



Pilot Episode  
"Sign Language"

Written by

Jon Sherman

Directed by

Bryan Gordon

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# I'm Not Dead Yet

Pilot – Sign Language

## CAST LIST

Sandy Lazarus ..... Ben Falcone  
Sharon Lazarus ..... Missi Pyle  
Irv Lazarus ..... Elliott Gould  
Melanie Lazarus ..... Rachel Fox  
Artie Lazarus ..... Gabriel Suttle  
Len Whiner..... Greg Germann  
Dr. Phil Docter / Narrator..... Phill Lewis  
Mr. Bill ..... Fred Willard  
Li Harvey..... Aaron Takahashi  
Bev ..... Cleo King  
Brooks ..... Christopher Meehan  
Valet ..... TBD  
Lisa..... Brittany Finamore

# I'm Not Dead Yet

Pilot – Sign Language

## **SET LIST**

### **INTERIORS**

LAZARUS HOME

/LIVING ROOM

/KITCHEN

SANDY'S CAR

CHESTER WEST DRIVING SCHOOL

HOSPITAL CORINARY CARE UNIT

REMEMBER THE MANE HAIR SALON

HOTEL BALLROOM

TEMPLE BETH EL SOCIAL HALL

### **EXTERIORS**

FANCY RESTAURANT

LAZARUS HOME

/BACKYARD

/DRIVEWAY

COLD OPEN

1 EXT. FANCY RESTAURANT - NIGHT (NIGHT 1)

1

Emerging in SLOW MOTION comes a man in his best suit (which is ten years out of style) with a peacock of a woman. He is shorter. Unimposing. Average. She is taller, all big hair, big heels, and big jewelry. Better-heeled patrons glance sideways at them as they walk arm-in-arm. A silky-voiced NARRATOR says:

NARRATOR (V.O.)

When a shorter man dines out with a woman who wears a lot of makeup, people make assumptions. Assumptions like, "he probably has money." And, "she probably has chlamydia." But this man isn't wealthy, and this woman isn't a prostitute. Sandy Lazarus and his wife, Sharon, have just finished a celebratory dinner in honor of his 40th birthday.

This is SANDY LAZARUS (40) and his wife, SHARON (late 30's).

NARRATOR (V.O.)

Now, expensive meals aren't a regular thing for Sandy because Sandy is, well, ordinary. Or he was. Because Sandy's life is about to take a turn for the extraordinary.

(a beat)

By which I mean, "unusual" not "more ordinary" -- since that would be hard to do. And, not so interesting.

RESUME SPEED as they reach the \$8.25 valet stand. Sandy hands over his ticket as the attendant looks him up and down, then hands back the claim check and calls for the car.

SANDY

That food was so good, I felt guilty eating it.

SHARON

It's your birthday, live a little.

SANDY

Everyone has birthdays, Sharon. I'm hardly special.

(CONTINUED)

1 CONTINUED:

1

SHARON

Well, you're the nicest man I ever met and you're special to *me*.

NARRATOR (V.O.)

This was their dynamic: Sandy, who believed he was a nothing, and Sharon, to whom he was everything: the pale yin to her big, black yang.

SHARON

You have to celebrate every so often and enjoy life -- *especially* now you're forty.

SANDY

Then how come we couldn't get dessert?

SHARON

Because you're forty, you can't eat that crap anymore.

(then)

But you want a taste of sugar, I might have a little something-something for you at home.

She gives him a wink. He misses it.

SANDY

(thinks, then)

Frozen yogurt?

SHARON

No.

She winks again, harder. This time he sees it.

SANDY

(realizing)

Oh.

The VALET delivers the car (which we don't fully see yet).

VALET

Nice ride. Haven't driven one of these in a while.

Sandy avoids eye contact. Hands the guy a dollar.

SANDY

Thank you.

(CONTINUED)

1 CONTINUED: (2)

1

VALET

And a dollar. How *will* I spend it?

Sandy, all too aware he's being mocked, goes back into his wallet. Twenties. He quickly hands one over and gets in.

NARRATOR (V.O.)

This was Sandy's dynamic with everyone else: in a dog-eat-dog world, he was a fire hydrant. Though what it was that made him such an obvious target was hard to say.

REVEAL Sandy's car: a compact sedan plastered with "CHESTER WEST DRIVING SCHOOL", a big sign on top, and "CAUTION: STUDENT DRIVER" on the back.

NARRATOR (V.O.)

Unless he was driving.

2 INT. SANDY'S CAR - NIGHT (NIGHT 1)

2

Sandy parks in his driveway and turns off the car.

SANDY

I wonder if the kids are okay.

SHARON

The kids are at your Dad's.

SANDY

That's why I'm wondering.

BROOKS (O.S.)

Atta boy, Buckminster. Do your business.

Sandy and Sharon look out to see their neighbor, BROOKS (40ish, obnoxious), walking his dog. They watch as he leads the dog to their lawn, where Buckminster squats.

SHARON

Maybe he'll pick it up.

SANDY

He's not going to pick it up.

SHARON

He might.

(CONTINUED)

2 CONTINUED:

2

SANDY

I've asked him a thousand times and he never does. I should say something.

But his tone isn't determined, it's defeated. And, knowing how he avoids conflict, Sharon gives him his out:

SHARON

No. It's your birthday. You'll say something tomorrow.

They watch the dog finish and move on as Brooks looks toward their car -- and *smiles*.

SANDY

Yeah. Sure.

3 INT. LAZARUS HOME - NIGHT (NIGHT 1)

3

Sandy and Sharon enter their darkened home.

SHARON

(sultry)

So, you ready for dessert?

SANDY

You're not too tired for "dessert"?

SHARON

You wait here. I'll get the whipped cream and candles.

*"Whipped cream and candles?"* Sandy's eyes widen as Sharon exits to the kitchen. A beat -- and then he quickly strips down, dropping his drawers just as Sharon, carrying a birthday cake (candles lit), comes back from the kitchen. Lights flip on as FRIENDS, FAMILY, and CO-WORKERS suddenly jump out of hiding.

EVERYONE

SURPRISE!

Sandy nearly leaps out of his skin -- skin that is now totally exposed. He goes to pull up his pants -- then stiffens, straightening up and reaching for his heart as his face FREEZES, a contorted expression of pain, horror, and embarrassment. He COLLAPSES.

END OF COLD OPEN

ACT ONE

4 EXT. CHESTER WEST DRIVING SCHOOL - DAY (DAY 2)

4

Sandy pulls in next to a car that looks right out of *The Fast And The Furious* -- except for the driving school signage all over it. Sandy's lone work buddy, LI HARVEY (30's-40's, Asian) polishes a spot on its hood, then sees Sandy.

LI HARVEY

What the what are you doing here?

SANDY

I'm fine, Li. The doctor said I just passed out.

LI HARVEY

Still. People probably want you taking some time after all that trauma.

SANDY

I don't need time, I feel great.

5 INT. CHESTER WEST DRIVING SCHOOL - CONTINUOUS (DAY 2)

5

Sandy and Li enter the office. It's nothing fancy: a few desks, some filing cabinets, a water cooler, a sad little ficus, and one actual private office that says "LEN WHINER, PRESIDENT" on the door. Co-workers keep their distance, some stealing glances at Sandy as they whisper to each other.

LI HARVEY

Not *your* trauma, *their* trauma from seeing you with no clothes on.

SANDY

Okay.

LI HARVEY

I'm just saying: we were there for your birthday party, not your birthday suit.

Sandy looks over at a large whiteboard with the names of the instructors and their daily schedule of students -- and sees his is empty.

SANDY

Hey, where'd all my students go?

LI HARVEY

Whiner reassigned them.

(CONTINUED)

LEN

It's pronounced "winner."

Sandy turns to see LEN WHINER (smarmy, moustached) who's emerged from his office.

LI HARVEY

That's what I said. "Winner."

LEN

That's not what it sounded like.

LI HARVEY

Why, because I'm Asian I can't pronounce the letter "I"?

LEN

That's not what I said.

LI HARVEY

That's what it sounded like.

Len eyeballs Li, who holds his ground for a moment, then retreats. Len turns to Sandy, whom he's never liked, but has also never had cause to fire -- until now.

LEN

You're late.

SANDY

I know, Mr. Whiner, I'm sorry. But... you gave away my students?

LEN

And your desk.

SANDY

What? So where's my stuff?

LEN

Goodwill, mostly. You know, for the tax deduction.

SANDY

Because I'm five minutes late?

LEN

No, numbnut, because I figured you were dead. You have a heart attack, you don't call in, it doesn't take a brain surgeon to connect the dots.

(CONTINUED)

SANDY

Except I'm *not* dead.

LEN

Yeah, I see that -- *now*.

SANDY

And it wasn't a heart attack, it was a transitory syncopal episode.

LEN

That sounds worse.

SANDY

It just means I passed out.

LEN

Then when you came to, you should have told me, so I didn't have to go shuffling everything around.

SANDY

It doesn't look *that* shuffled. It mostly looks like you gave my students to Lisa.

They look over at LISA, the office hottie.

LEN

Well, she's earned it.

SANDY

She's been here three weeks, how has she earned it?

LEN

Let's just say I've had my hands at ten *and* two.

Len mimes holding a steering wheel, then opens and closes his hands as though squeezing a woman's breasts.

SANDY

Okay... well, now that I'm alive, can I have my students back?

LEN

Sorry, but my hands are tied.

Len heads to his office doorway.

SANDY

In what way?

(CONTINUED)

5 CONTINUED: (3)

5

LEN

In the way that... I can't... okay,  
look, you want a student? You can  
have Mr. Bill.

SANDY

Mr. Bill? But Mr. Bill always goes  
to the new person in the office.  
I've been here six years. I  
graduate more students than any  
other instructor.

LEN

(shrugs)

Take it or leave it, Lazarus.

And Len shuts the door on him.

6 INT. SANDY'S CAR - LATER (DAY 2)

6

Sandy gives a lesson to MR. BILL (older, crotchety, thick  
glasses). At a red light, Mr. Bill stops well back of the  
car in front of him. The car behind them honks.

SANDY

You can pull up, Mr. Bill.

MR. BILL

I'm fine here.

SANDY

But it's better if--

MR. BILL

(yells)

Don't tell me, Andy, I said I'm  
fine here!

SANDY

It's Sandy.

MR. BILL

What?

SANDY

My name is Sandy.

MR. BILL

What'd I call you?

SANDY

Andy.

(CONTINUED)

MR. BILL

Then what's the problem?

SANDY

The problem is my name is Sandy.

MR. BILL

(yells)

That's what I said!

Sandy sighs. This isn't going anywhere: Mr. Bill can't hear the difference between "...is Andy" and "...is Sandy."

SANDY

It's green.

MR. BILL

I can see. *Andy.*

Mr. Bill drives on as Sandy keeps his eyes on the road as the car starts to drift.

SANDY

Let's stay in one lane, Mr. Bill. Those dotted lines aren't just a suggestion.

(the car drifts back)

Good. See, the thing about driving is, once you've got the basics down, it's mostly just paying attention. To the traffic, to the lane markers, to the signs. You can't go wrong if just you do what the signs tell you.

Once again, the car starts to drift.

SANDY (CONT'D)

Mr. Bill, you need to signal when you change lanes. Mr. Bill?

He turns and is horrified to see Mr. Bill is totally asleep.

7 EXT. LAZARUS HOME - BACKYARD - AFTERNOON (DAY 2)

7

Sandy's birthday party 2.0 -- but no surprises this time. It's a pretty sedate backyard affair. Moving through, we see the same faces from the first party, including Sandy's daughter, MELANIE (13, goth/punk, and bored out of her mind). Noticing a half-finished beer, she makes sure no one's looking, then downs it. Up front is her brother ARTIE (9, adorable) headphones around his neck, deejaying from an iPod.

(CONTINUED)

SHARON

Attention everyone! Attention!  
Artie, volume please. Melanie?

Sharon beckons to Melanie, who trudges up as Artie turns down the music. People gather up front, Sandy in the middle.

SHARON (CONT'D)

I just want to thank everyone again  
for being here -- *again* -- to wish  
my sweet Sandy a happy birthday.  
So, if anyone wants to say a few  
words? Anyone?

(not so much)

Okay, well maybe you'll be inspired  
by a little something the kids and  
I put together. Melanie, Artie?

The three strike a pose, the music kicks in, and they do a choreographed hip-hop dance -- which is cute until it gets a little *too* sexual, what with the chest thrusts, the gang signs, the crotch grabs, and the ass slaps. People watch uncomfortably.

ANGLE ON: Melanie in SLOW MOTION.

NARRATOR (V.O.)

Just so you know, Melanie hasn't  
always been like this. Not so long  
ago her favorite animal was the  
unicorn and her favorite color was  
rainbow. But when her best friend  
betrayed her by dating the young  
man she had a crush on...

8 INT. LAZARUS HOME - LIVING ROOM - FLASHBACK

8

Melanie, in a pink unicorn shirt brings a plate of rainbow-frosted cookies in -- then suddenly stops as she sees her best friend and a boy making out on the couch. Her wrists go limp, the cookies sliding from the plate, as her heart breaks.

NARRATOR (V.O.)

Well, something inside her died.  
And now Melanie hates unicorns.  
And rainbows. And her best friend.

9 EXT. LAZARUS HOME - BACKYARD - CONTINUOUS (DAY 2)

9

ANGLE ON: Artie in SLOW MOTION.

(CONTINUED)

NARRATOR (V.O.) (CONT'D)  
And then there's Artie, who *has*  
always been like this, which is to  
say, mute. Never even cried as a  
baby. And though Sandy and Sharon  
took him to five kinds of doctors  
with six kinds of degrees, none of  
them could find anything wrong. He  
gets good grades, he loves  
baseball, and *no one* beats him at  
charades.

10 INT. LAZARUS HOME - LIVING ROOM - FLASHBACK 10

Sandy, Sharon, and Melanie sit on the couch watching Artie. He mimes "movie", then "chugging a beer", then a "headache". It's too easy; everyone unenthusiastically says, "The Hangover."

11 EXT. LAZARUS HOME - BACKYARD - CONTINUOUS (DAY 2) 11

NARRATOR (V.O.)  
In fact, aside from not speaking,  
Artie might just be the most well-  
adjusted member of the Lazarus  
family.

RESUME SPEED as they finish to polite/uncomfortable applause and Melanie disappears into the crowd.

SHARON  
So, did that inspire any thoughts  
in anyone?

IRV (Sandy's oblivious, insensitive father) raises a hand as he steps up front.

IRV  
I have a few.

SHARON  
No, Irv. Wait for the less-  
important people to go. Anyone?

NARRATOR (V.O.)  
Sharon's reluctance to let her  
father-in-law speak was due to his  
lengthy history of cringeworthy  
speeches.

12 INT. HOTEL BALLROOM - NIGHT - FLASHBACK (1997) 12

Irv, in a tux, makes a champagne toast.

IRV

Sandy: I never thought you'd meet anyone with standards low enough to marry you. And then you met Sharon.

13 INT. TEMPLE BETH EL SOCIAL HALL - DAY - FLASHBACK (1985) 13

Irv, in a suit and a yarmulke, raises a glass of wine.

IRV (V.O.)

Sandy: today you are a man.  
Hopefully this means a little pubic hair soon.

14 EXT. LAZARUS HOME - BACKYARD - CONTINUOUS (DAY 2) 14

Irv, standing up front, raises a red plastic cup.

IRV

Sandy: by age forty a man ought to have a good relationship with his father -- but, let's face it, you and I have never been so close. Still, that's no excuse for not saying something I should have, a long time ago. Something I've always wanted to say, but just never figured out how. Sandy...

People smile, anticipating the tender words to come.

IRV (CONT'D)

You're adopted. And who your real father is, I don't know. But I do think it's safe to assume he wasn't so well-endowed.

(beat)

Anyway, happy birthday, son. Or should I say,

(air quotes)

"son."

Everyone looks at Sandy, who is speechless. And then, once again, his face suddenly contorts and he COLLAPSES.

END OF ACT ONE

ACT TWO

15 INT. HOSPITAL CORONARY CARE UNIT - LATER (DAY 2)

15

Sandy (in a hospital gown) rests in bed. Sharon holds his hand while Irv, Artie, and Melanie sit nearby. Cardiologist PHIL DOCTER (40's-50's, kindly, African-American) enters. His is also the voice of our Narrator.

DR. DOCTER

Mr. Lazarus? Dr. Phillip Docter,  
Chief of Cardiology.

IRV

Dr. Docter? People call you that?

DR. DOCTER

That... or Dr. Phil.

(then)

So, Mr. Lazarus, your EKG indicates  
you have something called Long QT  
syndrome -- a heart condition which  
can cause arrhythmias that can lead  
to palpitations, fainting, and  
some... times...

(off Sandy's worried look)

uh...

SHARON

"Uh"? What's "uh"?

DR. DOCTER

(avoiding the question)

The good news is Long QT is  
generally manageable.

SHARON

Why didn't they find this the first  
time he came in?

DR. DOCTER

Because then there was no reason to  
look. He got surprised, he  
fainted. Believe it or not, our  
emergency room has seen worse.

IRV

So how do you get this Long QT  
thing? Growing up, he never washed  
his hands after he peed -- could  
that be it?

(CONTINUED)

DR. DOCTER  
No. Long QT is genetic.

IRV  
Genetic. So *that's* what happened  
to his father.

DR. DOCTER  
Aren't you his father?

IRV  
(proudly)  
Nope, he's adopted!

SANDY  
You said you didn't know anything  
about my biological father.

IRV  
I said I didn't know *who* he was.  
But I do know he died suddenly and  
that's how we came to adopt you --  
which, by the way, you still  
haven't thanked me for.

SHARON  
Is *that* what "uh" is? That he  
could suddenly drop dead?

DR. DOCTER  
Uh... yes.

Sharon freaks out, which makes the kids freak out, which  
makes Sandy freak out, which makes Irv yell at everyone to  
stop yelling.

DR. DOCTER (CONT'D)  
Calm down. Please. Everyone. *If  
you don't calm down he could die!*

Well, that does it. Silence.

MELANIE  
Say what?

DR. DOCTER  
Long QT has a number of triggers:  
shock, surprise, even strenuous  
exercise can trigger a massive  
coronary.

A beat as everyone stays very deliberately calm.

SANDY

Well, fortunately I already don't exercise.

DR. DOCTER

(no, it isn't)

Yes. That is fortunate.

(then)

How about your stress level?

SHARON

Oh, Sandy doesn't let things get to him. He just lets life roll off his back.

IRV

Are there any other triggers?

DR. DOCTER

Swimming. Diving... Sleeping.

IRV

(yells)

*Sleeping?!*

Irv's outburst startles everyone. Sandy clutches his chest... and then:

SANDY

(a little surprised)

I'm okay.

And a collective exhale.

16 INT. SANDY'S CAR - NEXT DAY (DAY 3)

16

Once again Sandy gives Mr. Bill a driving lesson. They're going way too slow and cars are honking. A passing soccer mom (mini-van, child seats, stick figure window decals of her adorable clan) gives them the finger.

MR. BILL

I hear you had a heart attack.

SANDY

Yeah. I did. But I'm on medication and they're going to put in this thing called an ICD, so--

MR. BILL

I didn't say I *cared*.

(CONTINUED)

SANDY

Right. Okay, why don't we signal  
and check our mirrors?

MR. BILL

What for?

SANDY

To get over and let the cars behind  
us pass.

MR. BILL

F them, Andy. If they wanted to be  
ahead of me they should've left  
earlier.

SANDY

It's Sandy.

MR. BILL

Really. This again.

SANDY

No, you--

MR. BILL

(snapping)

No you! Zip it, Andy.

They near a "PEDESTRIAN CROSSING" sign, but Sandy sees  
something strange -- the figure in it isn't walking, he's  
clutching his heart. He looks again, and the figure is  
laying on the ground.

SANDY

Did you see that?

MR. BILL

See what?

SANDY

The signs are different.  
(pointing)  
Like that one.

MR. BILL

"Do Not Block Intersection"?

As they pass Sandy sees it says "DO NOT KEEP LIVING LIKE  
THIS."

SANDY

That's not what it said.

(CONTINUED)

MR. BILL

Yes, it did.

(then)

Hey, maybe your heart condition's  
turned into a mental condition.

Mr. Bill cackles as they pass an orange "MEN WORKING" sign -- which instead says "MAN UP!". Sandy's HEART begins to POUND, drowning out Mr. Bill's mockery as he sees *all* the street signs have changed, bearing messages like "YOU'RE REALLY GOING TO TAKE THIS?", "GROW A PAIR", "WHERE DOES IT END?", "BE A MAN". And then his own words come back to him:

SANDY (V.O.)

"You can't go wrong if you just do  
what the signs tell you."

And at last, he gets it. His eyes narrow. His face hardens. He seethes.

NARRATOR (V.O.)

In that moment, something grew  
inside Sandy. Something that  
hadn't been there before: balls.

(a beat)

Not literal balls, of course.  
Those he had.

SANDY

It has an "S".

MR. BILL

What does?

SANDY

My name. My name is Sandy. Not  
Andy. Sandy.

(his anger rising with  
each word)

As in beach. As in Koufax. As in  
Duncan. First letter "S" as in  
"Sir, I am going to shove a sharp  
stick up your--"

17 INT. CHESTER WEST'S DRIVING SCHOOL - LATER (DAY 3)

17

A furious Len lays into Sandy.

LEN

...ask me for a student, and not  
only do I give you one, I give you  
our most *distinguished* one -- and  
you verbally abuse him.

(MORE)

(CONTINUED)

LEN (CONT'D)

Do you know Mr. Bill has been with this school since it was founded, Lazarus? Do you?

SANDY

I--

LEN

Shut up, that was a restorical question. Mr. Bill quit because of you. So? What do you say?

NARRATOR (V.O.)

At times like this Sandy usually just whispered an apology. Or shook his head. Or stared at his shoes until it was over.

(beat)

But not this time.

SANDY

He should be able to drive by now.

LEN

Excuse me?

SANDY

Mr. Bill should be able to drive by now. But he can't -- and he probably never will. Which you knew, but you kept taking his money. And that's wrong.

People begin to gather around.

SANDY (CONT'D)

Also, giving all my students to Lisa was wrong -- even if she is sleeping with you.

LISA

What? No I'm not!

SANDY

Telling me you were sleeping with Lisa was wrong.

MUSIC swells, telling us this is Sandy's victory moment.

SANDY (CONT'D)

Not replacing the coffee maker after the Legionnaire's scare was wrong.

(MORE)

(CONTINUED)

SANDY (CONT'D)

Making people pronounce your name "winner" is wrong. Because you're not "Len Winner", you're "Len Whiner" a racist, sexist, self-centered office manager. Which you can go on being and have everyone here continue to quietly hate you -- or you can change, think about other people, and make this office a better place. For everyone!

We all know what comes next: a rising tide of applause that begins with one guy slowly clapping. And that person is Li Harvey. Only no one joins in. Len glares at Li, who stops.

LI HARVEY

There was a fly.

He claps a couple more times, attempting to "kill" the "fly" as he moves off.

LEN

Lazarus, you're fired.

SANDY

What? No.

(then, sotto)

This is where you realize I'm right and you become a good person.

LEN

No, this is where you get your stuff and get out.

SANDY

You gave my stuff to Goodwill.

LEN

Then this is where you get out.

Sandy's mind races -- and then, an epiphany:

SANDY

You can't fire me, I quit!

LEN

Even better. Now I don't have to pay you severance.

Len walks away, leaving Sandy deflated.

END OF ACT TWO

ACT THREE

18 INT. REMEMBER THE MANE HAIR SALON - LATER (DAY 3)

18

Sharon, is the only white face among the all-minority (and mostly African-American) employees and customers. She works on her client BEV (40-50, African-American) as Sandy enters, sneaks up behind her, and kisses the back of her neck.

SHARON

Sandy! What a nice surprise. Bev, this is my husband, Sandy.

BEV

Nice to meet you.

SHARON

What are you doing here?

SANDY

I quit my job.

SHARON

Sandy. What are you really doing here?

SANDY

Really. I had to. You know how Len treated me. It wasn't right.

SHARON

But Len's never treated you right.

SANDY

Exactly. I should've done this a long time ago.

SHARON

No, but... Sandy, I'm part-time here. How are we going to live?

SANDY

We're going to live... honestly.

BEV

That's sweet, but honesty don't buy baby her groceries.

SANDY

Len was a terrible boss and a worse person who discriminated against anyone he didn't like. Who here is against discrimination?

(CONTINUED)

And all the hands go up except Sharon's. And then Sharon's.

SHARON

But couldn't you have been against it without quitting?

SANDY

Believe me, I tried. But when I spoke up, Len refused to change.

SHARON

You? Spoke up?

SANDY

I did. I told him just how I felt.

SHARON

But in a positive way, right? You didn't say, "you're a terrible boss."

SANDY

No. I felt I was very constructive.

BEV

How 'bout Nazi? You say Nazi? 'Cause bosses don't like that word. Feel it's pejorative. Get you fired real quick.

SHARON

But he didn't get fired, he quit.

SANDY

Actually, it was kind of both.

SHARON

How do you kind of get fired *and* kind of quit?

BEV

You get fired.

SANDY

And *then* you quit.

BEV

Yeah, that's fired.

SANDY

(to Bev)  
Do you mind?

(CONTINUED)

SHARON

Sandy... I don't understand.

SANDY

Honey, look at me: what do you see?

BEV

Can I take this one?

SANDY

(firmly)

No.

Sandy ignores Bev and smiles at Sharon, a sense of calm and an easiness about him. Sharon, however, looks unsure.

SHARON

I... I don't know, baby.

SANDY

Happy. I'm happy.

A beat. Sharon reaches for him -- but as he goes to take her hand she moves past it and feels his forehead.

SHARON

I think you might be sick.

19

INT. LAZARUS HOME - KITCHEN - LATER (DAY 3)

19

Sharon takes a thermometer out of Sandy's mouth.

SHARON

Ninety-eight point six. I'm calling Dr. Docter.

SANDY

Ninety-eight six is normal.

SHARON

That's what worries me. A fever would at least explain why you're acting this way.

SANDY

I'm not acting at all. I'm being me.

SHARON

And *you* have a heart condition. You're on medication. Maybe that's what this is, a side effect.

(CONTINUED)

She starts down the hall. He follows.

SANDY

It's not a side effect. I feel better than I have in years. Let's make love.

SHARON

No. Sandy. Not with you like this. Plus, it's light out.

SANDY

So? What are we, vampires?

He kisses her on the neck. Part of her is reluctant -- but part of her is finding him -- and this -- irresistible.

SHARON

*Sandy.* Oh. Oh, my god. Okay. But fast.

SANDY

Always.

They start to undress, when suddenly Sharon freezes.

SHARON

Kids.

SANDY

When do they get home?

Sandy follows her gaze to see his kids standing in the entry. If Artie weren't already speechless, he would be. Melanie, meanwhile, holds up her phone, recording this.

SANDY (CONT'D)

Oh. Hi kids.

SHARON

Melanie, what are you doing?

MELANIE

I was gonna make some YouTube money, but you stopped.

20 INT. LAZARUS HOME - KITCHEN - LATER (DAY 3)

20

Sandy addresses the family, who sit at the kitchen table.

(CONTINUED)

SANDY

When Dr. Docter told me I had a heart condition, it was like I'd been handed a death sentence. But recently I started to see it differently. To see... signs, you could say. And then today I realized it doesn't have to be a death sentence -- it can be a *life* sentence.

MELANIE

Like going to prison?

SANDY

Like getting *out* of prison.

MELANIE

Then that's not a life sentence, that's like parole or something.

SHARON

Melanie.

MELANIE

What? It's different.

SANDY

(firmly)  
Melanie.

The family looks at Sandy, surprised by his tone.

SANDY (CONT'D)

(to Sharon)

In the hospital you said I let life roll off my back. But I don't. What I do is suck down life's awful parts and act like they don't get to me.

SHARON

Well that's no way to live.

SANDY

Exactly. But I'm not done living. So from now on I'm speaking my mind, standing up for myself, and doing what I think is right, consequences be damned. Sandy Lazarus is done sucking.

(CONTINUED)

MELANIE

So you're what, like getting a motorcycle or something?

SANDY

No.

(then)

Although...

SHARON

He's not getting a motorcycle.

SANDY

But I could.

SHARON

You don't have a job. Is this really the time to be buying a motorcycle?

MELANIE

Wait, what happened to your job?

SANDY

(proudly)

I stood up to my boss and when he fired me, I quit.

MELANIE

So we're poor now?

SANDY

It isn't about the money.

MELANIE

(tearing up)

It is when you're poor! We're poor. You made us poor! I hate you!

She runs from the room.

SHARON

I'll talk to her.

She exits. Sandy sits next to Artie.

SANDY

It's going to be okay, Artie, don't worry. Are you worried?

Artie shrugs, then indicates "a little" with his fingers.

(CONTINUED)

SANDY (CONT'D)

Well that wasn't my plan. I just wanted to lower my stress level so I don't y'know...

Artie puts a fist over his heart then "blows it up."

SANDY (CONT'D)

Yeah. That.

Artie makes a "sorry" face.

SANDY (CONT'D)

It's okay. I pretty much think about it constantly, anyway.

Artie traces an imaginary tear down his cheek.

SANDY (CONT'D)

Yeah, but knowing you can go at any moment also makes you want to be a better person -- a better son, a better husband... a better dad.

Artie smiles.

SANDY (CONT'D)

I don't want us to end up like me and your Grampa Irv have, okay? I want us to be close.

Artie hugs him. It's a tender moment. The hug continues.

SANDY (CONT'D)

Especially now that I'm defective, just like you.

Artie rolls his eyes. So much for tenderness.

END OF ACT THREE

ACT FOUR

21 EXT. LAZARUS HOME - DRIVEWAY - LATER (DAY 3)

21

Sandy tosses the Chester West Driving School sign from the top of his car into a trash can, then turns back to the car and starts stripping off its decals.

MELANIE (O.S.)

You want a hand?

SANDY

(turns)

Hey. I thought you hated me.

MELANIE

Yeah. I thought so, too. But then I worried that could stress you out and kill you. And I don't want to kill you.

He smiles and puts an arm around her. Another tender moment.

MELANIE (CONT'D)

'Cause then we *would* be poor.

And tender moment gone.

MELANIE (CONT'D)

So, should I start stripping?

SANDY

Jesus, Melanie, no. We're not that desperate, yet. I've only been unemployed a *day*.

MELANIE

Not me, the car.

SANDY

Oh, right, yes. Yes, of course. That'd be great, thanks.

Melanie rolls her eyes as they resume stripping the car. And now Artie comes out of the house, followed by Sharon with a tray bearing a pitcher of lemonade and some glasses. Slowly, we PULL OUT and ABOVE the scene. Cue the HAPPY ENDING MUSIC.

NARRATOR (V.O.)

Sometimes things change people, and sometimes people change things. For Sandy, the... now hold on, what is that dog doing there?

(CONTINUED)

Stop the music as Buckminster runs over to Sandy's lawn and sniffs around. Brooks emerges from his house, too -- and we ZOOM BACK IN *fast* onto Sandy's face.

SANDY

Get your dog off my lawn, Brooks.

BROOKS

He's just sniffing around.

SANDY

Yeah, in the spot where you always take him. Now get him off.

BROOKS

He's a dog, Lazarus, not a robot. What do you want me to do?

SANDY

*Call him.* Or is going on my lawn the only thing he's trained to do?

The dog squats.

BROOKS

Oh, too late. But you know, I feed him organic. So consider it fertilizer.

Sandy takes a beat, then marches over to Brooks' lawn.

SANDY

Consider *this* fertilizer.

Defiantly, he drops his pants and squats. Jaws drop. Melanie gets her phone out to video the scene -- but Sharon snatches it away. Sandy smiles triumphantly at his family. And Sharon *tries* to smile back, but the truth is, she's just not sure what to make of this new man she's married to, squatting on their neighbor's lawn, totally unashamed. But Sandy can't do this alone, because:

SANDY (CONT'D)

(still defiant)

Sharon, I need paper.

Now cue the HAPPY ENDING MUSIC as we PULL BACK, past a street sign -- but instead of saying "NO PARKING ANY TIME" it says:

I'M NOT DEAD YET