out his kindness and compassion. Whether its babysitting their children or learning how to drive from Otto Marisol always extends a helping hand to alleviate his loneliness. However she tends to overstep boundaries at times. She often probes into peoples affairs. Persistently asks Otto about his past in an attempt to uncover more information.

The researcher analyses the characteristics of the second main character of *A Man Called Otto* using archetypal literary criticism with intrinsic approach. By categorizing characters, the researcher can be enlightened of their own role in

the movie. Knowing the characteristics of the second main character, Marisol is important as for the researcher can analyze the second main character's archetype. The researcher choose this movie in for the study because Marisol's show multiple archetypes and she is the one who gave impact to Otto's life as the main character. The archetypes of Marisol can be seen in the way she treated Otto. The way she always making contact with Otto who keeps his grumpiness—to still help is considered motivating and significant by the researcher to be further analysed. The research result are expected to make the readers understand about the important of characterization that takes in the process of making any literary work like movie.

Analyzing films by characters can make society more accurate, since people themselves can influence characteristics at a psychological level. An interesting story can be told if it depends on the acting of the characters, because the characters are the key to experiencing the story. In this case, someone, an object, even though the author may be a character, must play a role in the story of the film (Ifianti & Rahman, 2020).

1.2 Research Question

Based on the research background, the researcher develop the problem:
What are the archetypes reflected on Marisol in *A Man Called Otto*?

1.3 Research Objective

Based on the research question, the purpose of this research is to find out and analyze the archetypes reflected on Marisol in *A Man Called Otto*.

1.4 Research Significance

The significance of the research is to increase knowledge about characterization and literary studies for readers and to provide a model for those who do literary studies. The research results are expected to make the reader understand more about the important role of characterization that takes part in

the process of making any literary work such as movies and also can be used as an example of the significance of characterization in life situations, especially when in election time. For practice, this thesis can be something useful for other researchers, in particular for those who are interested in the movie analysis of archetypes.

1.5 Research Scope

The scope of this research analyze about the archetype in Marisol character as a mother figure in *A Man Called Otto* and tell about one specific element of movie, character as being an important literary element in literature. *A Man Called Otto* is directed by Marc Foster and released by Sony Pictures Releasing on January 13, 2023. The researcher limits the problem to analyzing Marisol character in the movie.

CHAPTER II

LITERARY REVIEW

This chapter explains through past studies connected to this research. This chapter also discusses the theoretical background, archetypal criticism, and *A Man Called Otto* by Marc Foster.

2.1 Previous Studies

The researcher finds some previous studies that are applicable to the research that researcher has been conducted. Those researches are a sign that this kind of research has been applied.

There are three previous studies related to this research. First, research by Zatalini (2018) entitled *The Situational Archetype of Main Character in Roald Dahl "Esio Trot" Novel and Movie*. The purpose of this study is to find out what archetypes are experienced by the main characters in the novel and movie "Esio Trot" by Roald Dahl and to find out the differences in archetypes experienced by the main characters in the novel and movie. This research uses situational archetypes theory by Carl Jung and literary criticism to get a detailed ideas of how situational archetype that represented in Roald Dahl "Esio Trot" the novel and movie and analyze it using descriptive qualitative research. The data used are Roald Dahl's "Esio Trot" novel and movie in the same title. The results of the study found several archetype aspects of the main characters in the novel (Zatalini, 2018).

Second, Pangestu & Julianti (2021) with the research title *An Analysis of Archetype of Main Character Jim White in Mcfarland USA Movie*. This study aims to analyze the archetype of Jim White as the main character which can show a person's personality based on the archetype perspective and to find the ego that appears in the main character. In working on this research, the researcher used

theory of archetypes by Carl Jung. This study uses a descriptive qualitative method to identify personality in the film *McFarland USA*. The data source for this research is a film called *McFarland USA* which was released in 2015 by Walt Disney Picture Production. The researcher used dialogues as data to be analyzed and discussed. The results of the study found that there was an ego and seven archetypes that appeared in Jim, namely persona, shadow, anima, wise parents, great mother, hero, and yourself. The amount of data found is four ego data, five persona data, two shadow data, one anima data, two great mother data, two wise parents data, one hero data, and five personal data (Pangestu & Julianti, 2021).

Last, the research by Altaba & Zahari (2022). This research focuses on *The Heroes Journey: An Archetypal Analysis Of Hansel And Gretel*. This research analyzes the use of archetypes in the Grimm collection - through the example of Hansel and Gretel - to fully explore their significance as these archetypes are potentially the reasons behind the enduring popularity of this story and the collection in general. This study uses an analytical approach to explore various aspects of archetypes which include selected stories from the Grimms Fairy Tales, namely Hansel and Gretel. The research methodology is based on the archetypal stages of the hero's journey or quest as described by Joseph Campbell in his seminal work, *The Hero with a Thousand Faces*. This research concludes that Hansel and Gretel skillfully employ many archetypal elements such as evil woman, order versus chaos, doorway and maid, and trickster and witch within the framework of a hero's journey archetype to enable the protagonist to achieve psychological and moral goals. maturity, and material rewards. Through its several pages, *Hansel and Gretel* offers readers a rich moral lesson on courage, decline, shrewdness, loyalty, evil, compassion, and

destiny through the use of the travel archetype and its various elements (Altabaa & Zahari, 2022).

All three previous studies were reviewed. Although all studies have different object, but the main purpose of the research has similarities. The research conducted by Zatalini (2018) and the research conducted by Pangestu & Julianti (2021) have the same topic research which focuses on the archetypes of the main character and both of them used sam theory which is theory of archetypes by Carl Jung. However, the object of both researches is different. Zatalini (2018) analyzed both novel and movie entitled *Esio Trot* while Pangestu & Julianti (2021) analyzed *Mcfarland USA* movie. The research conducted by Altaba & Zahari (2022) has no similarity in the object with the other two researches. The focus of the analysis is similar with the other two researches which is also analyzing the archetypes. Specifically, this research focuses on a particular type of archetype called the hero. Even though there is no similarity in terms of the object, all these previous studies have the same analysis with this research which is finding archetype in a character in a movie or novel and in this case the character of Marisol in *A Man Called Otto*.

2.2 Intrinsic Element

The intrinsic approach in the literature is used to assess the overall quality of a literary work. According to Eagleton (1996), Intrinsic elements are the elements that made literature from within, intrinsic elements consist of Plot, Characters, Setting, and Theme.

1. Plot

Klarer (2004) stated that plot is the logical interaction of various factors that lead to the change of the original situation at the beginning of the story. According to Bordwell and Thompson (2014), plot is used to describe everything that can be seen and heard in the film. Plot

includes all events in the story that are directly described and may contain extra-story elements. Plots are usually consisting of five main elements, such as exposition, rising action, climax, falling action, and resolution (Klarer, 2004). The beginning of a story, known as the exposition serves to introduce the audience to the characters setting and background information. This helps the viewers understand and follow the movie. The rising action is where conflicts arise within the story. Usually there are two types of conflicts faced by the characters; external conflicts. The climax represents the point where the main character confronts their conflict. Its often considered as the peak of the movie showcasing all the accumulated struggles and conflicts faced by the character throughout. As, for falling action it occurs when tensions in the story start to settle down. Finally resolution (also known as denouement) takes place when all conflicts, in the movie find their resolution. (Saraswati, 2019).

2. Characterization

Characterization is how an author reveals the personality of a character in a literary work. Characterization is revealed through direct characterization and indirect characterization. Characterization of a literary work is the process authors use to develop characters and create character images for an audience using two different approaches, including direct and indirect characterization. The author uses a hands-on approach to teach audiences in knowing what they want to know about the characters (Colón, 2018).

3. Setting

Russell (2010) mentioned there are two types of setting. First one is Integral setting, When the location and time have an impact, on the

theme, characters and events of a film. Another aspect is the backdrop setting, which's an abstract and general setting that helps to convey a story that is universally relevant and timeless. Setting covers the places the characters appear, the social context of characters, the particular locations of events, and the atmosphere the movie creates. Setting has four elements. There are place and time to show how the characters act, how the characters socialize with others and how the characters show their human nature to the audience when they see it (Indriani et al., 2019).

4. Theme

Russell (2010) said that Themes play a role, in literature. Of being stated by the narrator or author themes are woven into the story subtly. They represent the overarching idea of a movie. Also convey the message that filmmakers aim to share through their work (Umboro, 2021). In today's era of filmmaking, the prevailing subjects frequently explored in movies encompass themes such, as romance the struggle between good and evil the delicate balance, between humanity and technology and many others

2.3 Psychology of Literature

The discipline of literature which encompasses fields, like history, philosophy, sociology and psychology involves using language as a means of expression to provide insights into humanity, existence, culture, personality and individual differences. Throughout history, writers, philosophers, artists, psychologists and psychiatrists have extensively. Discussed these topics. There is a connection between literature and psychology because both delve into the complexities of beings; their reactions to the world around them; their sorrows; their desires; their fears; their conflicts; their resolutions; their personal concerns

as well as societal issues. They do so by employing concepts, methods and approaches. Authors depict life based on their objectives perspectives on the world ideologies, and value judgments. In doing they unlock the doors to realms and invisible worlds for readers. They accomplish this not by evoking feelings and emotions; Also, by helping readers discover the meaning of life and existence. Clearly literature empowers individuals to understand themselves better by raising awareness and prompting introspection. It is to be noted that man and existence have always been fundamental elements in most scientific studies, fine arts and literature (Aras, 2015).

Literary psychology is an A method that examines a piece of literature by incorporating insights taking into account the perspectives of the writer, characters and readers. As stated by Ratna, "Psychology of literature is text analysis by considering the relevance and role of psychological studies". Thus, psychology plays an important role in analyzing a literary work by working from the psychological point of view of the literary work, both from the elements of the author, character, and reader (Klarer, 2004).

Both Freud and Jung valued the humanities, especially literature, in the training of psychoanalysts. Due to their attitude, a humanistic heritage entered psychology in such a way that literature became a valuable source for understanding various phenomena of human psychology (Trinidad, 2019).

Personality consists of three systems; the id, ego and super ego. The id represents the personality system encompassing genetic factors, psychological aspects and innate instincts. The ego was developed to handle bodily needs in a manner that aligns with the external environment. It follows the reality principle and works with the secondary process. The superego is the internal representation of the traditional values and ideals of society as taught by the parents, and reinforced by a system of rewards and punishments. Behavior is

usually the result of an interaction between these three systems, rather than one system functioning alone (Hall & Lindzey, 1967).

Jung started out as an empirical psychologist in the Freud's circle in Vienna, but gradually developed personality theory as a practical alternative to his teacher's method. Although he used some real patient examples, he became more and more interested in studying the role of archetypes in literature and other texts. These archetypes, which he believed existed in the collective unconscious, are more readily accessible to study in literary, alchemical, and mythological texts, Jung began studying such texts after 1909, eventually leading him to speak and write on such subjects in the 1920s and 1930s. He studied analytical psychology and poetry, "The Relation of Analytical Psychology to Poetry", specific literary texts such as Blake's poetry, Longfellow's *Hiawatha*, Joyce's *Ulysses*, and others (Hall & Lindzey, 1967).

Carl Jung's major contribution to psychology was that he emphasized the importance of the individual human being and the teleological purpose and meaning of a person's inner and outer life, both at the conscious and subconscious level. For Jung, the overarching goal of the individual is to integrate both the conscious and unconscious elements of the psyche, which have both individual and collective dimensions.

The collective unconscious resides deeper in the psyche and consists of archetypes or symbolic "forms" of stories, people, places, or images accumulated through human experience throughout history. These archetypes most commonly appear in dreams, mythology, literature, fantasy, and other sources of the imagination. Some important archetypes are Persona (a person's social mask), Shadow (a person's darker or evil side), and Anima/Animus (a person's heterosexual side) (Leigh, 2011).

When examining psychoanalysis critics who follow the approach not only consider the thoughts and personality of the author but also explore their works as reflections of their imaginative power. This creative process holds significance, for individuals, artists and authors. The process occurs as it intertwines literature and psychology through the exploration of imagination and emotions (Aras, 2015).

2.4 Archetypes

Jung was a Swiss psychologist who proposed that there are universal patterns and symbols that exist within the human psyche, which he referred to as archetypes. Jung (1964) delves into the idea that archetypes are innate and inherited elements of the human psyche. He suggests that some archetypes may even transcend cultural differences and play a significant role in shaping human behavior, emotions, and the stories we tell.

According to Jung (2011) archetypes is a universal thought forms (ideas) that contains a large element of emotion. This thought form creates images that correspond to some aspect of the conscious situation in normal waking life. Jung (1964) has the perception that says human psyche, body, mind, and soul were composed of three components such as the Ego which reflects the conscious mind, the Personal Unconscious which contains suppressed memories, and the Collective Unconscious which reflects shared memories with the whole of humanity and the place where ancestral memory comes into play. The Collective Unconscious part is where the archetypes lie. The archetype concepts proposed by Jung (1964) is contrary to the theory Tabula Rasa by John Lock. Tabula Rasa itself explains that all humans were born with a clean mind as a white paper. In the journey of their growth, their mind will be filled with many mental capacities or ideas.

Archetypes serve as a means to convey concepts and themes within literature enabling writers to tap into a shared comprehension of the human experience. They can manifest in ways, such, as characters, symbols, patterns and plot frameworks (Jung, 1964). Character archetypes are storytelling tools that aid both writers and audiences in quickly understanding and grasping a characters role and purpose within a story. These archetypal characters often elicit emotional reactions because they tap into profound human experiences. For instance the mother archetype embodies the nurturing and protective qualities associated with motherhood. Archetypes contribute to a sense of familiarity and universality in literature enabling readers to form connections with the story and its characters. Additionally they serve as shortcuts, for conveying ideas and subjects in a more concise and impactful manner. (Jung, 1953).

In literature there are familiar character types known as archetypes. These archetypes, such as the hero the sage, the mother and the shadow serve purposes in storytelling. Writers can employ these archetypes in ways to achieve different effects based on their objectives and motives. Ultimately archetypes serve as an instrument for authors to establish a connection, with readers and effectively convey intricate concepts and themes in a manner that is easy to comprehend and captivating. By drawing on shared cultural and psychological experiences, archetypes help make literature more meaningful and relevant to our lives.

In the book entitled *Man and his Symbols*, Jung (1953) identified seven key archetypes that are fundamental. These archetypes are:

1. The Persona

The persona is symbolized by a mask. Jung explains the persona like someone who uses a mask to cover his face in a drama, which in using a mask is needed for an actor or actress to live up to his role

which is usually the role outside of the actor's own character (Eko Hardanto, M.Natsir, 2019). It encompasses the image projected to others, which may include facets of the personality that wish to be acknowledged or embraced by society. The persona archetype is shaped by societal expectations as well as the person own yearnings, for acceptance and a sense of belonging. It can manifest differently in various contexts and relationships. For example, a person may have a professional persona that aligns with their work environment and a different persona when interacting with friends or family (Chevie Nurdayanti, 2020).

A character's persona can be shaped by various factors, such as their upbringing, culture, social environment, or personal ambitions. the persona archetype serves several purposes, in social interaction, characters adopt personas to interact with others effectively. Characters with well-developed personas appear more multi-dimensional and realistic. Revealing layers of their true self beyond the facade of their persona adds complexity to their personality. for the plot, The revelation of a character's true self, hidden behind their persona, can drive the plot forward. It can lead to unexpected twists, conflicts with other characters, or personal growth. For example, Joker in *The Joker*. The Joker is a mysterious criminal who wears a clown mask. He is a master of deception and manipulation, and he uses his persona to hide his true identity and motives.

2. The Shadow

The concept of the shadow archetype encompasses the darker and less aware facets of a persons character. It consist suppressed thoughts, cravings and instincts that are perceived as undesirable or

unfavorable. The shadow can become visible through dreams or other forms of communication (Pangestu & Julianti, 2021).

The shadow archetype holds aspects that we deny or reject, such as our fears, insecurities, aggressive tendencies, and taboo desires. These unconscious factors in our psyche can influence our thoughts, emotions, feelings, and behaviors, often manifesting indirectly through projections onto others. By projecting our shadow over others, we can deny and avoid facing these aspects of ourselves.

Exploring and embracing the shadow archetype is a part of personal development and self discovery. It entails acknowledging and accepting the presence of our shadow gaining awareness of its influence on our thoughts and actions. By embracing both light and darkness within us we can gain deeper insights, into our true selves attain a sense of completeness and foster emotional equilibrium.

Understanding and engaging with the shadow archetype involves reflecting on ourselves doing work and being open, to facing and embracing our aspects. This process may involve seeking therapy analyzing our dreams, journaling or practicing forms of self reflection. It allows us to incorporate the energy of our shadow into our consciousness leading to growth increased self acceptance and a genuine way of living. As an illustration consider Hannibal Lecter in the movie *The Silence of the Lambs*. Hannibal Lecter is a killer who also happens to be a character embodying the shadow archetype. Intelligent, charming and manipulative, in nature he represents the side of existence that is universally feared.

3. The Anima/Animus

According to Jung (1953), the Anima (in males) and Animus (in females) symbolizes the masculine and feminine qualities that exist in each individual, regardless of gender. It symbolizes the resistance to a persons self awareness of their gender. Has a significant impact, on building connections and attaining emotional well being.

The concept of the anima archetype, in men embodies characteristics like sensitivity, nurturing, intuition and emotional depth. It signifies the aspects that men might suppress or overlook because of expectations or cultural influences. The anima archetype acts as a link between the unconscious mind influencing a mans relationships with women and his connection, to his intuitive nature and emotions.

On the hand the animus archetype, in women symbolizes traits that are typically associated with masculinity, such as assertiveness, rationality, logic and independence. It encompasses aspects that women might be hesitant to display or have internalized messages about being masculine". The animus archetype can impact a womans connection, to power, assertiveness and her ability to fully embrace her intellect and analytical skills. For example, Belle in Beauty and the Beast. Belle is a young woman who is kind, compassionate, and intelligent. She represents the anima archetype in the film. The Beast, on the other hand, represents the animus archetype. The Beast is initially cruel and untamed, but he is eventually transformed by Belle's love. This transformation represents the integration of the anima and animus, which is necessary for wholeness and individuation.

To fully embrace this archetype is to acknowledge and welcome the characteristics typically associated with the gender, within

ourselves. We acknowledge their significance and the potential they have for our development. By exploring and integrating the anima or animus archetype we gain an understanding and acceptance of both masculine and feminine qualities. These archetypes can manifest in dreams, fantasies and in how we perceive others offering insights, into our psychological growth.

4. The Self

This archetype represents the striving for wholeness and integration of all aspects of an individual's psyche. It represents an individual's entire personality and acts as a unifying force. The self can be seen as the ultimate goal of individuation, a process of self-realization and personal growth (Pangestu & Julianti, 2021).

The concept of the self archetype is frequently linked to the pursuit of genuineness, personal development and the actualization of ones capabilities. It symbolizes the essence of an individual and acts as a cohesive factor that unites all the fragmented elements of the mind. When someone aligns themselves with the self archetype they experience a feeling of balance, direction and significance, in their life. This state is characterized by an integration of ones thoughts, emotions, values and behaviors.

The process of discovering who the person really are and becoming whole involves discovering and embracing different parts of ourselves. This journey involves looking inward, reflectin on the thoughts and feelings, and being open to facing and changing our hidden patterns and conflicts. At last, the self archetype represents the full potential, a sense of being complete on the inside, and discovering the authentic self. It's a continuous and transformative process that

accompanies us throughout our life. For example, Luke Skywalker in Star Wars. Luke is a young farmboy who dreams of adventure. He is on a journey to become a Jedi Knight and to save the galaxy from the evil Empire.

5. The Mother

The concept of the mother archetype is closely linked to traits such, as nurturing, love, empathy and safeguarding. In myths, stories and religious customs it often symbolizes the essence. Embodies qualities like fertility, creativity and abundance. According to Jung the mother archetype plays a role in the process of growth—a journey towards self awareness and completeness. It can symbolize an individuals compassionate nature well as the impact of their own mothers or other maternal figures, in shaping their lives.

However, Jung also warned that the mother archetype can have a negative aspects, such as possessiveness, dependence, and the potential of entrapment. In some cases, individuals find it difficult to separate themselves from the influence of their mother or to establish their own sense of identity.

In general the concept of the mother archetype holds importance as a symbol representing the nurturing and caring aspects of femininity. By comprehending and engaging with this archetype individuals can acquire understanding, about their psychological and spiritual development leading them towards a greater sense of completeness and self consciousness. For example, Aunt May from the Spider-Man movies. Aunt May is a kind and loving aunt to Peter Parker. She is always there for him, no matter what. She is also a

strong and determined woman who is willing to do anything for her nephew.

6. The Hero

The concept of the hero archetype is deeply rooted in the core of nature. It can be traced back, to mythologies, religions and cultural stories that have persisted throughout history. The hero archetype represents characteristics like bravery, perseverance, selflessness and a profound sense of purpose. Heroes are driven to create an impact frequently putting their comfort and safety at stake for the betterment of society. They serve as a source of inspiration and guidance, for others acting as role models and instigators of transformation.

Jung thought that the hero archetype plays a role, in psychology. It symbolizes an individuals journey, towards self discovery, personal development. Becoming unique. By confronting and conquering obstacles the hero not attains triumph. Also acquires self awareness and a profound comprehension of their own capabilities. For example, Moana from Moana. Moana is a young Polynesian princess who sets sail on a journey to save her people. She is a brave and determined woman who is willing to risk everything to save her home.

7. The Wise Old Man

The wise old man archetype is a symbol of wisdom, knowledge and guidance. It is often depicted as a character and can be found in myths, religious beliefs and stories spanning different cultures (Pangestu & Julianti, 2021).

The depiction of a person typically involves them acting as a mentor or teacher sharing their wisdom, insight and guidance with

either the protagonist or the younger generation. They have knowledge and understanding of the world that is often gained through experiences or a unique connection, to something. The wise elder is seen as a source of wisdom providing advice and assisting others in overcoming the challenges of life.

Examples of the wise old man archetype can be found in a variety of stories and myths, such as Merlin in the legend of King Arthur, Dumbledore in the Harry Potter series or Yoda in the Star Wars saga. These characters represent the archetype by providing guidance sharing their knowledge and assisting the character in their quest, for self discovery and personal development. For example, Gandalf from The Lord of the Rings. Gandalf is a wizard who is a mentor to Frodo Baggins on his journey to destroy the One Ring. He is wise and experienced, and he provides Frodo with guidance and support.

Jung (1953) believed that archetypes are inherent and universal patterns of thought, behavior, and symbol that are present in the collective unconscious of humanity. Archetypes can manifest differently in individuals depending on their cultural background, cultural context, and individual development.

2.5 A Man Called Otto Movie

The movie *A Man Called Otto* was released to the world on January 13, 2023. The movie itself is an adaptation of the 2012 novel entitled *A Man Called Ove* written by Fredrik Backman. It is also a remake from a 2015 Swedish movie with the same name as the novel. The main casts of *A Man Called Otto* movie were Tom Hanks who portrayed adult Otto Anderson, Truman Hanks who portrayed young Otto Anderson, Mariana Trevino who portrayed Marisol, etc. *A Man Called Otto* tells the story of the loss of human connection in the rapidly changing modern world and the efforts required to re-weave the ties that bind the

communities in which we live. The story is also a transformative story of sadness, where to overcome this requires support from the people who are often present around us, not only family but also friends or neighbors (Stephanus, 2023).

A film titled *A Man Called Otto* capitalizes on the enduring appeal of stories featuring grumpy individuals who find redemption through the embrace of a supportive community. In this movie, Tom Hanks takes on an unusually abrasive role as Otto, a short-tempered widower who fussily controls every aspect of his neighborhood, including his own numerous suicide attempts. However, Otto's plans to reunite with his recently deceased wife are disrupted when new neighbors arrive, consisting of heavily pregnant Marisol (played by Mariana Treviño), her ineffectual husband, and their children.

A Man Called Otto presents a simple story but is very relatable to the reality of everyday life. Besides comedy, *A Man Called Otto* also displays quite strong drama elements. Behind the cute interactions between Marisol and Otto, the differences in their nature ultimately lead to conflict, which ultimately reveals the story of Otto's very sad past. The process of building Otto's relationship with his neighbors is really built in a way that is very heartwarming for anyone who watches it (Hati, 2023).

A Man Called Otto is a remake of the Swedish film *A Man Called Ove* which was released in 2015. This film premiered in Indonesia on Friday, January 13, 2023. Fredrik Backman's novel *A Man Called Ove*, which was released in 2012, received a lot of attention.

A Man Called Otto tells of Otto's attempt to end his life. For Otto, his wife Sonya (Rachel Keller) is his world, he has no reason to live after his wife died. This film is very realistic, not everyone in the world wants to find happiness. In fact, they sometimes seek happiness after the mortal world. However, Otto's efforts unfortunately fail every time. The audience will be sad when Otto wants to

end his life. On the other hand, he is touched when Otto can recall his memories with Sonya (Forster, 2022).

The character of Otto was successfully played by Tom Hanks very well, he can make a monologue in a sharp tone but still captivate the audience's laughter. Tom Hanks' acting managed to make the audience laugh until they cried. Apart from the figure of Tom Hanks who is present as the main character, it also needs to give appreciation to Marisol's character. The presence of the character always succeeds in bringing laughter and giving its own color. It feels like every time Marisol's character appears, the viewer immediately gets excited and sure that she will present witty behavior. Not only giving color to this film, the figure of Marisol also describes the character of a woman who is intelligent both in terms of academics and characteristics. This is also a trigger for Otto's character, who often thinks that the people around him are incompetent or stupid (Lasalle, 2023).

CHAPTER III

METHODOLOGY

This chapter consists of research design, data resource, data collection instrument, data collection procedure, and data analysis technique. Those sub-chapters will be discussed deeply below.

3.1 Research Design

Qualitative research is a research approach that focuses on comprehending and interpreting social phenomena by examining how individuals subjectively experience and attribute meaning to them (Creswell & Creswell, 2018). It aims to gain a comprehensive understanding of a specific research topic by collecting non-numerical data through methods like interviews, observations, and document analysis. Qualitative researchers analyze the data using techniques such as thematic analysis or grounded theory to uncover patterns, themes, and insights.

Qualitative research is valued for its in-depth exploration, contextual understanding, flexibility, and acknowledgment of researchers' subjectivity and biases. It is widely used in social sciences and other fields to gain a deep understanding of human experiences and behaviors, contributing to knowledge development and informing various applications.

3.2 Data Resource

In this study, researchers use primary data information collected by researchers. The primary data in this research is the script of the movie *A Man Called Otto* and The secondary data in this research is the scene from the movie. The movie is about the life of a grumpy old man, adapted from the novel *A Man Called Ove* and directed by Marc Foster, with a duration of 2 hours 6 minutes which was released in the theaters on January 11, 2023. The data is *A Man*

Called Otto movie and Marisol's dialogues which are taken from the script containing 115 pages.

3.3 Data Collection Instrument

In conducting this research, the researcher uses a note-taking technique to analyze the research toFigure Note-taking technique is jotting down the message or the content of the text based on the ideas or certain information (Siswanto, 2019). By using this technique, notes, a pen, and a laptop to watch the movie. The researcher needs to comprehend the significance of the dialogue within each theme and identify the key elements that warrant documentation in the notes. To store the information, important details will be written down and put on paper. This ensures that the information obtained from diverse sources can be adequately preserved.

3.4 Data Collection Procedure

The researcher do the documentation and notes. Documentation is a way of collecting data that produces important notes related to the problem under study. This documentation will be used to collect data in the form of images and text description in *A Man Called Otto*. Through the utilization of documentation and note-taking, researchers can gather data by visually examining images and recording the conversations exchanged between characters in movies. For more details, the steps to collect data will be outlined below.

1. The researcher watches the movie carefully and repeatedly to have a better understanding of the movie's storyline
2. Later on, the researcher re-watches specific parts of Marisol's dialogues in order to get the data of archetypes reflected in the character.
3. Next, the researcher highlights the character's dialogues that are written in the movie script.

4. Last, the researcher writes Marisol's dialogues from the movie script to the notes that have been provided.

3.5 Data Analysis Technique

In this study, a qualitative descriptive analysis technique involving categorization will be employed for data analysis. The focus of the analysis will be on analyzing the character of Marisol in the movie *A Man Called Otto*. In analyzing the problem of this research, the researcher uses three steps of qualitative analysis technique conducted by Miles, Huberman and Saldana (2020).

The steps in analyzing the data are divided into three:

1. **Data Condensation:** The selective focus of specific data contained in written field notes, documents, and other empirical material. Data compression is a useful technique that can be used to extract the most important information from the movie. This makes analyzing and understanding the movie much easier and helps you gain meaningful insights (Miles et al., 2020). In addition, researchers focus on dialogues of the character in the movie, particularly language use and verbal and communicative interactions related to the research question of this study.
2. **Data Display:** After condensing the data, the researcher displays it in a descriptive form. This is because data presentation is a clear and organized way to present information that helps us think and act effectively (Miles et al., 2020). Data presentation consists of descriptive accounts of selected and focused dialogues which are particular quotations from *A Man Called Otto*.
3. **Conclusion Drawing/Verifying:** Conclusion is the final stage of data collection and should be done after the data are condensed and

displayed (Miles et al., 2020). The researcher completes the data according to the research question. In addition, researchers draw conclusions from the responses or results of the analysis.

CHAPTER IV

FINDING AND DISCUSSION

4.1. Finding

This study aims to provide a description based on collected data, focusing on Marisol's dialogues from the movie script of "A Man Called Otto". The analysis of Marisol's dialogues will be conducted using the theoretical framework of the seven archetypes. In order to address the research question, the researcher employs a qualitative method and utilizes the note-taking technique to gather and analyze the relevant data. The archetypes reflected on Marisol in A Man Called Otto are analyzed as follows;

1. Persona



Figure 1 (00:18:42-00:18:48)

MARISOL
(Holds up the container:) I brought you some food.
OTTO
... Why?
MARISOL
Because you looked hungry.

Based on the data, it can be identified that Marisol has the persona archetype. When she said "I brought you some food" as her reason to make impression to her neighbor already been an indication that she make good impression to Otto. Because of Marisol and her family just moved in,

Marisol is trying to adapt to the new neighborhood. Persona archetype serves several purposes such adopt to interact with others effectively.

2. Self



Figure 2 (00:18:58-00:19:10)

MARISOL

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

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

OTTO

Okay. Bye.

From the data above, it can be identified that Marisol have the self archetype. The statement “*Anyway, we wanted to introduce ourselves properly now that we're going to be neighbors.*” Indicated that she is trying to introduce herself to Otto because she and her family just moved into the neighborhood. It represents an Marisol’s entire personality and acts as a unifying force. The self can become as personal growth of the character.

3. Persona



Figure 3 (00:33:28-00:33:38)

OTTO

What now?

TOMMY

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

OTTO

(Taking the wrenches:)

Congratulations.

MARISOL

And I made you *salpors de arroz*.

(Marisol holds out another container. Otto squints inside.)

From the data above, it can be identified that Marisol have the persona archetype. When she said “*And I made you salpors de arroz.*” Indicates that she likes to give food to Otto. It surround the image projected to others, which may include face of the personality that wish to be accepted by society.

4. Persona



Figure 4 (00:34:40-00:35:00)

MARISOL

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

(Anita gives a warm smile, instantly chatty.)

ANITA

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

The researcher identifies the dialog of Marisol to Anita as a reflection of Marisol's persona archetype. Marisol quickly introduce herself to Anita as an act of being new neighbour in the society. The statement “*We just*

moved into 206, across from Otto. I'm Marisol. This is Tommy." aimed to indicate that Marisol is always the one who introduce herself and husband to new people. Anita also response with a warm smile and also introduce herself back as a welcome to the neighborhood.

5. Hero



Figure 5 (00:52:13-00:52:59)

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

MARISOL (CONT'D)

Is he dead?

OTTO

(He shrugs.)

Maybe he's sleeping.

MARISOL

You have to get him out of there!

OTTO

Why can't you?

MARISOL

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

OTTO

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

Based on the data, it shows the hero archetype on Marisol. Marisol care for the cat. The line "*You have to get him out of there*" indicates she want the cat to be saved but because of her pregnancy she can't handle cats. Instead she told Otto to get save the cat.

6. Mother



Figure 6 (00:53:08-00:53:18)

MARISOL
My God, its freezing in here!
(Marisol notices the women's coats that line the hall and starts looking through them for something to warm the cat.)
OTTO
No, no - leave those alone!
MARISOL
Then get a blanket.
OTTO
A blanket? For the cat?
MARISOL
For the frozen cat - yes!

Based on the data, it shows the mother archetype is reflected on Marisol. She notices the coats hanging on the door and want to take it for the cat. The statement "*Then get a blanket*" and "*For the frozen cat – yes!*" indicates that Marisol care and want to warm the cat. The mother archetype is linked to traits such, love, empathy and safeguarding. In this data marisol show the emphaty to the cat as she try to save and warm it.

7. Mother



Figure 7 (00:59:20-:00:59:34)

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

JIMMY

I forgot I'm allergic.

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

MARISOL

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

Based on the data, the researcher identifies that Marisol reflects the mother archetype. The statement "*Oh, my god! Come with me – Tommy got a prescription last year after he found a wasp's nest*" indicates that Marisol cares about Jimmy's allergic reaction and wants to give him Tommy's medicine as a cure.

8. Mother



Figure 8 (01:14:35-01:15:05)

MARISOL

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

OTTO

Pajarito?

MARISOL

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

(She calls upstairs:) Bye, girls! Be good for Abuelo Otto!

LUNA & ABBIE (O.S.)

Yes, Mama! / We will!

Based to the data, it shows the mother archetype on Marisol. The line “Just make sure the pajarito is in bed by nine” and “‘Little bird’ - Abbie. She won't want to go to sleep; sometimes telling her a story helps.” Indicates that Marisol wants Abbie to sleep by nine. In order to help Abbie sleep, Marisol tells Otto to read her a story.

9. Wise Man



Figure 9 (01:21:01-01:21:43)

MARISOL

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

OTTO

I don't need anything.

MARISOL

You could do with some decent food sometimes.

OTTO

(Shrugs.)

Those salpors weren't bad.

MARISOL

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

OTTO

(Tensing:)

There's no need.

MARISOL

No, but it might help you move on.

OTTO

I don't want to move on.

MARISOL

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

OTTO

Enough.

MARISOL

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

According to the data, the researcher identifies that Wise Man Archetype is reflected on Marisol. Marisol has the intention to help Otto facing his difficulties and moving on from his past. She offers him help to clean out the front hall, pack up some old coats and shoes that belong to Sonya. Marisol believes that it will help Otto moving on because her mother also faced the same.

10. Shadow



Figure 10 (01:37:18-01:37:38)

OTTO

I need to use your phone.

MARISOL

Can't you use your own?

OTTO

It's disconnected. At the moment.

MARISOL

Why, for God's sake?

OTTO

It doesn't matter. I just need to use your phone, okay?

MARISOL

... You know what? No.

OTTO
No?

According to the data, the researcher can identify that shadow archetype is reflected on Marisol. The statement “*Why, for God’s sake?*” and “... *You know what? No.*” from Marisol has indicated that she denies Otto’s request as she denies and pushes away Otto with his purpose to use her phone.

11. Shadow



Figure 11 (01:37:42-01:38:16)

MARISOL

*No. You won't tell me why your phone is disconnected, you won't tell me why you need to use the phone, you wouldn't tell me what happened to you out in the street yesterday, and then you went inside and wouldn't even answer the door - (Growing emotional, despite herself:) **You scared me, Otto. Do you know how long I was out there? I didn't know if something happened to you or if something was going to happen** - and I'm sorry if I said the wrong thing about Sonya's old coats but I was just trying to help and you left me out there...*

The researcher identifies the data in the dialogue as a reflection of Marisol's shadow archetype. The statement “*You scared me, Otto. Do you know how long I was out there? I didn't know if something happened to you or if something was going to happen*” indicated that she feel unsure and scared because Otto didn't open up to Marisol.

12. Hero



Figure 12 (01:45:08-:01:45:38)

(Otto slips past them, trying to avoid notice. As he reaches the street, he slows - then staggers. He strains to set the cat down gently, then collapses, sprawling onto the pavement. Marisol sees him first and rushes to his side.)

MARISOL

Otto! Otto!

*(To the others:) **Call an ambulance!***

Based on the data, the researcher identifies that Hero Archetype is reflected on Marisol. The statement “*Call an Ambulance!*” indicates when Marisol notice Otto collapses on the ground and immediately call for help. Characteristics for the hero archetype are reflected in marisol such as perseverance and kindness. Heroes are driven to create an impact frequently putting their comfort at stake for the change for the better of other people.

4.2. Discussions

This sub-chapter provides detailed explanation from all the found data in research findings. The research uses archetype theory according to Carl Jung. Furthermore, there are 12 data that will be explained in-depth and their relevance with the theory.

4.2.1 The Persona

Data 1 and 3 shows that Marisol as the new neighbor trying to have social interactions with the people in her new neighborhood. This shows

Marisol having the persona archetype by approaching new people to meet social expectations in the neighborhood. The persona serves a purpose in social interactions, allowing individuals to navigate social expectations. Marisol gives food to Otto as an indicates that she want to make an impression to Otto. In data 4, Marisol meets Anita and quickly introduce herself as the new neighbour. This indicates that Marisol wants join the society in the neighbourhood and want to be accepted. The persona archetype is the mask we wear in society. Shaped by culture, society rules, and our wish to fit in. The persona can appear in different ways depending on the situation or relationship (Chevie Nurdayanti, 2020). The persona archetype is not necessarily bad. It can help us to navigate the world and to get along with others. However, it is important to be aware of our persona and to not let it become a mask that hides our true selves. We should strive to be authentic and to let our true selves shine through, even in the most challenging situations.

4.2.2 The Shadow

Data 10 explains Marisol's feeling of being unsure towards Otto's purpose to use her phone. The shadow archetype often encompasses aspects of oneself that one suppresses or rejects, and Marisol's refusal to help Otto might be stemming from her own internal struggles and unacknowledged emotions. This suggests that she might have experienced feelings of insecurity. Following the previous dialogue, data 11 explains that Marisol expresses feelings of frustration. Her behavior shows her own inner conflicts and struggles. Additionally, her admission that she is scared and worried about Otto reveals her deeper fears and concerns that she may have been suppressing or ignoring. Marisol's dialogue showcases how the shadow archetype can manifest through unexpressed emotions that

influence one's behavior and interactions. The shadow archetype contains parts that we push away or deny, like our worries, lack of confidence, impulses towards aggression, and forbidden wishes. These hidden parts of our mind can impact how we think, feel, and act, usually showing up indirectly by seeing them in other people (Chevie Nurdayanti, 2020). When we put our shadow on others, we're able to avoid facing these parts in ourselves.

4.2.3 The Self

The self archetype is commonly linked with seeking authenticity, developing personally, and recognizing one's special abilities. It stands for the core of a person and acts as a binding power that unites different parts of the mind. When someone is in sync with the self archetype, they feel inner peace, a sense of direction, and purpose in life (Chevie Nurdayanti, 2020). It involves finding a balance between thoughts, feelings, beliefs, and behaviors. Marisol's dialogue in data 2 demonstrates the self archetype through her friendly and welcoming behavior. The self archetype represents the individual's authentic and integrated nature. Marisol's statement that she and her husband, Tommy, want to introduce themselves properly as new neighbors reflects her genuine desire to connect with Otto. Offering Otto the Tupperware container is seen as a symbol of nurturing and care. This aligns with the self archetype's qualities of fostering relationships and creating a sense of unity.

4.2.4 The Mother

The mother archetype is linked to traits such as being nurturing, affectionate, and safeguarding. The mother archetype holds significance on the path towards discovering our authentic selves and experiencing a sense of wholeness. This archetype can represent an individual's personal

nurturing characteristics and also reflect the impact of their own mother or other maternal figures in their existence (Chevie Nurdayanti, 2020). Marisol's dialogues in data 6 shows herself having the mother archetype. The mother archetype represents nurturing, protective, and caring qualities often associated with a mother figure. As soon Marisol sees the red rash on Jimmy's neck and chest, she immediately takes care of him and provides assistance. Marisol's reaction in responding Jimmy's allergic and guiding him to safety illustrate her maternal nature, aligning with the mother archetype's characteristics of protection, guidance, and caregiving. Data 7 shows how marisol care for the frozen cat. Because Otto didn't want she use the coat she immediately ask for a blanket for the cat. This indicates that not only Marisol have the mother archetype to humans, but also she care about animal. In data 8, Marisol express her care to her children by asking Otto to make sure Abbie is already sleep by nine.

4.2.5 The Hero

The hero archetype is deeply ingrained in the human psyche and can be found in various mythologies, religions, and cultural narratives throughout history. The hero's journey, often follows a common pattern: the hero receives a call to adventure, faces trials and obstacles, encounters mentors or helpers, confronts a major ordeal or enemy, and eventually returns transformed, bringing back wisdom or a boon to benefit society. The hero archetype embodies qualities such as bravery, resilience, selflessness, and a strong sense of purpose. Heroes are driven to make a difference, often sacrificing their personal comfort or safety for the greater good. They inspire and lead others, acting as role models and catalysts for change.

Marisol's dialogue in data 5 shows herself having the hero archetype because she is selfless, compassionate, and willing to help others. She is pregnant, which means she is more vulnerable to infection, but she is still willing to help the cat. She is also concerned about the cat's welfare, even though it is a mangy stray. Data 12 shows Marisol is the first one to notice that Otto collapsed into the ground. Immediately rushes to his side and call for help. She is able to quickly assess the situation and figure out what needs to be done. She cares about Otto and wants to help him.

4.2.6 The Wise Man

This archetype symbolizes intelligence, understanding, and direction, often embodied by an elder male character. The archetype of the wise old man appears in different cultures' myths, religions, and stories. The wise old man is usually depicted as a mentor or instructor who shares wisdom, knowledge, and advice with the main character or younger individuals. He holds profound insights and a deep understanding of the world, often gained through personal life experiences or a spiritual connection (Gijo & George, 2021).

Data 9 explains Marisol's dialogues that shows the wise man archetype because she offers practical advice and insights to Otto. Marisol's reference to her own experiences, particularly her mother's response to her father's death, demonstrates a depth of understanding gained through personal life lessons, aligning with the characteristics of the wise man archetype. As mentioned by Jung, the wise man archetype embodies personal life experiences and lessons.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter consists of two sub-chapters, namely conclusions and suggestions. Therefore in order to gain a better understanding, these sub-chapters will be discussed deeply below.

5.1 Conclusions

After finishing the analysis, the research found all the archetypes of Marisol reflected in A Man Called Otto using Carl Jung's theory. Marisol possesses the persona, the shadow, the self, the mother, and the wise man archetypes displayed in 14 data the researcher discovered and analyzed. Furthermore, out of all the archetypes, the researcher as well found each of its basic natures that are coming from Marisol attitude itself. In the persona archetype, Marisol experiencing being the kind of person who is friendly and passionate. Beside being friendly, Marisol has the shadow archetype which shows her fear and anger. Marisol also shows the self archetype by fostering relationships and creating a sense of unity in her neighborhood. Marisol has the mother archetype dominantly by being care not only for her family, but also for her neighbors and animals. As for the hero archetype, she is willing to help those in needs. And last one, Marisol has the wise man archetype because she offers an advice to Otto even though he refuses it.

5.2 Suggestions

In this study, the researcher is limited by theory of archetype according to Carl Jung in 1953. The researcher used the theory to analyze the archetypes in the Marisol character. Therefore, the archetypes can be said limited. For the next researchers who want to analyze archetypes, it is necessary to conduct research based on the newest theory. Also, it is really important to look on the research

problem and the methodology before conducting the research. The movie *A Man Called Otto* itself is an interesting object to discuss. However, the next researcher can use different theory and approach to analyze other things in the movie.

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A MAN CALLED OTTO

Screenplay by David Magee

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

Sony Pictures/Playtone/
SF Studios

FADE IN:

1

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

1

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

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

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

HARDWARE CLERK

Can I help you with that, sir?

OTTO

(Turning, incredulous:)

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

HARDWARE CLERK

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

OTTO

I'm not an invalid!

HARDWARE CLERK

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

OTTO

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

HARDWARE CLERK

No.

OTTO

Well, then -

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

CUT TO:

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

HARDWARE CLERK

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

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

HARDWARE CLERK (CONT'D)

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

OTTO

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

HARDWARE CLERK

Yes. It's 99 cents a yard.

OTTO

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

HARDWARE CLERK

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

OTTO

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

HARDWARE CLERK

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

OTTO

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

HARDWARE CLERK

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

OTTO

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

HARDWARE CLERK

He's at lunch.

OTTO

(Shaking his head:)
Lunch.

(MORE)

OTTO (CONT'D)

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

HARDWARE CLERK

You want the Assistant Manager?

OTTO

Yes!

HARDWARE CLERK

Hey, Taylor!

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

TAYLOR

What's up?

OTTO

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

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

TAYLOR

... Sorry - what?

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

HARDWARE CUSTOMER

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

OTTO

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

TAYLOR

Do you want another foot of rope?

Otto turns to gape at her, astounded.

2

INT. OTTO'S HOUSE - BEFORE DAWN

2

IN MONTAGE - Otto goes about his morning routine:

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

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

3

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

3

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

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

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

JIMMY

Hey Otto!

Otto barely nods, continues onward.

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

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

MALCOLM

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

OTTO

It belongs on the bike rack.

MALCOLM

I was only gone half a minute!

OTTO

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

MALCOLM

(Riding away, under his
breath:)

Grumpy old bastard...

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

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

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

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

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

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

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

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

OTTO

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

Barb stiffens. She guides Prince quickly past Otto.

BARB

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

OTTO

Well, it was one of you -

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

BARB

Oh, my God!

Otto continues walking, calling over his shoulder.

OTTO

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

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

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

OTTO (CONT'D)

Go on! Get out of here!

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

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

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

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

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

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

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

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

BOSS

There he is - the big man himself!

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

The applause dies. Otto nods toward the cake.

OTTO

What is this?

BOSS

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

OTTO

"Have Fun?" Doing what?

BOSS

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

OTTO

Celebrate?

BOSS

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

OTTO

What's nice about it?

BOSS

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

OTTO

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

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

BOSS

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

(MORE)

BOSS (CONT'D)

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

A couple CO-WORKERS chime in.

CO-WORKER 1

You have. Reliable as hell.

CO-WORKER 2

We're going to miss those schedules
of yours!

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

BOSS

To Otto!

CO-WORKERS

To Otto!

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

CO-WORKER 1

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

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

OTTO

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

BOSS

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

OTTO

I still have open orders to fill.

BOSS

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

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

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

TERRY
 I'll have a piece of his face.

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

6

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

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

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

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

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

UPS DRIVER
 Have a nice day, sir!

The UPS truck drives off through the open gate.

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

7

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

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

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

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

IN QUICK SUCCESSION (LOOSE ENDS MONTAGE):

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

OTTO (CONT'D)

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

- He speaks to the GAS COMPANY:

OTTO (CONT'D)

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

OTTO HANGS UP, closes his address book...

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

END MONTAGE.

8 INT. OTTO'S LIVING ROOM - DAY

8

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

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

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

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

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

OTTO

What the - ?! Oh, for - !

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

9

EXT. OTTO'S HOUSE - DAY

9

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

OTTO

What the hell are you doing?

MARISOL

(Mexican accent:)

Yes, that's what I was saying -

(Turning to the car:)

¿Que diablos estàs haciendo?

She sounds angrier than Otto, which throws him.

OTTO

Look, you can't just drive in here -

MARISOL

I'm not driving, am I?

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

OTTO

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

TOMMY

(Mexican accent:)

We have one! Here -

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

OTTO

Why the hell is it in your pocket?

TOMMY

I'm the driver.

MARISOL

(Pointing to a house:)

We're renting here. 206.

OTTO

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

TOMMY

I wasn't. I was parallel parking.

OTTO (CONT'D)

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

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

OTTO (CONT'D)

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

TOMMY

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

OTTO

I know!

Otto looks around for the push button start.

TOMMY

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

OTTO

I know!

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

OTTO (CONT'D)

What the - ?

TOMMY

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

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

LUNA

Hello.

OTTO

Hello.

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

LUNA
What's your name?

OTTO
Otto.

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

ABBIE
Oddo?

OTTO
Otto. O-t-t-o.

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

LUNA
And I'm Luna.

OTTO
Nice to meet you.

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

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

TOMMY
Thanks for the help.

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

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

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

10 INT. OTTO'S HOUSE - DAY

10

Otto enters and closes the door behind him, muttering:

OTTO
Idiot...

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

And then the lights click off.

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

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

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

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

FLASH BACK TO:

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

WOMAN'S VOICE (O.S.)

How much more shelf space is left?

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

OTTO

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

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

SONYA

Seven or eight.

Young Otto picks the box up from the side table.

YOUNG OTTO

Then I'll build you another bookcase.

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

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

END FLASHBACK.

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

OTTO
Damnit! Damnit! Damnit!

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

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

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

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

MARISOL
Hello. Otto, yes? The girls said -

OTTO
"AH-to."

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

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

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

OTTO
"AH-to!"

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

OTTO
I do.

MARISOL
Are we interrupting? We can always -

OTTO
What? What do you want?

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

OTTO
... Why?

MARISOL
Because you looked hungry.

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

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

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

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

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

OTTO
Okay. Bye.

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

MARISOL
My name is Marisol.

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

TOMMY
I'm Tommy.

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

MARISOL
Are you always this unfriendly?

OTTO
I am not unfriendly!

MARISOL

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

OTTO

I am not!

MARISOL

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

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

OTTO

Chicken and rice?

MARISOL

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

Otto nods, gestures to Tommy with the container.

OTTO

What about you?

TOMMY

I'm an I.T. consultant.

Otto and Marisol sigh.

MARISOL

(To Tommy:)

Dile de dónde eres.

TOMMY

Oh. Anaheim.

OTTO

Anaheim?

TOMMY

(Shrugs.)

... El Paso.

Otto nods, then reaches for the door handle.

OTTO

Well, I have things I need to do -

TOMMY

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

OTTO

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

TOMMY

No, it's Alvin.

OTTO AND MARISOL

Allen!

MARISOL

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

TOMMY

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

MARISOL

Then everyone else is wrong.

OTTO

Good God...

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

TOMMY

You want to Google it?

MARISOL

Sure. Google it! Wikipedia it!

TOMMY

Fine - give me your phone!

MARISOL

!Usa tu teléfono!

TOMMY

!A ver, no seas así!

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

OTTO
Do you know what size you need?

TOMMY
Just the usual size.

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

OTTO
Take the set.

TOMMY
Wow. Thanks.

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

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

OTTO
What do you want? Huh?

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

12

I/E. OTTO'S HOUSE - DAY

12

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

SONYA
That's enough now, darling...

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

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

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

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

END FLASHBACK MONTAGE.

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

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

13

EXT. CEMETERY - SUNSET/DUSK

13

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

OTTO

I found the flowers you like. Pink.

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

OTTO (CONT'D)

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

(He sits. Scornfully:)

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

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

OTTO (CONT'D)

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

(He shakes his head.)

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

(Long pause.)

Nothing works when you're not home.

13A

EXT. OTTO'S HOUSE - NIGHT

13A

Darkness. A light snow falls.

14 INT. OTTO'S BEDROOM - EARLY MORNING 14

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

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

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

MATCH CUT TO:

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

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

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

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

ARMY DOCTOR

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

YOUNG OTTO

I know. My father had it.

ARMY DOCTOR

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

SONYA
Is that mine?

YOUNG OTTO

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

SONYA

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

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

SONYA (CONT'D)

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

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

SONYA (CONT'D)

I'm Sonya.

YOUNG OTTO

Otto. It was my father's name.

SONYA

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

YOUNG OTTO

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

SONYA

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

YOUNG OTTO

... Not for a while.

The TRAIN CONDUCTOR comes up alongside their seats.

TRAIN CONDUCTOR

Tickets, please.

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

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

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

TRAIN CONDUCTOR
\$1.75.

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

SONYA
Here - I have some change.

YOUNG OTTO
Thank you.

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

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

SONYA
Keep it then. It's lucky.

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

YOUNG OTTO
I will pay you back.

SONYA
Don't worry about that for now.

Sonya gestures to the book Otto rescued.

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

YOUNG OTTO
No, I... No.

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

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

SONYA (CONT'D)

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

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

OTTO (O.C.)

Oh, yes...

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

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

OTTO

... Yes, it is.

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

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

21 EXT. OTTO'S HOUSE - DAY 21

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

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

22 EXT. OTTO'S STREET - DAY 22

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

JIMMY

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

OTTO

No.

JIMMY

Aren't you supposed to be at work?

OTTO

No!

JIMMY

Do you want to come over for lunch then?

OTTO

(Contemptuous:)

Lunch!

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

OTTO (CONT'D)

Hey! HEY!

JIMMY

See you, Otto!

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

OTTO

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

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

DYE & MERICA AGENT

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

(He climbs in his car.)

You have a good one now, okay?

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

23

EXT. OTTO'S HOUSE - DAY

23

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

BARB

Get out here, you little bitch!

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

OTTO

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

BARB

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

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

OTTO

No, you won't.

BARB

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

OTTO

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

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

BARB

Andy! Did you hear what he said??

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

OTTO

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

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

24

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

24

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

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

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

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

OTTO

What now?

TOMMY

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

OTTO

(Taking the wrenches:)
Congratulations.

MARISOL

And I made you *salpors de arroz*.

Marisol holds out another container. Otto squints inside.

OTTO

Cookies?

MARISOL

Salvadoran cookies. They were my father's favorite.

TOMMY

You're gonna love them.

MARISOL

Of course. I made them.

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

TOMMY

Also, I was wondering...

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

TOMMY (CONT'D)

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

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

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

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

TOMMY
 Right.

Otto struggles mightily to keep from further comment.

OTTO
 Come on, then.

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

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

Otto winces a little, but waves back.

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

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

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

OTTO
 Try bleeding the radiators.

ANITA
 How exactly would I do that?

OTTO
By bleeding the radiators.

Otto opens his own garage door and disappears inside.

MARISOL
Otto! Stop being rude!

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

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

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

Anita gives a warm smile, instantly chatty.

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

Otto comes out of his garage carrying the ladder.

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

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

OTTO
It was a coup!

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

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

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

TOMMY

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

ANITA

Oh, that was for Sonya -

OTTO

(Furious:)

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

ANITA

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

OTTO

GO! All of you!

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

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

OTTO (CONT'D)

Get out from under there!

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

OTTO (CONT'D)

Ow! Let go of me, you little -

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

OTTO (CONT'D)

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

(Slowly reaching down:)

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

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

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

25

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

ANITA

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

Otto grunts, waves a dismissive hand.

OTTO

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

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

Anita leads Otto into the living room.

ANITA

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

Otto grunts.

ANITA (CONT'D)

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

OTTO

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

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

ANITA

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

OTTO

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

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

OTTO (CONT'D)

Does he even know we're here?

ANITA

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

(She turns to go.)

I'll go look for the hose.

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

OTTO

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

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

OTTO (CONT'D)

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

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

OTTO (CONT'D)

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

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

ANITA

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

Otto snorts dismissively.

JIMMY

Anita made a pork tenderloin.

OTTO

No. I have things I need to do.

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

ANITA

Reuben - what are you doing, hon?

OTTO

Let go. Let... go!

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

27 INT. OTTO'S BEDROOM - DAY 27

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

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

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

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

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

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

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

MATCH CUT/FLASH BACK TO:

30 EXT. TRAIN PLATFORM, 1973 - DAY 30

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

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

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

SONYA

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

Young Otto nods, overcome with shyness.

SONYA (CONT'D)

Did you have to go back to the military center?

YOUNG OTTO

What? Oh. Yes, I...
(He gathers his courage.)
No. I wanted to pay you back for the train ticket.

SONYA

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

YOUNG OTTO

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

Sonya smiles, finding Otto's innocence incredibly sweet.

SONYA

I meant in a restaurant.

Otto smiles, relieved.

31 I/E. RESTAURANT, 1973 - NIGHT

31

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

SONYA

Hello!

YOUNG OTTO

Hi. Shall we - ?

SONYA

Yes, let's go in.

YOUNG OTTO
You're 15 minutes late.

SONYA
(Completely unconcerned:)
Am I?

32 INT. RESTAURANT, 1973 - NIGHT

32

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

SONYA
So what kinds of things interest you?

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

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

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

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

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

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

SONYA
He passed away?

YOUNG OTTO

(Nods.)

Two months ago. It was sudden.

SONYA

I'm sorry. And your mom?

YOUNG OTTO

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

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

SONYA

Why didn't you get an entrée?

YOUNG OTTO

(A pained confession:)

... I ate at home.

SONYA

Why?

YOUNG OTTO

So you could order what you wanted.

(He sets his napkin down.)

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

(He rises.)

I should go...

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

END FLASHBACK.

33

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

33

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

MARISOL (O.S.)

Otto! Otto!

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

OTTO
What, for God's sake?!

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

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

Otto scrambles to close the garage door.

OTTO
(Defensively:)
What are you doing??

MARISOL
Looking for you!

OTTO
Well, you found me.

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

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

MARISOL
I don't have a license.

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

MARISOL
Thirty.

OTTO
And you don't have a license?

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

OTTO
How many other parts are there?

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

MARISOL

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

OTTO

No - I'll drive you!

MARISOL

At last! Was that so hard?

Marisol heads off toward her house.

OTTO

Where are you going?

MARISOL

To get the children.

OTTO

The CHILDREN??

34

I/E. OTTO'S CHEVY MALIBU - DAY

34

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

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

ABBIE

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

MARISOL

Get in back, girls.

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

MARISOL (CONT'D)

There you go, *pajarito*.

OTTO

(As he climbs in:)

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

MARISOL

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

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

ABBIE
It smells stinky in here!

LUNA
Seriously, Mom, I can't breathe.

Marisol becomes fully aware of the stench in the cabin.

MARISOL
Roll down the windows.

They do so.

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

Marisol turns on the heat, turns pointedly to Otto.

MARISOL
What were you doing in there?

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

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

35 OMITTED 35

36 EXT. HOSPITAL ENTRANCE - DAY 36

ESTABLISHING: the entrance of a hospital emergency room.

37 OMITTED 37

38 INT. HOSPITAL FAMILY WAITING ROOM - DAY 38

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

OTTO
Those dolls - are they Superheroes?

LUNA

Luchadoros - wrestlers. Yah!

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

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

ABBIE

I found a Mr. Bear book!

OTTO

Yes, I can see that.

LUNA

She wants you to read it to her.

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

OTTO

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

ABBIE

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

OTTO

Bears don't talk.

LUNA

This one does.

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

OTTO

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

ABBIE

No - it's an owl!

OTTO

(He nods, encouraged,
tries an owl voice.)

"There's nobody here but baby and me!"

(Back to the bear voice:)

Are you there, Baby Bear, deep underground?"

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

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

The girls jump off the couch, excited.

LUNA
 Hello, Beppo!

BEPPO
 Would you like to see a trick?

ABBIE
 Yes!

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

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

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

OTTO
 I need this back.

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

MARISOL
 Where's Otto?

39

EXT. HOSPITAL ENTRANCE - DAY

39

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

MARISOL
 Otto! What the hell did you do?

OTTO
 Nothing!

ABBIE
 (Giggling:)
 Abuelo Otto hit the clown!

OTTO
 I did not!

LUNA
 (Laughing:)
 Abuelo Luchadoro!

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

FLASH BACK TO:

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

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

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

BEPPO
 Wow! Here it is!

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

OTTO
 Hang on - this isn't my quarter.

BEPPO
 What? Yes it is.

Otto shows the edge of the quarter to Beppo.

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

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

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

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

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

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

OTTO
Give me the - !

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

END FLASHBACK.

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

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

OTTO
(Grumpily:)
What?

Marisol shakes her head, tries to stop laughing.

MARISOL
My father used to smile like that.

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

MARISOL
Exactly.

Otto looks back toward the hospital, growing impatient.

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

LUNA
He's right there at the front door.

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

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

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

TOMMY

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

OTTO

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

TOMMY

Yeah, I suppose I will.

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

MARISOL

(To Otto:)

Thank you for driving.

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

MARISOL (CONT'D)

Well... bye then.

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

ABBIE

Bye, Abuelo.

LUNA

Bye... Abuelo Luchadoro.

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

TOMMY

Thanks again, Otto.

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

MARISOL

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

(With a smile:)

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

OTTO

(Beat. He shrugs.)

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

43

EXT. OTTO'S HOUSE - MORNING

43

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

OTTO

HEY!

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

OTTO (CONT'D)

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

The Agent gives Otto a friendly smile as he approaches.

DYE & MERICA AGENT

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

OTTO

(Surprised:)

How do you know my name?

DYE & MERICA AGENT

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

(Conciliatory:)

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

OTTO

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

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

OTTO (CONT'D)

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

DYE & MERICA AGENT

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

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

OTTO

You son of a bitch! You think - !

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

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

MARISOL (O.S.)

¡Ay no! ¡Que tristesa!

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

MARISOL (CONT'D)

Is he dead?

OTTO

(He shrugs.)
Maybe he's sleeping.

MARISOL

You have to get him out of there!

OTTO

Why can't you?

MARISOL

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

OTTO

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

MARISOL
Dios Mío, what's wrong with you?

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

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

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

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

MARISOL
 Otto! Open the damn door!

44

INT. OTTO'S HOUSE - DAY

44

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

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

MARISOL
 My God, its freezing in here!

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

OTTO
 No, no - *leave those alone!*

MARISOL
 Then get a blanket.

OTTO
 A blanket? For the cat?

MARISOL
 For the frozen cat - yes!

JIMMY
 I got this.

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

OTTO

What in God's name are you doing?

JIMMY

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

OTTO

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

MARISOL

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

OTTO

You're not putting that cat in my oven!

MARISOL

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

OTTO

No, no - stay out of my kitchen!

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

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

MARISOL

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

OTTO

I made them. For Sonya. My wife.

MARISOL

Okay. Is she here or...?

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

JIMMY

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

MARISOL
 (To Otto:)
 I'm sorry.

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

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

JIMMY
 Who's going to look after this guy?

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

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

48

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

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

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

YOUNG OTTO
 ... Hello.

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

SONYA
 Hey, Daddy!

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

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

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

Sonya steps back, turns to Young Otto.

SONYA
 Dad, this is Otto.

LUCAS
 All right, then.

YOUNG OTTO
 Hello.

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

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

LUCAS
 It is.

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

LUCAS
 Nope. Never saw the need for one.

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

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

YOUNG OTTO
 You mind if I have a look?

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

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

YOUNG OTTO

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

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

LUCAS

Have you ever thought about opening
your own repair shop?

YOUNG OTTO

(Closing the hood:)

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

LUCAS

All right, then.

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

LUCAS (CONT'D)

He had better learn to fish.

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

SONYA

He likes you.

END MEMORY/FLASHBACK.

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

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

MATCH CUT TO:

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

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

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

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

SONYA

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

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

SONYA (CONT'D)

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

YOUNG OTTO (O.S.)

Would you ever... ?

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

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

OTTO

... Want to get married?

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

OTTO (CONT'D)

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

SONYA

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

OTTO

Will you - ?

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

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

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

YOUNG OTTO
Will you marry me?

SONYA
Yes!

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

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

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

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

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

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

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

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

OTTO
Oh, for God's sake -

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

SONYA

I love it!

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

OTTO

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

The REALTOR comes onto the porch to greet Sonya.

SONYA

I love it!

Off Otto's reaction:

CUT TO:

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

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

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

YOUNG REUBEN

Can I help you unpack the trailer?

YOUNG OTTO

That's okay.

YOUNG REUBEN

You sure?

YOUNG OTTO

Yeah. Thanks, though.

YOUNG REUBEN

Okay.

(Pause.)

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

YOUNG OTTO

Okay.

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

YOUNG OTTO / YOUNG REUBEN
 Hey! Slow down!

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

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

GOOD NEIGHBORS MONTAGE:

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

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

END MEMORY/ FLASHBACK.

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

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

OTTO
 I should have known then.

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

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

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

OTTO
What do you mean 'always?'

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

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

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

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

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

MARISOL
Jimmy, what are you doing?

OTTO
What the hell? Is the cat in there?

The clawing becomes more furious.

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

OTTO
Then let him out!

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

JIMMY
Sorry, buddy.

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

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

JIMMY
I forgot I'm allergic.

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

MARISOL

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

OTTO

Wait - what about the cat?

JIMMY

Looks like he's yours now, Otto!

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

CUT TO:

62

EXT. CEMETERY - DAY

62

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

OTTO

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

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

OTTO (CONT'D)

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

(Pressing his hand to Sonya's gravestone:)

I miss you.

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

63

INT. OTTO'S BATHROOM/BEDROOM - NIGHT

63

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

OTTO

You're not taking over my bed!

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

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

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

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

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

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

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

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

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

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

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

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

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

MEMORY/FLASH BACK TO:

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

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

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

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

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

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

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

YOUNG OTTO

You doing okay?

Sonya nods. Beat. She shakes her head.

SONYA

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

YOUNG OTTO

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

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

YOUNG OTTO (CONT'D)

That cat of yours doesn't like me.

Sonya nudges Ernest off the bench.

SONYA

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

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

OTTO

Baby? Really?

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

Otto pulls Sonya close, gazes off in thought.

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

SONYA
 And maybe a crib.

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

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

68

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

OTTO
 Hey!

MALCOLM
 What are you doing?!

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

OTTO
 This is what you use the bike for?

MALCOLM
 Yeah, it's my job.

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

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

OTTO
 You do?

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

MALCOLM

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

OTTO

What of it?

MALCOLM

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

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

OTTO

Hey! What is your name?

MALCOLM

Malcolm.

OTTO

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

MALCOLM

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

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

MARISOL

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

ANDY

Same time tomorrow, then?

MARISOL

Yes - thank you!

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

OTTO

Park!

MARISOL

What?

OTTO

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

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

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

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

TOMMY

Hi, Otto.

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

OTTO

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

Marisol hurries forward gives Otto a hug, delighted.

MARISOL

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

She hurries back inside.

TOMMY

That's seriously nice of you, man.

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

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

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

Otto takes the cookies and opens the passenger side door.

OTTO
 Then you don't know how to drive.

72 OMITTED 72

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

The car lurches down the street toward an intersection.

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

MARISOL
 Stop shouting at me!

OTTO
 I'm not shouting!

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

MARISOL
 I suck at this.

OTTO
 No, you're learning.

MARISOL
 I nearly hit that car.

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

MARISOL
 I should back up.

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

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

OTTO (CONT'D)

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

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

OTTO (CONT'D)

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

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

OTTO (CONT'D)

Stop turning the key. Press in the clutch.

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

MARISOL

I can't do it!

OTTO

God damn it...

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

OTTO (CONT'D)

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

NICK

Calm it down, old man.

OTTO

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

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

OTTO (CONT'D)

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

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

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

OTTO (CONT'D)

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

Marisol takes this in. The light turns green.

OTTO (CONT'D)

Now, drive.

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

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

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

INSIDE THE CAR, Marisol looks absolutely terrified.

OTTO

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

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

MARISOL

Okay - okay... I'm there.

OTTO

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

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

MARISOL

Is that it?

OTTO

That's it.

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

OTTO (CONT'D)

And we're right on time.

MARISOL

For what?

75

INT. PASTRY SHOP AND CAFE - DAY

75

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

OTTO

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

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

MARISOL

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

OTTO

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

MARISOL

Then what?

OTTO

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

MARISOL

What kinds of books?

OTTO

(Shrugs:)

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

(Beat.)

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

MARISOL

I would have liked her.

OTTO

(Nods:)

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

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

OTTO (CONT'D)

You want more cream or - ?

MARISOL

I'm good, thanks.

Marisol watches Otto as he heads for the counter.

75A

EXT. A BIRCHWOOD FOREST - DAY

75A

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

OTTO (V.O.)

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

(MORE)

OTTO (V.O.) (CONT'D)

That's why they call it Birchwood.
But then they started building
condos, and they cut down all of
the birches...

75B INT. PASTRY SHOP AND CAFE - DAY

75B

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

OTTO

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

MARISOL

This was before the coup?

OTTO

(Nods:)

We were friends back then. But
after that, all we could see were
our differences -

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

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

END CAR SHOW MONTAGE.

76 INT. CAFE - DAY

76

Otto continues the story.

OTTO

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

FLASH BACK TO:

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

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

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

Otto sees Reuben walking down the road toward his garage.

OTTO
 Reuben! Hey -

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

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

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

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

OTTO
 ... Sure.

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

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

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

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

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

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

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

END FLASHBACK.

78 INT. CAFÉ, 2018 - DAY

78

Otto sits with Marisol, still smarting from the blow.

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

A beat. Marisol tries to gently change the subject.

MARISOL
Did you and Sonya ever think about
having children?

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

OTTO
It's two o'clock.

79 EXT. OTTO'S GARAGE - DAY

79

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

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

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

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

OTTO
What do you need me for, then?

80 INT. MARISOL AND TOMMY'S HOUSE - EVENING

80

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

TOMMY

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

OTTO

I'm going to be here.

TOMMY

Right, but... Okay. Right.

Marisol enters, pulling on her coat. To Tommy:

MARISOL

Ready to go?

OTTO

I'm not sure this is a good idea.

MARISOL

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

OTTO

Pajarito?

MARISOL

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

(She calls upstairs:)

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

LUNA & ABBIE (O.S.)

Yes, Mama! / We will!

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

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

81

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

ABBBIE
 "Eyes."

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

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

OTTO
 "Oy-yos."

ABBBIE
 Good... "Mouth."

OTTO
 "Bah-ca."

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

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

ABBBIE
 "Boh-ca."

OTTO
 "Bah-ca."

ABBBIE
 Stop saying "cow!"

CUT TO:

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

OTTO
 I don't think we should do this.

LUNA
 Why?

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

LUNA
Abuelo Luchadoro. Yeah!

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

OTTO
 No, please! I surrender! Ahhh!

CUT TO:

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

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

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

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

OTTO
 There's no chocolate milk in here.

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

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

Otto notices an uninstalled dishwasher in the corner.

OTTO
 What's that?

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

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

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

OTTO
 You designed all of this?

LUNA

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

Otto takes this in, nods in approval.

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

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

MARISOL

Is your leg tired?

TOMMY

It's fine. Next week we go dancing.

MARISOL

It's a date.

Tommy glances upstairs.

TOMMY

It's awfully quiet.

They start up the steps.

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

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

OTTO

She's already asleep.

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

LUNA

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

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

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

Tommy looks out the front door, waving.

TOMMY

Thanks again, Otto. Good night.

He closes the door, sets the alarm.

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

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

TOMMY

Did you know about this?

MARISOL

(Pleased:)

Not at all.

86 INT. OTTO'S BEDROOM - NIGHT 86

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

87 EXT. OTTO'S STREET - DAY 87

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

OTTO

Son of a...

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

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

Otto mutters to himself as he sorts cans and bottles.

OTTO

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

Malcolm appears, crosses to the nearby bike stand.

MALCOLM

Hi Otto.

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

OTTO

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

MALCOLM

Yeah, my bike's getting old.

OTTO

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

MALCOLM

My what?

88A EXT. OTTO'S STREET - DAY

88A

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

SHARI

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

JIMMY

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

89 I/E. OTTO'S GARAGE - DAY

89

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

MALCOLM

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

OTTO

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

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

MALCOLM

Thanks, Otto. Really.

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

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

MALCOLM
I'm saving up for a car.

OTTO
(Impressed:)
Really? What kind?

MALCOLM
A Volkswagen!

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

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

OTTO
Hey, you're blocking that garage.

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

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

OTTO
A what?

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

Otto stiffens, turns and walks back towards his garage.

OTTO
You've got the wrong person.

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

OTTO
What video?

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

SHARI

You haven't seen it? A commuter recorded what happened on their phone and posted it online. Someone in the comments section recognized you. That's how I tracked you down.
(Pointing to the phone:)
It's gotten over a million views.

OTTO

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

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

SHARI

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

OTTO

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

Otto slips past her, going back outside the garage.

SHARI

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

MARISOL (O.S.)

Good morning!

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

MARISOL (CONT'D)

Ready for another driving lesson?

OTTO

Not now.

Shari begins banging on the garage door from inside.

MARISOL

What's going on in there?

OTTO

Nothing - come on.

SHARI (O.S.)

Hey! I'm still in here!

OTTO

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

(Walks away, muttering:)

Idiots.

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

90

I/E. OTTO'S FRONT DOOR - DAY

90

Marisol knocks on Otto's door. Knocks again.

MARISOL

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

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

OTTO

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

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

OTTO (CONT'D)

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

MARISOL

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

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

MARISOL (CONT'D)

I've been thinking -

OTTO

Don't brag.

MARISOL

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

OTTO

I don't need anything.

MARISOL

You could do with some decent food
sometimes.

OTTO

(Shrugs.)

Those *salpors* weren't bad.

MARISOL

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

OTTO

(Tensing:)

There's no need.

MARISOL

No, but it might help you move on.

OTTO

I don't want to move on.

MARISOL

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

OTTO

Enough.

MARISOL

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

OTTO

(Finally erupting:)

Stop talking!

MARISOL

Don't yell at me!

OTTO

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

MARISOL
 (Unexpectedly hurt.)
 I'm something.

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

OTTO
 You son of a BITCH!

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

OTTO (CONT'D)
 Back up! Now!

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

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

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

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

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

OTTO
 Shut up! One more word, I swear -

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

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

(MORE)

DYE & MERICA AGENT (CONT'D)

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

(Points to Otto's chest:)

Look after that heart of yours.

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

OTTO

What do you know about my heart?

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

OTTO (CONT'D)

What do you know about my heart?

Huh? What do you know?!

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

OTTO (CONT'D)

Stop the car!! You prying bastard!!

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

MARISOL

Are you okay? Otto, what's - ?

OTTO

Just leave me alone!!

He storms off toward his house.

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

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

MARISOL (O.S.)

(Outside:)

Goddamn it, Otto! Talk to me!

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

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

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

MARISOL

Otto, please - just let me in!

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

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

END MEMORY.

93

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

93

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

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

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

END MEMORY.

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

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

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

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

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

SONYA

Give me your hand.

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

SONYA (CONT'D)

The baby's really kicking.

Young Otto nods, smiling.

END MEMORY.

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

94 INT. OTTO'S DINING ROOM - DAY 94

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

95 INT. OTTO'S BEDROOM - SUNSET 95

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

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

96 INT. OTTO'S DINING ROOM - DUSK 96

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

97 INT. BUS (MEMORY) - DAY 97

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

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

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

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

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

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

REVERSE ANGLE - revealing *Otto (60s)* gazing at himself, living out this moment as he has done every day since.

And then the bus SHAKES, THROWING Otto side-to-side as it CRASHES. Debris flies through the air as the bus ROLLS OVER and the bathroom walls themselves are ripped apart.

Light floods in and the scene FADES TO WHITE, BLURRING...

99 EXT. CRASH SITE (MEMORY) - DAY 99

Young Otto climbs out of the wreckage, bruised and disheveled. He looks around, dazed.

INJURED PASSENGERS are everywhere, some unconscious, some weeping, some tending to others. The bus is on its side thirty or so yards away, ripped open and partially crushed.

Young Otto rises and stumbles toward the wreckage.

He finds his camera among the debris. Then he finds the torn Niagara Falls cap.

100 INT. OTTO'S DINING ROOM (MODERN DAY) - DUSK/INTERCUT 100

Otto opens the shotgun case, takes out the shotgun.

101 INT. HOSPITAL, HALLWAY (MEMORY) - DAY 101

Young Otto stands in the hallway of a hospital, clutching the tattered cap. A doctor (DR. KNIGHT) and a social worker (ANNA) come out to speak to him.

DR. KNIGHT

Mr. Anderson? I'm very sorry - I have some bad news. Your wife is still unconscious; she's sustained a serious spinal injury. I'm afraid the baby didn't make it. This is Anna - she's going to talk to you. Again, I'm very sorry.

ANNA

Let's have a seat, Mr. Anderson.

Young Otto is in a daze. She guides him to a chair.

ANNA (CONT'D)

I know this is a very difficult time for you. Do you have any family or friends you would like us to call?

102 INT. OTTO'S LIVING ROOM (MODERN DAY) - DUSK/INTERCUT 102

Otto loads the shotgun.

103 INT. HOSPITAL ROOM/BATHROOM (MEMORY) - DAY/EVENING 103

Young Otto sits by Sonya's bedside. She lies unconscious, face and arms covered in scrapes and bandages.

ANOTHER DAY - Young Otto dozes by Sonya's bed, wearing fresh clothes. Sonya's bandages are gone. She's still unconscious.

IN THE BATHROOM of the hospital room, Young Otto uses an electric shaver to trim his stubble, regards *Otto (60s)*, the older version of himself in the mirror.

Young Otto comes out of the bathroom, then stops, watching as Sonya, eyes still closed, holds her hand out, extending her index finger. Young Otto takes her finger in his palm.

Sonya opens her eyes and looks around, still foggy. She sees Young Otto, starts to smile, then hesitates, apprehensive.

CUT TO:

EVENING - Young Otto holds Sonya; she weeps, unconsolable.

104 INT. OTTO'S DINING ROOM (MODERN DAY) - NIGHT 104

Otto puts the butt of the shotgun on the floor and presses the barrel to his forehead.

The MUSIC UPSTAIRS STOPS PLAYING.

Otto reconsiders, puts the barrel in his mouth, then draws back at the taste. He rests his chin on the barrel, closes his eyes and puts his finger on the trigger.

SONYA (V.O.)

That's enough now, darling...

Otto opens his eyes as he remembers:

Sonya's face, smiling, tears in her eyes. They are sitting together at the dining table. Sonya is in a wheelchair. She reaches out to touch Otto's cheek.

SONYA

You're angry, I know. And sad - so
am I. But now we have to live.

END MEMORY.

Otto's finger relaxes on the trigger.

The Cat slips into the room and sits facing Otto, watching him. Beat. Otto moves the shotgun out from under his chin.

Someone knocks at the door, startling Otto. He flinches, blasting a shotgun round into the ceiling. Plaster rains down. The Cat scrambles out of the room, terrified.

105

I/E. OTTO'S HALLWAY, FRONT DOOR - NIGHT

105

Otto throws open the door, still in his underwear, shotgun and camping lantern in hand.

OTTO

What?!

Malcolm, outside, reels backward, staring at the shotgun.

MALCOLM

I'm sorry! I didn't mean to -

OTTO

Oh, for God's sake - I'm not going
to shoot you!

MALCOLM

What was that noise?

OTTO

... Generator must have blown.
Power's out. What do you want?
(Beat.)
What? Come on, it's freezing.

MALCOLM

... I was hoping you might let me
crash on your couch for the night.

OTTO

This isn't a hotel.

MALCOLM
 (He starts to leave.)
 No. I'm sorry -

OTTO
 Why can't you go home?

MALCOLM
 My dad kicked me out.

106 INT. OTTO'S FRONT HALL/ STAIRS/ UPSTAIRS HALL - NIGHT 106

Otto leads Malcolm into the house, heads for the staircase.
 Malcolm follows.

OTTO
 Don't go in the dining room.
 Ceiling needs fixing.
 (He gestures upstairs:)
 There's a couch in Sonya's old
 study you can use.

MALCOLM
 Great. Thanks for this.

As they head upstairs:

OTTO
 Why'd he throw you out? Because
 you're Malcolm now?

MALCOLM
 (Shrugs, wryly:)
 Because I'm Malcolm, because I
 dress like this, I read too much, I
 don't like sports - take your pick.
 I'm not what he wanted in a son.

OTTO
 (Meaning it:)
 Then he's an idiot.

They've reached the top of the stairs. Otto hands Malcolm the
 lantern, gestures to Sonya's study.

OTTO (CONT'D)
 You're in there.

MALCOLM
 Okay. 'Night.

Otto grunts. Malcolm goes into Sonya's study. Otto heads back
 downstairs.

106AA INT. OTTO'S DINING ROOM - NIGHT 106AA

Otto returns to the dining room, glancing from the hole in the ceiling to the bits of plaster that have rained down onto the floor. He goes into the kitchen, then returns with a dustpan and whisk broom and begins cleaning up the mess.

106A EXT. OTTO'S HOUSE - MORNING 106A

Establishing.

107 INT. OTTO'S BEDROOM - MORNING 107

Morning. Otto's eyes open.

108 INT. OTTO'S HALLWAY/KITCHEN/DINING ROOM - MORNING 108

Otto comes downstairs and heads for the kitchen. He stops in the doorway, surprised. Malcolm is already feeding the Cat. Malcolm sees Otto and rises, crossing to a pan on the stove.

MALCOLM

Good morning! The power's still out, so I figured I'd cook up the last of the eggs while they're still good. I hope you don't mind.

Otto looks around uncomfortably, turns to go.

OTTO

I have to do my morning rounds.

MALCOLM

Don't you at least want some coffee first?

Beat. Otto looks at his watch, nods.

Malcolm gets out coffee cups. Otto crosses into the Dining Room, which he cleaned up after Malcolm went to bed. The dining table and chairs are back where they belong and the ceiling has been patched with duct tape.

Malcolm enters with two coffee cups and sits, handing one of the cups to Otto and raising the other cup in a toast.

Otto struggles with how to respond. He finally lowers his eyes and takes a sip. Beat. Nods in approval.

LATER - Malcolm talks as Otto savors an omelet.

MALCOLM (CONT'D)

When I told him I was thinking of getting a car, he said I needed to start paying him room and board first. It got worse from there.

OTTO

(Shaking his head. Beat.)
You didn't tell him you were looking at a Volkswagen, did you?

MALCOLM

No.

OTTO

Then there's no excuse.
(Checks his watch, rises.)
I really have to get to my rounds.

MALCOLM

Can I tag along?

OTTO

... It's a free country.

109

EXT. OTTO'S STREET/GATE/RECYCLING AREA - DAY

109

Otto and Malcolm walk down the street on their rounds.

- In the RECYCLING AREA, they work together to sort the bins. As they come out of the Recycling Area, Jimmy power-walks up to them.

JIMMY

Hey Otto, mind if I join you? I need to get my steps in.

Otto gives a half-shrug ("*Whatever*"), continues walking. Jimmy falls in alongside him, waving to Malcolm.

JIMMY (CONT'D)

I'm Jimmy.

MALCOLM

Malcolm. Nice to meet you.

- They walk back up the block, checking parking permits as they go. Malcolm checks permits on the other side of the street.

MALCOLM (CONT'D)

Yes... yes... yes...

- They reach the GATE. Otto tugs on it to be sure it's latched. Malcolm and Jimmy each tug on the gate as well.

As they walk back past Anita and Reuben's house, Jimmy notices Reuben sitting in the window. He turns to Otto.

JIMMY

Otto, did you hear they're coming to move Reuben into assisted living this afternoon?

OTTO

Who is?

JIMMY

The Dye & Merica guys.

OTTO

(Sighs, keeps walking.)
My God. So they convinced Anita to sell them the house?

JIMMY

No. They made the deal with Chris.

OTTO

Chris? He can't do that.

JIMMY

Yeah, he can. After Dye & Merica found out Anita had Parkinson's, they tracked Chris down -

OTTO

(This stops him.)
Parkinson's?

JIMMY

Yeah, last year Chris convinced Anita to give him power of attorney in case she got worse. So Dye & Merica made the deal with Chris to buy the house.

OTTO

(Overwhelmed:)
Those pricks -
(Back to Jimmy:)
Wait - Anita found out she had Parkinson's *last year*? That's not right - she would have told Sonya. And Sonya would have told me.

JIMMY

Anita and Reuben didn't want you
and Sonya to know. They said you
had enough on your plate as it is.

OTTO

(This hits him hard.)
... They said that?

110 I/E. ANITA AND REUBEN'S HOUSE - DAY

110

Anita answers her front door. Otto stands outside.

OTTO

I need to see everything you've
ever gotten from Dye & Merica -
letters, notices. Do you have a
copy of the power of attorney?

ANITA

(Surprised:)
How do you know - ?

OTTO

Do you have it?

ANITA

Yes.

Otto moves past her into the house.

OTTO

Get it. And any records you have
about Reuben's condition and yours.

ANITA

Did Jimmy tell you - ?

OTTO

Now!

Anita hurries into the back of the house. Otto sees Reuben
sitting by the window, goes to him. Pause.

OTTO (CONT'D)

I've been an idiot. I got so
wrapped up in my own troubles, I
wasn't thinking about anyone else.
I figured they weren't thinking
about me. But. Friends shouldn't do
that. So.

(Pause.)

(MORE)

OTTO (CONT'D)

It isn't easy to say after all this time, but I'm sorry. And I'll get this sorted out.

Reuben slowly extends the fingers of his right hand toward Otto. Otto realizes what Reuben is trying to do; he takes Reuben's hand and shakes it.

111 I/E. MARISOL AND TOMMY'S HOUSE, FRONT DOOR - DAY 111

Otto knocks on the front door, arms loaded with paper and files. Marisol answers, regards Otto coolly.

OTTO

I need to use your phone.

MARISOL

Can't you use your own?

OTTO

It's disconnected. At the moment.

MARISOL

Why, for God's sake?

OTTO

It doesn't matter. I just need to use your phone, okay?

MARISOL

... You know what? No.

OTTO

No?

MARISOL

No. You won't tell me why your phone is disconnected, you won't tell me why you need to use the phone, you wouldn't tell me what happened to you out in the street yesterday, and then you went inside and wouldn't even answer the door -

(Growing emotional,
despite herself:)

You scared me, Otto. Do you know how long I was out there? I didn't know if something happened to you or if something was going to happen - and I'm sorry if I said the wrong thing about Sonya's old coats but I was just trying to help and you left me out there...

(MORE)

MARISOL (CONT'D)

So no, you can't use the phone...

(She starts to close the door, opens it again.)

You think your life is so hard and everyone is an idiot so you have to do it all on your own - well, guess what? You can't. No one can. And you should be happy that someone actually wanted to help you get through a crap day - even if they are an idiot. So...

Beat. She starts to close the door again.

OTTO

The real estate bastards are trying to force Reuben and Anita out of their home. That's why I need to use your phone.

MARISOL

(Shakes her head, sighs.)

I'll get my cellphone.

She leaves the door open, walks back inside.

112 INT. MARISOL AND TOMMY'S HOUSE, DINING ROOM/KITCHEN - DAY 112

Marisol crosses into the dining room, still upset. Otto appears in the doorway behind her, paperwork in his arms.

Marisol gets her cellphone from the dining room table and holds it out to Otto. He sets the paperwork down, takes the phone. Marisol crosses into the kitchen to wait while Otto makes his call. Otto watches her through the doorway. Pause.

OTTO

We'd never had a vacation. Sonya was six months pregnant and wanted to do something special before the baby came, so we booked a trip to Niagara Falls. On the way back home, the bus crashed. There was a recall on the brake lines; the company never got them fixed. Sonya was paralyzed. And we lost our son.

Marisol crosses to the dining table, sinks into one of the chairs.

113 EXT. OTTO AND SONYA'S HOUSE, 1981 (MEMORY) - DAY 113

A grim *Young Otto* lifts a smiling Sonya out of the passenger seat of their station wagon and sets her in her wheelchair.

OTTO (V.O.)

It was three months before she was finally able to come home.

As *Young Otto* wheels Sonya up the metal ramp that leads to the front door of the house, he glances over at all the new construction that's begun on the far end of the street.

OTTO (V.O.)

By then, they had started building new condos, community centers and walkways - none of which were designed for wheelchair access.

114 INT. COMMUNITY CENTER, 1982 (MEMORY) - DAY 114

Young Otto carries Sonya through the narrow doorway of a community center. *Young Reuben* guides her folded wheelchair through the door and opens it for her. *Young Anita* helps her sit.

A handful of people have already arrived in the room. A banner up front reads: "BIRCHWOOD HOMEOWNER'S ASSOCIATION."

OTTO (V.O.)

Of course, the builders could have changed the plans, but the laws weren't in place back then and they didn't give a shit. I did -

LATER - the room is nearly full. Two DYE & MERICA REPS stand at the front; one of them talks about improvements they're planning for Birchwood while the other points at blueprints on a cork board.

DYE & MERICA REP 1

... And we're also putting in a new playground and a daycare center -

Young Otto, sitting at the front, rises.

YOUNG OTTO

None of this is wheelchair accessible. And you still haven't fixed any of the doors in the old buildings or put in ramps -

DYE & MERICA REP 2

We have to set priorities. Right now we're focused on the needs of young families with kids.

DYE & MERICA REP 1

Birchwood living is not for everyone. But there are plenty of places these days for people like your wife -

YOUNG OTTO

(Growing irate:)

What does that mean - people like her? What does that mean?!

Young Otto explodes with anger, striding forward and shoving the man. The other rep and Young Reuben move to restrain him.

OTTO (V.O.)

I'd fought them before, I'd fight them again. But I was so angry -

END MEMORY.

115 INT. MARISOL AND TOMMY'S HOUSE, LIVING ROOM - DAY 115
Otto, now sitting beside Marisol, continues his story.

OTTO

That's when I was voted out as head of the Homeowner's Association.

(Beat.)

I wanted to obliterate them all - the builders, the realtors, the bus company, the bus driver. I would never have been able to move on without Sonya. She said we had to keep on living. So I did...

FLASH BACK TO:

115A INT. ANOTHER HOSPITAL ROOM, SIX MONTHS AGO - DAY 115A
Otto sits beside another hospital bed. Sonya lies in bed, slightly turned away from him, her face hidden. Otto holds Sonya's hand in his, clasping her index finger with his other hand.

OTTO (V.O.)

I lived for her.

Sonya's grip weakens; her hand goes slack.

OTTO (V.O.)
Then six months ago she passed
away. She had cancer.

END FLASHBACK.

115B INT. MARISOL AND TOMMY'S HOUSE, DINING ROOM - CONTINUOUS 115B
Marisol places her hand on top of Otto's. He clasps it. Beat.

OTTO
I was going to join her. That's why
my phone is disconnected. But I
think she wants me to keep living.

Otto slips his hand free, rises. He lifts the cellphone,
pulls out a business card.

OTTO (CONT'D)
And I've got things to do.

116 EXT. OTTO'S STREET, GATE ENTRANCE - DAY 116
The Dye & Merica Agent unlatches the gate, swings it open. A
wheelchair transportation van with the Dye & Merica logo
drives through the gate. The Agent goes to his car, follows.

117 EXT. ANITA AND REUBEN'S HOUSE - DAY 117
The van and the car pull up to Anita's house. Otto sits on
the stoop, the Cat in his lap. He taps on Anita's window.
Two ELDERCARE TRANSPORT WORKERS get out of the van. The Agent
gets out of his car, walks up the front path.

DYE & MERICA AGENT
You're wasting your time, Otto.
This is a done deal. Reuben is
coming with us, and if you get in
our way, I'll have you arrested.

Otto raises his hands in mock surrender. Anita comes outside.

OTTO
I'm not going to do a thing.

ANITA
Don't take another step. You are
not taking my husband away from me.

DYE & MERICA AGENT

(A patronizing smile:)

Anita, please - we're doing this for your own good.

ANITA

No. You're doing this to get my property. I want Reuben to be able to spend his last years right here with me in our home.

DYE & MERICA AGENT

And who's going to take care of Reuben when you're no longer able to do so? Hmm? Who's going to take care of you? Otto? He's not in the best health either - are you, Otto?

JIMMY (O.S.)

I'll take care of them.

The Agent turns. Jimmy, Marisol and Tommy have all emerged from Jimmy's house next door. They are all filming different angles of the scene on their phones.

DYE & MERICA AGENT

What are you doing? Put those down.

JIMMY

Anita and Reuben are like family to me. I'll take care of them as long as they need.

DYE & MERICA AGENT

Well, they're not your family - and their son Chris has decided they aren't fit to be on their own, so -

Shari Kenzie appears from behind the others. Malcolm films her as she speaks using Shari's own high-end digital camera.

SHARI

Excuse me - when was the last time Chris saw his parents? He lives in Japan - they've been estranged for ten years. Chris would have no idea how his parents are doing - except for what you told him.

The Agent tenses, his usual calm demeanor evaporating.

DYE & MERICA AGENT

Okay - who are you?

SHARI

My name is Shari Kenzie. We're streaming live right now.

DYE & MERICA AGENT

(Goes ashen.)

What? Turn those cameras off! You can't film this!

OTTO

It's a public sidewalk.

SHARI

You told Anita's son Chris that she had Parkinson's - but Anita never told anyone about her diagnosis. So how did you know?

DYE & MERICA AGENT

(Faltering:)

I would have to check the records -

SHARI

Mr. Anderson over there is something of a local hero. He tells me you know details about his private health records as well.

The Agent turns, glaring, face turning red with anger. Otto nods, the barest glint of victory in his eyes.

SHARI (CONT'D)

So how are you and your company getting illegal access to the medical records of seniors?

The Agent waves the Transport Workers back toward their van.

DYE & MERICA AGENT

Okay, let's go - we're done here.

The Agent heads to his car. Shari follows, playing to camera.

SHARI

I first uploaded Anita and Reuben's story an hour ago; already dozens of people are saying Dye & Merica forced them out of their homes -

DYE & MERICA AGENT

We're done! Get that goddamn camera away from me!

Otto watches from the porch as the Agent climbs into his car. He glances over, sees Reuben sitting in the front window.

118 INT. ANITA AND REUBEN'S HOUSE - DAY

118

Otto and Reuben sit by the window.

OTTO

He just rolled over, gave up. In our day, the bastards would have at least put up a fight, you know?

(Beat.)

It doesn't make up for all they put us through over the years - but they haven't gotten rid of us yet.

Reuben slowly smiles. Otto leans in, smiling as well.

OTTO (CONT'D)

Yeah, it does feel pretty good, doesn't it?

119 EXT. ANITA AND REUBEN'S HOUSE/STREET - DAY

119

Otto steps outside, picking up the Cat on the porch and tucking it under his arm. Anita and Jimmy are still being interviewed by Shari as Malcolm films them. Marisol and Tommy look on.

JIMMY

... Oh, yeah - I have dinner at their house nearly every night.

ANITA

Jimmy does a lot of the shopping for me already...

Otto slips past them, trying to avoid notice. As he reaches the street, he slows - then staggers. He strains to set the cat down gently, then collapses, sprawling onto the pavement. Marisol sees him first and rushes to his side.

MARISOL

Otto! Otto!
(To the others:)
Call an ambulance!

OTTO

(Lifts his head, weakly:)
Don't let them drive past the gate... You can drive me.

120 OMITTED 120

121 INT. HOSPITAL HALLWAY - DAY 121

Marisol waits anxiously in a hospital corridor. A NURSE approaches.

NURSE

Ms. Mendes? You can come in and see him now.

MARISOL

Good - yes, thank you -

121A INT. OTTO'S HOSPITAL ROOM - DAY 121A

Marisol enters Otto's hospital room. Otto lies in bed, wearing an oxygen mask and hooked to monitors. Marisol goes to Otto's side, fighting emotion. He opens his eyes, places a hand on her cheek.

DR. ELLIS (female, 40s) enters, flipping through a chart.

DR. ELLIS

Marisol? I'm Doctor Ellis. Mr. Anderson listed you as next of kin.

MARISOL

Yes - correct -

DR. ELLIS

Your uncle had a close call. Has he spoken to you about his condition?

MARISOL

Not really, no.

DR. ELLIS

It's called Hypertrophic Cardiomyopathy. Basically, his heart is too big.

MARISOL

... *Too big?*

Marisol begins laughing. She tries to stop herself, then Otto opens his eyes and smiles - which makes her laugh harder. Dr. Ellis looks on, bemused.

MARISOL (CONT'D)

You're really bad at dying, you know that?

Marisol's laughter turns to shallow panting. She doubles over as she feels contractions coming on.

MARISOL (CONT'D)
¡Ay - mierda! I think it's time,
 Otto! *¡¡¡MIERDA!!!*

Marisol turns to Dr. Ellis for help.

DR. ELLIS
 Oh - I'm a cardiologist. I'll send
 someone in for you.

Dr. Ellis leaves.

FADE TO:

122 EXT. MARISOL AND TOMMY'S HOUSE - DAY 122

Blue balloons fly outside Marisol and Tommy's house.

123 INT. MARISOL AND TOMMY'S HOUSE, LIVING ROOM - DAY 123

Inside, eight or so GUESTS - including a few family members, some of Tommy's co-workers, parents of other school kids and the kids themselves - have gathered along with Tommy, Marisol, Abbie and Luna to celebrate the arrival of the new baby.

Food has been set out for the guests. Marisol holds her son in her arms; others gather around, smiling and greeting the little one.

Otto enters from the front of the house.

MARISOL
 Otto, hi! Everyone, this is my
 friend, Otto.

The guests all greet Otto with beaming smiles - clearly Marisol has already told everyone about him. Otto nods hello, the attention making him uncomfortable.

OTTO
 (To Marisol:)
 Could you come with me for a
 minute?

MARISOL
 (Following him:)
 Of course. Is this about all the
 cars parked out front?

OTTO

No - I brought you something.

A large object bundled in a blanket sits in the ENTRY HALL. Otto removes the blanket. It is the crib he made, complete with a new mattress and fresh bedding.

MARISOL

(Deeply moved:)

Otto -

OTTO

I gave it a fresh coat of paint.
Non-toxic. It's for the baby.

MARISOL

I love it. Thank you. It's perfect.
(Handing Otto the baby:)
Here, hold him for me - I want to
show Tommy.

Marisol hurries off in search of Tommy. Otto down at the baby. He smiles, emotional.

OTTO

Hello there. *Hola*. I'm Otto.
O-t-t-o... *Pajarito* - that's you
now.

Otto places the baby in the crib, gently rocking it.

OTTO (CONT'D)

See? It works. You like that? Good.

124

EXT. CEMETERY - DAY

124

Tree branches in springtime, lush and green.

TILT DOWN to discover Otto setting his thermos and lawn chair down in front of Sonya's headstone. Marisol stands behind Otto, the baby in her arms. Tommy, Luna, Abbie and the Cat are there as well.

Otto gestures to each in turn, 'introducing' them to Sonya. Marisol takes the baby's hand in hers and waves to Sonya. Luna and Abbie place fresh pink flowers on the headstone.

TILT UP toward the barren trees that surround the cemetery.

MATCH FADE TO:

- 125 OMITTED 125
- 126 INT. OTTO'S BEDROOM - MORNING 126
- Otto dresses before the bedroom mirror, surprised to discover he has trouble buttoning the lower buttons of his shirt.
- 127 INT. OTTO'S KITCHEN - MORNING 127
- Otto takes a *salpor* from a large plate of them on the kitchen table, washing a bite down with coffee, then scooping leftover chicken and rice into the colorful bowl.
- As Otto bends to put the bowl on the floor, he winces, a chest pain coming on. He sits. The pain subsides. Otto finishes the *salpor*, thinking.
- 128 INT. OTTO'S BEDROOM - MORNING 128
- Otto sits at Sonia's bedroom vanity writing a letter. Abbie's drawing of Otto is tucked into the frame of the mirror.
- Otto puts the letter and a sheaf of documents into a large envelope, writes something on the outside of the envelope and tucks it upright behind the corner of the mirror.
- 129 EXT. OTTO'S HOUSE - DAY 129
- Tommy carries a cardboard box out from Otto's house, placing it in the open trunk of Otto's car.
- 130 INT. OTTO'S HOUSE, LIVING ROOM/ENTRY HALL - DAY 130
- In the LIVING ROOM, Otto has patched up the hole in his ceiling and now stands on a chair painting over it. Nearby, Luna and Abbie are playing with their baby brother, who is old enough now to sit upright.
- In the ENTRY HALL, Marisol has nearly finished packing up Sonya's old coats. Otto enters, paintbrush still in hand, gazing at the empty wall hooks. Marisol notices. Otto looks at her, nods (*It's okay. Go ahead and finish*).

131 EXT. OTTO'S GARAGE - DAY 131

Later. Otto, Malcolm and Jimmy watch as Otto shows them how to put oil in the Chevy Malibu. He has them finish the job and goes to get something out of the glove compartment.

Otto returns as they close the hood. He sets the car's registration on the hood, signs it and holds it out to Malcolm, along with keys. Malcolm and Jimmy are stunned. Malcolm fights emotion, draws Otto into an awkward hug.

132 EXT. MARISOL AND TOMMY'S HOUSE - DAY 132

A new Chevy Silverado pulls up in front, the driver honking the horn.

Marisol, Tommy and the children all come outside and gather around. Otto climbs out, proudly showing off his purchase.

MARISOL

Oh, my God. It's so big!

OTTO

I wanted to have enough room for everyone. Come on!

Tommy stands on the porch with the baby in his arms, watching as Marisol and the girls climb into the truck.

133 I/E. CHEVY SILVERADO - DAY 133

CLOSE ON Otto putting a booster seat into the back seat of the Silverado, which he has covered with newspaper. Marisol buckles Abbie into her seat on the other side of the car as Tommy watches on from the porch steps, holding the baby.

Otto helps Luna climb into the truck, then gets into the driver's seat, Marisol beside him in the front. He starts the engine, checks the rearview mirror, glances to Marisol and smiles.

OTTO

This is living.

134 I/E. CHEVY SILVERADO/OPEN ROAD - DAY 134

The Silverado drives off down a gently winding road.

MATCH FADE TO:

WINTER has come again, coating the fields in snow.

135 I/E. MARISOL AND TOMMY'S FRONT PORCH/KITCHEN/HALL - DAY 135

CLOSE on a UPS package being placed on the porch. The UPS driver rings the doorbell, leaves without waiting.

INSIDE, Tommy and Marisol deal with breakfast chaos. Time has passed - Luna is now 10, Abbie 8, and their son, MARCO, is nearly 3.

MARISOL

It's going to be a big weekend.

TOMMY

(Playing innocent:)

Why? What's going on this weekend?

ABBIE

We're having a party.

LUNA

Someone has a birthday coming up.

TOMMY

Who?

MARCO

Me!

LUNA

Tell him how old you're going to be, Marco.

MARCO

Three!

As we listen to them talk, PAN along the wall of family photos in the hallway - most of which contain Otto.

In one taken on Halloween, Otto is dressed along with everyone in the family as a *Luchadora*. In the Christmas photo, he's helping the girls assemble a doll house. It seems the family went to a Mexican restaurant for Cinco de Mayo and talked Otto into wearing a sombrero, though he doesn't look happy about it.

Tommy hears the doorbell and goes out onto the front stoop to get the package. He turns to go back inside, then hesitates, staring across the street.

TOMMY

Marisol?

MARISOL (O.S.)

What?

TOMMY

Otto hasn't shoveled his walk.

Marisol bursts out of the house and races across the street ahead of Tommy. She reaches Otto's front door. It is locked.

MARISOL

Get his house keys!

136 INT. OTTO'S FRONT DOOR, HALLWAY - DAY

136

Marisol rushes into the house, keys in hand, her anguish mounting. Tommy is behind her.

MARISOL

Otto? Otto?

She looks up the stairs.

137 INT. OTTO'S BEDROOM - DAY

137

Marisol enters Otto's bedroom. Otto lies across his side of the bed at an angle, his feet still on the floor, his shirt half-buttoned. The Cat is curled up on the bed beside him.

Marisol goes to Otto, touches his face. He is gone. She weeps.

Tommy appears in the doorway, takes in the scene. He crosses over to the chair beside Sonia's vanity, grief washing over him as well. He is about to sit down when he notices the envelope sticking out from behind the mirror.

Tommy takes the envelope and crosses to Marisol, showing her that Otto has written "For Marisol" on the envelope.

Marisol takes the envelope, surprised. She opens it and pours out its contents - a pile of documents, a ring of keys, and Otto's letter, which she reads.

OTTO (V.O.)

If you're reading this, don't worry, I haven't done anything stupid. It turns out having a big heart isn't as nice as it sounds. The doctors warned me it would get me in the end, so I planned ahead, that's all. I've already had a much better run than I expected, thanks to Sonya. And you. It turns out you were right. You are something.

(MORE)

OTTO (V.O.) (CONT'D)

The Cat eats tuna twice a day and
likes to do his business in private
- please respect that...

138 INT. CHURCH FUNERAL SERVICE - DAY 138

A MINISTER speaks at Otto's funeral.

OTTO (V.O.)

I would like a funeral, but nothing
overblown...

Marisol and Tommy's family are in the front row, along with
Malcolm, Jimmy, Andy and Barb, who has brought her dog Prince
along. Otto's co-workers and Shari Kenzie are there as well.

Reuben sits in a wheelchair in the aisle; Anita, sitting
beside him, uses a handkerchief to wipe away his tears.

OTTO (V.O.)

... Just a remembrance of some sort
for those people who thought I
pulled my weight...

138A EXT. CHURCH RECEPTION HALL - DAY 138A

Shari Kenzie stands outside the church's reception hall
discretely reporting as mourners enter the hall behind her.
Malcolm, who works for Shari now, films the segment.

SHARI

A local hero and good friend of the
show is being remembered today...

139 INT. CHURCH RECEPTION HALL - DAY 139

Inside, Mourners gather near a table with food and flowers,
along with a cake with the same picture of Otto on it that
Otto's co-workers used for his retirement party cake.

OTTO (V.O.)

My lawyer will give you access to
my bank accounts.

Off to one side, Luna shows Abbie a quarter. She grips the
coin in her fist, blows on the back of her hand, then opens
her fingers - the coin is gone. Abbie is suitably impressed.

Marisol and Shari laugh as they tell others about the time
Otto closed Shari in the garage.

Jimmy wraps Anita and Malcolm in big hugs. Barb sets her plate of cake on the floor, letting her dog Prince eat a portion of Otto's face.

OTTO (V.O.)
I never wasted money on crap, so
you'll have enough to get the
children through school and do what
you like with the rest...

A printed sign on the nearby table reads:

Donations In Otto Anderson's memory may be made to
The Sonya Anderson Youth Crisis Fund

140 EXT. CHURCH RECEPTION HALL/PARKING LOT - DAY 140

Marisol, Tommy and the children come out of the reception hall and head for the street.

OTTO (V.O.)
The house and everything in it is
yours, so long as you promise never
to sell it to those real estate
bastards...

The family goes to Otto's Chevy, parked in the street. Tommy goes to the driver's side, starts to open the door.

OTTO (V.O.)
... And for God's sake, Marisol,
don't let Tommy drive the Chevy.

Marisol appears at Tommy's side, gives him a look. He hands her the car keys, crosses to the passenger side.

OTTO (V.O.)
Or anyone else. I'm trusting it
with you alone...

The family climbs in the car. Marisol starts the engine.

OTTO (V.O.)
... Because you are NOT an idiot.

As they drive off...

141 EXT. CEMETERY - DAY 141

Otto's name has been carved on the headstone beside Sonya's, the two together again. Pink flowers adorn their graves.



OTTO (V.O.)
Abuelo Otto.


FADE TO BLACK.

THE END

PROGRAM STUDI SASTRA INGGRIS
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| EXAMINER/CONSULTANT | COMMENTS | REVISION | SIGNATURES |
|-----------------------------|---|--|---|
| Dr. Ana Rosida, S.S., M.Pd. | <ol style="list-style-type: none">1. Fix the Abstract2. Rearrange the data in Chapter IV based on the plot of the movie3. Add more reference4. Fix the Suggestion sub-chapter on Chapter V | <ol style="list-style-type: none">1. Done on the Abstract2. Done in Chapter IV3. Done on bibliography4. Done on the Chapter V |  |
| Dr. Bahar, S.Pd., M.Hum. | <ol style="list-style-type: none">1. Fix discussion in Chapter IV | <ol style="list-style-type: none">1. Done on Chapter IV |  |

| | | | |
|------------------------------|--|--|---|
| Syahruni Junaid, S.S., M.Pd. | <ol style="list-style-type: none"> 1. Fix the background in Chapter I 2. Give example on every archetype in Chapter II 3. Explain the note-taking technique in the sub-chapter Data Collection Instrument | <ol style="list-style-type: none"> 1. Done on the Chapter I 2. Done on the Chapter II 3. Done on Data Collection Instrument |  |
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Makassar, 03 September 2023

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