

## **OHIO FINCH**

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FADE IN:

INT. PAPER FACTORY ASSEMBLY LINE - THIRD SHIFT

PHYLLIS FINCH, 55, calloused, in her uniform, snaps spiral bindings into day planners on the line.

INT. PAPER FACTORY TIME CLOCK - DAWN

Phyllis clocks out.

EXT. PARKING LOT - MOMENTS LATER

It's fall. Phyllis exits behind other WORKERS who make a mad dash to their cars as fresh FIRST-SHIFTERS hurry to clock in.

FEMALE VOICE (O.S.)

PHYLLIS?

Phyllis turns spotting DOTTY, 51, bleach blonde, southern, Chatty-Cathy, hurrying to catch up to Phyllis.

DOTTY

I got some *Mavis* news for ya.  
You're not gonna believe this one.

CUT TO:

INT. COFFEE SHOP - EARLY MORNING

Phyllis picks at a Danish as Dotty fixes her lipstick.

DOTTY

...you know, them spaghetti kind  
that "*workin' girls*" wear, that  
ride up your bottom.

PHYLLIS

Disgusting. They should be illegal.

DOTTY

*I know!* I couldn't believe my own  
eyes. I swear, all day, she was  
bendin' over in front of any  
swingin' you-know-what walkin' by,  
including Mr. Boss Man.

A male, Hispanic EMPLOYEE, 19, approaches, cleans a neighboring table, then exits. Dotty watches him, scowling.

DOTTY  
 (off Employee)  
 This town sure isn't what it  
 used'ta be.

PHYLLIS  
 Shhh! Not so loud.

DOTTY  
 Did I ever tell ya that I can  
 actually smell 'um?

PHYLLIS  
*Dotty!*

DOTTY  
 What? It's the truth. The smell is  
 distinct! It must be somethin' in  
 the water where they come from.  
 That's probably why they're all  
 comin' here. Ya know, better water.

Both women nonchalantly crane their necks to objectify him.

PHYLLIS  
 Oh, Dotty. It's late. I need to go.

Phyllis gets up. Dotty follows, still watching the Employee.

EMPLOYEE  
 Have a nice day.

DOTTY  
 If you say so. You're the boss.

Phyllis averts her eyes from the Employee until the coast is  
 clear, then shakes her head at Dotty. Both women laugh.

I/E. PHYLLIS'S BUICK - MOMENTS LATER

Phyllis drives through the depressed, Dayton, Ohio community  
 as HALLELUJAH MUSIC blares from the Christian radio station.

EXT. RURAL ROAD - LATER

The old Buick turns onto a ruddy, dirt road. A BILLBOARD off  
 in the field reads "HE IS COMING! ARE YOU SAVED?"

EXT. DIRT DRIVEWAY - MOMENTS LATER

The Buick pulls up to a small, worn-out, 1950s, ranch home.  
This is PHYLLIS'S HOUSE!

A MOBILE HOME sits off to one side, tethered by an extension  
cord dangling between windows like an umbilical cord.

A SCHOOL BUS stops at the end driveway. Phyllis waves.

INT. KITCHEN - MOMENTS LATER

Phyllis enters.

PHYLLIS

*You're late again!* The bus is here.

JACK, 11, chubby, and CHLOE, 8, prima donna, bolt for jackets  
and bookbags. MELISSA FINCH, 30, revealing clothing, heavy  
makeup, coffee cup in hand, quickly hands out lunch money.

MELISSA

*Here!* Have a good day.

PHYLLIS

Why didn't you make their lunches?

JACK

Later.

CHLOE

Bye Grandma.

The kids avoid Phyllis as they exit. Phyllis rolls her eyes.

MELISSA

Once in a while they like to buy  
lunches with their friends.

PHYLLIS

You know Jack shouldn't be eating  
that stuff!

MELISSA

You're right, Mom. I need to get to  
work.

Melissa dumps her coffee and exits out mudroom.

INT. PHYLLIS'S BATHROOM - MORNING

Phyllis carefully adjusts a GOLD NECKLACE around her neck as  
she finishes brushing, then examines her face, pulling the  
skin back with both hands. She SIGHS and lets it go.

INT. PHYLLIS'S BEDROOM - MOMENTS LATER

In her nightgown, Phyllis draws the shades of the sparse, orderly room and sits on the edge of the bed.

Her looks to a CRUCIFIX on the wall and crosses herself.

PHYLLIS

"Our Father who art in heaven,  
Hallowed be Thy Name.

(the phone RINGS)

Thy Kingdom come,

Thy Will be done,

(RING)

Phyllis SCOFFS and reaches for the phone.

PHYLLIS (CONT'D)

Hello?

MAN (O.S.) (INDIAN ACCENT)

Am I speaking to Mrs. Phyllis  
Finch?

PHYLLIS

Yes.

MAN (O.S.)

Thank you very much! I am calling  
from *Pharmacy.Com* and today is your  
lucky day!

PHYLLIS

How did you get my number?

MAN (O.S.)

Thank you very much! You are on a  
special list of VIP customers who--

PHYLLIS

Can you speak more clearly? I don't  
understand what you're saying.

MAN (O.S.)

Thank you very much! I understand  
your concern, but, today, I am  
authorized to offer you this  
special offer on generics for  
popular medications like Viagra,  
Lipitor and Prozac--

PHYLLIS

I'm not interested. I'm sorry, but  
I really need to get to bed--

MAN (O.S.)  
Thank you very much! I understand  
your concern, but--

Phyllis hangs up, SIGHS and returns to the crucifix.

PHYLLIS  
"Our Father who art in heaven,  
Hallowed be Thy Name.  
(the doorbell RINGS)  
Jesus, Mary and Joseph!

LIVING ROOM

Phyllis hurries to the door in her robe. RING, pause, RING...

PHYLLIS  
*I'M COMING!*

She YANKS open the door. Mailman BARRY, 49, fingers the bell.

PHYLLIS  
What is it, Barry?

BARRY  
Well, good morning to you too,  
Phyllis. I have a special delivery.

PHYLLIS  
Why didn't you just leave it?  
You know I'm trying to sleep.

BARRY  
Can't a guy sneak a peek?

Annoyed, Phyllis rolls her eyes. Barry gets it.

BARRY  
Fine. I need a signature. It's from  
*Vienna*. That's in *Austria*.

He winks at Phyllis and hands over the legal-sized MANILA ENVELOPE and his electronic signature pad.

Phyllis signs, grabs the envelope and tries to close the door, but Barry's foot is in the door. Phyllis GLARES at him.

PHYLLIS  
Yes?

BARRY  
You going back to bed, now?

Phyllis slams the door in Barry's face.

EXT. FRONT PORCH - CONTINUOUS

Barry SIGHS, his chest deflates and his gut pops out.

INT. BEDROOM - MOMENTS LATER

Phyllis enters, locks the door then sits on the bed. She carefully examines the envelope as shiver wracks her body.

She grabs her glasses, takes a deep breath then rips it open.

DOOR KEYS fall out bouncing off Phyllis's leg. Startled, Phyllis eyes them suspiciously for a moment, then carefully pulls out a stack of LEGAL DOCUMENTS.

As she reads the cover page, the color drains from her face. She stuffs everything back into the envelope.

CLOSET

Envelope in hand, Phyllis climbs up on a step ladder and extracts a SHOE BOX from a hidden perch above the top shelf.

She opens the box revealing a mound of UNOPENED LETTERS.

She stuffs the envelope to the box then puts the box back.

BEDROOM

Phyllis gets in bed angrily blinking away her welling tears, and pulls the covers close around her neck.

PHYLLIS

Holy Mary, Mother of God,  
pray for us sinners now and at the  
hour of our death, Amen.

INT. KITCHEN - AFTERNOON

Phyllis sits lost in thought at the kitchen table. Jack enters followed by red-faced, panting, messed-hair Chloe. They both toss their jackets and bookbags aside.

CHLOE

Jack sat on me and farted on my  
face on the bus!

JACK

She spit on me, first!

Phyllis looks off, disconnected. Jack grabs an ice cream sandwich from the freezer and inhales it.

CHLOE  
It's spat, stupid! And that's  
because you said I have a crush on  
Joey Prainer!

JACK  
You do! You've been all googly-eyed  
over him for days!  
(to Phyllis)  
What's for dinner, Grandma?

PHYLLIS  
We'll go to Pizza Hut. Go wash up.

Stopped in their tracks, Jack and Chloe eye each other.

INT. PIZZA HUT TABLE - NIGHT

Phyllis nervously fingers her straw as Jack watches Chloe  
plays *Angry Birds* on her cell. Melissa approaches and sits.

MELISSA  
Hi guys. What a nice surprise.

JACK  
It's my turn and Chloe won't let me  
play!

CHLOE  
It's not your turn--

MELISSA  
You know Grandma doesn't like it  
when you play at the table.

JACK  
She said we could.

Melissa eyes Phyllis suspiciously.

MELISSA  
You feeling okay?

PHYLLIS  
I'm fine.

MELISSA  
Okay, It's just that you usually  
don't like the kids eating pizza--

PHYLLIS  
Melissa, don't question me. I have  
a lot on my mind!



MELISSA  
Mom, what's going on?

PHYLLIS  
*Nothing!* I just...I can't sit here  
right now. I'm gonna go to mass.

MELISSA  
Right now?

Phyllis jumps up facing Jack and Chloe.

PHYLLIS  
You two mind your mother like  
you're supposed to and don't get  
out of hand just because I'm not  
here.

JACK  
We won't.

CHLOE  
Yes, Grandma.

INT. CATHOLIC CHURCH - NIGHT

Phyllis enters and quickly finds a seat as A PRIEST, 70s,  
addresses the CONGREGATION.

PRIEST  
Isaiah 40:8 tells us that the word  
of God stands forever. Yet this  
very truth is increasingly under  
attack by the atheist agenda.

The Priest's words seem to bathe Phyllis. She SIGHS with  
relief.

PRIEST  
For example, Jesus said  
prophetically that in the last  
days, the homosexual community will  
demand their lifestyle be accepted  
as a right. Low and behold, just as  
our savior predicted, we are now  
seeing this blasphemous behavior  
touted as a "Civil Right" that  
should be guaranteed under the  
Constitution. Jesus condemned Sodom  
and Gomorrah for their lifestyle,  
just as we must condemn the  
homosexual lifestyle. God doesn't  
hate the sinner, just the sin. Let  
us pray.

Phyllis swallows every word hook, line and sinker.

I/E. BUICK - NIGHT

It's sleeting. Phyllis drives past an old BILLBOARD, her eyes really take it in for the first time.

ANGLE ON BILLBOARD: "God gave his only son, what will you give?"

Just then a DEER appears in the road in front of Phyllis. Startled, she jams the brakes, but hits the deer head on.

EXT. DARK RURAL ROAD - CONTINUOUS

The deer flips ass over end in the air landing contorted on the slick road as the Buick glides sideways, coming to a THUD in the opposite ditch -- then stalls.

SILENCE, broken only by the intermittent windshield wipers.

I/E. BUICK - CONTINUOUS

Phyllis pants, still white-knuckling the steering wheel. She starts the car and stomps the GAS. The car lurches forward, but slides back, bogged down in the mud. She climbs out.

EXT. DARK RURAL ROAD - MOMENTS LATER

Phyllis approaches the convulsing deer as it tries to get up.

Frozen, Phyllis stands there watching as the deer takes its last breath. Its eyes glaze over.

I/E. POLICE CRUISER - LATER

Phyllis waits in the CRUISER as a tow truck drags the crumpled Buick out of the ditch.

A worn-out HYUNDAI pulls up. It's Melissa and the kids.

I/E. MELISSA'S HYUNDAI - LATER

Phyllis sulks as Melissa drives. Jack and Chloe sit in back.

JACK  
Did you see the deer shit all over  
Grandma's car?

PHYLLIS

JACK! *Watch your mouth!*

CHLOE

(self-righteous)

He says it all the time at school.

JACK

So what. All the kids do--

PHYLLIS

Then God will punish them, and if you do it, *he's going to punish you too!*

MELISSA

MOM! It's okay.

(to Jack in rearview)

Jack, Apologize to Grandma.

JACK

I'm sorry.

Phyllis avoids Melissa's concerned stare.

MELISSA

You don't need to worry. It's not so bad. Scott's friend has a body shop in town. It can be fixed--

PHYLLIS

*No, no one can fix this!*

Phyllis stares tight-lipped off into the night.

INT. PHYLLIS'S MUDROOM - LATER

Everyone enters. Phyllis stuffs her soggy winter jacket over everyone else's on the overfilled coat rack. The rack FALLS.

PHYLLIS

*Dammit!*

(off stares)

What? It's no my fault. I didn't mean to...

Phyllis begins to cry as she picks up jackets. Melissa comes to her aid. Jack and Chloe huddle wide-eyed in the kitchen.

MELISSA

Mom, it's okay. I'll get them. Just go on in and--

PHYLLIS  
Something happened!

MELISSA  
What? What happened?

PHYLLIS  
It's your brother.

MELISSA  
Andy?

PHYLLIS  
There was an accident. He's dead!

Melissa GASPS.

MELISSA  
Oh my God. *Oh my God!*

Melissa bursts into tears, crossing into the...

KITCHEN

...where she hugs Jack and Chloe -- both crying now.

JACK  
Uncle Andy...?

MELISSA  
*What happened?*

PHYLLIS  
I don't really know. All they said was that they were both killed instantly. Andy and that...friend.

MELISSA  
*Both of them?*

PHYLLIS  
I didn't know how to tell you.

MELISSA  
Oh my God.

Melissa buries her head in the kids' shoulders. Phyllis collects herself and approaches.

PHYLLIS  
Melissa, we have to accept that this is God's judgment, that--

MELISSA  
Are you kidding me?

PHYLLIS  
*It's a...a lesson* for us that we  
need to adhere to the straight and  
narrow!

MELISSA  
*God didn't kill them because they  
were gay!*

PHYLLIS  
*Melissa! we all know that what they  
did was wrong!*

MELISSA  
Jesus, Mom!

PHYLLIS  
(flustered)  
Jack, take Chloe to the trailer and  
put on your pajamas for bed.

Melissa pulls away from Phyllis and takes the kids' hands.

MELISSA  
He was your son! Even if God hated  
him, you should have loved him!

Melissa exits, bawling kids in tow.

INT. JACK'S TRAILER BEDROOM - LATER

Phyllis enters. Jack lies wide awake, eyes swollen, hugging a  
stuffed animal. Phyllis tucks him in.

JACK  
Grandma, is Uncle Andy in heaven  
with Grandpa?

PHYLLIS  
I don't know, Jack. Let's hope so.

JACK  
Did God really do this to Uncle  
Andy?

PHYLLIS  
He wants people to be good. He  
doesn't hate sinners, just the sin.

JACK  
Am I a sinner?

PHYLLIS  
We're all sinners. That's why we go  
to church. So God can forgive us.

JACK (CONT'D)  
I hope Uncle Andy's in heaven.

PHYLLIS  
Say your prayers and go to sleep,  
now.

INT. FACTORY ASSEMBLY LINE - EARLY DAWN

Phyllis nervously snaps spiral bindings into day planners. She tries to compose herself but can't catch her breath. She begins to hyperventilate and hits a button stopping the belt.

INT. LOCKER ROOM - MOMENTS LATER

Phyllis opens a pill capsule, pouring the powder onto her tongue, then chugs from a soft drink can.

EXT. PARKING LOT - DAWN

Phyllis drives Melissa's Hyundai toward the exit. Suddenly a car horn BEEPS. Startled, Phyllis stops and looks. It's Dotty, waving frantically from her car. She pulls up.

DOTTY  
Where ya goin'? I got "Mavis"  
gossip!

PHYLLIS  
Not today, Dotty. I'm just on my  
way to...the store.

DOTTY  
Uh-huh. Okay, but, you're coming to  
the bake sale later, right?

PHYLLIS  
Oh! The bake sale. Yeah, sure.

DOTTY  
Sure? Uh-huh! Okay, so, what'cha  
makin'? Ya know, for the *bake sale*?

PHYLLIS  
I haven't a clue.

DOTTY  
What's goin' on with you?

PHYLLIS  
I just, I have a lot going on, ya know, Melissa and the kids...

DOTTY  
Uh-huh. Then why don't'cha make them famous Rice Krispie treats of yours?

PHYLLIS  
Yes, I will. I gotta go. You take care, now.

Phyllis pulls away. Dotty watches her go, perplexed.

DOTTY  
(to herself)  
Uh-huh. Take care there, yourself.

INT. KITCHEN - LATE MORNING

Preoccupied, Phyllis prepares Rice Krispie treats.

Somber Melissa sits at the table, the manila envelope open, all the contents spread out in front of her.

MELISSA  
*You have to go.*

PHYLLIS  
That's ridiculous! Why should I go all the way over there?

MELISSA  
(off instructions)  
It says here that you need to be there in person to settle the estate. There's a house and...contents. *Somebody needs to go through it.*

PHYLLIS  
I don't know anything about that stuff. Why don't you go?

MELISSA

Gladly, but you're the executor,  
Mom. It has to be you.

PHYLLIS

I don't care about their stuff. I  
don't want it. They should give it  
all away.

MELISSA

Why are you being this way? You owe  
it to Andy.

PHYLLIS

No, I don't. I don't owe him  
anything!

MELISSA

Really? You don't owe Andy anything  
for standing by while Dad beat the  
shit out of him...?

PHYLLIS

Don't swear, Melissa--

MELISSA

...and for letting Dad kick him  
out? He was just a kid!

PHYLLIS

I took care of Andy the best I  
could.

MELISSA

You hung up on him when he was on  
the street! You didn't even read  
his letters...

PHYLLIS

That Andy over there is not my son!

MELISSA

*...all because he didn't fit in the  
little square box you wanted him to  
fit into! You are to blame for  
this, mother! This is your fault!*

Incensed, Phyllis SCOFFS and exits.

EXT. LOCAL FIRE HALL - AFTERNOON

Phyllis sits off by herself on a folding chair behind a line  
of folding tables filled with homemade cookies and treats.



Nearby, Dotty and other local LADIES chat among themselves.

BOY'S VOICE (O.S.)

How much?

Phyllis snaps out of her trance. A BOY, 6, bowl cut, cherub face, holds one of Phyllis's Rice Krispie treats in his hand.

PHYLLIS

It's two dollars.

The Boy carefully counts out his nickels and pennies. Phyllis watches him, her eyes tear up. She smiles.

PHYLLIS

But, for you, it's free.

BOY

Really? Cool! Thank you!

The Boy hurries off. Phyllis gets up, pulls two dollars from her handbag, puts it in the till basket and walks away.

INT. TRAVEL AGENCY - MORNING

Phyllis sits across from a TRAVEL AGENT, 32, perky, full-figured, long nails, sombrero, Mexican blanket uniform. A radio behind her plays *The Final Countdown*.

PHYLLIS

I want life insurance!

TRAVEL AGENT

It's not Iraq, Mrs. Finch. You're going to Europe! You're gonna love it! You should bring a friend and spend a couple days in *Gai Paris*!

(off computer)

The best deal is a lovely, twelve-night, romance, vacation package.

PHYLLIS

I just need a few days to settle an estate.

TRAVEL AGENT

Oh, I'm sorry. Bummer.

(off computer)

It's like *redunkulously* expensive unless you spend at least a week with one Saturday night. Too bad!

Phyllis SIGHS in resignation.

INT. SPORTING GOODS STORE - LATER

Phyllis waits as a CLERK, 40s, beer-belly, bags up a keychain FLASHLIGHT, a hideaway MONEY BELT and holds the PEPPER SPRAY.

CLERK

You need to get up close to use  
this, but it'll keep *pervos* away!

Phyllis smiles sheepishly, takes her items and exits.

INT. DAYTON PASSPORT OFFICE - LATER

Phyllis finishes filling out her application and hands it to the CASHIER, 50s, heavy, who checks it over.

CASHIER

Great. It'll be shipped to you in  
twenty-four hours.

INT. PHYLLIS'S LIVING ROOM - MORNING

Phyllis opens the door. It's Mailman Barry, leaning seductively against the door frame.

BARRY

Mornin', Phyllis. You're dressed!

PHYLLIS

Cut it out, Barry. Do you have my  
package?

BARRY

Yep. Another special delivery, but  
this time it's from the U.S.  
Department of State! You in some  
kind'a trouble Phyllis?

Barry hands Phyllis a small ENVELOPE and his signature pad.

PHYLLIS

It's a passport, Barry.

BARRY

Passport? Where ya going where ya  
need one of those?

PHYLLIS

None of your business!

Phyllis shuts the door.

INT. COFFEE SHOP - AFTERNOON

Phyllis picks at a donut. Dotty plays with her fingernails.

DOTTY

You wretched thing! You'd never catch me steppin' foot in that crazy, Nazi place! I mean, I'm no friend of...ya know...

(leaning in)

...the j, e, dubya, s, but that whole war thing was, overkill. Ya hear what I'm sayin'?

PHYLLIS

It's only a week, Dotty.

DOTTY

Anyway, I Never understood why your boy went there in the first place.

PHYLLIS

No point worrying about that now.

INT. PHYLLIS'S BEDROOM - NIGHT

Phyllis's overstuffed suitcase is closed on the bed. Jack and Chloe sit on the suitcase as Melissa tries to close it.

MELISSA

It's not going to work. I can't--

PHYLLIS

I need everything. You have to close it.

MELISSA

Okay, guys, *bounce!*

The kids bounce up and down on the suitcase as Melissa struggles with the zipper.

MELISSA

Come on, put your weight into it!

(to Phyllis)

Mom, give me a hand.

Phyllis helps Melissa pull the zipper and shazam, it closes. Everyone cheers.

INT. AIRPORT SECURITY LINE - EARLY EVENING

Phyllis nervously mimics other passengers, loading her items into a bin as a female SECURITY OFFICER, 40s, black, watches.

SECURITY OFFICER  
Shoes off, plastic bags with all  
your liquids in the bins!

Phyllis nervously complies then moves to the X-ray scanner. The Security Officer waves her through but Phyllis hesitates.

SECURITY OFFICER  
Step in. Hold your arms up.

Phyllis hovers as a logjam of PASSENGERS forms behind her.

SECURITY OFFICER  
Ma'am, ya gotta move.

Phyllis steps in and coyly crosses her arms over her chest.

SECURITY OFFICER  
Come on, honey! What is it, your  
first time? Raise your arms. It's  
not gonna hurt.

Red-faced, Phyllis reluctantly raises her arms.

SECURITY OFFICER  
There ya go. Not a virgin anymore!

Offended, Phyllis moves through, collects her items and quickly exits.

INT. AIRPLANE - LATER

Flying, Phyllis is jammed between a TATTOOED/PIERCED GUY, 20s, and a TURBAN-WEARING MAN, 50s.

Elbows in, she stares ahead nervously avoiding eye contact.

She gets a pill from her handbag and separates a capsule emptying the contents into her mouth.

Just then, she notices her seatmates staring at her.

PIERCED GUY  
You need some help?

Phyllis tries to speak, but the powder goes down wrong. She chokes out a cloud of powder and knocks over the pill bottle. Both seatmates catch the pills.

PHYLLIS  
 (white residue lips)  
 No! I'll do it.

Phyllis scoops up the pills. The Turbaned Man taps Phyllis's arm, startling her, holding out a rogue pill.

TURBANED MAN  
 You forgot one.

Phyllis reluctantly accepts the pill holding it in her hand.

The moment the Turbaned Man looks away, she discards the pill into the seatback in front of her.

LATER

Everyone sleeps but Phyllis, who studies a GERMAN DICTIONARY.

PHYLLIS (SPOKEN)	PHYLLIS (SUBTITLE)
Wo-ist-Ihre-Kir-sche? Where is your Church?	Where is your cherry?

INT. VIENNA AIRPORT ARRIVALS - LATE AFTERNOON

Phyllis drags her suitcase through automatic doors that open to a sea of multinational faces staring at her, waiting for other passengers. She tightens up and makes her way through.

EXT. TAXI LINE - MOMENTS LATER

Phyllis timidly approaches a bearded, ETHNIC TAXI DRIVER, 35.

PHYLLI  
 Eng-lish? Do, you, speak, ENG-LISH?

TAXI DRIVER (MIDDLE EASTERN ACCENT)  
 Y-E-S! Where are you going?

PHYLLIS  
 Thank goodness! I need to go to...  
 (off instructions)  
 Ro-dawn...?

TAXI DRIVER  
 Let me see.  
 (off instructions)  
 Rodaun. Yes, wine region.

The Driver grabs Phyllis's suitcase, but she holds on.

TAXI DRIVER  
Go ahead, put in car yourself!

Phyllis reluctantly releases it. He stows it in the trunk.

I/E. MERCEDES TAXI - LATER

They rocket down the pristine highway. Phyllis clutches her handbag, holding on for dear life.

TAXI DRIVER  
First time in Vienna?

PHYLLIS  
No. Visiting family.

Phyllis watches the fairy tale farms and villages pass by.

TAXI DRIVER  
Weather is good for sightseeing.

PHYLLIS  
I'm not here for that.

TAXI DRIVER  
Too bad. Vienna most beautiful city  
in the world.

Ignoring him, Phyllis grabs an Austrian NEWSPAPER from the seat beside her and flips nonchalantly through.

ANGLE ON: The topless "PAGE 6 GIRL."

Horrified, Phyllis tosses the newspaper aside.

EXT. SUBURBAN VIENNESE STREET - NIGHT

The Taxi stops by a garden gate leading to a quaint COTTAGE.

EXT. GATE - MOMENTS LATER

The Taxi pulls away. Phyllis tries the gate. It's locked. She grabs her flashlight and PEPPER SPRAY from her purse, then pulls KEYS from the manila envelope.

EXT. COTTAGE DOOR - MOMENTS LATER

Straddling her suitcase, flashlight in her teeth, pepper spray and instruction sheet in hand, Phyllis opens the door.

The alarm BEEPS. Phyllis quickly reads her instructions.

C.U. ON INSTRUCTION SHEET: Door Code: "1950."

PHYLLIS  
One-nine-five-zero.

ELECTRONIC VOICE (O.S.)  
DEAKTIVIERT!

The alarm stops beeping. Phyllis SIGHS, then finds the light switch, turning on the lights.

INT. COTTAGE - LATER

Phyllis cautiously explores every room, still cocked and ready, checking behind each door and curtain.

KITCHEN

Phyllis enters. She scans the room stopping on the PICTURE WALL behind the kitchen table. Suddenly curious, she approaches, grabs her glasses from her jacket and examines the photos more closely.

ANGLE ON PICTURE WALL: A photo of Phyllis as a younger woman with young ANDY, 5, brunette, tall, lanky, and Melissa as children in Ohio, Christmas in the snow, playing in the leaves, Phyllis next to proud Andy holding a sports trophy...

...as Andy ages in the photos, he is more somber, culminating with a photo of Phyllis standing arm and arm with a dejected, unhappy Andy at high school graduation...

...adult Andy, fit, beaming, arm in arm with JENS, athletic, smiling...

Taken aback, Phyllis begins to wheeze.

FOYER

Phyllis hurries toward her handbag and reaches for her pills.

MASTER BEDROOM

Phyllis enters. Personal items everywhere -- mementos, pictures, clothing -- as if Andy and Jens could walk in at any moment. Skived out, Phyllis exits.

BATHROOM

Phyllis approaches the toilet.

ANGLE ON: Waterless porcelain SHIT-SHELF toilet.

Phyllis scowls.

SHOWER

Phyllis struggles with the hand shower, spraying herself in the face.

MOMENTS LATER

Dripping wet, Phyllis reaches for a towel from a cabinet next to the shower, but recoils at the last moment, instead choosing paper towels from her open suitcase on the floor.

MOMENTS LATER

Phyllis picks the last SHREDS of paper towel from her damp skin, discarding them into a full garbage can, then wipes steam from the mirror revealing her reflection.

She stares at the herself. *What the hell is she doing there?*

GUEST BEDROOM

Phyllis enters in her nightgown. Everything seems orderly and non-personal. She SIGHS, removes her robe, approaches the bed and pulls down the covers revealing PINK SATIN SHEETS.

She recoils, then reconsidering, strips the sheets from the bed, tossing them in the corner.

She moves decisively to the closet, opening the door. She peers at the shelves. No sheets.

She spins around, catching sight of a CHEST OF DRAWERS. She crosses to it and yanks open the top drawer.

ANGLE ON: Women's lingerie. Condoms. Naked men porn. a DILDO!

Appalled, Phyllis SLAMS the drawer shut and scurries out.

LIVING ROOM

Phyllis lies on the SOFA, her robe and jacket draped over her as blankets, handbag tucked under her arm.

PHYLLIS

Our Father, who art in heaven...

Finished, Phyllis crosses herself, then reaches for the side table lamp, brushing against a FRAMED PHOTO.

She looks closer.



C.U. ON PHOTO: Andy and Jens at their COMMITMENT CEREMONY in the cottage backyard.

Phyllis flips the photo down onto its face and turns away.

MID-DAY

Phyllis wakes up on the couch, shielding her eyes from the sunrays beaming in on her. She looks at her watch.

PHYLLIS

*OH, NO!*

She leaps to her feet, digs frantically in her purse for her cell, then scans the instructions sheet laid out on the coffee table. She dials.

RECORDED VOICE (V.O.)

Dieses Nummer ist nicht  
erreichbar. Bitte waehlen Sie  
noch einmal...

RECORDED VOICE (SUBTITLE)

This number is not in order.  
Please try again...

PHYLLIS

*NO!*

EXT. COTTAGE GATE - LATER

Thrown together, pepper spray in hand, Phyllis peers down the street.

ANGLE ON: Neighbor's garden door to the right.

EXT. NEIGHBOR'S GARDEN DOOR - MOMENTS LATER

Phyllis rings the doorbell, peering through the gate at the house. Nothing. She spins around, then...

ANGLE ON: Neighbor's garden door across the street.

Phyllis bolts across the street.

EXT. OPPOSITE NEIGHBOR'S GARDEN DOOR - MOMENTS LATER

Phyllis rings the second doorbell. NOTHING!

Discouraged, Phyllis turns back toward the cottage, then A VOICE from the garden.

PHYLLIS

*HELLO? IS SOMEONE THERE?*

Phyllis reaches the garden door and pounds it with her fist.

PHYLLIS  
Hello, it's Phyllis, from Dayton! *I  
need some help!*

Nothing! Near tears, she returns to the...

COTTAGE GARDEN - MOMENTS LATER

Shaky-handed Phyllis struggles with the key, opens the gate, and enters hurrying down the HEDGE bordering the properties.

PHYLLIS  
HELLO? *HELLO?*

HOOTS, HOLLERS and GUTTURAL BURSTS from the neighbor garden.

PEPPER SPRAY in hand, Phyllis creeps along the hedge trying to see through. She hops up and down, but it's no use.

She spots a rusty metal BUCKET by the cottage. Grabbing the bucket, she flips it over and climbs on PEEKING THROUGH the hedge, on her toes.

PHYLLIS'S POV: A NAKED MAN, 60s, fit, wavy white hair, jogs past in only his RUBBER BOOTS, pumping the air with his fists, slapping his STEAMING, PINK SKIN.

NAKED MAN  
*Hoo, hoo, ha...hoo, hoo HAAAA!*

Phyllis GAWKS as he circles around, inadvertently stopping directly in front of her, backside toward her as he doubles over to catch his breath, mooning Phyllis.

Phyllis freezes, unable to breathe.

PHYLLIS'S POV: Suddenly A NAKED WOMAN, 50s, equally-steaming, pink skin, bursts out of the cellar door into the garden, taking a similar jog.

NAKED WOMAN  
*Hoo, ha, hoo, ha...*

She stops to stretch, breasts to the sky, then SIGHS.

NAKED WOMAN (SPOKEN)  
Ah, das war SO gut!

NAKED WOMAN (SUBTITLE)  
Ah, that was SO good!

HEDGE

Phyllis swallows hard, staring wide-eyed.

PHYLLIS'S POV: Suddenly ANOTHER NAKED MAN, 40s, burst from the cellar door rubbing his steaming, pink skin.

SECOND NAKED MAN (SPOKEN)  
FANTASTISCH!

SECOND NAKED MAN (SUBTITLE)  
FANTASTIC!

HEDGE

Unable to hold her breath, Phyllis EXHALES.

EXT. NEIGHBORING GARDEN - CONTINUOUS

Hearing Phyllis, all three Nudies turn and stare unfazed at Phyllis. The older, first man, smiles and waves.

NAKED MAN  
*Ha..llo!*

PHYLLIS  
Augh!

HEDGE

Phyllis lets go of the hedge, which swats her in the face.

Losing her balance, Phyllis falls backwards, grappling with the hedge, bending it down with her as she *careens* to the ground, landing spread-eagle on her ass with a GRUNT.

Defeated, she lets the hedge go. It snaps back into place.

Phyllis sits up, unaware of her torn pant leg or bloody knee.

PHYLLIS'S POV: The first Naked Man parts the hedge from his side and peers through at Phyllis.

NAKED MAN (SPOKEN)  
Hi, Sind Sie okay?  
(off knee)  
Ich bin Karl.

NAKED MAN (SUBTITLE)  
Hi, Are you okay?  
(off knee)  
I'm Karl.

HEDGE

Horrified, Phyllis stumbles to her feet and staggers out the open gate.

EXT. STREET - MOMENTS LATER

Phyllis hobbles in the other direction as fast as she can.

KARL (O.S.) (SPOKEN)  
Wohin gehst du? Sind Sie  
okay?

KARL (O.S.) (SUBTITLE)  
Where are you going? Are you  
okay?

Phyllis dares a peek over her shoulder.

PHYLLIS'S POV: Still naked, Karl stands in the middle of the street holding Phyllis's PEPPER SPRAY.

The other Naked Man and Women fall in behind Karl, everyone watching in puzzlement as Phyllis hobbles down the street.

EXT. VIENNESE STREET - MOMENTS LATER

Phyllis rounds the corner, directly in the path of an OLD WOMAN, 80s, riding a bicycle with a basket full of groceries, who wiggles to a halt, virtually toppling over.

PHYLLIS

*THANK GOD! There are psycho-  
perverts back there!*

OLD WOMAN (SPOKEN)  
Veruchte Koo! Ich verstehe  
Sie nicht!

OLD WOMAN (SUBTITLE)  
You crazy kook! I don't  
understand you!

PHYLLIS

Is there a telephone somewhere? I  
need a *telephone*.

The woman nods and motions up the street behind her.

OLD WOMAN (SPOKEN)  
Ja, bei der Strassenbahn!

OLD WOMAN (SUBTITLE)  
Yes, by the tram station!

Phyllis steps away searching where the Old Woman pointed, then looks back as the Old Woman peddle furiously away, all-the-while watching Phyllis from over her shoulder.

PHYLLIS

Where are you...*What's wrong with  
you people?*

Phyllis GROANS throwing up her arms in disgust, then notices her torn pant leg and bloody knee. Her bottom lip quivering as she limps away.

EXT. QUAIN T TRAM STATION - LATER

Whimpering, Phyllis approaches, spotting a PAY PHONE.

CUT TO:

INT. PHONE BOOTH - MOMENTS LATER

Phyllis picks up the handset and listens, but the phone is dead. Gritting her teeth, she slams the phone back down.

PHYLLIS

*DAMMIT!*

(skyward)

I'm sorry, again! Forgive me.

(eyes welling up)

Why are you doing this to me?

EXT. TRAM BENCH - MOMENTS LATER

Phyllis is completely alone. She plops down and SIGHS. Her eyes wander slowly across the track to a BILLBOARD.

ANGLE ON BILLBOARD: Seven hot, naked, male models lie face down on their stomachs, facing away from the camera, bare asses for all to see, each *tattooed with a day of the week*.

"Wednesday" gazes over his shoulder, winking at the viewer.

The ENGLISH caption on the billboard reads: "*Eat fish every day, not just Fridays, then you'll never get heavily behind!*"

TRAM BENCH

This is the last straw for Phyllis. She bursts into tears, just as a sleek, quiet, electric TRAM hums into the station, obscuring the billboard.

Doors open. A hijab-wearing TURKISH WOMAN, 50s, steps off the tram carrying shopping bags.

Phyllis stumbles to her feet as the tram doors close.

PHYLLIS

No, *WAIT!*

The train whizzes off leaving Phyllis BAWLING on the platform. She plops back down onto the bench.

The Turkish Woman approaches, noticing Phyllis's bleeding knee.

TURKISH WOMAN (SPOKEN)  
Kann ich Ihnen helfen?

TURKISH WOMAN (SUBTITLE)  
Can I help you?

Phyllis's tears momentarily subside as she gives the Woman a once-over, then she bursts into tears again.

The Woman sets her bags on the bench, sits beside Phyllis, pulls a tissue from her pocket and hands it to Phyllis.

TURKISH WOMAN (SPOKEN)  
Für Sie.

TURKISH WOMAN (SUBTITLE)  
For you.

Phyllis hesitates, eyeing the Woman.

TURKISH WOMAN (SPOKEN)  
Hier, nehmen Sie.

TURKISH WOMAN (SUBTITLE)  
Here, take it.

PHYLLIS  
Thank you.

Phyllis accepts the tissue and wipes her eyes.

TURKISH WOMAN (SPOKEN)  
(off bloody knee)  
Sie bluten, ja.

TURKISH WOMAN (SUBTITLE)  
(off bloody knee)  
You're bleeding.

Unable to understand, Phyllis dismisses the Woman.

PHYLLIS  
Only English! I'm from Ohio.  
(tapping her chest)  
O-H-I-O.

The Woman smiles and mimics Phyllis, tapping her own chest.

SORAYA  
SO-RA-YA.

Soraya clasps Phyllis's hand, startling Phyllis.

SORAYA (SPOKEN)  
Sie kommen mit mir nach  
Hause. Ich helfe Ihnen.

SORAYA (SUBTITLE)  
You come home with me. I'll  
help you.

PHYLLIS  
I...I just need a te-le-  
phone. I'm late for a meeting.

The Woman shrugs, unable to understand Phyllis.

SORAYA (SPOKEN)  
Wir warten!

SORAYA (SUBTITLE)  
We wait!

Soraya calmly pats Phyllis's arm. Phyllis recoils but Soraya continues to comfort her.

SORAYA (SPOKEN)  
Alles ist gut!

SORAYA (SUBTITLE)  
Everything's fine.

EXT. TRAM STATION PARKING LOT - MOMENTS LATER

An old VW peels around the corner, coming to an abrupt stop in front of the two women.

Startled, Phyllis flinches. Soraya opens her eyes.

PHYLLIS  
Whoa!

SORAYA (SPOKEN)  
Keine Sorge. Alles ist okay.

SORAYA (SUBTITLE)  
No worries. Everything is okay.

A young, caramel-skinned TURKISH GUY, 28, masculine, rugged, subservient son, gets out, crossing to Soraya, kissing her left and right. Soraya wags her finger angrily at him.

SORAYA (TURKISH SPOKEN)  
(barking)  
Beni bekle yapılmadı!  
Neredeydin?

SORAYA (SUBTITLE)  
You made me wait! Where were you?

She immediately smiles at Phyllis, still comforting her.

TURKISH GUY (GERMAN SPOKEN)  
(respectful)  
Es tut mir leid, MAMA, wir  
hatten noch Kunden!

TURKISH GUY (SUBTITLE)  
I'm sorry, Mama, we had  
customers.

Convinced at his answer, Soraya softens, presents Phyllis.

SORAYA (SPOKEN)  
Die Dame ist verletzt.

SORAYA (SUBTITLE)  
This lady is hurt.

He turns to Phyllis, eyeing her bloody knee. Nervous, Phyllis stiffens up. He smiles warmly, extending his hand.

TURKISH GUY  
I'm sorry for Mama, she can be a  
bit pushy sometimes. Excuse me, I'm  
*Musti*.

He extends his hand. Phyllis recoils.

PHYLLIS  
(relieved)  
You speak English?

MUSTI  
Yes, you're American, no?

PHYLLIS  
Yes, from Ohio.

SORAYA  
(happily patting Phyllis)  
Ohio!

MUSTI  
Mama thinks she knows all about it  
from watching *Baywatch*.

PHYLLIS  
I need a telephone. It's important.

MUSTI  
(off bloody knee)  
You've hurt your leg?

PHYLLIS  
Oh, that's...nevermind. I just need  
to make a call.

MUSTI  
You can come back with us to the  
store. We have a phone. It's not  
far. Mama can wrap your knee.

PHYLLIS  
It's not that bad, *really!*

Soraya SIGHS impatiently.

SORAYA (SPOKEN)  
Ayaklarım agriyor! Aptalca  
chit sohbet kes ve onu eve  
getir!

SORAYA (SUBTITLE)  
My feet hurt! Stop the silly  
chit chat and just bring her  
home!

MUSTI  
Please, just come with us, for my  
sake.

Suddenly a LITTLE GIRL, 6, exits the VW and approaches.

GIRL (SPOKEN)  
Pappa, ich muss auf's Klo.

GIRL (SUBTITLE)  
Daddy, I have to go potty.



MUSTI

Schatzi, this nice lady has hurt  
her knee and needs help.

(to Phyllis)

This is my daughter, Anna.

Anna eyes Phyllis's knee. Phyllis smile at Anna. Soraya heads to the VW. Musti picks up Soraya's bags and follows.

PHYLLIS

(nervous)

I don't know, I...

Transfixed on Phyllis's knee, Anna takes Phyllis's hand.

ANNA

We go now.

Phyllis gives in. They all get in the VW.

INT. SORAYA'S GROCERY STORE KITCHEN - MID-AFTERNOON

Phyllis sits, pant leg slit open, bandaged knee propped on a pillow. Behind the counter, Soraya prepares GLÜHWEIN (hot, spiced wine). Musti is on the phone, cups the receiver.

MUSTI

They were worried, they even sent a  
car for you this morning--

PHYLLIS

I didn't hear anything. I'm sorry.

Musti listens again, then cups the receiver.

MUSTI

She's saying they can see you on  
Tuesday at 10:00 AM.

PHYLLIS

Okay.

MUSTI (SPOKEN)

(into cell)

Ja, dass geht, Danke. Gruss  
Got!

MUSTI (SUBTITLE)

(into cell)

Yes, that works. Thank you.  
Goodbye!

PHYLLIS

Thank you so much for your help.

Musti nods. Phyllis cordially smiles as Soraya approaches with glühwein for them. Musti takes a seat.

PHYLLIS

No thank you, I don't drink.

SORAYA (SPOKEN)

Wahrum trinkt Sie nicht? Sie  
muss trinken!

SORAYA (SUBTITLE)

Why doesn't she drink it? She  
must drink!

MUSTI

(off Soraya glare)

It's just hot wine with Mama's  
mixture of herbs. It'll help calm  
you and heal your leg.

PHYLLIS

But I don't--

SORAYA (SPOKEN)

TRINK!

SORAYA (SUBTITLE)

DRINK!

Startled, Phyllis reluctantly takes a glass, sniffs the  
steaming concoction and sips. Soraya eagerly downs her own.

PHYLLIS

Okay, see, I tried it, and...

(pleasantly surprised)

OH!

(sipping more)

That's quite good? Thank you.

Soraya claps triumphantly. Phyllis SIGHS, letting her hair  
down.

MUSTI

You are in Vienna on holiday?

PHYLLIS

NO! *Not a holiday!* I'm here to,  
well, ya see, my son, Andy and his  
friend or whatever, were in an  
accident...in a car. That's why I  
have to meet with the Lawyer.

Musti nearly chokes, then gawks, stunned, at Phyllis.

MUSTI

*Andy Finch and Jens?* You're Mrs.  
Finch? *Andy's Mother?*

PHYLLIS

Yes! You knew my son?

MUSTI

Oh...I'm so sorry! I didn't know.  
Of course I knew him! *We* all did.

Soraya perks up, suddenly interested in the conversation.

SORAYA (SPOKEN)  
Was ist los? Was hat sie  
gesagt?

SORAYA (SUBTITLE)  
What is it? What did she say?

MUSTI (SPOKEN)  
Das ist die Mutter von Andy!

MUSTI (SUBTITLE)  
She is Andy's mother!

Soraya bursts into tears and hugs Phyllis, who goes rigid.

SORAYA (SPOKEN)  
Die arme Buben! Nein, nein!

SORAYA (SUBTITLE)  
The poor boys! No, no!

PHYLLIS  
(off Soraya to Musti)  
What's she saying?

MUSTI  
Mama always called them, "The  
Boys." They were like family,  
helping her with the store after  
Papa died. They were our friends.

SORAYA  
*Friends!*

PHYLLIS  
I can't believe this.

Phyllis breaks from Soraya, shifts uncomfortably in her seat.  
Soraya MOANS, grief stricken, and plops down next to Phyllis.

SORAYA (SPOKEN)  
Oh, oh, Ohio! Arme, Ohio.

SORAYA (SUBTITLE)  
Oh, oh, Ohio! Poor, Ohio.

MUSTI (SPOKEN)  
Sie heisst Phyllis, Mama.  
Phyllis Finch. Nicht Ohio.

MUSTI (SUBTITLE)  
Her name is Phyllis, Mama.  
Phyllis Finch. Not Ohio.

MUSTI  
(to Phyllis)  
Mama thinks your name is "Ohio."

Soraya frowns, momentarily perplexed, examining Phyllis, then  
rejects it all, bursting into tears again.

SORAYA  
*Poor Ohio Finch!*

Soraya lays her head on Phyllis's shoulder and cries.  
Reluctantly, Phyllis pats Soraya on the back.

Anna bounds over to them, having overheard everything, carrying an old, EYELESS TEDDY BEAR.

ANNA  
(to Phyllis)  
Are you sad?

Exposed, Phyllis stiffens. Anna examines Phyllis's every move.

PHYLLIS  
What?

Anna hands the teddy bear to Phyllis.

ANNA  
This is Maxi. Uncle Andy and Jens gave him to me. You can hold him.

Phyllis hesitates. Musti WINKS at Anna encouraging her.

MUSTI  
It's her absolute favorite toy. She spent a lot of time with the Boys.

Bewildered, Phyllis takes the bear and holds it.

ANNA  
(proud)  
Uncle Andy and Jens are in seventh heaven.

MUSTI  
(to Anna)  
Schatzi. That's enough for now.

Anna obediently steps down. Phyllis eyes Musti suspiciously.

PHYLLIS  
What's she mean, *seventh heaven*?

MUSTI  
The more good deeds one does in their lifetime, the higher the level of heaven they achieve. Seventh heaven is the highest.

PHYLLIS  
You're *Muslims*?

MUSTI  
Yes.

PHYLLIS

Oh. I really should be going. Thank you for your help today.

She hands the teddy bear to Musti and slowly gets up.

MUSTI

(respectfully)

I will take you home.

PHYLLIS

Oh, no. I--

MUSTI

I do it for Andy and Jens, my brothers.

PHYLLIS

*I can certainly find my own way--*

SORAYA (SPOKEN)

Wo will sie hin? Wir haben noch nicht gegessen!

SORAYA (SUBTITLE)

Where's she going? We haven't eaten yet!

MUSTI

It's okay, Mama. Mrs. Finch has to leave. Anna, can you get Mrs. Finch's coat?

Anna grabs Phyllis's jacket and hands it to Phyllis.

PHYLLIS

Thank you.

Musti hands Anna the teddy bear, WINKING again.

SORAYA (SPOKEN)

Warte, warte!

SORAYA (SUBTITLE)

Wait, wait!

Soraya crosses to the stove, fills a container with hot stew, grabs a bottle of WINE and hands both to Phyllis.

SORAYA (SPOKEN)

Fur Ohio Finch.

SORAYA (SUBTITLE)

For Ohio Finch.

PHYLLIS

No, no...thank you.

MUSTI

It's a gift. You *must* take it.

Phyllis reluctantly accepts the stew and wine.

PHYLLIS

Thank you.

Soraya grabs Phyllis affectionately, kissing her left and right. Phyllis awkwardly turns to Musti. They exit.

I/E. VOLKSWAGON - LATE AFTERNOON

The car pulls up to the cottage gate. Phyllis moves to exit, but Musti takes Phyllis's arm, startling her.

PHYLLIS

What are you--

MUSTI

We're good people, we're all children of God.

EXT. GARDEN - MOMENTS LATER

Phyllis shuts and locks the gate as the VW speeds away. She stubbornly marches toward the cottage, stiff upper lip.

INT. COTTAGE BATHROOM - LATER

Phyllis stands SCOWLING over the toilet, Soraya's upended, dripping, empty stew container in hand. She flushes.

CU ON TOILET: The stew, which has plopped in a mound on the porcelain shit-shelf, is violently washed down the drain.

KITCHEN

PHYLLIS'S POV ON DATEBOOK: She writes "Lawyer 10:00 AM" on Tuesday before Thanksgiving, *leaving five days to endure.*

Frustrated, Phyllis closes her datebook.

LIVING ROOM

Phyllis watches TV, bandaged knee elevated. She eats DORITOS from her open suitcase beside the sofa.

Soraya's bottle of wine sits unopened on the coffee table.

ANGLE ON TV: The Austrian *Dancing with the Stars*:

A sweaty, blonde, VALKYRIE-TYPE CONTESTANT, 40s, skimpy, sequined dress barely restraining her colossal breasts, waits with her MALE DANCE PARTNER, 30s, to be judged.

Her name, ULLI ANDERGAST, is SUPERIMPOSED under her image.

A clip REPLAYS showing the just-completed routine where Ulrike has lifted her Partner over her head.

The Judges reveal their rating cards. Three of the four giving Ulrike THUMBS DOWN. She's voted off! Eyes brimming with tears, Ulli hugs her Partner, waves with dramatic theatrics to the audience and exits.

LIVING ROOM

PHYLLIS  
(off TV)  
Slut!

Phyllis finishes the Doritos, crumpling the bag. Parched, she eyes the wine bottle, then dismisses it.

ANGLE ON TV: A commercial comes on advertising PHONE SEX, with flashing clips of topless girls fondling their breasts.

LIVING ROOM

Phyllis GAWKS at the TV.

ANGLE ON TV: The commercial switches to a primped, waxed naked young man, lying on his stomach, licking a popsicle.

LIVING ROOM

PHYLLIS  
Filth!

Phyllis tries to shut off the TV but she can't. She tosses the remote aside, jumps up and lunges for the electric cable, unplugging the TV.

Flustered, she grabs a pill capsule from her handbag, pulls it apart emptying it onto her tongue, then reaches for a COKE can from the coffee table, but it's empty.

Phyllis searches her suitcase, no more COKE. She CHOKES.

ANGLE ON SORAYA'S OPEN WINE BOTTLE: Phyllis grabs the bottle, unscrews the top and without thinking, takes a gulp.

Horrified by her own actions, Phyllis's eyes well up. She grabs her cell, punches in the numbers and dials.

PHYLLIS  
Please, please, PLEASE...

It rings and connects.

MELISSA (O.S.)

No one is home. Leave a message.

PHYLLIS

HI! It's me! GRANDMA! I just wanted to see how everyone's doing! I missed my appointment, but I'm okay...

(off her knee)

I really miss you guys.

(quivering lip)

Anyway, if you need me or anything, just call. Okay. Bye.

Phyllis hangs up. Her eyes wander back to the wine bottle.

MORNING

Phyllis wakes up face down, half on and half off the sofa.

She MOANS and slowly rights herself on the sofa. She checks her knee which has turned black and blue, then sees the EMPTY WINE BOTTLE lying on its side on the coffee table.

PHYLLIS

*Dear God.*

KITCHEN

Sporting a towel ice headwrap, Phyllis discards the wine bottle in the trash under the kitchen sink. A MEOW O.S..

ANGLE OUT WINDOW: A WHITE CAT skulks around the back garden.

EXT. BACK DOOR - MOMENTS LATER

Phyllis exits the house searching for the cat.

PHYLLIS

Kitty, kitty, kitty...

She trips over a WICKER BASKET full of homemade groceries.

Phyllis looks back in the garden but the cat has disappeared. Disappointed, she picks up the card from the basket.

PHYLLIS

What is this?

ANGLE ON CARD: Welcome to Vienna. Karl (your neighbor).

Phyllis rolls her eyes, grabs the basket and returns inside.



INT. KITCHEN COUNTER - MOMENTS LATER

Phyllis examines the basket, then nibbles at a fresh pastry.

KITCHEN

Phyllis has devoured half the goods in the basket. Satisfied, she licks her chops and BURPS. She chuckles at herself, then her eyes wander to the photo wall next to the table.

KITCHEN

Haunted, Phyllis turns away.

With furrowed brows and a mission, Phyllis jumps up and tidies the table, then moves to the rest of the kitchen.

GUEST ROOM

Armed with a white GARBAGE BAG, Phyllis beelines to the dresser, yanking out the DILDO DRAWER containing Austrian PLAYGIRL and other male, nude porn. She upends the drawer into the garbage bag.

Phyllis folds the plastic bag over and wraps it up into a tight, football-shaped sphere, using duct tape to secure it. This is Phyllis's *FOOTBALL OF SIN*.

FOYER

Keys in hand and duct-taped football stuffed into the now-empty gift basket, Phyllis exits, letting the door close behind her.

EXT. COTTAGE BACK YARD - MOMENTS LATER

Phyllis hurries by a LARGE SHED toward garbage cans beyond.

EXT. SHED WINDOW - SAME

As she passes, Phyllis spies something, stopping her in her tracks. She doubles back to the sliding shed door and tries to open it, but it's stuck.

She sets the basket down on the PICNIC TABLE and opens the shed door with both hands exposing a pottery wheel, kiln and rows of wood shelves containing CERAMIC bowls and sculptures.

INT. ART WORKSHOP - CONTINUOUS

Curious, Phyllis enters and peruses the workshop, then stops dead in her tracks.

ANGLE ON: Ceramic CROSS with the word "FEAR" written across it hanging on the opposite wall.

Suddenly a flash of white startles Phyllis. She GASPS, then spots the WHITE CAT from earlier. It MEOWS hungrily.

PHYLLIS

There you are, you little rascal!

She approaches, carefully petting the cat, then picks it up.

PHYLLIS

Let's get you some food.

Phyllis exits with the cat in hand.

EXT. COTTAGE FRONT DOOR - MOMENTS LATER

Phyllis struggles with the cat, but manages to unlock the door. She steps inside, but drops her keys inside, startling the cat, which panics, squirms, SCRATCHES Phyllis and leaps from her arms, escaping out the door.

PHYLLIS

*Ouch!*

Phyllis hurries after the cat letting the door close and lock behind her. She turns back trying the handle.

PHYLLIS

*Shit!*

EXT. GARDEN - MOMENTS LATER

Panicked, Phyllis circles the cottage checking every window for another way inside. One CELLAR WINDOW is slightly ajar.

EXT. CELLAR WINDOW - MOMENTS LATER

Phyllis bends over and pushes the window. It's stuck. She centers herself and tries again. It doesn't budge.

Frustrated, she gets down on all fours favoring her bruised knee. She tries again, but slips.

PHYLLIS

AHHH!

All at once, the window collapses inward, propelling Phyllis headfirst through. The HOUSE ALARM goes off.

INT. CELLAR - SAME

Phyllis hangs face down in a handstand position, holding herself up on a shelf. Her nightgown hanging OVER HER HEAD.

Phyllis tries to push herself back out, but cannot.

PHYLLIS

Help!

Hanging on for dear life, she balances on the shelf that teeters, threatening to collapse inward.

PHYLLIS

Help! *Please!*

Suddenly, a VOICE from outside.

PHYLLIS

*HELP ME...!*

EXT. GARDEN - CONTINUOUS

Neighbor Karl in LEDERHOSEN, wielding a SHOVEL weapon, gawks at Phyllis's exposed granny panties and flailing legs.

KARL

Hang on!

Karl grabs Phyllis's legs like a WHEELBARROW.

KARL

I'm going to pull you up.

He pulls.

PHYLLIS

OW!

She's stuck.

KARL

Just hang on. *Stay where you are!*

INT. CELLAR WINDOW - CONTINUOUS

Phyllis hangs there.

PHYLLIS  
(to herself)  
*Idiot! Where am I gonna go?*

Suddenly, the blaring ALARM stops. Then, Karl appears.

KARL  
Hallo!

Startled, Phyllis SCREAMS and loses her balance collapsing forward. Karl catches her around the waist at the last moment, her momentum knocking them both to the ground.

They both land face up, staring at the ceiling, Phyllis pancaked on top of Karl, her pantied ass *on his face*.

KARL  
Whoa!

Phyllis rolls off, straightening her nightgown down over her body.

KARL  
Are you okay?

PHYLLIS  
(embarrassed)  
*Yes, I'm fine!*

KARL  
I'm Karl Jacksch, your neighbor.

PHYLLIS  
I know who you are.

KARL  
Are you Andy's mother?

PHYLLIS  
*Yes! Mrs. Finch!*

KARL  
I'm very sorry about the guys.

PHYLLIS  
*Yes, well thank for help me, but...*

Phyllis tries to get up on her injured leg.

PHYLLIS

Ow!

She favors her now-filthy, damaged knee.

KARL

You're bleeding.

PHYLLIS

Oh no, that's when I fell from the--

KARL

I remember.

(off knee)

You should probably clean that.

CUT TO:

KITCHEN - MOMENTS LATER

Phyllis sits at the table, leg up. Karl enters from the pantry, medical supplies in hand and kneels down.

PHYLLIS

You seem to know your way around.

KARL

I spent a lot of time here with the guys. Helped them rebuild this whole house.

Karl touches her bare skin as he cleans and prepares her knee. She shivers.

PHYLLIS

You're a carpenter?

KARL

No, I used to be an engineer, but I'm retired. You smell good.

Thrown off, Phyllis pulls away, sitting back in her chair.

PHYLLIS

That's probably good, thank you.

KARL

Did you like the basket?

PHYLLIS

Oh, that, yes, thank you.

(BEAT)

How did you get in here, anyway?

KARL

We all have each other's keys.

Karl tidies up and closes the first aid kit.

KARL

Why didn't you ever visit Andy?

PHYLLIS

I don't mean to be rude, but I don't think that is any of your business.

Karl pulls out Phyllis's pepper spray.

KARL

I think this is yours.

Phyllis takes the pepper spray.

PHYLLIS

Maybe you could leave the key, too.

KARL

Right.

Karl pulls out the key, handing it to Phyllis. She takes it.

KARL

Okay, well, If you need anything...

PHYLLIS

I'll be fine, thank you.

INT. LIVING ROOM - MOMENTS LATER

Phyllis dials her cell. It rings.

MELISSA, JACK & CHLOE'S VOICES (O.S.)

We're out having fun. Please leave a message. B-E-E-E-P!

(they break into laughter)

PHYLLIS

(after real beep)

Well, you have a new message. It's Grandma, again. I'm just calling to make sure you didn't forget to check the kid's homework. Okay, so, anyway, you're not there, so, I'll call back tomorrow, just to make sure. Okay, bye.

INT. CELLAR - LATER

Phyllis props the broken cellar window closed then makes her way toward the stairs, noticing a full WINE RACK.

BATHTUB - DUSK

Phyllis takes a bath with her German dictionary in one, a glass of wine in the other hand.

PHYLLIS

Ich hei-sse Phyllis. My name's  
Phyllis. Ich heisse Phyllis.

LIVING ROOM - NIGHT

Phyllis is asleep on the sofa, empty bottle in front of her. She startles awake to SMASH in the kitchen.

FOYER - LATER

Phyllis approaches, pepper spray in hand.

FEMALE VOICE

*Verdamnte Scheisse!*

KITCHEN

Phyllis bursts in pointing the pepper spray like a gun.

PHYLLIS

*I HAVE A GUN! I'LL SHOOT!*

ULLI, the Valkyrie dancer from TV SOBS kneels over shattered glass pan, goulash and sauce all over the floor.

ULLI

AHHHH!

PHYLLIS

AHHHH!

ULLI

*Don't shoot! What are you doing here?*

PHYLLIS

*What're you doing here?*

ULLI

*I dropped my goulash!*

PHYLLIS

*Wait, I know you. You're that  
whorey dancer from TV!*

ULLI

I'm Ulrike Andergast. *I'm an actress!* Wait, I know you! You're Andy's mother!

PHYLLIS

What, you have a key, too?

ULLI

Of course! I live here!

Ulli's lip quivers as she burst into tears again, dropping back down onto her heels.

ULLI

(sobbing)

*I'm Andy's wife! And you're his mother! And now they're dead! And I'm all alone!* AND I'M HUNGRY!

PHYLLIS

(stunned)

You're Andy's wife?

ULLI

Of course! I miss them...

Ulli sobs again. Phyllis grabs a dish towel and moves to Ulli to clean the floor. Ulli suddenly grabs Phyllis's arm pulling her down to her knees, bear-hugging her. Phyllis goes rigid, favoring her injured knee. Ulli sobs harder.

ULLI

Oh, Mutti, I can't believe you're finally here. Andy always wanted you to come and now you're here!

This stings Phyllis.

LIVING ROOM

Phyllis stands with now dry-eyed Ulli in front of her "camp."

ULLI

We're having a houseful of people tomorrow. You can't stay in here.

PHYLLIS

Houseful of people? Why?

ULLI

The Leichenchmaus!



PHYLLIS  
The who?

ULLI  
The wake.

Phyllis is dumbfounded. Ulli grabs some of Phyllis's items.

ULLI  
Come on, you can have my room.

CUT TO:

GUEST ROOM

Phyllis stands at the door

PHYLLIS  
This is *your* room?

ULLI  
Of course. I just got new sheets.

Ulli pulls the duvet down. The pink sheets are gone.

ULLI  
(confused)  
Oh, well I...

PHYLLIS  
(embarrassed)  
Why don't I just take the other  
room?

CUT TO:

MASTER BEDROOM

Phyllis's items are piled on the bed.

ULLI  
I'll help you organize--

PHYLLIS  
NO! You've done too much, already.

Ulli pulls out her best actress happy smile for Phyllis.

ULLI  
I'm happy you're here, Mrs. Finch.

PHYLLIS  
Just call me Phyllis.

ULLI  
Really? That's so sweet.

Ulli hugs Phyllis again. Phyllis goes rigid again.

ULLI (CONT'D)  
We're going to be friends.

Ulli giggles and exits. Phyllis quickly locks the door, eyes the room and throws her hands up in the air.

LATER

The room has completely transformed. The bed is naked. All personal items piled in the corner covered with a sheet.

Phyllis's "camp" is resettled on a footstool at the end of the bed. A chaise lounge in the corner is made as a bed.

MORNING

Phyllis sits stoically at the edge of the bed, wearing only her hide-away-bra and granny panties, transfixed on a BLACK DRESS laid out perfectly on the bed next to her.

A KNOCK at the door. Phyllis JUMPS, breaking her spell.

ULLI (O.S.)  
Mutti, it's time to go.

PHYLLIS  
I...I don't think I can.

ULLI (O.S.)  
WHY?! What's wrong?

PHYLLIS  
My back is out.

Ulli twists the doorknob outside, the deadbolt is in place.

ULLI (O.S.)  
You have to go! I'll help you--

PHYLLIS  
NO! Just go without me. I'm just going to stay in bed and rest.

ULLI (O.S.)  
 (disappointed)  
 I understand. Well, Do you need anything?

PHYLLIS  
 No. Really.

ULLI (O.S.)  
 Okay, I'll see you later. Oh, and one more thing...

PHYLLIS  
 Yes?

ULLI (O.S.)  
 Do you have any idea what happened to my underwear and...things?

PHYLLIS  
 (cringing)  
 Your underwear? No, *no idea!*

ULLI (O.S.)  
 Okay, I'll see you later, then.

#### MID-AFTERNOON

Now in the black dress, Phyllis reads a well-worn, highlighted Bible page, an empty bag of chips beside her.

ANGLE ON: Leviticus 20:13: *If a man lies with a man as he lies with a woman, both of them have committed an abomination. They shall surely be put to death. Their blood shall be upon them.*

A COMMOTION outside. Phyllis jumps up and peers out the french doors over the balcony.

PHYLLIS'S POV: Ulli and a slew of MOURNERS, including Soraya and Musti, and the now-clothed NAKED COUPLE from earlier, enter the garden from the street.

#### MOMENTS LATER

Suddenly a KNOCK at the door startles Phyllis.

ULLI (O.S.)  
 Mutti, I'm back! Feeling better?

PHYLLIS  
 (rolling her eyes)  
 Not really! Ya know, do you mind calling me Phyllis?

ULLI (O.S.)

Oh, of course. Some of Andy and Jens' friends would like to meet you.

PHYLLIS

I'll be down in a little while.

BEDROOM WINDOW - LATER

PHYLLIS'S POV: Mourners wander in and out of Andy's art workshop. Karl exits the workshop moving to the garden table where Phyllis *left the BASKET containing the FOOTBALL-OF-SIN*. Karl looks it over, picks it up.

PHYLLIS

*Oh, no!*

INT. FOYER - MOMENTS LATER

Phyllis bounds down the stairs pressing through Mourners enjoying hors d'oeuvres and wine. She spots Karl in the...

LIVING ROOM

Phyllis crosses toward Karl. Suddenly, Phyllis is GRABBED from behind.

ULLI

Mutti! There you are. Is your back okay?

PHYLLIS

Oh, right, yes.

Never losing sight of Karl, Phyllis tries to break away, but Ulli squares Phyllis's shoulders toward the crowd.

ULLI

EVERYONE? This is Phyllis Finch, Andy's mother.

MOURNERS

(various greetings)  
Hello Phyllis.

Phyllis wilts with embarrassment.

ULLI

On behalf of Phyllis and myself, I want to thank all of you for your love and support.

(MORE)

ULLI (CONT'D)

You are the best friends Andy and Jens could have ever had. Let's toast to them.

(everyone toasts)

It's no small consolation, but wherever they are, at least they are together, forever.

(Ulli's lips quiver)

Maybe Phyllis wants to say a few words...

PHYLLIS

(awkward)

Me? No, I, I...that was nice. I agree. Thank you. Excuse me.

Phyllis breaks from Ulli, heading toward Karl.

MUSTI (O.S.)

Phyllis!

SORAYA (O.S.)

Ohio!

Caught, Phyllis spins around. Soraya dramatically hugs Phyllis, giving her a two-cheek kiss. Phyllis fumbles through it.

PHYLLIS

Musti, Soraya, hello!

MUSTI

The service was beautiful. We missed you.

PHYLLIS

Yes. I'm sorry, I didn't...how is little Anna?

MUSTI

She's sad. Misses the Boys.  
(off Phyllis's knee)  
Have you gotten to enjoy Vienna at least a little?

PHYLLIS

Absolutely.  
(off Karl in the corner)  
Well, thanks for coming. I should--

SORAYA (SPOKEN)

Lade Ohio zum Domino spielen ein.

SORAYA (SUBTITLE)

Invite Ohio over to play Dominoes.

MUSTI

Phyllis, Mama would like to invite you to play cards.

PHYLLIS

Oh, that's sweet, but, I'm not a gambler. It was nice seeing you again. Will you excuse me?

Phyllis approaches Karl, now with his formerly naked, female sauna partner BRIGITTE, 45, harsh dye job, too much skin.

KARL

Hello, Phyllis. Good to see you!

PHYLLIS

Oh, hi...

KARL

You look good.

Brigitte gives Phyllis a once-over, eyeing her dowdy dress.

PHYLLIS

Yes, you too. Um, where's that--

KARL

Oh, Phyllis, you know Brigitte, our neighbor?

PHYLLIS

I've seen her in your yard.

BRIGITTE

I didn't see you at the funeral. You must be devastated.

PHYLLIS

Uh huh, yes, well...

(to Karl)

The basket, from outside that you just picked up? Where is it?

KARL

Over there.

Karl points to a gift table across the room. *The basket.*

PHYLLIS

Will you excuse me?

GIFT TABLE - MOMENTS LATER

Phyllis approaches, grabs the basket and spins around bumping into Ulli and a somber OLDER COUPLE, 60s. Phyllis hides the basket behind her back.

ULLI

Phyllis, this is Mr. and Mrs. Artenfels. Jens's parents.

MR. ARTENFELS

Good to *finally* meet you.

PHYLLIS

Oh.

MRS. ARTENFELS

We were disappointed that you could not make it to the service, after coming all this way.

PHYLLIS

Yes...

MRS. ARTENFELS

(unrelenting)

Why didn't you come?

PHYLLIS

My back was out.

MRS. ARTENFELS

You seem to be fine, now.

MR. ARTENFELS

I am sure Mrs. Finch had her reasons...

MRS. ARTENFELS

If it was *my son*, I would have dragged by my limp body there. You couldn't have kept me away.

(through tears)

Oh, but wait, it was my son too, wasn't it? *They were both my sons!*

Deer in the headlights -- Phyllis pushes past them.

EXT. VIENNESE STREET - MOMENTS LATER

Lip quivering, Phyllis approaches a RECYCLE BIN and stuffs in the football-of-sin basket and all, pounding it down with her fists -- taking out her frustration.

She breaks down weeping.

KARL (O.S.)  
Phyllis?

Startled, Phyllis frantically wipes away her tears, composing herself.

PHYLLIS  
Please go away.

KARL  
I'm sorry...I...I'm so sorry.

Karl exits.

INT. BEDROOM - MOMENTS LATER

Phyllis enters and looks the door behind her.

INT. PHYLLIS'S OHIO LIVING ROOM - NIGHT

Jack and another BOY, 10, play video games. The phone rings. Jack answers the phone on speaker, never taking his eyes off the TV.

JACK  
Hello?

PHYLLIS (O.S.)  
Jack! It's Grandma.

JACK  
Hi, Grandma. Hold on.

Jack manipulates his joystick.

JACK  
Darnit!

PHYLLIS (O.S.)  
What are you doing? What's the matter?

JACK  
I almost got jacked on level twelve. I've never made it this far.

INT. COTTAGE MASTER BEDROOM - SAME

Phyllis sits on the NOW-MADE bed, talking on the phone.



PHYLLIS

Oh! How are you guys?

JACK (O.S.)

Good. Grandma, can you call back later? I can't really talk.

PHYLLIS

Oh, well, where's your Mother?

JACK (O.S.)

In the trailer doing homework with Chloe.

PHYLLIS

That's good. Are you guys eating right, or are you getting pizza ever day?

JACK (O.S.)

No. Mom cooks.

PHYLLIS

Really? Well, tell her I called and I'm alright. Everything's fine.

JACK (O.S.)

Okay, I gotta go. Bye Grandma.

The line goes dead. Dejected, Phyllis hangs up.

INT. COTTAGE STAIRS - LATE NIGHT

All is quiet, except clanging dishes. Phyllis hesitates at the top of the stairs, then tiptoes down toward the...

KITCHEN

Phyllis peeks around the corner. Ulli cleans a mound of dirty dishes at the sink as she quietly sobs.

Phyllis clears her throat. Ulli looks up. Phyllis approaches, hands Ulli a tissue, picks up a towel and begins drying.

KITCHEN TABLE - LATER

Everything is clean. Phyllis and Ulli sit at the table, a nearly empty bottle of wine between them.

PHYLLIS

(off glass)

I never did this in Ohio. I guess I can see why Andy liked it here.

(MORE)

PHYLLIS (CONT'D)  
He probably fit in better. It's  
just so, different.

ULLI  
It is. I am looking for a different  
place, Phyllis. I need change. I  
don't have anyone here, anymore.  
Anyway, you'll have this place all  
to yourself.

PHYLLIS  
I can't keep this place.

ULLI  
I know. Too many memories.

CHAISE LOUNGE BED - MORNING

Phyllis wakes to CHURCH BELLS. She jumps up.

HALLWAY

Dressed now, Phyllis KNOCKS on Ulli's door.

PHYLLIS  
Ulli, are you awake?

ULLI (O.S.)  
Hum? What? Phyllis?

PHYLLIS  
It's Sunday. I think we overslept.

Ulli's door swings open. TOPLESS and barely awake, Ulli  
focuses on Phyllis. Phyllis averts her eyes.

PHYLLIS  
(averting her eyes)  
Jeez, I'm sorry!

ULLI  
Don't worry. What is it?

PHYLLIS  
What time do you go to church?

ULLI  
What? Church? Why?

PHYLLIS  
For...Church! I need to go!

ULLI  
I sleep in on Sundays.

PHYLLIS

Forget it.

Phyllis scurries down the stairs. Ulli SHRUGS and YAWNS.

EXT. KARL'S FRONT DOOR - MOMENTS LATER

Phyllis approaches, anxious and unsure, then KNOCKS.

KARL (O.S.)

Moment!

The door swings open. Karl is in his work overalls.

KARL

Phyllis?

PHYLLIS

Sorry to barge in, but--

KARL

It's okay, please come in.

Phyllis enters.

PHYLLIS

I was just wondering when *you* were going to church.

KARL

(off his overalls)

*Church?* Is it that time, already?

PHYLLIS

It's okay. If you'd just point me in the right direction--

KARL

*Wait right there!* I'll take you.

CUT TO:

INT. KARL'S WORKSHOP - MOMENTS LATER

Stuffed between half-completed furniture pieces is a dusty, computer desk. Karl types, watching over his shoulder.

ANGLE ON COMPUTER SCREEN: St. Florian's Church's schedule with SUNDAY MASS at 8:00 and 11:00 pops up.

INT. KARL'S FOYER - SAME

Phyllis spots a handcrafted credenza.

ANGLE ON CREDENZA: Inlaid with a wine garden vista with a medieval church steeple on the horizon, dated July 25, 1998.

KARL (O.S.)

Shall we go?

Startled, Phyllis spins around. Karl is a new man in his best, traditional Austrian Sunday suit and fedora.

I/E. KARL'S CAR - LATER

Karl drives. Composed Phyllis gazing out the window.

PHYLLIS

That credenza, in your entry. It's very beautiful.

KARL

I made it for Ingrid, my wife, for our twentieth anniversary.

PHYLLIS

Your *wife*? I thought you and the neighbor woman--

KARL

Brigitte? No! We're just friends.

PHYLLIS

Oh.

KARL

Ingrid, my wife, left me for her dentist before I could surprise her with it. I've been meaning to get rid of it.

PHYLLIS

I'm sorry.

KARL

We were never right for each other.

PHYLLIS

My husband died fourteen years ago.

KARL

Oh, I'm sorry.

PHYLLIS

He drank himself to death. He was  
an ass.

Phyllis stares out the window.

INT. MEDIEVAL GOTHIC CHURCH - LATER

Phyllis gazes around as the PRIEST, 50s, (PATER JOSEF)  
delivers his sermon to a handful of PARISHIONERS, mostly  
older folks.

EXT. CHURCH ENTRANCE - LATER

The Priest greets PARISHIONERS as they exit. Karl and Phyllis  
are next in line. The Priest sees Karl and lights up.

PRIEST (SPOKEN)  
Karl, was für eine wunderbare  
überraschung!

PRIEST (SUBTITLE)  
Karl, what a wonderful  
surprise!

KARL (SPOKEN)  
(off Phyllis)  
Gottes Wege sind  
unergründlich.

KARL (SUBTITLE)  
Yes, the Lord works in  
mysterious ways.

KARL (CONT'D)  
(off Phyllis)  
Pater Josef, this is Phyllis Finch.  
Andy's mother.

PATER JOSEF  
Mrs. Finch! Hello!

PHYLLIS  
(gushing)  
It was a beautiful service.

PATER JOSEF  
Thank you.

KARL  
(to Phyllis)  
Pater Josef delivered the eulogy at  
Andy and Jens's funeral.

PHYLLIS  
Oh!

PATER JOSEF

Yes. I didn't get a chance to personally express my condolences to you. We were all so saddened by Andy and Jens's passing. God called back two of his finest soldiers.

Phyllis shifts uncomfortably.

PHYLLIS

*You knew them?*

PATER JOSEF

Of course! They were a wonderful couple. Everybody loved them.

The color DRAINS from Phyllis's face.

PHYLLIS

*Really?*

PATER JOSEF

Andy even restored all the stained glass windows in the sacristy in his free time. You must see them.

PHYLLIS

Oh. Well...I can't believe...I...

Lost, Phyllis gazes at Karl. He notices, takes her arm.

KARL

Maybe another time Pater Josef.

PHYLLIS

Yes.

PATER JOSEF

If you wish.

EXT. VINEYARD - LATER

Karl leads Phyllis up a path. Phyllis's color has begun to return.

KARL

...in the 1800s, the Emperor let the farmers sell their own wine tax free, out of their homes...

They approach a BENCH with a vista of Vienna below. They sit down.

KARL (CONT'D)

These developed into private wine garden restaurants called Heurigen.

Phyllis takes in the view and SIGHS.

PHYLLIS

I'm not used to that, thank you.

KARL

For what?

PHYLLIS

For being there for me. I don't know what happened back there. I mean, I just can't believe Pater Josef is okay with...the way they were.

KARL

Why? Nobody can choose who they fall in love with. Who are the rest of us to judge?

Lost, Phyllis contemplates. Karl takes her hand.

KARL

Everybody deserves to love and to be loved, Phyllis.

Phyllis turns to Karl. He moves in for a KISS.

WOMAN'S VOICE (O.S.) (SPOKEN)  
Karl, bist do das?

WOMAN'S VOICE (SUBTITLE)  
Karl, is that you?

Startled, Phyllis jumps up as Brigitte and HUBERT, the other man from the sauna, approach. Karl gets up.

KARL

Hallo.

BRIGITTE

What a surprise.

HUBERT

(to Phyllis)

Hallo, I'm Hubert. So nice to meet you two.

BRIGITTE

We're going to the Heurigen? Why don't you join us?

EXT. HEURIGEN (WINE GARDEN RESTAURANT) - LATER

Karl, Phyllis, Brigitte and Hubert sit at a picnic table in a courtyard bustling with LOCALS, many in traditional Austrian dress, enjoying wine and food.

The BARMAID, 20s, approaches doling out mugs of WINE. Phyllis refuses, but Brigitte pushes one in front of Phyllis while raising hers. Karl and Hubert raise theirs.

HUBERT  
To Andy and Jens!

KARL  
And to Phyllis.

HUBERT  
Yes! To Phyllis. We're glad you're here.

Phyllis hesitates. Brigitte puts the glass in Phyllis's hand.

BRIGITTE  
Come on, Phyllis. You're in Vienna, now. Do as the Viennese do!

KARL, HUBERT & BRIGITTE  
PROST!

They CLINK with Phyllis. Everyone drinks.

LATER

Numerous empty mugs on the table. Brigitte catches Karl eyeing Phyllis, *again*. She leans in to Phyllis.

BRIGITTE  
Will you take a SAUNA later with us, Phyllis? I'm sure the men won't mind.

PHYLLIS  
I...don't think--

KARL (SPOKEN)  
Lass sie in Ruhe.

KARL (SUBTITLE)  
Leave her alone.

BRIGITTE  
(to Karl)  
Yes, poor Phyllis.  
(to Phyllis)  
It must have been difficult  
throwing out your own son.



PHYLLIS

What?

KARL

*Brigitte!*

(to Phyllis)

Don't listen to her. She doesn't mean it.

BRIGITTE

Of course I do. Come on, we all heard the stories. Why do you think she didn't go to the funeral?

Everyone is shocked, including Brigitte.

KARL

That's enough.

PHYLLIS

*No! She's right!* I didn't protect Andy. I couldn't. I couldn't help him. I was an awful mother...

Phyllis gets up. Karl mirrors her. She glares at him.

PHYLLIS

NO! I need to be alone.

EXT. STREET - NIGHT

Phyllis gets out of a taxi and enters the garden gate.

EXT. GARDEN - MOMENTS LATER

Phyllis heads directly toward the Art Workshop.

INT. PHYLLIS'S BEDROOM - LATER

Still in her clothes and jacket, Phyllis lies in a fetal position on the stripped bed hugging Andy's ceramic FEAR CROSS. She falls asleep.

KITCHEN - MORNING

Phyllis enters. Ulli does scales in front of a mirror.

ULLI

(singing)

*DO-RE-MI-FA-SO-LA-SI-DO...DO-SI-LA-SO-FA-MI-RE-DO.*

(MORE)

ULLI (CONT'D)  
 (noticing Phyllis)  
 There, you are! Where were you?

PHYLLIS  
 In Church. Karl took me. Then we  
 went to a heurigen.

Avoiding Ulli, Phyllis peers into the refrigerator.

ULLI  
 What happened? Did he get drunk and  
 try to yodel or something?

PHYLLIS  
 No.

ULLI  
 Oh!

PHYLLIS  
 What?

ULLI  
 Karl. *You like him!*

Blushing, Phyllis stands up straight and glares at Ulli.

PHYLLIS  
 Absolutely not!

ULLI  
*Absolutely not? You like him!*

PHYLLIS  
 Don't be *ridiculous!*

Ulli SHRIEKS with joy, approaches Phyllis for a hug, jumping  
 up and down. Phyllis blocks her with the refrigerator door.

PHYLLIS  
 Stop it! We're out of milk!

FOYER - LATER

Phyllis opens the door. Karl stands there, flowers in hand.

KARL  
 Hi.

PHYLLIS  
 Hi.

Unseen by Karl, Ulli makes faces and sizzling ass gestures at  
 Phyllis from the Kitchen. Phyllis waves her off, red-faced.

KARL

These are for you, from Brigitte. I didn't think that you wanted to see her, so I offered to bring them over.

PHYLLIS

Thank you.

Phyllis takes the flowers.

KARL

I was also thinking that if you don't have anything better to do today, I could show you around a bit?

PHYLLIS

No, I can't! I have to see the Attorney, today. But I might be free tomorrow.

KARL

Okay, tomorrow it is.

PHYLLIS

Okay. Bye.

Phyllis closes the door. Ulli jumps up and down in the kitchen. Phyllis smiles.

INT. ATTORNEY'S CONFERENCE ROOM - MORNING

A FEMALE ATTORNEY, 30s, reads off a list to Phyllis and Ulli.

ATTORNEY

There is an insurance policy for a Children's charity here in Vienna and then after settling all estate debt, any remaining insurance monies and business equity go to Jens's parents. The personal stock portfolio goes to Ms. Andergast...

ULLI

(blotting tears)  
Thank you.

ATTORNEY

...leaving you, Mrs. Finch, the cottage, outright. It's what Andy wanted.

PHYLLIS

Why would he want *me* to have this house? In Vienna? I mean, I can't afford it. When would I come here? I'm from Ohio.

ATTORNEY

I don't know. But, if you want us to handle the sale of the house, we can do that too.

PHYLLIS

Yes, thank you.

INT. ATTORNEY'S WAITING ROOM - MOMENTS LATER

Phyllis and Ulli exit. The female RECEPTIONIST, 20s, Americanized, Goth, tats, piercings makes a pouty face.

RECEPTIONIST

Rough time in there, huh?

ULLI

Yeah.

The Receptionist pulls out a liquor bottle from her desk.

RECEPTIONIST

Who would like a cognac?

Taken aback, Phyllis shakes her head. Ulli lights up.

ULLI

*I would!* I need to let off some steam.

The Receptionist happily pours a shot, hands it to Ulli.

ULLI

Prost!

Ulli downs it, hands the shot glass back.

ULLI

(to Phyllis)

I have an idea. Call it a surprise.

PHYLLIS

I hate surprises!

CUT TO:

EXT. SOCCER FIELD BLEACHERS - LATER

Ulli and Phyllis climb through the crowd. Phyllis follows spotting KARL.

PHYLLIS  
There's Karl! Did you know he'd be here?

ULLI  
I hoped he'd be here.

Ulli shrugs playfully as they approach. Karl spots them, jumps up and happily greets Ulli, kissing right and left.

KARL  
What a nice surprise!

Karl then pauses indecisively in front of Phyllis.

KARL  
How'd it go?

PHYLLIS  
I need to sell the house.

Karl shrugs.

ULLI  
*Musti has the ball!* GO MUSTI!

PHYLLIS  
Musti?

ANGLE ON FIELD: Musti running, kicking. He SCORES!

The crowd jumps to their feet and ROARS. Ulli, Karl and Phyllis all clear. Karl hugs Phyllis, then kisses her cheek. She stiffens, but then smiles.

INT. SORAYA'S GROCERY STORE - A LITTLE LATER

Phyllis, Ulli, Karl and Musti enter.

ULLI  
Hallo, hallo!

Soraya approaches, she and Ulli hug.

ULLI (SPOKEN)  
Musti hat das Siegestor geschossen.

ULLI (SUBTITLE)  
Musti shot the winning goal.

SORAYA  
 OH! Gratuliere!  
 (to Phyllis)  
 Hallo, Ohio! Willkommen.

PHYLLIS  
 Hello, Soraya.

ULLI  
 We need meat! Phyllis doesn't know  
 it yet, but I've decided that she  
 needs to learn to cook at least  
 one, genuine, Austrian dish while  
 she's here! And, it's going to be  
*goulash*.

MUSTI  
 And we get to eat it! I'm starving!

ULLI  
 Dinner at our house at 7:00!

INT. COTTAGE KITCHEN - LATER

Ulli and Phyllis dice onions tearing eyes and all.

PHYLLIS  
 That's a lot of onions.

ULLI  
 Always equal pounds onions to beef.

Phyllis dumps her cutting board of diced onions into a huge  
 pot between them, then grabs more.

ULLI  
 I'm glad I'm sleeping alone  
 tonight! How about you?

PHYLLIS  
 Don't be gross.

ULLI  
 It's not gross. Everyone needs a  
 little lovin' once in a while.

PHYLLIS  
 Stop it! We don't talk about that.

ULLI  
 I haven't had any in a very long  
 time.

Phyllis rolls her eyes.

PHYLLIS

I don't want to hear it--

ULLI

His name was Wolfgang!

PHYLLIS

Huh?

ULLI

My first crush. Oh, was he hot! We were young, dumb actors, preparing a tragic scene as brother and sister.

PHYLLIS

Brother and sister?

ULLI

Yeah. He would bring onions to rehearsal, to make himself cry. I didn't need onions, though. Not being able to kiss him was enough to make me cry.

Phyllis stops cutting, examining Ulli for sincerity. Suddenly a rogue giggle from Phyllis. Ulli feigns offense, at Phyllis's slight, but then both women burst out laughing.

ULLI

I kissed him on stage...*with tongue!* Couldn't help myself!

They laugh harder, gushing laughter tears.

As they calm down, Phyllis pulls out her ROSE NECKLACE from around her neck.

PHYLLIS

This was *my* Wolfgang. His name was Billy Mason. We met in church when I was fifteen.

ULLI

(off necklace)  
It's beautiful.

PHYLLIS

It was his grandmother's. He gave it to me before he left for Vietnam. He never came back.

(MORE)

PHYLLIS (CONT'D)  
I've never taken it off. I never  
told anybody that.

DINING ROOM - LATER

Everyone has finished eating. Karl raises his glass.

KARL  
Phyllis, you've conquered goulash.  
You're now a real Austrian!

PHYLLIS  
I'll remember that back in Ohio.

SORAYA  
Ohio!

ALL  
*OHIO!*

Everyone CLINKS and drinks. Phyllis notices Musti and Ulli  
exchange glances.

MUSTI  
Ulli, what're you doing next?

ULLI  
My Christmas show. It starts  
Friday.

PHYLLIS  
You should go.

MUSTI  
I would love to see you...in a  
show, on stage, I mean.

ULLI  
(blushing)  
You should all come, Phyllis, you  
too. Will you come?

Phyllis smiles.

SIGHTSEEING MONTAGE:

Karl and Phyllis eat exotic foods at the NASCHMARKT farmer's  
market, Karl pointing out ART DECO buildings.

A TOURIST snaps photos of them by the OPERA HOUSE.

They watch the *Spanish Riding School's Lipizzaner* horses.

They traverse the gardens of SCHOENBRUNN PALACE.



Phyllis stares in awe at various GUSTAV KLIMT paintings.

END MONTAGE

INT. BELVEDERE PALACE MUSEUM GIFT SHOP - MIDDAY

Phyllis and Karl peruse. Phyllis GAWKS at the price tag of a silk Klimt SCARF depicting *The Kiss*, quickly returning it.

KARL

Isn't it a wonderful painting?

PHYLLIS

I love it. I never knew it was a real painting. I've just seen it before on doormats at Walmart.

Phyllis puts the scarf back and chooses a POSTCARD of the same image instead.

PHYLLIS

I'll show this to the kids.

Phyllis moves on. Karl watches her for a BEAT.

EXT. COTTAGE RECYCLE BIN - SAME

Ulli empties bottles into the recycle bin. Suddenly she spots the pummeled BASKET containing the football-of-sin.

EXT. CAFE CENTRAL - EARLY AFTERNOON

Karl and Phyllis eat Sachertorte as a live VIOLIN QUARTET plays. Karl pulls out a WRAPPED BOX, handing it to Phyllis.

PHYLLIS

What's this?

KARL

A little surprise.

Phyllis opens it revealing the *Kiss* scarf. She blushes.

PHYLLIS

Karl! It's so beautiful!

KARL

You liked it so much, I wanted you to have it.

PHYLLIS  
I can't accept it!

KARL  
It's my thank you for letting me  
bring you out today.

Phyllis carefully folds it into the box. Karl snatches it.

KARL  
Beauty shouldn't be shut away...

He places the scarf around Phyllis's neck. She blushes.

KARL (CONT'D)  
...otherwise nobody knows that it's  
there. Come, I have one more thing  
to show you.

CUT TO:

EXT. RURAL ROAD PULL OFF - LATE AFTERNOON

Karl and Phyllis exit the car. He leads her into the woods.

PHYLLIS  
Where are we going?

KARL  
It's not far. There's a path.

EXT. FOREST CLEARING - A LITTLE LATER

Karl and Phyllis emerge from the forest trail by a BAROQUE  
CHAPEL flanked by an old CEMETERY.

PHYLLIS  
What's this?

KARL  
Come. I'll show you.

INT. BAROQUE CHAPEL - MOMENTS LATER

They enter. The Chapel is barren except for a modern altar  
with a life-sized, porcelain and gold-leafed *PIETA* (Virgin  
Mary holding Jesus) statue.

KARL

It was pillaged during the war.  
Andy was commissioned to make a  
piece for the altar.

Phyllis moves closer. She FREEZES.

ANGLE ON: Mary's face is a porcelain replica of *Phyllis*.

KARL

I recognized you right away.

Pleased, Karl reaches for Phyllis's hand, but she pulls away.

PHYLLIS

(welling up)

Oh, my god. *Oh, my god?* Andy...I  
need to go! NOW!

EXT. BAROQUE CHAPEL - MOMENTS LATER

Phyllis exits. Karl follows, but pauses at the cemetery  
entrance. Phyllis sees him and turns back.

PHYLLIS

What? What are you doing?

Karl looks into the cemetery. Phyllis follows his eyes past  
ancient, weathered, graves, to a FRESHLY DUG GRAVE with two  
names on the pristine gravestone.

The blood drains from Phyllis's face. She begins to shake.

PHYLLIS

No, no, NO! I cannot be here!

Every breath becoming more erratic and labored, Phyllis backs  
away, stumbles and falls to the ground.

Startled, Karl bounds over to help her.

PHYLLIS

NO! DON'T TOUCH ME!

Karl stops in his tracks. Phyllis scrambles to her feet.

PHYLLIS

*How dare you bring me here!*

KARL

*I'm sorry!* I thought you'd want to  
see it.

Phyllis digs in her handbag for a pill and pops it in dry.

PHYLLIS

Well, you're *WRONG!* Please take me home!

I/E. KARL'S CAR - NIGHT

Karl's car pulls up to the cottage gate. Phyllis opens the door. He grabs her arm.

KARL

I'm sorry, Phyllis.

Phyllis GLARES at him. He removes his hand.

PHYLLIS

I never should have agreed to do this.

KARL

What?

PHYLLIS

This ride, this day, *THIS TRIP!*

KARL

I just wanted you to see it. I think you needed to.

PHYLLIS

*WHAT?* To see myself in a statue holding my *DEAD, GAY, SON?*

KARL

YES!

PHYLLIS

WHY?

KARL

*Because you needed to know that he didn't hate you. He loved you.*

PHYLLIS

*Now, that it's too late? Now, that he's dead? What good does that do?*

Phyllis breaks down in tears.

KARL  
 (helplessly)  
 It is NOT your fault, Phyllis! It  
 was an accident!

PHYLLIS  
 I am awful...

Karl moves in to comfort Phyllis. She lets him hug her.

KARL  
 You're not awful, Phyllis. I think  
 you're wonderful.

Caught off guard, Phyllis stops crying. Karl kisses Phyllis.  
 Phyllis kisses him back, then pushes him away and slaps him.

PHYLLIS  
 How dare you!

INT. COTTAGE FOYER - MORNING

Phyllis quietly enters and sneaks up the stairs, one SQUEAKS.

ULLI (O.S.)  
 Phyllis?

She spins around. Ulli glares at her from the kitchen  
 doorway, arms crossed. Phyllis feigns descending the stairs.

PHYLLIS  
 Good morning.

INT. COTTAGE KITCHEN - MORNING

Ulli motions to the table where the basket and *football-of-*  
*sin* lies opened.

ULLI  
 It was *you* who threw my things  
 away.

Ulli approaches dumping the plastic bag out on the table.

PHYLLIS  
 Oh, *those* things?

ULLI  
 You said you didn't know where they  
 were. You lied to me!

PHYLLIS

Ulli, I'm sorry. I didn't know they were your, I mean, you showed up here unexpectedly and--

ULLI

You went through my personal stuff!

PHYLLIS

I didn't have time to put them back. Anyway, you don't need those things. A nice girl like you shouldn't--

ULLI

*How dare you judge me on what I need or not? Where were you last night? Huh? Maybe instead of playing God and judging everybody else, you should step back and take a good look at yourself.*

Ulli pulls out a PHOTO ALBUM from the pile, slamming it down on the table in front of Phyllis, exposing a photo of Andy and Jens. Phyllis flinches. Ulli exits.

INT. COTTAGE HALLWAY - LATER

Phyllis hovers outside Ulli's bedroom. She KNOCKS quietly. No response.

INT. ART WORKSHOP - LATE MORNING

Phyllis somberly boxes Andy's pottery items.

INT. ATTORNEY'S OFFICE - AFTERNOON

Phyllis somberly finishes signing a stack of documents and slides them back across the desk.

EXT. ATTORNEY'S WAITING ROOM - LATER

Phyllis leans over the reception desk to the Receptionist.

PHYLLIS

I need to ask a delicate question.

RECEPTIONIST

Sure. Shoot.

INT. SEX SHOP - LATER

Phyllis stands in front of a row of dildos.

INT. COTTAGE KITCHEN - LATER

Phyllis decorates a cake she has baked from scratch. She consults her dictionary, then frosting-writes on the cake, leaving it on the kitchen table.

ANGLE ON CAKE: *Es tut mir leid, Schwieger Tochter.*

(TRANSLATED: I'm sorry, daughter-in-law).

Next to the cake is a WRAPPED BOX with a bow.

INT. SORAYA'S BACK ROOM - DAY

Soraya teaches Phyllis poker. They drink, laugh and carry on.

EXT. GARDEN - NIGHT

Tipsy, Phyllis enters through the gate as quietly as she can.

INT. COTTAGE HALLYWAY - MOMENTS LATER

Phyllis passes Ulli's room. GIGGLING inside.

INT. COTTAGE MASTER BEDROOM - NIGHT

Phyllis gets ready for bed. Her cell phone rings. Surprised, she picks it up.

PHYLLIS

Hello?

MELISSA (O.S.)

Mom!

PHYLLIS

Melissa. Hi. How are things? *How are the kids?*

MELISSA (O.S.)

Good. We're all good. You haven't called. What's going on?

PHYLLIS

Oh, right, uh, well, ya know, it's a drag here and all.

MELISSA (O.S.)

Yeah. Well, at least you're coming home soon.

PHYLLIS

Yeah, soon.

INT. KITCHEN - MORNING

Phyllis enters. Ulli and Musti sit at the table, Ulli in her nightgown, Musti in his boxers and T-shirt. Ulli stares hawkishly at Phyllis. Musti shyly averts his eyes.

ULLI

Don't worry, Phyllis! No *biblical laws* were broken here! We just drank too much. He slept on the sofa!

PHYLLIS

Okay.

ULLI

Okay? That's it? *No judgments?*

PHYLLIS

We're all adults here, all responsible for ourselves.

Ulli and Phyllis stare each other down, neither wanting to give in first. Phyllis massages her temples.

ULLI

What's the matter? Too much bible reading?

PHYLLIS

Actually, I had a bit too much wine myself with Soraya. She taught me poker.

ULLI

Booze *and* gambling?

PHYLLIS

It appears so. Did you enjoy the cake?



ULLI

It was okay, for American standards.

Not off the hook yet, Phyllis nods, turns to exit, then. Ulli can't help but SMILE.

ULLI

Actually, we did enjoy your other gift too.

Musti turns beet red. Ulli gloats. Phyllis smiles.

ULLI

Oh, and you are coming tonight, right?

PHYLLIS

Sure.

INT. VOLKSTHEATER (PUBLIC THEATER) BACKSTAGE - LATE AFTERNOON

Ulli rehearses lines while STAGEHANDS scurry about.

Phyllis appears from wearing her dowdy, black funeral dress.

ULLI

(off Phyllis's dress)

Oh, no.

INT. COSTUMES - MOMENTS LATER

Phyllis stands on a pedestal in front of a mirror, wearing her dowdy funeral dress. Ulli directs a SEAMSTRESS.

ULLI

...and find Phyllis a wrap.

The Seamstress nods. Phyllis steps down off the pedestal.

INT. MAKEUP - MOMENTS LATER

Phyllis sits in makeup chair in a makeup smock as a team of HAIR and MAKEUP ARTISTS swarm around her.

INT. BACKSTAGE - LATER.

Phyllis, fully transformed in her, sexy, re-cut funeral dress - turned black evening gown appears.

Ulli sees Phyllis, GASPS. Everyone on stage stops in their tracks to admire Phyllis.

ULLI (SUBTITLE)

Wow.

PHYLLIS

Not bad for an old lady.

ULLI

Not bad? You're a princess!

A male ASSISTANT, 30s, swishy approaches.

ASSISTANT

I'm the only queen here. She's Cinderella.

(to Ulli)

Sweaty, makeup is ready for you.

ULLI

Phyllis, I will see you later--

(to Assistant)

Please take Mrs. Finch next door to the Cafe Landmann and tell them she's my guest. She can wait there until show time.

The Assistant nods and extends an arm to Phyllis.

ASSISTANT

Ms. Finch?

PHYLLIS

Wait!

Phyllis reaches behind her neck and unhooks the ROSE NECKLACE from her first love, Billy Mason. She hands it to Ulli.

PHYLLIS

I want you to have this.

ULLI

What? Phyllis, I could never--

PHYLLIS

Shh! You've helped me more than you can imagine. I want you to take it and give it new meaning. Maybe it will bring you closer to your dreams.

Ulli nods as she wells up. They embrace.

ASSISTANT  
 (to Ulli)  
 Okay, Meryl Streep, let's go!

INT. CAFE LANDMANN - DUSK

Phyllis has coffee and Sachertorte. She connects eyes with a DISTINGUISHED LADY, 70s, who admires Phyllis from an adjacent table. *This could be Phyllis in a parallel universe.*

Phyllis smiles at the Lady who returns a friendly nod.

EXT. RING STRASSE (GRAND BOULEVARD) - EARLY EVENING

Phyllis exits Cafe Landmann noticing action across the street.

ANGLE ON: Majestic, RATHAUS (City Hall) Park *Christmas market*. FARMERS and CRAFTS PEOPLE put finishing touches on their individual kiosks around the square as CITY WORKERS finalize the Christmas tree in the center. A CROWD gathers.

Curious, Phyllis crosses the street toward Rathaus Park.

EXT. RATHAUS PARK - MOMENTS LATER

Mesmerized, Phyllis strolls among the kiosks of handmade crafts and treats, as a live band begins to play MOZART, which is piped through the speakers throughout the square.

Suddenly, the Rathaus CLOCK TOWER chimes 6:00 PM and white holiday lights around the park ILLUMINATE all at once, adorning City Hall, the kiosks and the trees in the square.

Through OOHS and AHHS, melancholic Phyllis watches a COUPLE in front of her enjoy the sights in a tight embrace.

Phyllis turns away. Karl stands next to the Christmas tree gazing at her.

KARL  
 You are breathtaking!

PHYLLIS  
 Karl!

KARL  
 I'm sorry.

PHYLLIS  
 No, don't say anything.

Phyllis approaches Karl and takes his hand.

PHYLLIS  
Let's just enjoy the moment.

They kiss.

INT. THEATER - LATER

Phyllis, Karl, Musti, Soraya, little Anna, Brigitte, Hubert all sit in a row together enjoying the show.

INT. RATHAUS KELLER RESTAURANT (CITY HALL CELLAR) - LATER

Phyllis celebrates with ULLI and the whole group.

KARL  
I want to raise my glass to Ulli  
for a fantastic, opening show.

EVERYONE  
PROST!

Everyone CLINKS and drinks. Phyllis stands up.

PHYLLIS  
May I say something?

ULLI  
Of course!

PHYLLIS  
I want to thank all of you for  
taking me into your hearts.  
Musti, Soraya, and Anna, you're my  
saviors. Without you, I wouldn't  
have made it through the first  
day...

Musti nods in appreciation.

SORAYA  
Prost, Ohio!

Phyllis smiles, then turns to Ulli, who's already crying...

PHYLLIS  
(to Ulli)  
...Ulli, you were my friend even  
when I was a complete...

BRIGITTE

Bitch!

PHYLLIS

Yes, I was that.

Everyone laughs. Tears stream down Ulli's face.

PHYLLIS

(to Karl)

And, most of all, you helped me  
open my eyes to see a different  
world, a wonderful world that I  
will never forget.

(welling up)

...so I toast all of you!

Everyone raises their glasses.

EVERYONE

PROST!

Ulli pulls out a small, wrapped box and hands it to Phyllis.

ULLI

This is from all of us. We wanted  
to give you something to remind you  
of your Austrian family.

Deeply touched, Phyllis takes the package.

PHYLLIS

Thank you.

(welling up)

You all must excuse me. I...I need  
to go.

EXT. RATHAUS PARK - MOMENTS LATER

Phyllis hurries to a waiting TAXI. Karl catches up to her.

KARL

Where are you going?

PHYLLIS

I leave tomorrow.

KARL

So what. Stay with us and--

PHYLLIS

*Karl, I'm not coming back!*

KARL

*Why? I was hoping you might stay--*

PHYLLIS

*I have a family at home. They need me. I abandoned one child. I'm not going to do it again.*

Tears roll down Phyllis's cheeks.

PHYLLIS (CONT'D)

*This would never work, Karl. You're a lovely man, but...I'm sorry.*

She closes the door. The taxi pulls away.

INT. COTTAGE KITCHEN - EARLY MORNING

It's still dark. Phyllis finishes her coffee, cleans the cup at the sink and exits.

Her PILL BOTTLE sits on the windowsill by the sink.

INT. COTTAGE HALLWAY - EARLY MORNING

Suitcase in tow, Phyllis lightly TAPS on ULLI's door.

PHYLLIS

*Ulli, I have to go.--*

The door swings open. Bare-breasted, bed-head Ulli stands there, eyes welling up. Musti comes out behind Phyllis.

PHYLLIS

*My cab is here.*

ULLI

*I will miss you so much.*

They hug, then Phyllis turns to Musti.

PHYLLIS

*You be good to my daughter-in-law.*

MUSTI

*I promise.*

They hug.

INT. VIENNA AIRPORT - LATER

Phyllis checks in.

INT. AIRPLANE MIDDLE SEAT - LATER

Phyllis sits between an ASIAN WOMAN and AFRICAN-AMERICAN MAN. She opens the gift from Ulli and the neighbors.

ANGLE ON: CHARM BRACELET with a cottage, garden boot, teddy bear, a cat, a soccer ball, a spoon and a Pieta.

Phyllis carefully puts the bracelet on.

INT. OHIO LIVING ROOM - EARLY AFTERNOON

Phyllis enters.

PHYLLIS  
Hello? I'm back.

JACK AND CHLOE (O.S.)  
*Hi Grandma!*

Jack and Chloe bound out of the kitchen to Phyllis. She moves in and hugs them. This affection is unusual for them.

PHYLLIS  
What's going on?

JACK  
Mom has us doing homework for hours.

PHYLLIS  
Really?

KITCHEN

Melissa stands at the stove, cooking.

MELISSA  
Welcome back, Mom.

Phyllis approaches and hugs Melissa, who stiffens up, dropping her ladle.

LATER

Everyone eats dinner.

PHYLLIS  
 (to Melissa)  
 This is really good.

Melissa stares dumbfounded at Phyllis. *Who is this woman?*

MELISSA  
 Well, thank you, Mom.

BEDROOM

Phyllis sits quietly on the bed.

INT. CHURCH - MORNING

Sunday services are about to begin. Phyllis enters. Dotty WAVES to Phyllis from across the pews, approaches and sits.

DOTTY  
 Well, well, well. If it isn't globe-trotting Phyllis Finch. You made it back.

PHYLLIS  
 Hello, Dotty!

DOTTY  
 How was *Australia*?

PHYLLIS  
 Austria! It was...good.

DOTTY  
 Austria, Australia, all the same!

PRIEST (O.S.)  
 Let us pray.

LATER

The Priest drones on. Phyllis glances around the room.

ANGLE ON: fake, plastic flowers on the altar surrounded by cheap, mass-produced artwork and religious paraphernalia.

PRIEST  
 ...I'm talking about the decay of our morality, the decay of our family values, the decay of *God's* values. We need to end this!

Phyllis eyes Dotty lapping up every word. She shifts uncomfortably in her seat.



PRIEST

We're the front line of defense,  
not unlike those brave soldiers on  
a crusade against the march of  
terrorism around the world. But,  
for us, it's a different kind of  
terrorism and tyranny. A tyranny of  
the soul. It's up to us to stop the  
onslaught of nonbelievers, baby  
killers, heretics and  
homosexuals...

Stung, Phyllis SCOFFS and stands up.

PHYLLIS

We're all the same. Everybody  
deserves love. Even *homosexuals*.

All eyes on Phyllis, most of all the Priest and Dotty.

PHYLLIS

Excuse me.

Phyllis makes her way out of the pews making the entire row  
of PARISHIONERS stand up to get out of her way.

She walks proudly up the aisle and exits.

INT. COFFEE SHOP BOOTH - A LITTLE LATER

Phyllis gazes out the window, a half-eaten donut and empty  
coffee cup before her.

DOTTY (O.S.)

Phyllis? *PHYLLIS*?

Phyllis looks up as Dotty approaches and sits.

DOTTY

What was that back there? The  
entire congregation is freakin'  
out!

PHYLLIS

I needed coffee.

DOTTY

What the heck has gotten into you?

Dotty motions to the same HISPANIC EMPLOYEE from before  
working behind the counter.

DOTTY

*Hello?* Can I get some service here?

The Employee obediently nods but has a line of customers in front of him.

DOTTY

I knew it! Those Communists got to you over there, didn't they?

PHYLLIS

They sure did.

DOTTY

What's that supposed'ta mean?

PHYLLIS

They opened my eyes, Dotty.

DOTTY

They opened your eyes to what?

PHYLLIS

There's a whole world out there!

DOTTY

You are acting all crazy and stuff.

PHYLLIS

I don't think so.

DOTTY

I'll tell you what *Missy*, you need to march back there and apologize to Father Gregory for that ridiculous stunt! They all think you're kookoo!

PHYLLIS

I don't care.

DOTTY

Look, you're just confused. The best thing for ya is to go back to your routine, the life you know, the factory--

PHYLLIS

I didn't go to the funeral. You want to know why? Because I was embarrassed and ashamed of my Son.

Phyllis pulls the stack of photographs from her handbag and fans them out in front of Dotty.

DOTTY  
You poor thing!

PHYLLIS  
Look at all these people. They all  
loved my son more than I did.

DOTTY  
(getting it now)  
Listen! I don't know what kind of  
Kool-Aid you were drinkin' there--

PHYLLIS  
Wine! Wonderful, alcoholic wine--

DOTTY  
It's a *metaphor*! You need to just  
forget that place and think about  
your future, your *grandchildren*--

PHYLLIS  
My grandchildren are fine. They  
have their mother. They don't need  
me.

DOTTY  
How long does it take to get some  
G.D. coffee around here!

Dotty motions to the Hispanic Employee again.

DOTTY  
EXCUSE ME? *Juan, Pedro, Taco,*  
*whatever your name is, I ordered*  
*coffee!*

PHYLLIS  
Would you stop that!

The Hispanic Employee approaches with coffee for Dotty,  
setting the cup down in front of her.

DOTTY  
It's about time!

He offers to top off Phyllis's cup.

PHYLLIS  
No, thank you. I'm *quite* finished.

Dotty tastes her coffee and spits it back in the cup.

DOTTY  
 (to Employee)  
 Are you LOCO? *This coffee is cold!*

HISPANIC EMPLOYEE  
 I'm, sorry, Ma'am. I'll get you  
 another cup--

PHYLLIS  
 (to Employee)  
 No, wait. *I'm* the one who's sorry.  
 I apologize to *YOU*...  
 (off name tag)  
 ...*VICTOR*, for the way we've acted.

Phyllis gets up, collects her photos and shoves them in her handbag. She pulls out a \$20.

PHYLLIS  
 I know it's not much, you deserve a  
 lot more.

HISPANIC EMPLOYEE  
 Thank you.

PHYLLIS  
 No problem. Oh, and one more thing.  
 (head nod toward Dotty)  
 Don't serve that racist bitch  
 another drop! She doesn't deserve  
 your coffee!

Phyllis exits as Dotty GAWKS, red-faced, watching her go.

INT. PHYLLIS'S BEDROOM - MID-DAY

On a mission, Phyllis climbs a stepladder and retrieves her secret letter box.

KITCHEN - LATER

Phyllis sits at the table, letter box open in front of her, next to an uncorked bottle of wine. She pours a glass, takes a swig, then reaches for the next letter.

READING MONTAGE:

Phyllis reads each and every letter in chronological order, each letter containing a photo documenting Andy and Jens' life together.

Phyllis struggles, each letter is harder to read than the last to keep it together.

The bottle almost empty and all letters open and carefully stacked, the pictures laid out chronologically on the table before her, *Phyllis reads through the last letter.*

ANGLE ON LETTER: "I hope that I can show you Vienna some day. I know you would love it. Ulli says "Hallo." We celebrated Karl's birthday. I've included a picture of us all. Please respond, even just to tell me how you are. Stay well, Mom. I love you. Andrew."

END MONTAGE

Overwhelmed, Phyllis drops the letter, stumbles up from the table, and grabs the phone. She looks up a number in her DATEBOOK and dials.

RECEPTIONIST (SPOKEN)(O.S.)  
Bitte?

RECEPTIONIST (SUBTITLE)  
May I help you?

PHYLLIS  
This is Phyllis Finch, from Ohio...

RECEPTIONIST (O.S.)  
Hey, Mrs. Finch. How's America?

PHYLLIS  
*I want to keep the house!*

RECEPTIONIST (O.S.)  
Oh, well, Patrice has been trying to reach you. I'll get her for you, one moment.

ATTORNEY PATRICE (O.S.)  
Hello, Phyllis! I have great news.

ATTORNEY (O.S.)  
The house was sold last Friday. I left you multiple messages. We were just waiting for the funds so we can close, but they arrived this morning.

PHYLLIS  
*NO, NO! You have to stop it!*

ATTORNEY (O.S.)  
We can't. You're very lucky. There was only one bid, but we got your asking price. You should have the funds in your U.S. account by Tuesday. Congratulations!

Phyllis begins to hyperventilate.

PHYLLIS

NO!

ATTORNEY (O.S.)

Phyllis? PHYLLIS?

Phyllis drops the phone and grapples for her handbag digging inside. Frantically, she dumps it out on the counter, rummaging through the contents.

Phyllis stumbles to...

BATHROOM

Phyllis yanks open the medicine cabinet, desperately searching the multiple prescription bottles, to no avail.

PHYLLIS'S POV: The room begins to SPIN.

INT. EMERGENCY ROOM BED - LATER

Phyllis awakes with a GASP, a bloody welt on her forehead.

PHYLLIS

OW!

Melissa jumps up from a chair next to Phyllis's bed.

MELISSA

Mom! Can you hear me?

PHYLLIS

What's happening?

MELISSA

You collapsed. You're in the hospital. I'll get the doctor.

LATER

Phyllis sits upright in her bed, her color returning. The FEMALE DOCTOR, 30s, Hispanic, flashes a penlight into Phyllis's eyes. Phyllis follows the light. Satisfied, the Doctor shoves the penlight away.

DOCTOR

(to Phyllis)

You're very lucky. The CAT-scan didn't show any permanent damage. It was most likely an anxiety attack. You can go home tonight.

MELISSA  
What if it happens again?

DOCTOR  
(to Melissa)  
It might.  
(to Phyllis)  
Phyllis you just need to try and  
take it easy and not let things  
bother you.

MELISSA  
I've told her all along that she  
needs to chill.

DOCTOR  
Listen to your daughter, Mrs. Finch  
and maybe take a vacation.

PHYLLIS  
Thank you, Doctor.

INT. PHYLLIS'S BEDROOM - LATER

Phyllis sits up in bed. A KNOCK at the door.

PHYLLIS  
Yes.

Melissa enters with a tray of food.

MELISSA  
Mom, you need to eat something. I  
made you some soup.

Melissa sets the tray on Phyllis's lap.

PHYLLIS  
I need to go back.

MELISSA  
What? Where?

PHYLLIS  
To Vienna.

MELISSA  
*Why?* What do you mean?

PHYLLIS  
I've made a lot of mistakes,  
Melissa. Much of my life has been a  
mistake and I regret how I've been.  
(MORE)

PHYLLIS (CONT'D)

You're a much better mother than I  
ever was--

MELISSA

That's not true...

PHYLLIS

I cannot undue the past, but I can  
let you live your life like you  
choose. That's what your brother  
taught me. The house is paid for  
now. You and the kid can move in. I  
just need to know if it is okay  
with you if I go back for a while?

MELISSA

I know something changed for you  
there. I've never seen you like  
this before. I just want you to be  
happy. If this is what it takes, of  
course it's okay with me.

INT. VIENNESE BED AND BREAKFAST BATHROOM - MORNING

Phyllis, donning a new dress and hairdo adjust her charm  
bracelet in the mirror, looks herself over and smiles.

EXT. VIENNESE STREET - MID-DAY

Everything is sugar-coated with fresh snow. Phyllis, in a  
white winter coat, wears Karl's scarf.

She pauses by Andy and Jens's cottage gate.

ANGLE ON COTTAGE: The lights are on. Smoke billows from the  
chimney.

EXT. KARL'S GARDEN GATE - MOMENTS LATER

Phyllis enters the open gate and approaches.

ANGLE ON: Karl's house. The windows are bare, the garden is  
barren and devoid of any personal items or life.

Phyllis approaches.

EXT. KARL'S FRONT DOOR - MOMENTS LATER

Phyllis knocks. Nothing. She tries the door knob. It's open.  
She enters.



INT. KARL'S LIVING ROOM - MOMENTS LATER

The room is completely empty. Drop cloths are spread around the floor.

PHYLLIS

KARL?

MALE VOICE (SPOKEN)(O.S.)  
Kann ich Ihnen helfen?

MALE VOICE (SUBTITLE)  
Can I help you?

Startled, Phyllis spins around.

A PAINTER, 30s, orange work overalls enters with a wet paintbrush in hand.

PHYLLIS

Hello. I'm Phyllis, from Ohio. I'm looking for Karl?

PAINTER (POLISH ACCENT)

No one here. I am painter.

PHYLLIS

No, I mean, Karl Jacksch, the man who lives here, where is he?

PAINTER

No one live here. I am painter.

PHYLLIS

*What?* Where is Karl?

PAINTER

No one here. I think maybe he die.

PHYLLIS

*What?*

Stung, the blood drains from Phyllis's face.

PAINTER

I'm sorry.

Phyllis stumbles away.

EXT. KARL'S GARDEN GATE - MOMENTS LATER

Unable to breathe, Phyllis pulls off the Klimt scarf.

She grabs hold of the gate to hold herself up. The scarf drops to the ground. She wanders away in a daze.

EXT. WINE GARDEN - LATER

All the wine stalks are barren. Phyllis stumbles up the path.

EXT. VIENNESE COUNTRY LANE - LATE AFTERNOON

Phyllis walks up a familiar lane to...

EXT. BAROQUE CHAPEL - MOMENTS LATER

Exhausted, Phyllis reaches the church and enters.

INT. BAROQUE CHAPEL - CONTINUOUS

Phyllis sits down on the lone pew and gazes at Andy's Pieta. She begins to sob.

EXT. BAROQUE CHAPEL CEMETERY - DUSK

Spent, Phyllis wanders through the tombstones.

PHYLLIS'S POV: A snow-covered mound layered with multiple, wilting, snow-dusted wreathes with RIBBONS reading: "Rest in Peace, love Soraya and Musti," and "Andrew Finch 1980 - 2013 & Jens Eber 1975 - 2013, forever together, your Ulli," and "Forever, your friends Hubert & Brigitte."

MAN'S VOICE (O.S.)

Phyllis?

Startled, Phyllis looks back toward the cemetery entrance. SOMEONE approaches in the distance from the cemetery gate.

PHYLLIS

Karl? Oh my God!

Phyllis hurries to Karl who meets her half way. They embrace.

PHYLLIS

I went to your house! You weren't there! I don't know, I thought you were...

KARL

It's okay. I'm so glad to see you.

PHYLLIS

Me too! I was so scared!

KARL

I'm here.

Phyllis begins to cry.

PHYLLIS

(off grave)

I was wrong, Karl.

KARL

Phyllis, it's okay--

PHYLLIS

(sobbing)

NO! I failed him! I failed Andrew!  
I was supposed to be there for him,  
love him, protect him no matter  
what. A mother's supposed to do  
that! I couldn't...

(breaking away)

...I was ashamed and embarrassed,  
afraid of what other people would  
say, afraid to lose my friends and  
my church! I was selfish! I know  
that know, but it's too late...

Karl embraces Phyllis again.

KARL

Andy knew. He already forgave you.  
He loved you. And, so do I.

Startled, Phyllis stands there.

PHYLLIS

I love you too.

Karl places the lost scarf around Phyllis's neck.

KARL

You're freezing. Let's go home.

PHYLLIS

Okay.

Karl escorts Phyllis away. She watches the grave over her  
shoulder as they exit.

EXT. VIENNESE STREET - LATER

Karl and Phyllis get out of the car in front of Andy and  
Jens's cottage. Karl takes Phyllis's hand.

PHYLLIS  
What are we doing here?

KARL  
We're home.

PHYLLIS  
I don't understand...?

KARL  
I bought the house. I was hoping  
you'd come back.

EXT. COTTAGE GARDEN - MOMENTS LATER

Karl leads Phyllis to the cottage door.

KARL  
That's not the only thing...

Phyllis watches Karl apprehensively as he opens the door.

INT. COTTAGE FOYER - CONTINUOUS

Phyllis and Karl enter. Phyllis looks around. It's different,  
but familiar. Suddenly Phyllis spots Ulli in the kitchen.

PHYLLIS  
Ulli?

Ulli spins around, seeing Phyllis.

ULLI  
*Ohio Phyllis Finch!*

Ulli storms toward Phyllis. They embrace.

ULLI  
I can't believe you're here!

MUSTI (O.S.)  
Phyllis?

Musti hurries down the stairs and embraces Phyllis.

PHYLLIS  
Careful Musti. I'm not as pliable  
as I used to be!

MUSTI  
Guess what?

PHYLLIS

*What?*

MUSTI

We're going to be neighbors.

ULLI

If you decide to stay, that is.

PHYLLIS

(off Karl)

I think that's not up to me.

KARL

Sure it is.

PHYLLIS

Then, yes!

Phyllis kisses Karl. They celebrate.

INT. COTTAGE KITCHEN - SUMMER MORNING

The picture wall is new with some of the old pictures of Andy and Jens, but also new pictures of Phyllis, Karl, Ulli, Musti, Soraya, Brigitte, Hubert, Melissa and the kids.

Phyllis tacks a new photo onto the wall.

ANGLE ON PHOTO: Phyllis and Karl's wedding in a heurigen surrounded by the entire family.

EXT. FORMER ART WORKSHOP - SUMMER AFTERNOON

The workshop has been transformed into a rockin' sauna/spa. Naked Karl, Ulli, Musti, Hubert and Brigitte sweat inside.

KARL

Phyllis, are you coming?

EXT. SAUNA - SAME

Phyllis hesitates, then drops her robe, exposing a brightly-colored, two-piece bathing suit.

PHYLLIS

I'm coming.

Suddenly Jinx the cat walks across the lawn.

FADE OUT