

# SEBASTIAN ... Scene 1 if 3

13.

MARLEY & ME

JOHN

Oh, it continues...

An awkward moment as he now searches for the new page, has to fold back the paper. No escaping the fact that her article is longer and more important than his. She finally gets up...

JENNY

You know what? The rest is just okay, really pretty boring...

JOHN

No, no, I'm enjoying it...

He tortures himself and keeps reading. She moves to the sink, starts to rinse out her cup...

JOHN

Wow, they really gave you a lot of space, didn't they?

She sets the cup on the counter, looks at the WILTED PLANT on the sill.

JENNY

Damn. I killed another one. How am I ever going to take care of a kid, I can't even keep a plant alive?

John looks up from the paper. "Kid?" She comes gives him a kiss.

JENNY

I'll see you later, Mr. Gorgan.

She heads out, leaving John staring terrified at the plant.

SEBASTIAN (V.O.)

A kid, huh...

START ...

EXT. SUN-SENTINEL OFFICE - DAY

Sebastian and John fill up at the coffee pot, start to move through the office throughout...

SEBASTIAN

Well, what'd you expect? You bought a house, man. A house with a spare room...

JOHN

What's wrong with a spare room?

SEBASTIAN

It's empty, John. That's what's wrong with it. And you know what else is empty? Her womb.

JOHN

I'm starting to worry that we're already at Step Six.

SEBASTIAN

What?

JOHN

You know Jenny, she's got her whole life organized and planned out...

Sebastian smiles at a secretary, turns back to John.

SEBASTIAN

You want my advice? Get her a puppy.

JOHN

A puppy.

SEBASTIAN

Something other than you she has to take care of.

(points at him)

You have a kid, you're a dad. You're not you anymore. You have a dog, you're a master. You're still a guy. With a life.

JOHN

And a dog...

SEBASTIAN

Whatever, man. You're still free. You've stopped the clock.

JOHN

What clock?

SEBASTIAN

Okay... you know in movies when there's, like, a bomb and it's ticking down, ten seconds left, and there's some guy with a wire cutter going, "red wire... blue wire..."

(MORE)

SEBASTIAN (cont'd)  
which one do I cut?" And the guy  
finally just makes a wild-assed  
guess and SNIP. Silence. The  
world is saved.

JOHN  
Okay... is the bomb strapped to a  
dog... because I'm not sure I'm  
following--

SEBASTIAN  
John, you buy this dog, you're  
saving your world. Because that  
ticking you hear, is not a bomb,  
it's her biological clock.

John looks back at him.

JOHN  
Huh.

ARNIE (O.S.)  
Sebastian!

They both turn as Arnie sticks his head out of his office.

ARNIE  
Your travel's approved. Get outta  
here.

SEBASTIAN  
In motion.

JOHN  
Where you going?

SEBASTIAN  
Colombia. I got a guy down there,  
says he can put me next to Pablo  
Escobar-- I'm doing this piece, I  
follow a single coca leaf from  
Colombia, to the streets of Miami.

JOHN  
Yeah, you and I once talked about  
doing something like that. We were  
gonna call it, "From Plant to  
Pusher." Remember?

SEBASTIAN  
Not really.

ARNIE

Hey-- Gorgan--

(John looks)

--there was another fire at the county dump. Some kinda methane leak.

JOHN

Actually, it's Grgan--

ARNIE

I want two paragraphs for the blotter.

John nods, looks off at Sebastian who now sits down at his cluttered desk, pulls a DUFFLE BAG from under his desk. John watches with envy as Sebastian starts stuffing cameras, recorders, a bowie knife, into the duffle...

JOHN

So uh, what kind of puppy?

Sebastian looks up at him.

JOHN

To, y'know, cut the wire.

SEBASTIAN

Get her a lab. They're supposed to be just like little kids. But easier to train.

END →

**EXT. DOG BREEDER'S HOUSE - MORNING**

As John and Jenny get out of the car. She looks at the house.

JENNY

This isn't the ihop...

JOHN

A little surprise first...

**INT. DOG BREEDER'S HOUSE - DAY**

John is leading Jenny, her eyes closed, through a house towards the kitchen. LORI, 55, leathery and smoking, is going in front.

LORI

Sorry about the smell.

JENNY

When can I look?

# SEBASTIAN... Scene 2 of 3

25.

JOHN

Aw, come on, don't. You'll be fine, alright. And tomorrow, we're gonna tear it up. I'm thinking kibble, park, chew toy, the whole nine yards. Okay? We good?

Marley doesn't look so good, looks kind of sad. John turns and gets out of there.

**EXT. DRIVEWAY - NIGHT**

John gets into his car. He can hear WHIMPERING.

JOHN

Big day tomorrow! Rest up, pal!

He listens a beat; Marley quiets down. He gets in his car.

**START →**

**INT. BAR - NIGHT**

Journalist hang out. John and Sebastian at the bar. Many know Sebastian, he's constantly nodding at people throughout:

SEBASTIAN

So I'm there in this cave, right? Blindfolded. And I can feel the machine guns, there's like nine of 'em around me... and they tie me to a chair and then Escobar comes in and says-- are you ready?

(Spanish accent)

*I read your piece on Kadhafi, And I think you captured his narcissism just right.*

(laughs)

Can you believe that?

JOHN

Some of it.

SEBASTIAN

Man, I wish you could've been there.

JOHN

Yeah, but then I wouldn't have been able to do the piece on the water main break at the library. That would have sucked.

MARLEY & ME

SEBASTIAN  
(hand on John's shoulder)  
Your time will come, *amigo*.

JOHN  
I'll drink to that--

They toast with their beers, Sebastian clocks John looking at his watch.

SEBASTIAN  
You gotta be somewhere?

JOHN  
Oh. No, it's the puppy. It's his first night alone--

SEBASTIAN  
You got a dog?

JOHN  
Marley. A little lab. Like you said. Remember? The bomb...

SEBASTIAN  
Oh, right. Smart move. You'll see.  
(slaps him on the back)  
You've just preserved your quiet way of life for at least another two years.

END→

**EXT. 345 CHURCHILL ROAD - NIGHT**

John pulls up, gets out of his car. Halfway down the block, we see a POLICE CAR, lights flashing, two OFFICERS talking to a COUPLE. Another NEIGHBOR, in his robe, stands in the street watching...

NEIGHBOR  
Millers got robbed again.  
(then, turns to John)  
And that mutt of yours hasn't shut up since you left.

John looks towards the garage where we hear WHIMPERING.

**INT. 345 CHURCHILL ROAD - GARAGE - NIGHT**

The door opens and the puppy gets excited--

JOHN  
No no... I just wanted you to know I'm back.

# SEBASTIAN... Scene 3 of 3

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START→

INT. SEBASTIAN'S APARTMENT - NEW YORK CITY - DAY

Loft. Downtown. Full of unpacked boxes. A mattress on the floor. Expensive electronics sit atop their cartons. John follows Sebastian on a "tour."

JOHN

Nice place. How long you been here?

SEBASTIAN

Two years, little more.

Sebastian sees John looking at all of the unpacked boxes.

SEBASTIAN

I'm in and out of town so much I really haven't had a chance to settle in. I hired a decorator, but she and I got into a thing and it got messy--

JOHN

Right.

SEBASTIAN

Beer?

JOHN

I can't, I still got one more interview to do.

Sebastian opens the fridge revealing nothing but beer and a hunk of Parmesan.

SEBASTIAN

What's the piece again?

JOHN

U.N.

SEBASTIAN

Right, you told me that. So you're down in Philly now, huh?

JOHN

Just outside. More space for the kids.

SEBASTIAN

Whatta you got, five now?

MARLEY & ME

JOHN  
Three. Here's a picture of  
everybody....

John pulls a photo from his wallet, hands it to Sebastian.

SEBASTIAN  
(nods)  
Jenny's holding up.

JOHN  
(ignores the callowness)  
Yeah, she's great. And that's  
Colleen our youngest...

SEBASTIAN  
What's with the ladybug get-up?

JOHN  
(smiling at the memory)  
Oh, yeah, that's a funny story.  
She had done this pageant at her  
preschool two weeks before, but she  
didn't wanna take off the costume,  
plus Marley went ballistic for the  
antenna which is why it looks like  
he's trying to eat her head.

SEBASTIAN  
(flat)  
Yeah, that is funny.  
(returns the photo)  
So I was thinking later on maybe  
Thai? There's this new place in  
the Meat Packing District. How's  
that sound? Be just like old  
times.

John stands there a moment, feeling the distance between  
them.

JOHN  
Uh, well, actually I'm headed back  
home later today.

SEBASTIAN  
Oh.

JOHN  
In fact, I should probably get  
going...



SEBASTIAN

Alright.  
 (awkward Man-pat hug)  
 Good seeing you, man.

JOHN

For sure.

SEBASTIAN

(walking him out)  
 Oh, hey, be sure to check out the  
 Delegates Lounge at the U.N...  
 Great Mojitos, really hot  
 interpreters.

JOHN

Thanks for the tip.

And John goes out the door. Sebastian takes out his  
 blackberry, dials...

SEBASTIAN

Hey, it's Sea-bass. What're you up  
 to tonight?  
 (then)  
 Oh. No, that's cool. Another time  
 then.

He hangs up, stands there in the middle of his big, empty  
 apartment a moment. He then dials another number.

SEBASTIAN

Hey, it's Sea-bass. What's going  
 on?

END →

**EXT. PENNSYLVANIA HOUSE - DAY**

As a cab pulls away and John carries his suitcase up onto the  
 porch.

**INT. PENNSYLVANIA HOUSE - DAY**

John enters the house, sets down his suitcase.

JOHN

Hello? Anybody home?

He sees a note ("PICKING UP THE KIDS. J"), and peers into:

**THE KITCHEN**

Where Marley is up on his hind legs, eating something off the  
 counter. John puts his keys down, but Marley doesn't react.