

BLUE GENES SHORT

By

Steven Jay

Based on: BLUE GENE CHRONICLES

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INTRO

TITLE CARD

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DISSOLVE TO:

EXT. HOSPITAL - EVE

An AMBULANCE rushes down the street and enters the hospital's emergency entrance.

DISSOLVE TO:

TITLE CARD

Blue Genes

FADE TO BLACK:

INT. HOSPITAL CORRIDOR - DAY

A Hospital Tech rushes a bearded, over-weight man in his early 50s on a GURNEY through the corridor as another man follows.

CU: in patient's face.

Cast Rolls over patients POV

Steven Jay

Peter Cassone

William Knight

Sam Brittan

THE HOSPITAL

Hospital Tech brings patient Ira Stone, now in a HOSPITAL GOWN, down the hall and parks him along the wall and leaves.

Michael Davis has been waiting for Ira and is watches as Jacob Stone rushed to his son on the gurney.

JACOB

Oh God ... Get the doctor, I want
him here right now! Did you get a
(MORE)

(CONTINUED)

JACOB (cont'd)
brain scan yet ... look, I need to
sign for a Silver Bullet ... He has
to have it in less than an hour!

MICHAEL
Jacob, I have taken care of it
already, I'm on it. Just calm down,
this is not good for Ira. You
forget I work at this hospital...

JACOB
(interrupting)
Don't tell me to calm down! I have
taken care of Rebecca for 10 years,
and now I'm gonna have to spend the
rest of my life wiping his ass!

MICHAEL
Excuse me, you'll wipe his
ass? That man, YOUR SON, just had
a stroke and your making this about
you!? Then you come in and bark
orders and talk to him like he's
not even here! I'll be the one
wiping his ass!

CLOSE UP: JACOB'S FACE

Michael walks over to Ira.

CLOSE UP: IRA'S face

Tears run down Ira's paralyzed face and palsic mouth.

DISSOLVE TO:

THE MEETING

INT. IRA'S CAR - NEIGHBORHOOD STREETS - DAY

CLOSE UP: IRA'S face

POV: NEIGHBORHOOD STREET

Ira and Michael traveling through Valley Glen neighborhood
on the way to their home. They are riding in a WHITE 1956
MERCEDES 190 SL with black leather interior and black
convertible top. They stop at a stop sign.

(CONTINUED)

IRA

...Would have been nice if you got out of the car at the cemetery.

MICHAEL

It's just your Dad ... (beat) ... I didn't want to get in the way.

IRA

I'm so tired ... (beat) ... I can't do this anymore. I will never be good enough.

MICHAEL

He loves you.

IRA

Mom loved me, and now she's gone.

FADE TO BLACK

EXT. AARON'S CAR - GAULT AND SUNNYSLOPE

Aaron Lane and his Drug and Alcohol Abuse Counselor sit in the front seat of a 1978 CHEVROLET CAPRICE STATION WAGON.

Aaron nervously smoking a CIGARETTE while the Counselor records on his VIDEO CAMERA.

INT. AARON'S CAR - GAULT AND SUNNYSLOPE

Aaron continues to smoke and displays nervous tics and movements.

COUNSELOR

Documenting Aaron Lane, Patient Number 0909-35.

AARON

Can't do this man...

COUNSELOR

Yes you can.

A jittery Aaron, puts pills in bottle.

Aaron turns to the back seat and rummages through his stuff, grabbing a fresh pack of cigarettes and a MANILA ENVELOPE with a MEZUZAH on a chain, an OLD PHOTO and a piece of PAPER.

(CONTINUED)

AARON

How'd you get Pacific Hills to let
me take this break before my
program was complete?

COUNSELOR

It's important for your recovery.

AARON

... Thanks.

Aaron reaches in the TRUNK in the rear of the wagon and
pulls out an old photos and looks at them pensively.

EXTREME CLOSE UP: AARON'S HAND HOLDING PHOTO AND MEZUZAH

After a few beats he rips the WEDDING PHOTO in two, keeping
the half with the bride and tossing the groom out of the
window and onto the street.

End of extreme close up

AARON

Look at that house man...

COUNSELOR

How does that make you feel?

PAN: TO FRONT OF HOUSE

PAN: BACK TO AARON

Aaron picks up the Mezuzah and holds it in his hand. He puts
the chain around his neck and tucks it into his tee shirt.

AARON

We should have lived there ... me
and my Mom, lived in a shoe box
full of roaches ... on our own, and
look at that place

EXT. IRA'S CAR - GAULT AND SUNNYSLOPE - DAY

Ira and Michael pass by the old clunker.

INT. IRA'S CAR - IRA'S AND MICHAEL'S HOME - DAY

Ira and Michael pull into the driveway at 7100 Sunnyslope.
Ira turns off the engine and the car begins to roll down the
driveway. Ira immediately applies the emergency break and
giggles.

(CONTINUED)

IRA

Oh shit ... I was just remembering
when my Dad bought me this car...

MICHAEL

It's still in great shape.

IRA

He actually thought it was gonna be
a "chick" magnet.

Ira and Michael share a laugh which transforms into a loving
moment. Michael smiles warmly and rubs Ira's head.

IRA

(turns to Michael)

I love you too ... let's go to Cafe
Bijou, I really want their lamb.

MICHAEL

A heart attack on a plate ... not
good for you.

EXT. GAULT AND SUNNYSLOPE - DAY

EXT. IRA'S AND MICHAEL'S HOME - DAY

Michael opens his door to get out of the car. Ira follows
suit.

Camera follows Aaron walking towards Ira and Michael

AARON

Ira Stone?

IRA

Who are you?

AARON

Aaron ... Aaron Lane ... Phyllis
Lane's son.

Ira and Michael look at each other.

IRA

How is your Mother?

AARON

She's dead.

IRA

I'm sorry ... (beat) ... what
happened?

(CONTINUED)

AARON

Twenty years of drug and alcohol abuse. Had to drop out of school to care for her.

Ira just stares at Aaron and after a beat, gives him a sympathetic nod.

IRA

Why are you here?

AARON

Mom said I should find you ... that you'd help me.

Ira and Michael look at each other.

MICHAEL

How can we help?

AARON

Can you and I talk about this alone?

IRA

We can talk in front of Michael, he's my partner.

AARON

Partner?

IRA

Yea, we've been together for 26 years.

AARON

Together ... (Long Beat) ... You left my mother for a fucking dude?

MICHAEL

Now wait a fucking minute!

IRA

I don't think that's any of your business.

AARON

(interrupting)

None of my business...

IRA

No, none of your business.

(CONTINUED)

AARON
I'll show you my fucking business
... this is my business ... I'm
your God Damn son!

Aaron hits Ira's chest with a piece of paper in his hand.

MICHAEL
(interrupting)
You need to leave.

AARON
(interrupting)
Fagot!

Ira studies the birth certificate in disbelief. He tries to process all of the information. Michael stands by speechless.

IRA
This doesn't prove anything!

AARON
That proves EVERYTHING ... are you
fucking kidding me!

Aaron take the Mezuzah off his neck.

AARON (CONT'D)
You want more proof ... here.

Aaron puts the Mezuzah in Ira's hand.

IRA
...oh my God.

Ira recognizes the Mezuzah.

Aaron snatches the paper back, turns around and starts walking away.

IRA
Wait...

The Mezuzah falls out of Ira's hand to the ground. Ira collapses to the ground. Michael drops to his side.

MICHAEL
Ira ... Ira ... Aaron call an
ambulance!

Ira lays limp on the lawn. Michael hovers over him. Aaron is standing in a daze. Michael slaps his hands together and startles Aaron.

(CONTINUED)

MICHAEL (CONT'D)

Aaron! ...(Beat)... Ira, can you smile for me? ... (Beat)... Ira, say it's sunny out today.

After a beat, Aaron grabs his cell phone and dials 911.

AARON

I need an ambulance right away ... where am I, I don't know where I am ... Gault Street and Sunnyslope ... please hurry.

MICHAEL

Ira, raise both your arms.

Aaron stares with a remorseful gaze.

CREDITS

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Blue Genes

Ira Stone Steven Jay

Michael Davis Peter Cassone

Aaron Lane Sam Brittan

Jacob Stone William Knight

Alcohol and Drug Abuse Counselor Allen Andrews

Hospital ER Tech James Evans

Script and Executive Producer Steven Jay

Director Georgy Kao

Producer Jody Cosgrove

Director of Photography Aram Aramyan

Script Supervisor Leora Krygier

Production Manager Philip Lange

Sound Mixer Jerry Wolfe, IATSE

Additional Sound Jon Merchen Editor Benjamin Mitnick

(CONTINUED)

Music Composer Gary Urwin
Music Performance Pat Longo Orchestra
Wardrobe and Props Kabrina Lee Feickert M
ake-up and Hair Corinna Wilson
Boom Operator Allen Chinn
Production Photographer Bahman Kashanian
Production Assistant Deborah Goldberger
Grip Tad Yagi
Acknowledgments of Appreciation
Catering Pomodoro Sherman Oaks
Camera Equipment Brett Weston
Grip/Lighting Package Electra Lynn Lighting & Grip
Hospitals Sherman Oaks and Encino Hospitals
Ira's 1956 Mercedes 190 SL Asta Criss
Aaron's Car Anna Belle Bonds
Medical Technical Advisor Dr. Stephen Lange
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