

TURN THE LIGHTS BACK ON

BY

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INT. MARY'S HOUSE - BASEMENT - DAY

TITLE OVER: 1974

A LONG WHITE DRESS GLOVE is pulled down a child's arm. YOUNG EMMA (11) and YOUNG KAYLEE (10) are the culprits dressing their moping brother, YOUNG DONNY (8). All three kids wear white sleeveless dresses. They channel THE SUPREMES.

YOUNG EMMA
We're ready.

YOUNG KAYLEE
He looks beautiful.

YOUNG DONNY
I don't want to look beautiful.
This sucks. I hate this.

MARY (43) scampers up to her children. She keeps the 60s alive with her bouffant hairdo. Her gloves match the white dress that clings to her curves.

They are surrounded by multi-colored paneling and drab olive cabinets. It's distinctively the 70s.

Mary squats down to Young Donny and rubs his shoulders.

MARY
We're just having a little fun,
okay? Can you do that for me?

Mary's calm voice soothes her son. His pouty lips disappear.

Mary rises to her feet and claps.

MARY (CONT'D)
Places!

Mary scurries over to the counter where a record player sits. She picks up an album.

Young Emma goes into drill sergeant mode.

YOUNG EMMA
Line up. Kaylee, get behind --

Young Emma points at Young Kaylee then nudges Young Donny a step behind her.

YOUNG KAYLEE
I'm going, I'm going.

Young Kaylee hops to her place behind Young Emma.

CLOSE ON - A NEEDLE DROPS ON A RECORD - the static hums.

Mary hurries past her kids and up to DAVID (45). His shirt is tucked in. His hair is slicked back with pomade.

Mary leans in and kisses David. Their world is perfect.

The opening to a song like "BABY LOVE" by The Supremes emanates from the speakers.

DAVID

Give us everything you got.

David pulls a Super 8 movie camera up to his eye.

ClickClacKcLicKeTycLacK - the Super 8 rolls as the kids dance to the choreographed song as The Pseudo-Supremes.

ROLL CREDITS OVER A MONTAGE of home movies and photos.

- INT. CHURCH - Young Donny, in a suit with a wide tie, smiles. He's missing his front tooth.

His sisters, both a head taller and in church dresses, step to opposite sides of Young Donny. They each lay a hand on his shoulder. Stained glass windows behind keep them company.

Young Donny extends his hands for his first eucharist.

- CLICK - a B&W photo of the family lined up for the special occasion. Mary and David with proud smiles.

- INT. MARY'S HOUSE - The film is now *COLORED but grainy*. The sisters in Kelly-green Girl Scout vests peppered with badges. Young Donny, in the middle, wears a blue Cub Scout uniform. They all wave.

- CLICK - A photo - Mom and Dad flanked to either side of their kids in their troop leader uniforms. Both beaming.

- EXT. FRONT YARD - The Force is strong in this family - The Young sisters wear matching Princess Leia costumes. They run as Young Donny, in a Chewbacca costume, chases them away with a lightsaber.

- CLICK - A family photo - add David and Mary to the mix. Arm in arm in hooded Jawa costumes.

- EXT. FOOTBALL FIELD - Cheerleading skirts, teeth laced with braces, and AquaNet are staples of the girl's teen years. They throw pom-poms in the air and kick their legs high.

Donny, in the center, his height is much more Sonny than Cher. He's in a football uniform that dwarfs his body. He takes off his helmet.

- CLICK - a photo - the sign behind the kids reads "Homecoming." Mary and David are *NOWHERE* to be found.

- INT. SCHOOL GYM - The footage is *CLEARER* - tech is getting better. Emma dons her graduation gown. She moves her tassel to the side. Kaylee, at Emma's side, flashes the peace sign.

- CLICK - a photo - Donny broods at his sister's side - cheeks full of acne. In a nurse's uniform, Mary stands next to Kaylee, tired and detached. *DAVID IS MIA*.

- INT. CHURCH - Emma is radiant in her floor-sweeping silk and lace wedding dress. Kaylee beside her as maid-of-honor. Those same stained glass windows are hiding in the back. Kaylee picks up the train of Emma's dress. Emma curtsies.

Now with shoulder-length hair - Donny nods and gives a thumbs up. His eyes are narrow - he's high.

A stoic Mary steps in next to Emma. The *FILM STOCK CLICKS* and *FIZZLES* to a *WHITE END*.

TITLE OVER - FALL 2019

INT. SCHOOL - CLASSROOM - DAY

TWO MUDDLED AND DISTORTED VOICES fight for attention. EMMA (now 54) feigns an expression of concern.

On closer examination. BEADS OF SWEAT amass on her forehead.

Her lips slightly pursed. Her hair frazzled, and her cover-up can't entirely camouflage the bags under her eyes.

Reverse on two DISTRESSED PARENTS (30s) in custom suits sit across the desk and yammer at Emma.

Colorful construction paper phrases like "We Love Reading" and "Be Your Best" litter the walls. Small community tables, chairs, and yoga balls fight for real estate on the floor.

Emma's jaw clenches. A low-toned GROWL escapes from her lips.

With ninja-like prowess, Emma snags the stapler on her desk, whips it at the wife's face, and SCREAMS. Bam! Right on target. The wife covers up and CRIES OUT.

MOMENTS LATER

Emma's still in her seat. It was all a FEVERED FANTASY - all part of what we'll call Emma's DREAMSCAPE.

The gripes from the Distressed Parents become more coherent.

DISTRESSED FATHER (O.S.)
We gave him Tylenol. His fever
broke.

DISTRESSED MOTHER (O.S.)
And he kept down all of his meals
yesterday.

EMMA
I think what we really need --

DISTRESSED FATHER
Why do you think we pay our taxes?

EMMA
I understand. But you need to --

DISTRESSED MOTHER
And it's impossible to just get
into the doctor anymore.

EMMA
I get it. I do, now can I -- Can
we... We still need a note --

DISTRESSED MOTHER
If you think he's sick, which he's
not, then keep the other kids away.
When he's here with you, he's your
responsibility.

The Distressed Mother crosses her arms and legs.

Emma takes in a deep breath. The smile on her face can, in no way, be construed as happy. She wipes sweat from her brow. She's ready to erupt but contains the blast.

MOMENTS LATER

The Distressed Parents march out of the classroom door.

Emma pries open a desk drawer - it's a convenience store in there. She sifts through a few candy bars and a bag of chips and rescues a Snickers and a battery-powered handheld fan.

The fan buzzes as Emma parks it inches from her face. She rips open the candy bar wrapper with her teeth and GNAWS A CHUNK off the end. She melts into her chair.

INT. DONNY'S APARTMENT - BEDROOM - DAY

A few open moving boxes are scattered across the room.

DONNY (now 51) lies in bed. He's turned into quite the charmer. A messy comforter and sheets lie at his feet.

DONNY

Just stay. You know you want to be with me for the day.

PAIGE (38), professional, heels over flats, the mid-life crisis came a bit early for her. Has morning-sex bedhead and stands in the bathroom doorway. She buttons up her shirt.

PAIGE

Don't you have to work?

DONNY

I took a sick day.

Paige saunters over. Donny sits on the end of the bed.

PAIGE

So you're lying to them, too?

Donny puts his hands on Paige's hips and peers up at her.

DONNY

No one takes a sick day when they're actually sick. Stick around. I'll make you breakfast.

Paige cups Donny's face in her hands. She gently kisses him.

PAIGE

I can't. I have responsibilities. And I don't know how many more viable excuses I can come up with to avoid them.

DONNY

That's when you call me. I'll come up with all the excuses you need.

PAIGE

That's your pitch? Be with you because you're a good liar?

DONNY

Runs in the family. Come on?

PAIGE

I can't. I... I gotta go.

Paige kisses Donny on top of the head, then turns and treks out of the room.

DONNY

You know where I am if you need me.

Donny lies back on the bed. "What now?"

EXT. MARY'S HOUSE - DAY

RISE ON a modest one-level timeworn ranch house that's put its better days behind it.

INT. MARY'S HOUSE - KITCHEN - DAY

Dated cabinets hang over linoleum floors. Cheap.

The tip of a pastry bag layers cream across a finely layered pastry. It sits on a baking pan on a stovetop with a half dozen other creamed pastries.

KAYLEE (now 53) gently lies three strawberry pieces on the cream and smiles. She plates the pastry.

She is full granola, organic from the top of her salt and pepper hair to the bottom of her hemp shoes.

Kaylee takes the plate, steps through the kitchen, and into --

INT. MARY'S HOUSE - LIVING ROOM - DAY - CONTINUOUS

The room has been taking a nap for thirty years. Fifty shades of faded beige from floor to ceiling - carpet, furniture, pillows - wallpaper frays where the wall meets the ceiling.

Kaylee places the plate on her mother's lap. MARY (now 86) is slumped in her lounge chair.

KAYLEE

This is the latest recipe.

MARY

Oh my.

Mary smiles at Kaylee. The years have not been kind, but a bit of vanity exists in her bottle-colored hair.

MARY (CONT'D)

Loosen my laces, will you? My feet
are a little...

Swollen. The word she avoids is swollen.

The *Law and Order* SFX rings out and absorbs Mary's attention. She picks at her pastry as Kaylee squats to loosen her laces.

Emma stomps into the room. PILLS RATTLE as Emma shakes a seven-day pill dispenser. The kid's gloves are off.

EMMA

Mom, are you taking your meds?

Mary and Kaylee twist to Emma.

MARY

Here we go.

KAYLEE

She said she was.

*

*

EMMA

Then why is the whole week full
when it's Wednesday?
(to Kaylee)
Would you please?

*

Kaylee speaks to her Mom like she's talking to a child. Slow and almost musical - and afraid to utter the wrong word.

KAYLEE

Mom? You know you have to take --

MARY

Can I just watch Mariska Hargitay
in peace? And I don't like that new
doctor.

EMMA

Well, your doctor died, so --

Mary turns back to the television. Kaylee stands.

KAYLEE

Jesus, Emma.

Emma marches over to Mary and snags the coffee cake from her lap. She gets a grimace from Mary in return.

EMMA

You know what sugar does when
you're not taking your meds.

Mary scoffs. Emma motions toward the kitchen. Kaylee follows Emma into --

INT. MARY'S HOUSE - KITCHEN - DAY - CONTINUOUS

Emma inhales a chunk of the pastry and slides the plate on the counter. With her mouth half full --

EMMA

I need a little help. I can't -- Oh my God, that is delicious.

KAYLEE

Yeah, she really likes this one.

EMMA

That's... look, when you're here, it's your responsibility --

KAYLEE

I asked her about the pills. What --

EMMA

Don't take her word.

Kaylee veers her eyes away from her sister - incredulous.

Emma digs into her purse and pulls out a PAMPHLET - "The Arbors - Welcome to Your New Home." She hands it to Kaylee.

KAYLEE

Emma, she's not ready --

EMMA

She's 86.

KAYLEE

And still gets around pretty good.

EMMA

I'm not saying this minute. But... Sometimes, I just wish we had someone else to deal with her.

The back door cracks open, and Donny steps through.

DONNY

Hey. I need to move your car so I can start on the gutters.

EMMA

Don't worry.

DONNY

Well, I can't start without --

EMMA

No, I didn't hear from you, so I hired the Hill kid down the block.

DONNY

Well... do you need me for anything else?

Kaylee hands the brochure to Donny. Donny glances at the pamphlet and turns it over.

DONNY (CONT'D)

Oh... whatever you two decide is --

EMMA

You just asked if there's anything else. Welcome to anything else.

DONNY

You just gave me the thing.

KAYLEE

I don't think she's ready.

Kaylee scrutinizes her brother's appearance up and down.

EMMA

We need to be ready. I'm sorry, but it's sooner than later now.

KAYLEE

(to Donny)

Are you dying your hair?

EMMA

Okay, yes, yes, I knew there was something, but I couldn't...

Donny won't engage. He won't give them the satisfaction.

KAYLEE

Well?

DONNY

What do you care?

EMMA

He says without answering the question.

KAYLEE
Answer the question.

Donny opens his mouth, but he has no defense.

EMMA
No answer is such a sad answer.

Donny slinks out the door, and it closes behind him.

INT. DINER - DAY

The kind of place where butter is considered a food group.
THROUGH THE DINER WINDOW - Donny's truck pulls up. He hops out and strides into the diner.

Donny lumbers over to a booth where NICK (26) sits. He's a carbon copy of Donny without the years of baggage.

Nick peeks up at his dad as he slides into the booth.

DONNY
Morning. Is Ivy coming --

NICK
No, she's with Mom, and she's pissed. Dad, what's going on?

DONNY
Your mother... we've just been treading water for too long. It's not working. We're not happy.

NICK
She doesn't know that. I didn't know that. I mean, when did --

DONNY
We've lived in the same house for 26 years. Believe me, she knows.

NICK
No, she's curled up in bed. She can't even get up to go to work.

DONNY
Nick,
(long pause)
We haven't had sex in two years.

NICK
This can't be just about --

DONNY

No, no, it's not, but she's... We were both so young when we had you and Ivy. That's who we were. But that's not who we are anymore, and that's... it's not anyone's fault. I know that's not the answer you're looking for, but that's as simple as I can make it for both of us right now.

Nick sits back and takes a deep breath. He's done trying to convince his father.

NICK

Where are you staying?

DONNY

I found a little apartment for the time being.

Nick tries to read his father for a beat.

NICK

Is there someone else?

DONNY

It's not like that.

NICK

Well, you don't have to pay rent. You can stay with us.

DONNY

No, I won't burden you. I just need to be on my own right now. I think we both do. It'll be good for both of us. And do me a favor; let's keep this between us.

Nick agrees. Donny's one hell of a liar.

INT. SCHOOL - CLASSROOM - DAY

HALEY (10) sits across from Emma.

HALEY

It's not my fault. They put me in gymnastics and acting class. I --

EMMA

I understand, but your last four assignments have been late.

(MORE)

EMMA (CONT'D)

It's not fair to treat you differently than --

HALEY

My mom says if you're a good person, you'll have a little sympathy.

Emma curls her nose and snarls.

EMMA

Haley, your mom's a cunt.

MOMENTS LATER

Haley isn't triggered. She shrugs and waits patiently for a response.

HALEY

Well?

Escaping her DREAMSCAPE, Emma massages her temple.

EMMA

Just... get the next one in on time.

INT. MARY'S HOUSE - KITCHEN - DAY

A HAND turns an ivory stove's gas dial on and off - it clicks but never produces a flame. ANGLE UP to Emma, a cell phone to her ear. Her voice is tinged with unmistakable irritation.

EMMA

And you're sure it's only been a month?

MARY

That's what I said.

A puzzle sits on the table between Mary and Kaylee. Mary hunches forward - She's in a losing battle with osteoporosis.

EMMA

(to Kaylee)

Can you find her checkbook? I told you we should put her on autopay.

Kaylee grabs her Mom's purse off the table and files through.

KAYLEE

I know --

MARY

Oh my God. I'm fine with checks.

EMMA

But you're not. Mom, let's just talk about Power of Attorney again. Why have any responsibility at your age if you don't need it?

Kaylee's words resonate with a sweetness in their timbre.

KAYLEE

(to Mary)

We just want to help, Mom.

Mary's miffed. She points at the puzzle.

MARY

How about helping with this corner?

KAYLEE

Mom, just think about it. You've done plenty for me. I don't mind.

EMMA

(into the phone)

Hello, yes... yes, I understand... Well, I was told it was a month...

Emma eyes the table, but Mary doesn't take her gaze off the puzzle. Kaylee sends a feigned smile in Emma's direction.

EMMA (CONT'D)

...That may be, but this reactivation fee is ludicrous. She's on a fixed income. You could have a little sympathy.

Mary puts a puzzle piece in place and smiles at Kaylee.

INT. AUTO PLANT OFFICES - DAY

It's like the office from "The Office." Gray cubicles, computers on every desk, but none of the fun.

Donny stands over an ENGINEER seated at a computer. Skeletal meshes fill the computer screen.

DONNY

Let me know where you are by EOD. I have to sign off on the DFMEA before I approve the TKO.

A CO-WORKER strides by.

CO-WORKER

Hey, boss. Happy hour at The Tavern tonight. You in?

DONNY

Nope, I've got an early meeting with the offshore design team. Raincheck?

The Co-worker throws a thumbs-up and hustles away.

EXT. PUB - NIGHT

Rise on a Pub that is NOT The Tavern. There's no meeting.

INT. PUB - NIGHT

An extremely dark neighborhood pub.

Donny sidles up to the bar and takes a seat. He peers around the place but doesn't find what he's looking for.

Donny takes out his phone and checks his texts. There are no new messages. He signals the BARTENDER.

DONNY

Can I get a bourbon?

As the Bartender reaches for the bottle, Donny opens a text to Paige and types, "At the bar. You here?"

The bourbon hits the bar top. Donny nods to the Bartender. He glances at his screen - no reply. He takes a sip, then peeks at his phone.

Three dots blink on the text - over and over... and over. Donny can't take his eyes off the screen. The dots disappear.

Donny casts his eyes upward, but the phone beckons him back.

Three dots blink again... and again. Paige's text reads, "Kid is sick. Sorry."

Donny stares at the phone. He clicks on the message box and replies, "Okay, let me know when."

Letter by letter disappears as Donny deletes his reply.

Donny pockets his phone. He gulps down the bourbon, reaches into his pocket, pulls out cash, and lays it on the bar.

Donny sprouts up and strides away from the bar.

INT. EMMA'S HOUSE - BEDROOM - NIGHT

A prone Emma lies in bed - Her hair drenched and matted to her skin. She blinks her eyes open. She sits up, finds herself, and wipes the sweat from her neck and head.

Emma turns on the lamp on the nightstand. She inspects the sheets where she just laid - SOAKING WET - menopause is knocking on her door.

Emma peeks at the other side of the bed where CHARLIE (55) sleeps with a SMILE ON HIS FACE, an eternal optimist.

Charlie cracks open one eye.

CHARLIE

What's going on?

EMMA

You were smiling in your sleep. You know that?

CHARLIE

No, I don't know.

EMMA

You don't know why you're happy in your sleep?

CHARLIE

No, because I'm sleeping. I have to work in four hours. Why are you up this late?

EMMA

I... I think I'm hungry. Are you hungry, do you want to get --

CHARLIE

No. I want to sleep. I went shopping yesterday; there's plenty downstairs.

Charlie rolls over and pulls the covers over his head.

Emma's chin quivers.

CHARLIE (CONT'D)

And please, turn the light off.

Emma's trembling chin turns into a visage of anger.

She reaches for the light and CLICKS it off.

INT. EMMA'S HOUSE - KITCHEN - NIGHT

The light from the refrigerator glows as the door opens.

Emma opens the freezer.

Emma gets as close as she can to the crisp cold. She reaches into the freezer and grabs a half-gallon of ice cream. She pops off the lid and gouges a layer out with a spoon. Mmmm.

Emma stands relieved - cooled by the wide-open fridge and eats directly from the carton.

EXT. MARY'S HOUSE - BACKYARD - DAY

The mirror to an old entry-level car hangs by a thread.

The sisters take in the damage - a lawn in desperate need of a cut in the BG. Kaylee chews on a fingernail.

EMMA

We agreed not to let her drive.

KAYLEE

You're right. I know. I know.

Donny comes through the backyard gate.

DONNY

Whoa. I thought she wasn't supposed to drive.

EMMA

That's what I said.

Mary screams out of the window that overlooks the backyard.

MARY (O.S.)

I'm not the only person in the world who got in an accident today.

KAYLEE

(to Miriam)

We know. It's okay.

DONNY

Is it?

The siblings turn back to the car and whisper.

EMMA

It's not okay. I'm taking her keys.

KAYLEE

She'll have a shit fit.

EMMA

We can't keep chancing this. If your daughter came to town, would you let Mom drive her around?

Kaylee doesn't answer, but the truth hangs in the air.

DONNY

Okay, before you two make any rash decisions, did she hurt anyone?

KAYLEE

Exactly, no, she didn't.

EMMA

That's because she did it backing out of the garage!

Kaylee turns away. Donny arches his brow.

PRELAP - A school bell RINGS

INT. SCHOOL - CLASSROOM - DAY

Emma's students run for the door. Recess!

EMMA

Zach, I need to see you.

The class "oohs" as they exit.

ZACH (10) turns from the door and hops over to Emma's desk.

Emma waits for the door to close. She reaches into her middle drawer and pulls out a stick of deodorant. She hands it to Zach, and the wind is taken from his sails.

ZACH

Oh, man, really?

EMMA

I used to forget about it, too.

Zach opens the deodorant and shoves it under his shirt.

EMMA (CONT'D)

Take it home with you.

Zach coats his other armpit.

INT. EMMA'S HOUSE - KITCHEN - DAY

TITLE OVER - WINTER 2019

The back door cracks open. Kaylee and LEO (54), a tatted-up Latin chef, escort Mary in. Mary's gait is more of a slow drag. She barely picks up her feet.

Kaylee carries a cake box.

KAYLEE

The birthday girl has arrived.

The kitchen is decorated with a Happy Birthday banner and mylar balloons. Presents sit on the kitchen table.

Emma's family and Nick gather around the kitchen table. The families hug, talk, and interrupt each other as they greet.

JANIE (28), Emma's daughter, holds her daughter OLIVIA (1) and makes their way over to Mary. Janie hugs her. KIM (28), Janie's husband, tags along.

JANIE

Hi, Nana. Happy Birthday.

Mary pats Olivia on the head like she's a kitten.

MARY

She's so big, so quick.

JANIE

Bigger every day.

Kim steps in and hugs Mary.

KIM

Happy birthday, Mary.

MARY

Hi, Kim.

Mary pats Olivia on the head again.

MARY (CONT'D)

She's so big, so quick.

KIM

She's a grower.

MARY

So big.

Janie turns away from Mary, scrunches her nose, and shakes her head at Charlie. Charlie takes the hint.

Charlie whispers in Nick's ear. They crack open the windows.

Emma, Janie, and Kaylee circle up a few feet away. Mary takes a seat at the head of the table. Leo sits with Mary.

JANIE

(whispers to Emma)

She smells awful, and she's on repeat.

Emma glares at Kaylee.

KAYLEE

Sorry, we were in a rush and didn't notice until we were almost here.

EMMA

You need to check her out before she leaves the house.

KAYLEE

I know, I just, I know how you are when people are late.

EMMA

Yes, obviously, this is my fault.

Emma puts her nose next to Olivia's and in baby-talk

EMMA (CONT'D)

It's my fault, isn't it, Olivia?
Yes, it's my fault.

The back door cracks open. Donny sneaks inside, a small gift in hand. He pushes past the family and up to Emma.

DONNY

Hey, sorry I'm late, I --

A peeping Kaylee listens in.

EMMA

No, no, not a problem. It's fine.
Where's Ally?

DONNY

She's sick. Allergies have her stuffed up.

Nick puts his hand on his Dad's shoulders.

NICK
Yep. She's wiped out.

EMMA
Well, one of you tell her to return
a call.

NICK
(to Donny)
Can I see you for a second?

Donny hands his present to Emma. She doesn't take it.

DONNY
Give that to Mom.

EMMA
Why don't you give it to her?

DONNY
Would you just give it to her?

Donny pushes the present into Emma's gut. She grabs it.

Donny and Nick slog their way out of the kitchen.

INT. EMMA'S HOUSE - BEDROOM - DAY

An adult diaper and a pair of pants are toted from the closet by Emma. She steps over to Mary. Kaylee sits on the bed.

Mary grabs the goods from Emma and heads into the bathroom.

MARY
I had three kids and was pregnant
nine times. It's not supposed to
work perfect down there anymore.

Kaylee chuckles. Mary shuts the door behind her.

EMMA
We can't delay this any longer.

Kaylee drops her smile, resigned to the situation.

KAYLEE
Let me call my friend Thea first.
She's a home nurse. It's a little
cheaper.

Emma blows out a long, drawn breath.

EMMA
Is your vagina really dry?

KAYLEE
What?

EMMA
Mine's been dry for months. Dry and itchy sometimes, but I'm waking up drenched, it's so --

KAYLEE
I don't want to talk about this.

EMMA
I thought you loved talking about all the natural stuff.

KAYLEE
There's a big difference between composting and your...

INT. EMMA'S HOUSE - LIVING ROOM - DAY

CLOSE ON Nick, a hard glare in his eyes. The party lingers in the other room.

NICK
You're an asshole and a liar.

DONNY
Nick, you have to understand --

NICK
You're cheating. Not hard to understand.

DONNY
I get the optics, but this was... I don't know how to put this, okay? It just sort of happened.

NICK
You had to type in the website. You had to create a username and a password. It didn't just sort of happen! We saw the history.

DONNY
What history?

NICK

Whatever's on your laptop is on her desktop. It's AppleShare. That's how I set it up.

DONNY

Nick, I never wanted --

NICK

To get caught?

DONNY

No, that's not it. I didn't want her... I told you we weren't happy.

NICK

Stop saying we. She's not happy because you're with someone else!

DONNY

Shh. I don't want to bring this kind of drama into the party.

NICK

You don't care about the party --

DONNY

Can we not talk about this here, okay? We'll talk later, I swear. For now, just... keep it down. I don't need my sisters --

KAYLEE

Don't need your sisters to what?

Nick and Donny turn to Emma and Kaylee as they enter. Neither answer.

EMMA

What did you do, Donny?

CLOSE ON Donny, this is the last thing he wanted, and it's written all over his face.

INT. MARY'S HOUSE - KITCHEN - DAY

A pack of Nutter Butters is put on the kitchen counter. THEA (50), in her nurse's blues, smiles at Emma and Kaylee.

THEA

I found those in her closet.

Kaylee can't avoid Emma's stern look.

KAYLEE

I told her only once a day and two at a time.

EMMA

And when did she start listening to either of us?

(to Thea)

Sorry, she's developed a bad habit of hiding things.

KAYLEE

Then forgets about them.

THEA

Not a big deal. I can head off the sweets by making sure her mind is occupied - puzzles, crosswords. And visits are nice. Janie brought over Olivia yesterday; so cute. It does remind me if you could tell everyone to wash their hands when they come in. Until they get a handle on whatever this thing is, it's better to be safe than sorry.

KAYLEE

Oh, I should've done that. We need to do that.

EMMA

I'll email anyone who might come.

THEA

I should get back.

Thea walks into the living room.

EMMA

She really has a handle on everything when she's here.

KAYLEE

Emma... There's a little building for lease next to the restaurant. Leo and I have a chance to expand. It'll be my space. Pastries, coffee, retail. It's going take a lot of my time, and I mean, I'll still come --

Emma grinds her teeth.

EMMA

I understand. Good. Good for you.

KAYLEE

Please, don't be that way.

EMMA

What way?

KAYLEE

Em, come on.

EMMA

I get it. Now that Thea's here and I can't leave --

KAYLEE

It's not like that. I've put in more than my fair share of time.

EMMA

Just add to the donkey that's hauling the load.

KAYLEE

I drive ninety minutes a day to get here. It's not fair to Leo... She'd want me to be happy.

Emma tears open the Nutter Butters.

EMMA

Yeah, well, some of us don't have time to be happy.

KAYLEE

No wonder she ignores you.

Kaylee stomps out the kitchen door.

Emma feels the gut punch. She chomps into a cookie.

EXT. SCHOOL - ENTRANCE - DUSK

An SUV pulls up to the curb.

Emma stands at the entrance with GRACE (10). They step up to the vehicle as the passenger side window rolls down.

SCRATCH! Emma rakes a key across the paint of the door.

Emma peers into the SUV.

EMMA
I'm not a damn babysitter. Got it?

MOMENTS LATER

Still on the curb, Emma comes out of her dreamscape. She walks Grace up to the SUV.

Emma peers into the SUV.

EMMA
I know some things are unavoidable,
but if you could give me a little
earlier notice. I can't always --

A FRAZZLED SINGLE MOTHER sits in the driver's seat.

SINGLE MOTHER
I don't know what to say. I had to
work. You were here. So, thank you.
Get in, Grace.

Grace hops in the back seat. The SUV takes off.

INT. DONNY'S APARTMENT - BEDROOM - DAY

In bed, post-coital. Paige lies on top of Donny. They kiss.

DONNY
Let's get away for a weekend.

Paige rolls off and sits on the edge of the bed.

PAIGE
I can't... Not yet.

Donny lays his chin on Paige's shoulder.

DONNY
Then how about next week?

PAIGE
Stop. It's not that easy.

DONNY
Sure it is. You just ask yourself,
do you want to be with me?

Paige grabs her phone from a nightstand. She swipes her screen multiple times.

PAIGE
It's not that simple.

Paige puts the phone in Donny's face. It's a picture of two young girls - her daughters.

DONNY
Okay, but... would you rather have them grow up in one unhappy household or two happy ones?

Paige sprouts off the bed.

PAIGE
No. You don't get to classify my house, and you don't get to tell me how to raise my kids.

DONNY
That's not what I --

PAIGE
We're in very different places in our lives right now. I need you to be patient.

Donny takes in a deep breath and nods, "Yes."

INT. MARY'S HOUSE - BATHROOM - DAY

Mary cranks on the tub's faucet. She feels the flow of the water. She grabs a bottle of bubble bath and adds it to the water. She puts the bottle back on the edge of the tub.

Mary makes her way out of the bathroom and into the --

INT. MARY'S HOUSE - HALLWAY - DAY - CONTINUOUS

Mary labors down the hall and into the --

INT. MARY'S HOUSE - KITCHEN - DAY - CONTINUOUS

Mary snags a muffin from a bag on the counter. She clicks open the microwave and puts the muffin inside.

Beep, beep, beep, she programs a time into the microwave, then heads out of the kitchen.

CLOSE on the microwave's timer. It counts down. Not from 30 seconds, but from 30:00 minutes...29:59...29:58...29:57...

EXT. MARY'S HOUSE - BACKYARD - DAY

Charlie and Emma step into the yard. They spot an ashen smoke billowing out of the window into the backyard.

EMMA

Oh, my God.

They speed to the door.

INT. MARY'S HOUSE - KITCHEN - DAY

Charlie and Emma emerge through the smoke, covering their mouths with their elbows.

Charlie eyes the culprit - the microwave.

CHARLIE

I've got this. Go find Mom.

Charlie pops the microwave open. He swipes at the air as legions of smoke escape, then swats at the muffin inside. The burnt muffin hits the floor.

INT. MARY'S HOUSE - HALLWAY - DAY

Emma scurries to Mary's room and opens the door - deserted.

Emma opens up the guest bedroom door - ditto.

INT. MARY'S HOUSE - BATHROOM - DAY

The door opens. Mary sits in the tub. She shakes intensely.

Mary hugs her shoulders. Her hands tremble, and her teeth chatter, but it's her eyes that Emma won't soon forget - wide, pleading, and lost like an infant.

EMMA

Charlie!

Emma grabs a towel off the hook on the door. She bites her lip and steps closer to the tub. Terrified.

EMMA (CONT'D)

It's going to be all right.

Emma doesn't believe a word coming out of her mouth.

EXT. ASSISTED LIVING HOME - DAY

RISE ON The Arbors Assisted Living Home. Brick, ugly, cold. The sun has been pounded into submission.

INT. ASSISTED LIVING HOME - MARY'S APARTMENT - DAY

Mary's new home - a one-room efficiency.

Mary's routine still consists of Law and Order SVU and her lounge chair. Charlie sits on her bed and also watches.

CHARLIE

Stabler and Bensen should be together, right, Mare?

Mary's lips curve down in a distinct frown. She's not trying to hide her anger in the least. She refuses to engage.

Emma and WANDA (60), a pant-suited administrator, talk in the dining area - a cafe table and two chairs.

WANDA

She's angry and a little lost. Dementia is not pretty, and that's not something that's going to get better. But last week, she went to bingo and recognized a few people from church. I think that helped.

The door cracks open. Donny steps inside.

DONNY

Hey.
(a little louder)
Hey, Charlie.

Charlie doesn't turn around.

EMMA

Where's Kaylee?

DONNY

Stuck in traffic.

Emma rolls her eyes.

EMMA

(to Wanda)
This is my brother, Donny.
(to Donny)
This is Ms. Cummings.

Donny reaches his hand out. Wanda doesn't.

WANDA

Wanda. Nice to meet you, but we aren't greeting *that way*... I guess? I don't know how to put it.

DONNY

I don't think anyone does.

WANDA

Which reminds me. We're only allowing immediate family and staff into the building, and everyone has to sanitize until this is over. We're on top of it for you.

EMMA

Thank you.

WANDA

I'll get out of your hair. If there's anything else, you know how to reach me.

Pleasant nods all around as Wanda leaves.

EMMA

So what did Kaylee have to say? Why couldn't she --

DONNY

Nope, ask her. Whatever's going on is between you and her.

EMMA

She couldn't call?

DONNY

No. Not doing it.
(to Charlie)
Don't get in the middle, right Charlie?

Charlie rises from his chair and steps toward Donny and Emma. He won't even look Donny in the eye.

CHARLIE

(to Emma)
I'll meet you at the car.

Charlie heads out the door.

DONNY

He doesn't have to take sides.

EMMA

It's called consequences, Donny.
He'll get over it sooner or later.
Look, make sure to keep her mind
occupied, not just Law and Order.

Emma heads out of the door.

Donny slogs over to the couch. He puts his feet up and clicks the control. He barely takes notice of his Mom.

INT. EMMA AND CHARLIE'S MINI-SUV - DAY

Emma and Charlie peek out the window as they slowly cruise the parking lot of a big box store like Costco.

The line stretched outside the building would be extensive without social distancing, but with it, this thing looks like a Springsteen concert in Jersey.

Charlie turns to Emma - dismayed.

INT. ASSISTED LIVING HOME- MARY'S APARTMENT - DAY

Donny and Mary are both passed out.

Paper bags CRINKLE and CRUMPLE.

Donny comes out of his slumber. He glances over his shoulder, where Kaylee packs food into the pantry.

DONNY

Hey, when did you get here?

KAYLEE

Just a minute ago. Sorry, didn't want to wake you two.

Mary blinks herself awake.

MARY

Who's here?

Kaylee comes around to her Mom.

KAYLEE

A cannoli!

Kaylee gives Mary a plated cannoli and a spoon. She kisses her mom on the top of the head.

MARY

Thank you.

DONNY

I thought she wasn't supposed to --

Kaylee and Mary both mad-eye Donny.

KAYLEE

Okay, Emma.

DONNY

That's my cue.

Donny pops up from the couch and joins Kaylee in the dining area.

DONNY (CONT'D)

Emma said you were getting a new space. Congrats. How's that going?

CLOSE ON Kaylee, a story unfolds in her mind.

MATCH CUT TO:

INT. BANK - LOAN OFFICER'S DESK - DAY - FLASHBACK

Kaylee tightens her lips, unable to conceal her anger.

KAYLEE

You said it was a done deal.

WIDE ON an office made of rich dark wood. A LOAN OFFICER sits behind a sizable wooden desk across from Kaylee and Leo.

LOAN OFFICER

I'm sorry, but this new climate necessitated a few changes in what we consider a done deal.

KAYLEE

Then what's the new done deal?

LOAN OFFICER

We're still trying to figure that out. Maybe if it included the real estate, but even then, in this climate, I'm not sure.

(MORE)

LOAN OFFICER (CONT'D)

Look, take care of what you have right now, and then maybe we revisit this when things are back to normal.

Kaylee grinds her jaw and squeezes Leo's hand tight.

RETURN TO SCENE

Kaylee feigns a smile.

KAYLEE

Right on track. Just crossing the T's and all. Thanks again for covering. I just need some space from her right now... How is she anyway?

Kaylee's a good liar in her own right.

DONNY

A lot like you. Has two ears and a mouth. You could have this exact conversation with her.

KAYLEE

Did she say anything about me?

Kaylee waits for an extended answer, but she doesn't get it.

KAYLEE (CONT'D)

Fine.

DONNY

Talking to you is like déjà Vu.

INT. EMMA'S HOUSE - KITCHEN

Emma and Charlie unpack cardboard boxes - ADULT DIAPERS, disinfectants. Hordes of snacks sit on the table.

EMMA

I'm saying no one person should buy that much toilet paper.

CHARLIE

What if he has diarrhea?

EMMA

Then it better be never-ending.

Charlie laughs. Charlie discovers a two-pack of lube. He grabs Emma by the waist and pulls her close.

CHARLIE

When did you pick this up?

EMMA

I honestly wish I was thinking of you when I did.

Charlie kisses Emma, but he might as well be kissing a statue.

EMMA (CONT'D)

Charlie... I'm sorry. I... I feel gross.

Charlie hugs her in closer.

EXT. ASSISTED LIVING HOME - DAY

BEVERLY (35), A HULKING MAN in nurse's blues, gloves, and mask, stands with his arms crossed in front of the entrance.

BEVERLY

Ladies, I need you to stop right there for me, please.

Reverse on Emma and Janie ten feet away as they approach the door. Emma carries a shopping bag.

EMMA

Us?

BEVERLY

Yes, ma'am, we are on lockdown.

EMMA

But I have my Mom's prescriptions.

The front door opens. Wanda, in a mask and gloves, steps out.

WANDA

Emma, I'm sorry. We decided last night, I'm sorry we were calling --

Emma marches up to Wanda. In a flash, Emma grips Wanda's throat and shoves her up against the building. Wanda gags out a few indecipherable words --

Beverly steps toward Emma.

JANIE
I have an idea.

I/E. ASSISTED LIVING HOME - MARY'S APARTMENT - DAY

CLOSE ON - an iPad screen. Janie smiles widely, but Emma's demeanor could stress out a meditating monk.

JANIE
Hi Nana. You see us outside?

Beverly points through the glass where Janie and Emma stand outside her window. Janie holds her phone on a selfie stick.

The iPad is set on the windowsill. Mary slouches in a kitchen chair. Lunch sits on a TV tray that includes a chocolate shake in front of her. Mary is like a battery wearing down.

BEVERLY
You see them out there, Mary? Can you hear them okay?

EMMA
Hi, Mom.

MARY
Yeah, I can.

BEVERLY
If you can't see them too well, look at the iPad - All sorts of options for you.

Beverly steps over to another dining chair and takes a seat.

MARY
Hi, Janie.

EMMA
Mom?

MARY
Where's Kaylee?

EMMA
She's at home.

MARY
Home?

EMMA
She's... Mom, do you know why we can't come in?

MARY

Yeah.

EMMA

They told you why?

MARY

When is she coming?

JANIE

What are you having for lunch,
Nana?

Mary peeks down at her plate.

MARY

Chicken and mashed potatoes. I
could've made this. And a shake.

JANIE

I miss your mac and cheese.

EMMA

Well, don't drink the whole shake,
Mom. You know --

MARY

It's only half-full.

EMMA

Is that all they gave you, or did
you already drink half?

MARY

It's the only thing with any
flavor.

EMMA

You know it inflames your hernia.

MARY

It's not even real ice cream.

EMMA

Well, let me ask them how much
sugar they put in before you --

MARY

Take it then!

Mary wearily whips the shake at the iPad. It's a weak throw,
but the chocolate splashes against the iPad and the window.

POV THROUGH THE WINDOW - Emma and Janie are shell-shocked as liquid chocolate cascades down the window.

MOMENTS LATER

Emma and Janie trudge away from the building. Emma stops cold. Her eyes well up with tears.

EMMA

She has to get her hair done. I take her every two weeks.

JANIE

They'll take care of her.

Janie interlaces her fingers with her Mom's. Emma lies her head on Janie's shoulder as they walk into the parking lot.

ZOOM CALL - NIGHT

Emma's head is chopped off at the bottom of the screen. Janie hovers over her Mom. The Zoom window reads, "Emma."

EMMA

Yeah, but I can only see my --

JANIE

Back up. We just did this on the iPad.

Janie lowers the screen until Emma's face is centered.

EMMA

I know, I know. There we go. Sorry, new laptop.

A Zoom window pops up - ALLY(50), Donny's WIFE - stern, looks like a news anchor covering a tragedy while trying to keep her cool.

EMMA (CONT'D)

Hey, Ally. My brother's a shit --

ALLY

Nope. Let's just talk about Mom.

EMMA

I understand, but do you think you'll try --

ALLY

What did I say?

Another Zoom window slips on screen - Kaylee.

ALLY (CONT'D)

Hey, Kay.

EMMA

Is Leo coming?

KAYLEE

Hi, no, he's at work.

ALLY

How's the new place coming?

EXT. NEIGHBORHOOD HOUSE - DAY - FLASHBACK

A car pulls up to the curb. Kaylee hops out with a large brown bag. The bag is for a delivery service like Postmates.

Kaylee slogs up the drive and puts the bag in front of the door. She knocks. She then hoofs back down the driveway.

The door opens, and the OWNER OF THE HOUSE steps onto the porch and picks up the bag. He yells.

OWNER OF THE HOUSE

Hey, did we get extra ranch?

Kaylee, back at her car, turns around.

KAYLEE

(no enthusiasm at all)

It's all there.

ZOOM CALL - RETURN TO SCENE

A forced smile flickers over Kaylee's face.

KAYLEE

Couldn't be better. Chugging right along.

Donny's Zoom window accesses the screen.

DONNY

Hey all.

THE CHATBOX INVADES THE SCREEN - random comments from random SCREEN NAMES stream fast and furious.

ifiwasawizard - Who wants to see my butt?

pecansfordays - The deep state must be stopped.

davisrams - Where's the best deep-fake porn?

ifiwasawizard - It's not big, but it sure is tight.

EMMA

What the hell is going on? Donny is
this --

DONNY

I'm not doing anything.

pecansfordays - Don't believe the MSM.

davisrams - looking for Salma Hayek.

ALLY

We're being hacked.

ifiwasawizard - it's babyface smooth. I just shaved it.

KAYLEE

He shaved it? Who shaves it?

JANIE

We're hacked. Leave the meeting.
We'll send a new invitation and
turn off the chat.

Janie presses the "Leave Meeting" icon. The screen freezes.

SMASH TO BLACK.

ZOOM CALL - NIGHT

The Zoom windows are back. The chatbox is gray - disabled.

EMMA

We need to make sure someone calls
her every day. It can't just be
weekends anymore. And I can't do it
alone.

DONNY

Oh my God, no one asked you to.

Janie hands Emma a paper towel, and Emma blots her cheeks.
Janie vanishes off-screen.

EMMA

I never said you did.

DONNY
What's going on with you?

EMMA
Not your worry.

ALLY
I'll call during my lunch breaks.

DONNY
Thanks, Al, that'll mean --

ALLY
Put it on whatever calendar you
want, Emma. 'Bye.

Ally's Zoom window disappears.

DONNY
I don't know what else I can --

KAYLEE
Yeah, shocking she wanted to leave
after what you --

DONNY
You don't know anything.

EMMA
I know you're a cliché.

KAYLEE
He just had to get the new model.

EMMA
Her new car smell won't last
forever either, Donny.

KAYLEE
It never does.

DONNY
She's 38! She's not new. You're
both so judgmental, and you don't
even see the irony. You can't get
along unless you're ganging up on
me. Screw you two.

Donny's Zoom window disappears.

The raucous sisters are a team for a brief moment, but they quickly discern they're all that's left of this Zoom.

EMMA

Kay --

KAYLEE

I'll take the mornings. Unless you want them, but I know you have to work. Look, I started a pasta sauce, so I have to go.

EMMA

Okay, but do you think maybe you'll have time to stop by or?

Kaylee's Zoom window vanishes.

INT. EMMA'S HOUSE - LIVING ROOM - NIGHT

Emma sits at a small computer desk sequestered in the corner, staring at the laptop's blank screen.

JANIE (O.S.)

Mom, call her.

Emma turns to Janie, who sits on the couch nursing Olivia.

The door opens, and Charlie saunters in.

CHARLIE

What's the word on Mom?

INT. HOSPITAL HALLWAY - NIGHT

POV - Looking down on Mary. An oxygen mask covers her mouth and nose as she is wheeled on a gurney down a hospital corridor by two nurses.

Mary is disoriented. She blinks uncontrollably at the fluorescent lights that sap the room of all life and color.

The gurney bursts through two DOORS that read ICU. Through the tiny double windows, Mary and the nurses disappear down the hallway.

The hallway remains empty for a LONG SILENT BEAT.

ZOOM CALL - DAY

Four Zoom windows are home to the same tenants, with the addition of Leo sharing a window with Kaylee.

KAYLEE

So, it could be a urinary tract infection?

DONNY

What about her hernia?

EMMA

They're checking everything. Flu, urinary tract, hernia.

ALLY

And we're sure it's not?

EMMA

Wanda said they didn't have any cases. I have no reason not to believe her.

LEO

Guys, I hate to say this, but this is normal. My abuela was in and out of the hospital just like this right before --

KAYLEE

Right before what?

Leo is flustered. He knows he should have kept his mouth shut but tries to cover his tracks.

LEO

I just mean, as they get older --

Kaylee turns away from him - disgusted.

DONNY

Kaylee, he's right. She's dying.

KAYLEE

Dying isn't dead. We're all dying.

DONNY

That's not what I --

ALLY

Emma, will they let us talk to her?

EMMA

I've left messages with a nurse at the ER.

DONNY

I thought you said she was in the ICU?

EMMA

I called whatever number they gave me. Now, I'm going to call my daughter and tell her about her Nana. Can you please help and do the same with your kids?

DONNY

Ally, do you mind if I call Nick and Ivy?

ALLY

Emma, call me if you hear anything.

DONNY

Ally --

Ally clicks off. Donny shakes his head in disbelief.

KAYLEE

If Elena wants to talk to her, does she have a phone in her room?

EMMA

I'm still waiting to hear back. If you want to know more, go ahead and call the hospital.

DONNY

I have every right to call my kids.

No one is listening to Donny.

KAYLEE

Maybe we could arrange a Zoom. Did the nurse say if that was possible?

EMMA

Still waiting.

KAYLEE

Would it help to call Wanda? Maybe she knows who to call at the hospital to get some real answers.

EMMA

Knock yourself out!

Emma clicks off the Zoom.

SMASH TO BLACK.

EXT. JANIE'S APARTMENT - PARKING LOT - DAY

Charlie's SUV pulls into a parking spot in front of a tired, weathered apartment building.

Charlie and Emma pop out of the car - large cellophane-wrapped Easter baskets and stuffed animals in hand.

They labor onto a concrete patio. Emma knocks on the glass patio door, then she and Charlie take a few steps back.

The door slides open. Janie and Kim step out, Olivia in Janie's arms.

Kim picks up a basket as Janie bounces Olivia in her arms.

KIM

Thank you so much. Happy Easter.

JANIE

Oh, my God, you didn't have to.

CHARLIE

If we're going to risk our lives for chocolate eggs, you deserve a whole hell of a lot of them.

EMMA

Hi, Olivia.

KIM

Yeah, so sorry, we --

CHARLIE

Don't apologize. A little caution is probably good for everyone.

A sprinkle of tears flow down Emma's cheeks.

EMMA

She's my sunrise... Please, just let me hold her for a second.

Emma reaches into her purse and pulls out a bottle of hand sanitizer. She squeezes it into her hand.

JANIE

Mom, I'm sorry --

CHARLIE
Em, you can't --

Emma rushes toward Janie.

EMMA
I held you when you were slimy and
screaming. Let me hold the baby.

Janie turns her back away from Emma. Emma reaches her arms
around Janie.

Charlie pulls at Emma's waist as Kim tries to push her away.

Emma frees her hand from in between Kim and Janie. She spins
away from Charlie, and he hits the ground.

Emma holds up a baby sock in victory! She brings it to her
nose and inhales deeply.

EMMA (CONT'D)
This is what love smells like!

MOMENTS LATER

Coming out of Emma's dreamscape, Janie holds Olivia's wrist
and helps her wave.

JANIE
Say Hi, Nana. Hi.

EMMA
Hey, honey.

Emma waves back, desperate for Olivia's touch.

Olivia's smile should be a respite from the drama, but --

MOMENTS LATER

The SUV's door opens. Charlie holds the door open for Emma.

CHARLIE
It'll get better sooner than later.

EMMA
(vitriolic)
Will it?

Emma hops in and slams the door shut.

INT. LEO AND KAYLEE'S RESTAURANT - NIGHT

Kaylee sits in a booth and peers out of the window.

Two plates of beautiful chef-driven spectacles are laid on the table. Kaylee peeks up at Leo. He smiles.

Leo sits next to Kaylee. He hands her a rolled-up napkin. She kisses him on the cheek. They unwrap their silverware.

WIDE ON the interior of the entire restaurant. Leo and Kaylee dig in, but the rest of the restaurant is empty.

INT. DONNY'S APARTMENT - LIVING ROOM - NIGHT

Donny sits alone on his couch. He digs into a brown bag on the coffee table and pulls out a wrapped sandwich.

He empties the rest of the contents of the bag onto the coffee table.

A chocolate bunny candy falls out. Donny picks up the candy. A small post-it note is attached. It reads, "Happy Easter."

Donny picks up his phone. He reads a group of texts HE SENT to Paige. They read,
"Happy Easter."
"Hope you have a good one."
"If you have time to talk, give me a call."
"Just want to hear your voice."
"Plans for the week?"

There is no return text.

Donny grabs the remote from the table and clicks it. He leans back on the couch. He doesn't feel good about himself.

INT. EMMA'S HOUSE - BEDROOM - NIGHT

The harsh indigo glow of the TV flickers against Emma and Charlie as they sit in bed.

Charlie points the remote and changes the channels.

The unmistakable musical notes of the Law and Order sound effect permeate the room.

Charlie clicks the remote again. Emma reaches out and grinds her fingers into Charlie's forearm.

EMMA

Go back.

Charlie hits the remote.

Emma is lost in a reminder of what that sound effect means.

EMMA (CONT'D)
She spent Easter alone.

Charlie inches over. He puts his arm around Emma and pulls her close. She lies her head on his shoulder.

EMMA (CONT'D)
God dammit.

INT. CLASSROOM - DAY

Emma drops a STACK OF FOLDERS into a cardboard box.

Her eyes well up. She leans on the box and gathers herself.

GENE, a teacher with his own box, stops outside Emma's door.

GENE
Hey, Emma. Hopefully, we'll see you soon. Stay safe.

Emma turns to the door and can't control her breakdown. Her tears are paired with a soul-crushing sob.

EMMA
Oh, yeah. Stay safe, yeah. I'm sorry. It's been kind of hard lately, and then you said stay safe, and all I could think was... yeah, yeah, that's it.

Emma slams the box against the desk - once, twice, three times.

EMMA (CONT'D)
Everything is so much better now. All my problems are solved. Just stay safe. Stay fucking safe! How did I not think of that?! You're a goddamn genius, Gene.

Gene's eyes couldn't be any wider. This is NOT A DREAMSCAPE.

GENE
If I offended you in some way --

EMMA
Oh God, I am so, so sorry. I can usually hold this...
(MORE)

EMMA (CONT'D)

but I can't imagine how that sounded. Gene, I didn't -- There's just a lot going on right now, and I, please, please forgive me, Gene. And please, please give Alex my best, okay? Forgive me, and yeah, hopefully, we can get together as soon as possible. Again --

GENE

Em, it's okay, it's fine. I get it. Strange, stressful times for everyone. We'll see you soon. Real soon. You take care, okay?

Gene steps away. Emma blows out the rest of her fury.

EXT. SCHOOL - PARKING LOT - DAY

Gray skies cast a COLD AND DULL malaise on the parking lot.

WIDE ON Emma's car. She steps up, opens the back door, and puts her box inside. She closes the door.

Emma opens the driver's side door and hops in.

THE FAINT SOUND OF A CELL PHONE RINGS.

Through the car's window, we watch Emma dig into her purse. She pulls out the phone and puts it to her ear.

We slowly PUSH IN on Emma. The window completely muffles her conversation. It starts calmly, but the stress ramps up.

The tension rises in Emma's shoulders. She screams so loud that it seeps through the car.

EMMA

That's not what they said. They said there wasn't any... Okay, stop... Then, who am I supposed to yell at? Okay, then I'm calling you because I don't trust you to call me... Fine.

Through the car's window, we are now CLOSE ON Emma. She puts the phone down, clenches a fist, and smashes the steering wheel over and over. Her cheeks red with tears and anger.

ZOOM CALL - NIGHT

Four Zoom windows consume the screen. Charlie sits with Emma, and Leo with Kaylee. Donny and Ally go solo.

DONNY

He used those exact words - end-of-life care?

EMMA

Yeah.

Kaylee's words are curt and tight.

KAYLEE

Well, I don't buy it. Do you remember when they said Mom had Lyme disease? Ended up being Cellulitis. Two days of antibiotics and back at work.

ALLY

I'm just playing devil's advocate here, but is there a priest at the hospital now?

EMMA

Yes, but he can't go into her room. He has to stay outside.

Kaylee types and smashes the keys on her computer like she's playing whack-a-mole.

Leo rubs Kaylee's back. His downhearted smile is a telling sign he knows his wife is in denial.

KAYLEE

It says that eighty-seven percent of the people over seventy-five who are diagnosed survive. Don't be surprised when she outlives us all.

Kaylee peeks at Leo for support, and he smiles.

DONNY

Kaylee, thirteen percent is an astronomical death rate.

KAYLEE

Could you be positive for once in your life?

DONNY

Well, she probably left everything
to you. That's positive, huh?

KAYLEE

How the hell could you --

Donny!

EMMA

*

*

DONNY

Everyone knows you're her favorite.

*

KAYLEE

I'm not going to apologize for
having a good relationship with
Mom.

DONNY

It's a joke, Kaylee.

KAYLEE

Well, you're not funny, is he Ally?

DONNY

Leave her out of this.

KAYLEE

Like you have?

ALLY

Kaylee, that's not --

KAYLEE

I don't know what you have against
your own Mother --

DONNY

You don't know anything that's not
about you or a... macaroon.

EMMA

Stop! Just stop.

Kaylee explodes from her chair and disappears. Leo moves
closer to the screen.

EMMA (CONT'D)

We need to talk about our kids.
Leo, can you --

LEO

I've got this.

DONNY

Sorry, Leo.

LEO
Tell her next time you talk.

EMMA
I'm going to organize a Zoom with the grandkids, us, and Mom. One of the ICU nurses said she'd take an iPad in tomorrow night.

LEO
I'll call Elena. I gotta go.

Leo clicks off.

ALLY
We'll be there. Thanks, Emma.

Ally ends her meeting.

DONNY
She acts like I'm the only one --

EMMA
Can you just show up tomorrow?

Emma ends her meeting.

INT. EMMA'S HOUSE - LIVING ROOM - NIGHT

Emma and Charlie sit at the desk in front of the laptop. Emma looks like she ran a marathon.

Charlie gets up. He kisses Emma on the cheek. She gives him no reaction. She unwraps a peanut butter cup and crunches into it.

ZOOM CALL -

Seven Zoom windows live on screen.

Most of the primary players are on the board - Emma and Charlie, Kaylee and Leo, Janie and Kim, and Ally, stand by.

Some turn off their audio as they go about their day. Their names are tagged on the lower third of their windows.

They are joined by their children - ALL OF MARY'S GRANDKIDS.

Nick sits with his girlfriend, LAUREL (25).

IVY, Donny's daughter (24) is red-eyed, the grief of a moment she's been dreading strewn across her face and takes a seat.

EMMA

Okay, Rachal, the ICU nurse, just
texted. They're hopping on in a
minute. Nick, could you --

NICK

I got it.

Nick picks up his cell and texts.

Ivy emerges in her window.

IVY

So...

Ivy rolls her eyes.

Ally crops up in her window, followed by Donny.

A window that reads "Rachal" takes its place on screen. It
stares ominously at the family for a beat.

RACHAL (40), a nurse in full-sleeved flowered scrubs and a
face shield strapped to her head, pokes at the screen.

RACHAL

Hi, everyone, I've got Mary right
here. Just let me --

Rachal pushes the iPad away. It does a roundabout around the
room and lands on Mary, slightly propped up in her bed.

There is no way to prepare for the sight.

Mary's breath is labored - borderline choking - even through
the oxygen mask covering her nose and mouth.

Her face looks naked without her glasses.

Her eyes are wide open - terrified, but also wandering.

The two inches of hair nearest her scalp is white. The golden
amber dye takes care of the rest.

RACHAL (O.S.) (CONT'D)

Can you see your family, Mary?
Right here, can you see?

Mary blinks and nods, but there's no way to know if she
comprehends her situation.

Mary's voice is almost inaudible.

MARY

Okay, okay.

Ivy disappears from her window. Everyone's words come out a bit cautious.

EMMA

Hi, Mom. All your kids and grandkids are here.

KAYLEE

Just waiting for you to come home.

CHARLIE

I'm going fishing in the morning. You've got to come over and fry some perch.

LEO

No one fries it like you, Mary.

Mary pushes the oxygen mask off her face. Her breaths sound more horror film than strained lungs.

EMMA

Mom, keep the mask on. We're just here to keep you company.

Rachal places the mask back on Mary's mouth.

Ivy sits back down. She wipes her eyes with a tissue.

ELENA

Hey, Nana. I miss coming to your house and having you tuck me in. I mean, you did that until I was fifteen. So those last couple of years were a little weird, but I still loved it.

Some random chuckles. The mood lightens.

KAYLEE

Lucky girl, right, Mom?

ALLY

They all were.

IVY

You have to get better and take all us girls shopping at Kohls. It'll be "back to work" instead of "back to school," but we'll still do Olive Garden after.

JANIE

The iced Bellini's were my favorite.

ELENA

And even if we weren't hungry, you'd make us order dessert to go.

IVY

Can we head back to Aunt Emma's and model for our Moms again?

KAYLEE

I remember that.

ALLY

I loved that.

ELENA

We'd clear out a runway in the kitchen. You strutted down it once or twice, Nana.

Mary struggles to push off the oxygen mask again.

EMMA

I always said you bought them too much, Mom.

INT. DONNY'S APARTMENT - LIVING ROOM - SAME

As the Zoom meeting plays out on his screen, a private chat message from Emma pops up on Donny's screen. It reads, "Did you want to share anything?"

JANIE

Thank God she didn't listen. I missed you for Easter breakfast. I burnt the toast just how we like it.

Donny types back, "No, I'm good." He sends the message.

INTERCUTTING - DONNY'S APARTMENT, EMMA'S LIVING ROOM

Emma types in the private chat, "Are you sure? I think we'd all like to hear something :)"

NICK

You girls didn't know this, but Nana used to take me to pick out your birthday cakes. She let me choose the flavor, didn't you, Nana?

Donny types a reply, "Please read previous response."

IVY

I always got a white sheet cake,
why would you?

NICK

Because we were kids, and you were
my sister. It was my job not to
like you. I told Nana you loved it.

ALLY

Nicholas!

As the mood on the Zoom lightens, Emma types, "What about the time she was called to the principal's office because you were caught streaking?"

NICK

I like her now. Hey, Nana. I
remember your lemonade. I remember
you wouldn't let me have it until I
did all the yard work because it
would taste better.

Donny types, "Not right now."

ZOOM CALL

None the wiser to the private chats, the Zoom continues.

KAYLEE

Did it?

NICK

Every time. We'd sit down after
weeding the rose beds, have some
lemonade and watch the Tigers. We
have to go to a game next season,
Nana.

Mary's eyes slowly close.

NICK (CONT'D)

Hey, Nana?

KAYLEE

Mom?

RACHAL (O.S.)

Mary... Mary? Everyone, she's
tired. She's probably going to be
in and out of --

Mary opens her eyes.

RACHAL (O.S.) (CONT'D)
Hi, Mary. They're still here. Are
you okay to listen?

Mary blinks. Whether that means anything is anyone's guess.

NICK
I wanted to show you something,
Nana.

Nick raises up Laurel's hand and pushes it toward the screen.

LAUREL
You've got a new grand-daughter in-
law.

Multiple claps and congratulations overlap.

ELENA
Welcome to the family, Laurel!

KAYLEE
I'm so happy everyone knows now.

DONNY
Kaylee, you already knew?

Beat.

NICK
We'll talk later, Dad.

Ivy breaks up the awkward moment.

IVY
You're too good for him, Laurel.

NICK
Don't I know it?

Laurel kisses Nick on the cheek.

EMMA
There's going to be some wedding
planning to do, Mom.

KAYLEE
It felt like Leo and I just had to
show up at ours. You love a good
wedding, Mom.

Mary pushes the oxygen mask from her face.

She huffs in and out - every breath a struggle.

EMMA

Rachal, maybe the mask --

Mary inhales a deep breath.

Her eyes widen.

KAYLEE

Mom?

RACHAL (O.S.)

(panicked)

Mary? Mary? Okay, we need to -- I'm
sorry, we have to -- Mary? She's --

The screen FREEZES with Mary's eyes wide open. *IT FREEZES FOR AN UNCOMFORTABLY LONG TIME. THIS IS A HARSH REALITY.*

FADE TO BLACK.

INT. MARY'S HOUSE - MARY'S BEDROOM - DAY

A mass of clothing is pushed apart in the closet by Emma. She pulls out a gray dress and gives it the once over.

Emma steps to the bed and lays it next to a purple dress.

Emma turns back to the closet --

MARY'S BEDROOM - YEARS BEFORE - FLASHBACK

With her faculties still functioning on all cylinders, a slightly younger Mary holds the same two dresses on hangars.

Mary steps past Emma and Kaylee and puts both dresses on the bed. She smooths them out.

MARY

So --

KAYLEE

Do we have to do this every year?

MARY

No. You can stop when I die.

KAYLEE

Don't say that.

MARY

I'm just making sure we're on the same page. Now, which one?

EMMA

Purple.

KAYLEE

Gray.

*
*

The sisters do a double-take.

*

MARY

Hmmm.

EMMA

Do you not like the purple one this year?

MARY

What if I die in the winter?

KAYLEE

Do you have to say it like that?

EMMA

Last year you were dying in the spring.

MARY

And that's why the purple made more sense.

EMMA

Seems like you're discounting summer and fall.

KAYLEE

Oh, my God, stop. I voted gray. I'm done. Maybe we'll get lucky, and you'll just get lost at sea or something, or...

Emma and Mary turn slowly to Kaylee.

KAYLEE (CONT'D)

I didn't mean I wanted you to, actually; it was a joke... Dammit.

MARY'S BEDROOM - DAY - RETURN TO SCENE

Emma picks up the purple dress and heads out of the room.

ZOOM CALL

CASKETS of every material litter the screen. The sibling's Zoom windows are relegated to the top third of the screen.

It looks like a weekend sale circular. There are wholesale prices ~~slashed~~ and lower retail prices next to each one. And obviously, the LOWEST PRICE GUARANTEED!

A cursor roams the screen and lands next to a group of cherry-stained coffins.

EMMA

I like wood, but if anyone thinks we should go metal?

DONNY

Shouldn't we wait for Ally?

INT. EMMA'S HOUSE - LIVING ROOM - NIGHT

Emma sits at her desk.

EMMA

She said she'd leave it to us.

INTERCUTTING BETWEEN THE ZOOM AND EMMA'S LIVING ROOM - NIGHT

DONNY

Nice to know. She's not returning my calls.

KAYLEE

What did you expect?

DONNY

I don't know. I... I didn't expect my kids to stop talking to me.

EMMA

It all just sprung up on them.

DONNY

Let's just get back to the caskets.

EMMA

You're the one who brought up Ally.

KAYLEE

And you can't blame your kids --

DONNY
I'm not blaming anyone! That never
came out of my mouth.

EMMA
That could be the problem.

DONNY
(screaming)
Oh. My God, all you two ever do is
get on my back for --

Emma hits Donny's mute button. Donny is clueless as his
screams of fury are nothing but silence.

KAYLEE
Did you mute him?

EMMA
I did.

EMMA (CONT'D)
Look how strained his neck is.

KAYLEE
He's got Dad's temper.

EMMA
Too bad we didn't have a mute
button back then.

A brief respite until the sisters grasp they aren't ready for
this kind of comfort.

EMMA (CONT'D)
Well... here goes the neighborhood.

Emma unmutes Donny.

DONNY
-- reserve the snide remarks and
get back to the fucking caskets?

EMMA
You're right. You're right.

KAYLEE
Task at hand.

DONNY
Thank you. Now, why the hell is
mahogany so much more than poplar?
And what the hell is poplar?

KAYLEE

Apparently, it's cheap wood. My
vote's for poplar.

EMMA

We're only paying for an hour of
visitation and the obituary. We can
afford --

DONNY

Then why are you asking?

EMMA

It's her final resting place --

DONNY

Her favorite store was Walmart.

KAYLEE

She liked her discounts. And it'd
be nice to have something left over
for us.

EMMA

Fine, is the cherry color okay?

DONNY

Good with me.

KAYLEE

She loved her kitchen table, and
that was blonde, so --

EMMA

Everything else in the house was
cherry.

KAYLEE

Your call.

Emma clicks off the caskets. Their windows expand.

EMMA

Thank you. So, who wants to give
the eulogy?

Silence... Kaylee's chin trembles.

DONNY

Kay, what's --

KAYLEE

You know... we're orphans now? We
have no --

EMMA

Oh my God. What are you talking about? We're middle-aged parents. This isn't Oliver Twist.

KAYLEE

That doesn't mean it's not true. I have to go.

Kaylee leaves the Zoom.

DONNY

Can you ever not give your opinion?

Donny clicks off the meeting.

INT. EMMA'S HOUSE - BEDROOM - DAY

Emma sits in bed and pokes at her keyboard, the laptop in on her lap.

She types "Mary DeCarlo" into A SEARCH BAR on the Resurrection Funerals and Memorials web page.

The obituary pops up. It reads;

MARY G. DECARLO
NOVEMBER 2, 1933 - April 26, 2020

A picture sits next to the obituary, but it ISN'T MARY. It's a headshot of another elderly woman.

Charlie hops in bed. He leans over and kisses Emma on the cheek. He also catches a glimpse of the laptop screen.

CHARLIE

That's not Mom. Gotta get that fixed.

EMMA

Thanks, honey. Any other brilliant observations you want to throw in my face before I turn out the lights?

Charlie inches away.

CHARLIE

Sure. How about I'm on your team? I thought you'd know that by now.

Charlie turns away, turns off the light on his side of the bed, and burrows under the blanket.

Emma shuts the laptop and closes her eyes.

SMASH TO BLACK

INT. MARY'S HOUSE - HALLWAY - DAY - DREAM SEQUENCE

Emma's POV - her hand slams a bedroom door open. No one's in the room.

EMMA

Mom?

Emma treads down the hallway to the next room and cracks open another bedroom - deserted.

EMMA (CONT'D)

Mom?

Emma marches to the bathroom and opens the door - empty.

Emma peers into the kitchen, then into the living room.

EMMA (CONT'D)

Mom?

She opens the front door and rushes onto --

EXT. MARY'S HOUSE - FRONT YARD - DAY -

-- the porch and down the driveway.

She spots Mary far down the block, slowly treading down the sidewalk.

ANGLE UP to Emma, she screams.

EMMA

Mom! Mom, you can't --

A HAND lies on her shoulder. She peeks over her shoulder and is shocked.

The pomade in his hair, the tucked-in plaid shirt - it's her Dad, David.

EMMA (CONT'D)

Dad, you... you look so young.

DAVID

Hey, munchkin.

EMMA

Mom's... She's not supposed to...
and I can't reach her, and I don't
know what I --

DAVID

I'll take it from here.

David breaks away from Emma and walks toward Mary.

EMMA

You have to tell her I couldn't
help it. I couldn't. I didn't know,
no one knew. It wasn't fair. Tell
her I'm sorry, okay? I'm so sorry.

David looks over his shoulder and smiles at Emma.

SMASH TO:

INT. EMMA'S HOUSE - BEDROOM - NIGHT

Emma sits in bed, lost. Her confidence is starting to show
some cracks. Her breath wakes up Charlie.

CHARLIE

Em?

Emma drops her chin and trembles. Charlie pulls Emma down and
wraps his arms around her.

EMMA

She didn't deserve that.

CHARLIE

I know.

EMMA

Don't leave, okay, Charlie? I'm
sorry about... Just don't leave.

CHARLIE

Never.

Charlie kisses Emma on the forehead.

CHARLIE (CONT'D)

It would have to be a
murder/suicide-type thing anyway. I
wouldn't want to be looking over my
shoulder for your crazy family for
the rest of my life.

A little laugh breaks through Emma's trauma. She playfully hits Charlie in the chest.

EXT. FUNERAL HOME - DAY

Wide on the funeral home as Donny makes his way toward the entrance.

Nick, Laurel, Ivy, and Janie, who holds Olivia, gab outside the front door.

DONNY
Hey, how's everyone --

Ivy turns away from her dad.

NICK
Please just go inside.

Donny takes a beat and heads into the funeral home.

JANIE
(To her cousins)
I'll see you inside.

Janie steps away and down the sidewalk to greet an incoming Emma and Charlie.

EMMA
Hi, honey.

CHARLIE
How's my Olivia?

JANIE
She's good. We got here early. Just getting her some fresh air.

Charlie reaches into Emma's bag and pulls out an iPad.

CHARLIE
I'm going to set up the Zoom.

EMMA
Thank you, Charlie.

Charlie heads into the funeral home.

JANIE
Mom... I saw Nana, and... please,
don't do the same thing to me.

EMMA

Honey, I'm not --

JANIE

She was so unhealthy, and I see the same... her diet and the way you --

EMMA

Honey, I'm not my mother. I don't --

JANIE

How many candy bars do you have in your purse right now?

Emma is stunned and exasperated.

EMMA

I don't need this --

JANIE

How many times did we buy her exercise shoes or ask her to go for walks? I don't want Olivia to watch me unlace her Nana's shoes because her feet are too swollen. I don't want to be standing here in thirty years telling my daughter why it felt like her Nana was a hypocrite.

EMMA

My mother's dead in there, and I'm going through... whatever. It's more than this, and I'm scattered a little, scattered. Just scattered! And maybe those, that stuff brings me some comfort, but that --

JANIE

I'm trying to help, Mom.

EMMA

You pick a really funny way.

Emma marches inside the funeral home.

INT. FUNERAL HOME - ENTRANCE AREA - DAY

Emma marches through the door and up to her sulking brother.

DONNY

How's it going?

EMMA
 (sarcastic)
 Couldn't be better.

DONNY
 Seems to be going around.

The entrance opens. ART RUSSELL (87) trudges in, leaning on his walker. His daughter, JUNE (52), sidles in beside him.

EMMA
 We're only allowed ten people. Who is --

DONNY
 That's Art Russell.

EMMA
 Oh my god, it is. He was so good to us. Should I ask the funeral home if --

DONNY
 No, no, I got this.

EMMA
 Okay, thank you. I just need a few minutes. Tell him we're sorry. When we have a proper memorial, we'll get in touch. Get his number.

Donny jaunts over to the Russells.

JUNE
 Hi, my Dad --

Nothing that comes out of Donny's mouth will be remotely comforting. It all comes out like a machine gun.

DONNY
 I have to ask you to leave. We're only allowed ten people in the building, and immediate family is taking up all the spots. So...

JUNE
 He just wants to see her before everyone else comes --

DONNY
 Yeah, that's not gonna happen.

June is taken aback - who wouldn't be?

JUNE

Do you have a problem with us?

DONNY

Nope, there's rules, and we're sticking to 'em.

Donny glares at Art.

DONNY (CONT'D)

Sorry. ART.

JUNE

What's your deal? He just --

Art grabs June's arm.

ART

It's okay.

JUNE

No, it's --

ART

Yes, it is.

DONNY

It sure is.

Art smiles at Donny, both reliving something.

ART

Please give your family my condolences. You look good, Don. It was good to see you.

DONNY

Yeah.

Art turns his walker. June glares at Donny in disgust as they head out the door.

Donny's goodbye grin is pure evil. He spins away and hustles into the --

INT. FUNERAL HOME - SEATING AREA - DAY

Soft Muzak permeates the room as Charlie boots up the iPad. Donny, confident and proud of what he just did, strides up.

DONNY

What's up, Charlie?

Charlie is still playing the Donny doesn't exist game.

DONNY (CONT'D)

Got it, still not talking to me.

CHARLIE

Do you know what it's like to feel like you're on the outside looking in when you three are together? I do, and so did Ally. We had that. And you... all you had to do was be honest. Just ask for a divorce. Have some respect. You're a fucking pig.

Charlie picks up the iPad and heads toward the casket, leaving Donny to wonder if it can get any worse.

ZOOM CALL

CLOSE ON - Charlie, in a suit and tie, takes up the bulk of the screen as he holds the iPad out with two arms.

Zoom windows filled with the GRANDKIDS surround Charlie.

Charlie is upbeat as he peers directly at the iPad's camera.

CHARLIE

Hi all. I've never done this before - obviously - so I'll turn this thing and walk you around. Yell if you need me to slow down or...

Random pleasantries from the grandkids spout out, "Thanks, Uncle Charlie," "Appreciate it," etc.

Charlie twists the iPad around and --

INT. FUNERAL HOME - VIEWING ROOM - DAY

-- marches across the carpet and down the side of the room past a group of thirty-some floral patterned chairs that you only see at funeral homes or hotel conference rooms.

Charlie treks closer to the front and up to FATHER JAMES (75), pretty spry for a man not much younger than Mary.

CHARLIE (O.S.)

How you doing, Father?

INTERCUTTING BETWEEN THE ZOOM AND THE FUNERAL HOME -

Father James nods.

FATHER JAMES

Good. Good to see you.

Charlie passes Father James. He twists the iPad around.

CHARLIE

He's the one who was at the hospital.

Charlie and the iPad make their way toward the casket.

CHARLIE (CONT'D)

There's some really gorgeous flowers.

Kaylee and Leo kneel at the coffin. They shield Charlie and the camera from Mary.

The couple stands up, turns, and spots the iPad. Both feign a slight smile. Leo puts his arm around a weeping Kaylee.

CHARLIE (CONT'D)

Here are your parents or aunt and uncle.

Some loving words from the Zoom attendees - "Love you," "Hey, Mom," etc.

Kaylee and Leo wave, then clump away as Charlie approaches the coffin.

The iPad's camera starts at the tail end of the coffin.

It moves slowly along the glossy wood past the cream-colored quilt that lines the casket and rests on Mary. A rosary is wrapped through her fingers.

Mary wears the purple dress. Her hair is golden amber to the root, but lifeless doesn't begin to cover the rest.

Random sniffles and tears emanate from the Zoom.

Mary's chin is tucked into her chest, the skin beneath it bunched into folds. Her cheeks and upper lip are puffed out.

Her eyes appear to be squinting. The wrinkles around them are impossible to conceal completely, even though her makeup is thick as spackle.

To claim she looks peaceful would be a lie. This is a woman who's surfed the waves of hell and didn't come up for air.

CHARLIE (CONT'D)

And here's...

Charlie takes a few quick breaths. He tries but fails to hold in his tears. His sobbing is never-ending.

Emma steps up and rubs Charlie's back.

EMMA

Honey... do you want me to take --

CHARLIE

No, I just need a second.

Charlie wipes his tears with his jacket sleeve. Emma heads back to her seat.

Charlie turns the iPad back to himself.

CHARLIE (CONT'D)

Hey, I'm back. I guess we could...

Charlie peers around the room. He steps toward a vase of flowers next to the casket and grabs the message card.

CHARLIE (CONT'D)

These are lilies from the McGowan's in New Jersey. I think those are your first cousins.

Charlie twists to the seating area. He loudly breaks all decorum of a funeral service.

CHARLIE (CONT'D)

Are the McGowan's first cousins?

KAYLEE

Second cousins.

EMMA

Second cousins.

*

*

The sisters quickly glance at each other, then turn away.

*

EMMA (CONT'D)

On my Dad's side.

Charlie nabs another card from a neighboring arrangement.

CHARLIE

This one's a lot of daisies and roses. It's from the O-leg-ny-chicks?

Donny perks up from the back of the room.

DONNY
Olejniczak. Nice family. A lot of
my friends sent flowers.

Ally shakes her head in disgust.

Charlie steps to the next arrangement.

Charlie grabs the card. He turns, and Emma invades his space.

EMMA
Charlie, can we pin the flower
announcements?

CHARLIE
I'm just trying to make sure the
Zoom has something to --

EMMA
I know.

Emma looks directly into the iPad.

EMMA (CONT'D)
Thanks for... coming?

SEATING AREA

Donny slips into a seat a row behind Ally. He leans forward and whispers.

DONNY
Can we talk?

Ally doesn't budge.

DONNY (CONT'D)
I need your help with Nick and Ivy.

Ally whips around, and her whisper through gritted teeth would wake up anyone sleeping in the house next door.

ALLY
You need my help? You have no right
asking --

DONNY
How many times do I have to
apologize?

ALLY

How about as many times as I asked you what was wrong, and you said nothing? Or as many times as I asked you to go to couples therapy? Or as many times as you went on that God-forsaken website and found someone as pathetic as you.

DONNY

(sarcastic)

Do you have an exact number?

ALLY

No, you don't get to joke about this.

DONNY

You're right. You're right --

ALLY

Your children are adults. You can talk to them when they want to talk to you, and you can have whatever relationship they'll give you, but I don't want updates, Christmas cards, or even to know you exist. This doesn't end up with us reminiscing at their weddings. This doesn't end up with us being friends.

Ally twists back around and scoots a seat further away.

Donny sits back and then feels the eyes of the room on him.

Donny stands and makes his way to the casket. The closer he gets the slower he goes. He stops when he sees Mary.

EXT. SCHOOL - ENTRANCE - DAY - FLASHBACK

Hand in hand, Mary and Young Donny stroll up a sidewalk. They come to a halt. Young Donny's shoulders droop.

YOUNG DONNY

I don't want to go.

From Donny's POV - he peers up at his Mom.

MARY

I don't blame you. All those kids in there playing Hot Wheels and Legos, and they probably all want to be your friend.

That's something Donny hasn't thought of.

YOUNG DONNY

Really?

MARY

Yeah, that's a lot of pressure. We should go back, right?

YOUNG DONNY

No. I'll try it.

Mary kisses Young Donny on the forehead. Donny straightens his posture and heads off.

FLASH TO:

EXT. FUNERAL HOME - DAY - RETURN TO PRESENT

Donny bursts out of the door and into the yard.

He tries to catch his breath.

The funeral home door opens. Ivy spots her dad and steps out. She makes her way over.

Ivy pats Donny on his shoulder. A shocked and red-eyed Donny peeks at his daughter.

IVY

Are you going to be alright?

Donny takes a couple of deep breaths.

DONNY

Yeah. Thanks. Thanks for --

IVY

Dad... I... Just don't... die or something.

Ivy turns away and heads back inside.

INT. FUNERAL HOME - SEATING AREA - DAY

Father James stands behind a podium in front of the casket. The iPad on a stand facing him.

FATHER JAMES

When someone is taken into God's arms, the people left behind go through a range of feelings. Anger, sadness, depression, confusion, and sometimes even relief. But let's not forget about celebration.

Everyone seated musters a small smile. Donny takes a seat.

FATHER JAMES (CONT'D)

Now, admittedly, I didn't know Mary. I met her through a hospital window. But when I see the number of flowers and donations, and I see the family who's shown up in one way or another under circumstances, I imagine we're all having a hard time trying to comprehend; it lets me know she was loved. That's what we're here to celebrate. That love.

Father James raises a piece of paper on the podium.

FATHER JAMES (CONT'D)

I printed out her obituary the other day, and when I read it, I feel like she was someone I wanted to know. You were all lucky to know her. And to see her eyes full of life in this picture: let that be a reminder that she is looking down on your family right now.

Father James twists the picture to the family - IT'S THE WRONG ONE.

WIDE on the family social distancing in more ways than one. The sisters are on opposite sides of the room.

Emma pitches her eyes toward the sky.

INT. FUNERAL HOME - BATHROOM - DAY

The water faucet flows. Kaylee washes her hands.

Emma enters. Kaylee meets her eyes in the mirror.

EMMA
Can't wash my hands enough
nowadays.

KAYLEE
Yeah.

EMMA
You okay?

KAYLEE
I guess.

EMMA
You sure?

KAYLEE
Yeah.

EMMA
... Well, if there's anything I --

KAYLEE
There's not. I said I'm fine.

EMMA
Okay. I... I'm here if you --

And finally, Kaylee UNLEASHES.

KAYLEE
You know what? Why would I be okay?
It's my mother's funeral. No one
should be okay. There's no way to
be okay.

EMMA
I guess we just do the best we --

KAYLEE
No, there is no best. In fact,
right now, everything sucks.
Everything. And it's not yours to
fix, so I'd appreciate it if you
don't even try.

EMMA
I just meant --

KAYLEE
I don't care what you meant! No one
does. No one in here, no one out
there. No one in the parking lot.
(MORE)

KAYLEE (CONT'D)

No one at the bank. No one at our empty restaurant! No one!

Kaylee slams her fist against a bathroom stall.

EMMA

... Kay, what happened? You know if you need help, I'll --

KAYLEE

I haven't said anything because... Leo and I will handle it.

EMMA

Charlie and I are in a good place. If there's anything you --

KAYLEE

I can't. It's not... I haven't said anything because when I do, it always comes with a lecture.

EMMA

It does not.

KAYLEE

It damn well does.

EMMA

When do I --

KAYLEE

Are you listening? I said I can't. I can't do this.

EMMA

You can't accuse me of lecturing you and then not tell me how.

KAYLEE

You don't get to decide what or if I share anything with you.

EMMA

Jesus, you make me feel like a bitch for wanting to help.

KAYLEE

Well, go with that feeling.

EMMA

You know, you're not the easiest person to deal with.

KAYLEE

And I'll tell you this, I know I'm never going to hear the end of anything like giving her a goddamn cannoli.

EMMA

What did you want me to say? You knew she couldn't have that much sugar. And you got to walk away while one of us had to run there and get her meds at 3 am.

KAYLEE

I didn't walk away. I went to work after I spent hours with her. Hours enjoying time with each other, which you forgot how to do.

EMMA

Oh, yeah. Everyone knows you were her favorite.

KAYLEE

And you hate it because deep down, you know it was true. You did nothing for her that couldn't be replaced.

EMMA

I had to make every hard decision --

KAYLEE

And you relished it. You love letting everyone know you're in charge. You're the one making the decisions. Like the decision to put her in that godforsaken place. The place that killed her!

EMMA

That's not fair.

KAYLEE

Of course, it is.

EMMA

If you didn't like it, you could've said something. You could've helped. But you didn't because the only thing you do is leave everything to me.

KAYLEE

You don't let anyone else have a say. Why do you think I give in? Because you wear me down. You're like water beating against a rock year after year.

EMMA

(stammering, desperate)
She knew you were gone. She looked for you, she asked for you, and --

KAYLEE

She wanted to see me because she loved me. She tolerated you, which I no longer have to. We're going to sell her house, and then I have no reason to ever come back here.

EMMA

Don't say --

KAYLEE

You know, she could be alive right now. She could be doing a puzzle or having her tea. I could kiss her on the forehead. But I can't, because she's dead. She died. Alone. She died alone because of you.

Kaylee hauls out of the bathroom.

Emma backs up against the wall. She'd fall over if she didn't. Her world destroyed.

EXT. FUNERAL HOME - DAY

The door slams open. An irate Kaylee storms out.

INT. FUNERAL HOME - SEATING AREA - DAY

Everyone is gone. Donny sits by himself in the front row.

INT/EXT FUNERAL HOME - DAY

The three siblings share the screen. Each alone in their location... and feeling that way ten fold.

FADE TO BLACK.

INT. MARY'S HOUSE - BASEMENT - DAY

Emma sits on the floor, imprisoned by packing boxes and stacks of documents. Old clothes, including a white sleeveless dress, are draped over furniture.

A sweaty Donny steps into the room from the stairwell.

DONNY

Got the couch out. I think that was the biggest culprit of the stench.

EMMA

Thanks. Any word from Kay?

INT. LEO AND KAYLEE'S CAR - DAY

Kaylee sits cross-armed in the passenger seat.

KAYLEE

I know what it's going to be. Put this here, put that there. No, I said there. I'm not going to --

Leo puts his hand on Kaylee's knee.

LEO

Honey, you don't know that.

KAYLEE

Please, don't tell me what I know.

Leo takes his hand off her knee and puts it in the air in self-defense.

Kaylee gazes out the window. She wipes her forehead with a Kleenex.

INT. MARY'S HOUSE - BASEMENT - DAY

Donny picks up a box and turns to Emma.

DONNY

Where do you want the ceramics?

EMMA

Goodwill pile by the door. If anything is broken, put it in the trash by the fridge. Anything you think someone might want goes in the memories pile on the chair.

Bom, bom, bom, as someone bounds down the steps.

Leo leads Kaylee into the basement.

LEO
Alright, let's do this. Put us to
work.

Kaylee can't even fake a half-hearted smile. Leo rubs his hands together and eyes Donny.

LEO (CONT'D)
Where do we start?

DONNY
Don't look at me.

Every word Emma says is meek and lacks confidence.

EMMA
Oh, uh, you know, wherever you
want... Charlie stopped for coffee
and sandwiches this morning, so if
you're hungry.

Quick beat as no one speaks until Leo breaks the silence.

LEO
Okay, then, why don't I go help
Charlie? You three can handle this
mess.

Which mess he means is up to interpretation.

Kaylee fingers through a lifetime of antiques that sit on a table. Emma goes back to her pile on the floor.

DONNY
Thanks, Leo.

Leo shrugs at Donny and heads up the stairs.

MOMENTS LATER

Donny pulls a "Last Place" Bowling trophy down from a shelf.

DONNY
Okay, how do we want to divide up
this time-honored collection of
whiskey-stained memories? The last-
place bowling trophies.

No one answers. The women are focused on the task at hand, which includes ignoring each other.

DONNY (CONT'D)

No one? She loved it, but she was not a good bowler.

EMMA

They're all yours.

DONNY

Well, in this case, one man's trash is another man's trash.

Donny flicks the trophy into a box. He peeks inside another box and pulls out a cupcake pan.

DONNY (CONT'D)

Kay, is this yours?

KAYLEE

That's the one she used to teach us in the Girl Scouts. I'll take it if no one else --

DONNY

Sold. Look at us, scrapbooking 3-D style.

Donny steps up to a milk crate full of records. The crate sits next to the turntable that hasn't moved in 40 years. He pulls out "The Supremes" and shows it off.

DONNY (CONT'D)

You remember this?

Both women peek up from their work and smile.

DONNY (CONT'D)

This is what I call childhood PTSD. I was so much more than a back-up dancer. I should have been Diana Ross.

Emma doesn't take the bait.

DONNY (CONT'D)

I hated you guys for making me do that.

EMMA

Well, she loved it.

Donny puts the record on the counter. He reaches for another and pulls out a record from some unknown local rock band.

DONNY

These guys were supposed to be the next Aerosmith... Peace and quiet, right Kay? Remember that?

Kaylee turns and spots the album.

FLASH TO:

BASEMENT - 1980

CONCERT VOLUME ROCK MUSIC BLASTS. Teenage Kaylee, in the same spot Donny was years later, bops her head to the beat as she reads the album liner.

Mary, in her nurse's uniform, steps into the basement. She is seething. She SCREAMS at the top of her lungs.

MARY

Turn it down!... Kaylee!

The music drowns her voice out. Kaylee doesn't hear a word.

Mary stomps over to her daughter and, with an intense force, spins the volume dial down. Kaylee is shocked.

MARY (CONT'D)

When I get home, all I want is a little peace and quiet. Is that too much to ask?

KAYLEE

(stuttering)

Sorry, I didn't know it was that loud.

Mary turns the volume up as high as it goes. She clutches Kaylee's hair and pushes her head against the middle of the speaker. Kaylee struggles and screams in pain.

MARY

Do you know now? Do you know how loud it is now?

INT. MARY'S HOUSE - BASEMENT - DAY - RETURN TO SCENE

In the most honest but somber tone --

KAYLEE
Yeah, I remember.

Kaylee turns away from Donny. Donny raises his chin at Emma.

DONNY
She had a thing about pulling hair,
huh?

EMMA
Whatever you say.

FLASH TO:

INT. MARY'S HOUSE - EMMA'S BEDROOM - NIGHT - 1980

The door opens. Teenage Emma walks JIM, (18) long-haired hippy, into the room. Emma turns the light on.

Reverse on Mary. She's in the room. She holds up a diaphragm in her left hand. Her nostrils flare.

Mary steps up to Emma. Emma opens her mouth, but before she can utter a word, Mary slaps her face.

Mary grabs Emma's hair and pulls her head back. She glares at Jim.

MARY
Get the hell out!

Jim doesn't hesitate to bolt.

EMMA
Mom, stop!

Mary's grip tightens. She brings her face closer to Emma's.

MARY
You will not be a slut in my house.
Not in my house!

INT. MARY'S HOUSE - BASEMENT - DAY - RETURN TO SCENE

Donny and Emma face off.

EMMA
So what? She wasn't perfect? She
had a dark side? Who doesn't? She
more than made up for all of it.

DONNY

So you can forgive her? You can forgive her affair.

EMMA

What are you -- she never had an affair.

They step closer together. Voices rise.

DONNY

Art Russel came around her day and night when Dad was in the hospital.

EMMA

He was Dad's best friend.

DONNY

Oh my God, he was constantly wrapping his arm around her shoulder, pulling her close --

Both siblings are so engrossed in their argument they don't see Kaylee inching her way over.

EMMA

That's called empathy.

DONNY

I saw them kiss! Literally, right outside the hospital.

EMMA

You were 9, you don't know what you saw.

DONNY

I was 10, and I knew exactly what a kiss looked like.

Without yelling, Kaylee raises her voice just over her sibling's.

KAYLEE

You're both right.

Donny and Kaylee turn their attention to Kaylee.

KAYLEE (CONT'D)

She kissed him, but it wasn't an affair. She was watching her husband die, her family was a thousand miles away, and she had no one to come home to but us.

(MORE)

KAYLEE (CONT'D)

And we did not make life easy for her. She needed someone that didn't have their hand out. That didn't need her to make every decision. They leaned on each other. They kissed once, and they knew it was a mistake. That's as far as it went.

DONNY

That's it?

KAYLEE

That's it.

EMMA

How did you know?

KAYLEE

I asked.

Emma shakes her head, trying to understand a mother she thought she knew.

EMMA

Well... at least she had a legitimate excuse.

DONNY

What's that supposed to mean? You weren't there. Neither of you were. We grew apart. How many times do --

EMMA

Yeah, while she stayed at home and did the lion's share of raising your kids.

DONNY

I'm a good father.

Kaylee steps to Emma's side.

EMMA

And then, when she's finally ready to have a life that puts you and her front and center, you pull the rug out and fuck some... It's such an insult. You have no respect for what we have to go through.

DONNY

You don't think we have problems.

EMMA

Oh please, your hairline recedes,
or your metabolism slows. You might
have to sacrifice your fettuccini
alfredo. We get a whole lifetime
full of biological stumbling
blocks. And just when you think
they're gone and you start feeling
comfortable with yourself again --

KAYLEE

Your body says fuck off, I'm not
done with you yet.

Kaylee nods to Emma.

KAYLEE (CONT'D)

I've been bleeding for six straight
weeks. It hasn't stopped. I wear a
tampon and a pad, and I have to
change *both* every six hours. It's a
murder scene down there.

EMMA

Jesus... and what do you have to
do, Donny?

KAYLEE

Take a little blue pill. So you can
pretend you've got the same stamina
you had 20 years ago.

EMMA

Get a finger up your ass every five
years.

KAYLEE

Five years!

The tense women eye their brother like he's their prey.

Donny takes them in for a beat. A slight and wry smile
emerges from the side of his mouth.

DONNY

There they are. There's my sisters.

Emma is taken aback, but Kaylee is offended.

KAYLEE

No, no. You don't get to use this.
It's not yours to use.

EMMA

Who the hell do you think you are?

KAYLEE

You don't get to manipulate --

DONNY

Fine! I'm done. It's been miserable since I got here anyway. So I'll stop giving a shit now. Is that better? I'll leave the misery up to the professionals.

Donny marches out of the basement.

The sisters are left stewing.

EXT. MARY'S HOUSE - BACKYARD - DAY

Donny sits on top of a picnic table, bathing in the sunlight.

Emma makes her way out of the house with two beers. She sits next to Donny and hands him an olive branch.

DONNY

Thanks.

They cheer their beers, then sip. After a moment --

EMMA

That was pretty screwed up.

DONNY

Don't start.

EMMA

I'm not, I swear. Look, I don't know if it's going to be five minutes, five years, or ever. We, I said a lot of things you can't take back.

DONNY

You're adults.

EMMA

Which means everything we said comes with a lifetime of baggage... If you thought Mom had an affair, why didn't you ever say anything?

DONNY

I didn't trust either of you to keep your mouths shut. Then it kind of just became mine. My baggage.

Emma rubs Donny's back.

EMMA

You know, after Dad died, she took out a loan every year for Christmas so we didn't have to go without. She kept it going with the grandkids, too.

DONNY

Really?

EMMA

Yeah... She had like an 840 credit score.

DONNY

Should've put that on her headstone.

They both give a quick chuckle.

DONNY (CONT'D)

When we were on that last Zoom with Mom, I was watching all the kids tell those stories, and I should've been happy they created all these memories... but all I could think was, why? Why didn't I have that?

EMMA

Is that why you didn't talk to her lately?

DONNY

I needed someone to blame. I needed a villain. And in reality, it was all just a story I told myself... I never gave her the option to tell her side. I knew exactly what I shouldn't do and who I didn't want to become, and I did it anyway. I gave up every chance I had to have a last word with her. Every one.

Donny lets out a deep breath. Beat.

DONNY (CONT'D)

So Paige decided she needed to find herself, and apparently, I'm not part of the search party.

EMMA

Sorry.

DONNY

Don't be. I should've seen it coming... Em, I'm not a bad person.

EMMA

No one said --

DONNY

I did a bad thing, but I'm not a bad person. That's what I tell myself every time Nick or Ivy don't pick up my call. God, I don't want them to turn out like me.

Emma wraps her arm in Donny's and inches closer.

EMMA

Own it. Own your past. You can't change it, so own it. Maybe something good can come out of it.

DONNY

I kicked an old man out of Mom's funeral.

EMMA

Well, he's still alive, but he's near 90. Apologize quickly.

INT. MARY'S HOUSE - KITCHEN - DAY

Charlie packs up dishes from the cupboards.

Donny comes up from behind.

DONNY

Charlie?

Charlie doesn't engage; he keeps packing.

DONNY (CONT'D)

Charlie, you can hate me all you want. I deserve it. You were right. I should've manned up. I'd have hurt her, but...

(MORE)

DONNY (CONT'D)

not in the same way. I hate to ask,
but I need your help.

CHARLIE

Why would I help you?

DONNY

Because I think it'll make your
wife happy.

Charlie turns to Donny.

MOMENTS LATER

ZIP, CUT, CUT, ZIP. Tape is strewn across the box tops. The boxes are labeled - Goodwill, Photo Albums, Legal, etc.

Charlie and Leo hustle down the stairs. Charlie closes the door behind him and makes his way over to the turntable. He unwraps an album and puts it on the turntable.

CHARLIE

(yelling)

Ready!

This gets everyone's attention.

EMMA

What's going on?

DONNY (O.S.)

Go ahead.

CLOSE ON the needed drops on the record. Static hums. Charlie nods to Leo, who CLICKS off a light switch. It's pitch black.

KAYLEE

What are you doing?

EMMA

Can't see an inch in front of my
face. Turn the lights back on.

The basement door creaks open. A light flicks on. BABY LOVE by The Supremes comes through the speakers.

Donny steps into the light dressed in his Mom's white dress and gloves. He lip-syncs and dances --

THE SUPREMES

Ooh, ooh. Baby Love, my baby love
I need you, oh, how I need you
But all you do is treat me bad

Donny eyes Kaylee.

DONNY	THE SUPREMES (CONT'D)	*
Don't make me do this alone.	Break my heart and leave me sad	
	Tell me what did I do wrong	*

Leo bounces to the beat and smiles at Kaylee. Kaylee's face
doesn't change. *

THE SUPREMES (CONT'D)
To make you stay away so long

Donny isn't missing a step. He peers at Emma.

DONNY	THE SUPREMES (CONT'D)	*
This was her favorite song.	Baby love, my baby love Been missing you, miss kissing you	*

Emma stares at her dancing brother. A tiny smile emerges,
then she spots Kaylee, and it morphs into something deeper. *

Emma slowly takes a step toward her sister

FLASH TO:

A MONTAGE OF CROSSFADES

EXT. MARY'S HOUSE - BACKYARD - 1970 - DAY

Young Emma and Young Kaylee rise high on their swingset,
their toes reach for the sun, their laughter uncontrollable.

THE SUPREMES
Instead of breaking up
Don't throw our love away

INT. MARY'S HOUSE - BATHROOM - 1976 - DAY

The young girls take a deep breath. They raise disposable
razors and knock them against each other.

They reach down and shave their white-creamed legs.

THE SUPREMES
Let's do some kissing and making-up
Don't throw our love away

INT. MARY'S HOUSE - HALLWAY/BATHROOM - 1976 - DAY

Young Emma holds a lighter flame under a needle. She puts the lighter down and grabs Young Kaylee's ear.

Young Kaylee closes her eyes and grimaces.

THE SUPREMES

In my arms, why don't you stay

INT. SCHOOL - BATHROOM - 1979 - DAY

In her cheerleading uniform, Teenage Emma knocks on a stall door. Teenage Kaylee slowly opens the door and slides her head out.

Teenage Kaylee reaches her hand out. Teenage Emma hands her a tampon. Teenage Kaylee snags it and slams the door shut.

THE SUPREMES

Need you (baby love) Need you

EXT. MARY'S HOUSE - BACKYARD - 1979- DAY

The Teenage sisters hide behind the garage. Teenage Emma blows out some smoke. She looks at Teenage Kaylee and takes a deep breath in. Teenage Kaylee takes a huge hit off a joint.

They both laugh as smoke billows out of the younger sister.

THE SUPREMES

Baby love, ooh, ooh, baby love

While the Supremes take a break and the saxophone chimes in.

INT. MARY'S HOUSE - BEDROOM - 1985 - DAY

Kaylee stands in front of a full-length mirror in a bridal gown. Emma stands behind her and straightens her long veil. Kaylee turns to Emma and buries her head in Emma's neck.

Emma wraps her arms around her sister.

INT. MARY'S HOUSE - BASEMENT - PRESENT-DAY - RETURN TO SCENE

Emma takes a final step and is two feet away from Kaylee.

Beat.

EMMA

I'm so --

Kaylee takes the lead. She wraps her arms around Emma. Emma quakes in her arms.

Kaylee closes her eyes and embraces the moment.

Still dancing, Donny winks at Charlie. Charlie smirks.

DONNY

(to his sisters)

Can we do this now?

The sisters separate, but they hold hands.

Kaylee leads Emma over to their dancing Donny.

Kaylee steps next to Donny and starts to dance. She pushes Emma to the front. The choreography begins, and the lip-syncing is spot on.

Emma peeks over her shoulder at Kaylee. They exchange smiles.

Emma peers over her other shoulder at Donny. He focuses directly on Emma as he lip-syncs. Her smile thanks him.

Emma turns back around --

FLASH TO:

BASEMENT - 1974

Mary and David clap to the beat. Proud parents living in the moment. Mary and David kiss. The young siblings dance.

BASEMENT - RETURN TO PRESENT

The song fades out. The sisters hug again. They whisper as Donny steps over to Charlie and Leo.

DONNY

That's how you do it. Like a man...

I'm going to get out of this dress.

Charlie and Leo laugh.

Donny makes his way out of the basement. Satisfied he did something worthwhile. He takes a look back at his sisters enjoying each other's orbit. It's been a long time coming.

INT. MARY'S HOUSE - BASEMENT - DAY

A bottle of whiskey is put on the ground.

Donny lays out 3 small rocks glasses and pours a round.

Emma and Kaylee dump a truckload of photos into the middle of a circle, where they sit cross-legged with Donny.

EMMA

To Mom.

They salute and take the shot. Donny pours another.

Emma takes a photo off the top of the pile. She shows it to her siblings.

EMMA (CONT'D)

This is when she drove us to
Pennsylvania to meet our cousins.

KAYLEE

Such a long drive. So worth it.

Donny grabs a photo from the pile.

DONNY

That is me showing off the scar on
my leg where she bounced the frying
pan off me.

All three laugh. There's nothing else to do at this point.

EMMA

She kept chasing you around the
kitchen table.

DONNY

And I had her too until she whipped
that pan. She had good aim.

They all drink again.

Kaylee snags a photo.

KAYLEE

Do you remember my old boyfriend,
Gary?

EMMA

Mom loved him.

CUE MUSIC as we slowly push in on the pile of pictures. The siblings slowly take away pictures.

The stories they tell are barely audible, but they are surrounded by faint cries of laughter.

FADE TO BLACK.

TITLE OVER: ONE YEAR LATER

INT. EMMA'S HOUSE - BEDROOM - DAY

A prone Emma lies in bed. She blinks her eyes open. She sits up. Emma glances at the sheets - DRY as the desert.

Emma peeks at the other side of the bed where Charlie sleeps with a SMILE ON HIS FACE.

Emma lies down. Her nose inches away from Charlie's nose.

EMMA

Hey.

Charlie doesn't budge.

EMMA (CONT'D)

Hey.

Charlie opens his eyes. Still in a haze.

CHARLIE

Hey.

EMMA

I like watching you smile.
(all conviction)
I love you, Charlie.

CHARLIE

Cool.

EMMA

Cool? That's it? Cool?

Emma reaches under the covers and touches Charlie in a place that makes his eyes widen.

CHARLIE

Oh, um, very cool?

EMMA

Yes, it is.

Emma lays a long, passionate kiss on Charlie.

EXT. EMMA'S HOUSE - FRONT YARD - DAY

The door opens. Emma steps out in jogging pants and running shoes.

She peeks into the yard, where Kaylee stretches. Emma strides over and joins in.

KAYLEE

Hey.

EMMA

Hey.

KAYLEE

You smell like sex.

EMMA

Yeah, I do.

KAYLEE

Well, I've never been one to high-five, but --

Kaylee puts up her hand and the sister's high-five.

They take off on a jog.

ROLL CREDITS

THE END.