

EVERY OTHER WEEKEND

A one-hour drama about an imaginative and fearful girl whose anxieties amplify when her family fractures and reforms.

Written by

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Based on the novel by same

ACT ONE

EXT. DESERT-DAY

We open on a wide expanse of desert. A treeless terrain stretches to the horizon and small dust clouds swirl. We are literally in the **middle of nowhere**.

In the distance, a WHITE DELIVERY VAN. As we slowly approach, it becomes apparent that the van is abandoned: the driver's side door flung open, the back gaping like a mouth.

Something is wrong. We don't know what, but something is very wrong.

CHYRON: DECEMBER 9TH, 1988.

PRE-LAP: A PHONE begins to ring.

INT. KENSINGTON DRIVE HOUSE-MORNING

The PHONE rings and NENNY (8) picks it up. Nenny is a cute kid, and she seems calm enough, but inside she carries a world of fears that are so exaggerated and hyperbolic that they sometimes come to life.

Behind her, the CHAOS of her blended-family household rages as everyone gets ready for school and work.

NENNY

Hello?

KEITH (O.S.)

Hello, is this Nenny?

NENNY

Yes.

KEITH (O.S.)

Hi, Nenny, this is Keith. (off her silence) Uh, Kat's uncle, Charles' uncle. Is Rick there? Or your mom maybe?

Nenny glances around. The house is mayhem. She spots RICK (40), her stepdad, in the kitchen packing his lunch and buttering toast. Rick is tough as nails, a humorless Vietnam vet who is not particularly warm.

NENNY

Um, yeah, hold on.

INT. KENSINGTON KITCHEN—CONTINUOUS

Nenny goes into the kitchen and shyly taps Rick on the elbow.

NENNY
There's someone on the phone for
you.

RICK
Who is it?

NENNY
Keith. Kat and Charles'—

Rick knows who Keith is.

RICK
Keith? Why is Keith calling?

He wipes his hands and goes to the phone. Nenny watches from the kitchen.

RICK (CONT'D)
Keith?

Rick listens, plugs an ear, turns his back, seems confused.

RICK (CONT'D)
Wait, um, give me a second,
okay?... All right.

He sets the phone on the table, turns to Nenny.

RICK (CONT'D)
Hang this up when I get on.

Rick goes upstairs. Nenny holds the phone to her ear, waiting for him to pick up the other end. The background chaos continues.

CHARLES (8), a wild, excitable kid who's obsessed with things like the army and war, runs shirtless into the kitchen and grabs a POP-TART. Charles is Nenny's stepbrother and they don't exactly get along.

CHARLES
(to Nenny) Who's that?

NENNY
(covering the phone) It's your
Uncle Keith.

CHARLES
(shouting) Hi Uncle Keith!

He runs back upstairs, unfazed. TINY (6), overhears as he wanders in. Tiny is Nenny's younger brother: innocent, nosy, adorable little-kid-voice. He shouts like Charles just did.

TINY
Hi Uncle Keith!

NENNY
He's not our uncle, he's their
uncle, stupid.

TINY
(still shouting) Hi not our Uncle
Keith!

Nenny rolls her eyes. Rick picks up the other end.

RICK (O.S.)
All right, Nenny. Hang up now.

Nenny hangs up the phone. KAT (16) comes downstairs. Kat is Nenny's stepsister and she is so over all of this, the whole thing.

KAT
Why is Uncle Keith on the phone?

NENNY
How should I know?

KAT
Well, what did he say?

NENNY
I don't know, I-

TINY
(cutting in) He's not our uncle,
he's *your* uncle.

KAT
No crap, dummy.

Tiny makes a big face. She said a bad word!

MOM (35, Rick calls her Marie) comes rushing into the room. Mom is super loving but often very distracted, what with everything always going on. She simultaneously puts on earrings and crams things into her purse.

MOM
Get your stuff, you're gonna be
late. Kat, your friend's here.
Nenny, don't forget your project!

BUBBLES (10) comes downstairs. Bubbles is Nenny's older brother, a sweet nerd. They call him Bubbles for a reason, though no one can seem to remember what the reason is.

Mom grabs him by the shoulder and tucks his shirt in. Tiny grabs his lunch and Nenny grabs her school project POSTER BOARD. This all happens very fast.

Rick comes out of the upstairs bedroom. He stands at the landing and looks down.

RICK
(calling down) Marie.

Mom doesn't look up. She's busy shuttling kids out the door.

MOM
What is it? I gotta go.

RICK
(again) Marie.

She looks up. Rick shakes his head: *Not in front of the kids.*

Nenny, the last one out the door, catches a glimpse of Rick's solemn face as she leaves.

EXT. SUBURBAN NEIGHBORHOOD-DAY

Kat climbs into her friend's CAR and they speed off. Nenny and the boys walk to school. They live in a cookie-cutter Southern California neighborhood.

As they walk, Tiny chatters about nothing. Charles chucks rocks and smacks at leaves. They all wear UNIFORMS because they go to Catholic school.

Bubbles looks at Charles.

BUBBLES
(tentatively) How come your uncle was calling?

CHARLES
How the hell should I know? (pause)
Maybe he's planning me a big Christmas present.

BUBBLES
(unsure) You think so?

CHARLES
I don't think so. I *know* so.

Charles kicks a ROCK and it pings off a tree. Tiny pipes in.

TINY
Maybe something happen-ded.

Charles side-eyes him.

CHARLES
What do you mean?

TINY
Maybe his house burn-ded down and
he has to come live with us now.

Nenny snaps her head in Tiny's direction. This is *not* the kind of thing she wants to hear. One of her **FEARS** springs to life.

INT. KENSINGTON HOUSE-DAY

We've slipped into one of Nenny's fears. She lies on her bed reading when there's a KNOCK. Rick opens the door and stands there with Keith and his wife (both 40's). Rick is all business.

RICK
Nenny, this is Uncle Keith and his wife. Their house burned down and now they have to live in ours. Yours is the only extra bed.

NENNY
(confused) Extra bed?

Keith and his wife puch their way into the room and make themselves at home. Nenny leaps up as they take over. They fluff the pillows and bounce up and down to test the mattress. It's all very absurd. Nenny's fears are always absurd.

Keith's wife picks up a BOOK.

WIFE
The Babysitter's Club!

KEITH
Ooh, which one?

RICK
(to Keith and his wife) Make yourselves at home. (to Nenny)
Nenny, you can sleep on the floor.

NENNY

The floor...?

Keith and his wife continue to bounce on the bed.

EXT. SUBURBAN NEIGHBORHOOD-DAY

Bubbles nudges Nenny and snaps her out of her fear. He's holding something in his palm.

BUBBLES

Look what I found!

CLOSE ON a WOOLY CATERPILLAR, bright orange and brown. Nenny peers at it, in a daze.

INT. KENSINGTON HOUSE-MORNING

Mom and Rick are upstairs in their bedroom. Mom still has her JACKET on. Rick is clearly in shock.

MOM

What is it? What's going on?

RICK

That was Keith.

MOM

Well, what is it? What did he say?

RICK

He said.. (pause) He said Windsor's been killed.

MOM

(unbelieving) What?

RICK

I, I guess they found her in her van. Her work van. Out in the desert somewhere.

He looks up at her.

RICK (CONT'D)

(numb, stunned) They killed her.

MOM

(frantic) Who killed her? What do you mean?

Rick rises and moves towards her.

RICK

I don't know. They don't know yet.
I don't know.

They stand in silence. A beat. Neither has any idea what to do or say.

MOM

I-I have to call work. I can't go
in.

RICK

Yeah, me too I guess. (gestures)
You go ahead.

Mom picks up the phone and starts to dial. CLOSE ON Rick, pale and quiet, as Mom speaks softly on the phone behind him.

INT. GABE'S TRAILER-DAY

A dim, neatly arranged trailer park home. GABE (40, looks 60) sits on the couch, a WHISKEY BOTTLE in his lap. He's very drunk. There's a distinct contrast between the order of the home and the disheveled man on the couch.

On the table next to Gabe is a PHONE, as if he's just received a call.

CUT TO:

INT. DAD'S APARTMENT-DAY

A different home, this one an apartment belonging to Nenny's DAD (35). Dad loves his kids a lot, and is trying his best.

Mirroring the intro of Gabe, Dad is on the couch under a blanket, asleep. He rouses, looks at his watch, leaps up. He's in his briefs.

INT/EXT. STACY'S CAR-DAY

Kat and her friend STACY (16) ride to school in Stacy's car. They're both stylish in a kind of budget way. Not the coolest girls, but not at the bottom of the high school pecking order either.

Stacy points out the window as they pass Kat's siblings.

STACY

There they go!

KAT
Ugh. The idiot brigade.

She scrounges around in her bag, finds a tube of LIP GLOSS, flips the visor down. "The Cure" plays on the radio. She applies gloss in the mirror and quickly snaps the visor shut.

KAT (CONT'D)
Ten more daaaaaays!

STACY
Oh my god. I can't wait.

KAT
I swear it's taking forever to get to Christmas break.

STACY
Seriously. (glances over) You gonna see Jeremy?

KAT
(confidently) I think I'll ask him to the dance.

STACY
You can't ask him to the dance! He's supposed to ask you.

KAT
Watch me.

Stacy laughs, impressed. Kat flips the visor again to check her make-up, flips it back.

KAT (CONT'D)
Let's do the drive-thru.

STACY
Can't. We'll be late.

KAT
(deadpan) Oh no. That is the worst thing that could possibly ever happen. We'll miss homeroom. Geez.

She digs around in her bag, pulls out a FIVE DOLLAR BILL.

KAT (CONT'D)
Come on, my treat. French fries.

STACY
Kat, my dad will kill me-

Kat waves the money around, does a zombie voice.

KAT
French fries!

Stacy laughs and signals a lane change.

STACY
You're such a bad influence.

KAT
That's what I like to hear.

They pull into the McDonald's drive-thru.

INT. NENNY'S CLASSROOM-DAY

Nenny stands next to her desk at school, her hand over her heart as she recites the Pledge of Allegiance along with her class.

A slow scan of the room as Nenny looks at her peers and her teacher. SISTER MARGARITE (40s) is a sweaty, spiteful woman who's probably chosen the wrong career. The students all have their POSTER BOARD PROJECTS leaning against their desks.

Nenny glances up. CLOSE ON a portrait of a mournful Jesus, his hand over his own heart as he peers down from the wall.

INT. MEDICAL SUPPLY OFFICE-DAY

The MANAGER of a medical supply provider stands at the front of an office reception area. On the wall behind him, a sign reads "Apple Valley Medical Supply."

WORKERS begin to file in, singularly and in pairs, chatting happily. It takes them a moment to notice that he's standing there, waiting for them to arrive.

MANAGER
Hey guys, come on in. Take a seat.

There aren't that many chairs. More workers file in. Some of them are in delivery UNIFORMS.

WORKER 1
What's goin' on?

The manager gestures: *Let's wait for everyone.* A few more people come in. Everyone settles and looks around. A beat.

MANAGER

Morning everyone. I uh-I got some bad news this morning. Real bad, actually.

WORKER 2

No Christmas bonuses?

A murmur goes through the room.

WORKER 3

Dammit, Frank. We need that bonus!

MANAGER

No, no. It's not-you'll get your bonuses. (pause) I got a call this morning. It's um-

He gestures feebly, unsure how to say what needs to be said. Finally, he just says it.

MANAGER (CONT'D)

Windsor was killed yesterday on her route. They don't know who did it or the motive or anything but...I'm sorry. It's bad news. Real bad.

A BIG SILENCE fills the room. Someone mutters "My god."

MANAGER (CONT'D)

So, uh, just be careful out there today. And you can...ten minutes extra lunch, that's fine. Let me know if you have...questions or anything.

He gestures again. More silence, another beat.

People slowly rise to get ready to work. A WOMAN leans over and whispers to ANOTHER WOMAN.

WOMAN 1

Which one was Windsor?

WOMAN 2

I don't know. The new lady I think?

WOMAN 1

The lady with the...

She does a vague identifying gesture: face, earrings, hair.

WOMAN 2

I think so. I don't know.

They share a look of embarrassment before they rise. They don't even know who Windsor is.

END OF ACT ONE

ACT TWO

INT. GABE'S TRAILER-DAY

Gabe is still in his trailer, now completely passed out on the couch. The whiskey bottle lays on the floor. A long beat. Suddenly, a KNOCK rouses him.

VOICE (O.S.)
Mr. Hansen? You home?

Gabe blinks open his eyes, looks around. Whoever it is knocks again.

VOICE (O.S.) (CONT'D)
Mr. Hansen? Open up, sir.

Gabe sits up, rubs his face. Another knock.

VOICE (O.S.) (CONT'D)
Mr. Hansen! Come on, we know you're-

GABE
(shouting) All right, dammit! Give me a sec.

He stands and makes his way over. He seems only mildly surprised to see TWO POLICE OFFICERS when he opens the door.

OFFICER 1
Morning, sir. Mind if we come in?

Gabe gestures vaguely and returns to the couch. The officers follow him in.

OFFICER 1 (CONT'D)
Mind if we sit?

Gabe gestures again: *Do whatever you want.* The officers sit across from him. He picks up the whiskey bottle and gives it a shake. Empty.

GABE
I already know. They called me this morning.

He sips from the bottle anyway.

GABE (CONT'D)
Unless you got more bad news.

OFFICER 1
No, no more bad news. (pause) Sorry
for your loss.

GABE
She was a good woman. I loved her.

The officers nod, share a look.

OFFICER 2
I bet. (pause) Would you, uh,
happen to know what she was doing
before work last night?

GABE
I mean, what do you mean? She was
here. We were here. We ate dinner
and then she left.

OFFICER 2
What did you have for dinner? Do
you recall?

GABE
I don't know. What does it matter?
Steak. Chicken cord-on-blue.

The officers nod again. A beat.

OFFICER 2
Any visitors? Strange phone calls?
Did she mention anything about
anyone?

GABE
No. Everything was normal. We ate
dinner and watched TV. That was it.

The officers share another look.

OFFICER 2
How were you two getting along last
night? Before she left. Any
disagreements or altercations?

Gabe puts up a hand, cuts him off.

GABE
All right. I know what this is.

OFFICER 1
Sir?

GABE
 You gotta question the husband
 first. Suspect numero uno. I've
 seen the shows. (snorts) Columbo.

OFFICER 1
 We're just trying to sort out-

Gabe cuts him off again.

GABE
 You wanna just go to the station?
 Isn't that easier for you guys?
 Aren't you gonna make me go down
 there anyways?

OFFICER 2
 Well, we can't make you, sir.

GABE
 Just, come on.

He gestures—*Cut the crap*—and stands. A beat.

GABE (CONT'D)
 Well?

He makes a grand after-you gesture. The officers stand and he follows them out the door.

INT. MIDDLE SCHOOL OFFICE-DAY

Dad hurries into the main office of the middle school where he works. He's frazzled, late, a total mess. His TEACHER'S BADGE swings from a lanyard around his neck. The RECEPTIONIST smiles at him as he comes in.

RECEPTIONIST
 (not unkindly) Late again, huh?

Dad quickly gathers papers from his mail cubby, glances towards a door marked "Principal."

DAD
 Did he notice?

The receptionist waves off his concern.

RECEPTIONIST
 It's fine. He's on the phone with a parent.

She hands him a SHEET OF PAPER, standard morning stuff.

RECEPTIONIST (CONT'D)
Diane covered for you. You're fine.

Dad doesn't seem convinced. He straightens his tie and hurries out the door.

INT. DAD'S CLASSROOM-DAY

Dad rushes into his sixth grade class. The school librarian, DIANE (50s), is at the front of the room.

DIANE
Let's go ahead and open our English textbooks-

She notices Dad.

DIANE (CONT'D)
Oh good morning, Mr. Summers! There you are.

Dad hurries to the front, puts his things on the desk, straightens his tie.

DAD
Good morning! (to his students)
Good morning, everyone!

The students seem embarrassed on his behalf. They sort of nod and wave. He turns to Diane.

DAD (CONT'D)
Thank you so much. (to the class)
Can we all thank Mrs. Malone for helping us this morning?

STUDENTS
(in unison) Thank you, Mrs. Malone.

DIANE
My pleasure. It was so nice seeing you all again.

She heads to the door. Dad mouths "thank you" as she goes. She gives a small wave: *No problem.*

DAD
Okay, so, yes. Let's get those English books open, shall we? What page are we on?

A STUDENT (11) in the front row raises their hand.

STUDENT
Um, Mr. Summers...?

DAD
Yes? Have you got the page?

STUDENTS
No, it's just um..

DAD
Yes?

The student makes a face. The other students stifle their laughs. A beat. Dad catches on: his zipper is down.

DAD (CONT'D)
Oh boy!

He zips up, laughs nervously.

DAD (CONT'D)
I thought I felt a breeze.

He chuckles, tries to recover. He turns to the board and picks up a piece of chalk, wipes his brow. It's gonna be a long day.

INT. NENNY'S CLASS-DAY

A STUDENT (8) stands at the front of Nenny's class, finishing their presentation. On the chalkboard in neat writing: "Family History Day." Sister Margarite sits at her desk, listening.

STUDENT
...and my oldest brother is eighteen.
He'll be going to college next
year. His dream school is USC.

A beat, and then Sister Margarite starts clapping, though not with much enthusiasm or joy. The other students follow suit.

SISTER MARGARITE
Excellent. Very clear and concise.

She glances at her roster.

SISTER MARGARITE (CONT'D)
Nenny, you're next.

Nenny takes up her posterboard and nervously makes her way to the front of the class. She holds her FAMILY TREE in front of her. It's very crowded with names.

NENNY

Um, so this is my family tree.
Here's my grandma and my grandpa,
and my other grandma and grandpa.
This is my mom, and this is my dad,
and this is my stepdad. This is my
brother Anthony, but we call him
Tiny cause he's so little. And this
is my older brother, and over here
are my stepdad's kids-

SISTER MARGARITE

(cutting in, frustrated) This is
far too busy.

NENNY

(taken aback) Busy...?

SISTER MARGARITE

There's too many people. How are we
supposed to keep track of all these
people?

Nenny lowers her poster.

NENNY

(disheartened) It's my family.

SISTER MARGARITE

No. A family is a mom and a dad and
their children. Grandparents where
appropriate.

She stands and shoos Nenny back to her seat.

SISTER MARGARITE (CONT'D)

Divorce is a sin. Did any of your
parents tell you that?

Nenny returns to her seat, dejected and embarrassed. Sister
Margarite shakes her head and motions for another student to
come to the front.

INT. KEITH'S HOUSE-DAY

Keith's wife, JANE (40s, put-together, somewhat reserved)
sets two OVERNIGHT BAGS by the front door of their nice,
Northern California home. She goes to the base of the stairs.

JANE

(calling up) All set, honey!

No response. A beat.

JANE (CONT'D)
Keith? You ready?

Silence. She makes her way up the stairs.

INT. KEITH'S HOUSE-CONTINUOUS

Jane knocks gently at Keith's office door, lets herself in. Keith sits with his back to the door, poring over something at his desk. These two may or may not look anything like the way Nenny imagined them in her fear. It's unlikely that she's met them. He's not *her* uncle, after all.

JANE
Honey? You ready?

Keith still doesn't respond. Jane goes to him and lays a hand on his shoulder. We see now that he is looking at some OLD PHOTOS.

JANE (CONT'D)
Oh, honey. Is this what you want to be doing right now?

He leans his head against her.

KEITH
I just...I miss her so much already.

JANE
I know. I know.

She caresses his head. A beat.

JANE (CONT'D)
You think we oughtta get going? Your mom's waiting for us.

KEITH
I doubt very much that she's waiting for us. She hardly knows what's going on.

Jane nods: *Good point.*

JANE
Well, we'll want to avoid traffic anyway.

KEITH
Yes.

A beat.

JANE
Did you call Gabe?

KEITH
Why would I call Gabe?

JANE
I just...I don't know. I just think
it might be nice. (off his look)
She was his wife.

KEITH
She was his wife, Jane. And he
treated her like a dog.

JANE
(acquiescing) Okay, all right.
(pause) We should go.

KEITH
(upset now) Just give me another
minute, okay?

Jane sighs, nods, goes out the door. Keith flips through the photos once more.

INT. POLICE STATION-DAY

POLICE SERGEANT DAVIS (40s) sits behind his desk at the Apple Valley Police Station, looking through a FILE on his desk. There's a KNOCK at his door.

DAVIS
Yeah!

An officer opens the door and comes in. We recognize him as one of the officers that visited Gabe.

OFFICER
We've got the husband. Just got in.

DAVIS
Yeah. All right. How's he seem?

OFFICER
A little drunk. A lot drunk,
actually.

DAVIS
All right. (pause) He ask for a
lawyer?

OFFICER

Not yet.

DAVIS

All right. (indicates the file) You see this?

The officer steps around the side of the desk, looks at the photos in the file.

DAVIS (CONT'D)

Gruesome, huh?

A beat as they look at the photos, the officer looking a little sick. Finally, Davis shuts the file.

DAVIS (CONT'D)

All right. Get him a coffee and keep him busy. I gotta hit the can.

The officer nods and goes out the door.

EXT. SACRED HEART SCHOOL-DAY

It's morning recess now. Nenny sits on a bench reading her BOOK. Kids run and play. We glimpse Bubbles across the schoolyard, cradling the caterpillar in his hands. Tiny talks excitedly with a nun.

YVONNE (8), a classmate of Nenny's, wanders over. She indicates Nenny's book.

YVONNE

Which one is that?

Nenny flips the cover so Yvonne can see: "The Babysitter's Club: Claudia and The Bad Joke." Yvonne nods. It's playground small talk.

Some other girls wander over, JACKIE (8) and MICHELLE (8). We recognize all of these girls from Nenny's class. Jackie peels an ORANGE.

JACKIE

Anybody want some?

The others shake their heads. A beat. Yvonne points to a place a little off.

YVONNE

Hey, Nenny. Isn't that your new brother?

We see Charles across the schoolyard, rough-housing with other boys.

NENNY

Yuh-huh.

JACKIE

How old is he?

NENNY

Same as me. (pause) He's in the other class.

The girls watch Charles with some curiosity.

MICHELLE

I think he's kinda cute.

NENNY

Ew!

MICHELLE

What? He is!

Charles hocks a loogie.

YVONNE

That's Nenny's brother you're talking about.

MICHELLE

(shrugs) He's still cute.

Nenny makes a gag face.

NENNY

Gross. (pause) Also, he's not my real brother. He's my step-brother.

JACKIE

You know, if he *was* your real brother and you *did* think he was cute, and you liked him and you married him and all that, it would be a very bad idea. Incest can lead to deformities in babies. Two heads and stuff like that.

She munches her orange.

JACKIE (CONT'D)

I saw it on a show.

It's a totally random and disgusting thing to say. The other girls look at her, then turn to watch Charles again. He chases another kid down and pegs him with a BALL.

INT. HIGH SCHOOL BATHROOM-DAY

Kat is in the school bathroom with Stacy and two other FRIENDS (16), ditching class. They touch up their makeup and tease their hair. It's the 80s so they use a ton of hairspray.

FRIEND 1

Ugh. I have to go to my *mom's* this weekend.

FRIEND 2

That sucks. (pause) Is she still dating that banker guy?

FRIEND 1

No. She's dating my dad's *best friend*.

The other girls stop what they are doing, mouths agape. The intrigue!

FRIEND 1 (CONT'D)

I swear to god.

The girls roll their eyes. Parents are so lame.

FRIEND 2

Hey Kat. You going to your mom's this weekend?

KAT

No. Thank god.

FRIEND 1

Is your mom annoying too?

Kat shoots her a look in the mirror.

KAT

No. I love my mom. (pause) I just hate my stepdad. (pause) He's a jerk.

Her words hang in the air. It's clear she's not just being snotty: her stepdad probably is a jerk.

FRIEND 2

Does he...hit her?

KAT
(considering) No. I don't think so.
He just... He's just a jerk. That's
all.

The others share a look in the mirror.

KAT (CONT'D)
Come on. Let's get to class.

STACY
(laughs) Suddenly you're worried
about getting to class.

Kat ignores her and gathers her things. The others join suit.

FRIEND 1
Brian's in my chem class now.

FRIEND 2
Ooh, Brian!

KAT
Warthog Brian? (off their looks) He
looks like a warthog.

The others laugh, the mood lighter now.

STACY
He *does* look like a warthog.

They start to leave the bathroom. Kat is the last to go. She
pauses to look back and check her hair.

END OF ACT TWO

ACT THREE

INT. KENSINGTON HOUSE-DAY

Rick makes COFFEE and Mom sits at the table, her jacket off, her make-up smeared. She holds her head in her hands. She looks up.

MOM
Where is Keith now?

RICK
They're driving down this afternoon
I think.

He places a cup of coffee on the table.

RICK (CONT'D)
Here. Drink this.

Mom takes the cup in her hands. They both sip their coffee, silent. A long beat.

MOM
And...Sadie?

RICK
I think she's still at the home.

MOM
But...she knows?

RICK
Yeah. She knows.

MOM
And...Gabe?

RICK
I imagine they told Gabe. They
probably told him first, don't you
think?

Mom nods. They both sit, thinking. Mom starts to tear up and Rick, a bit uncharacteristically, reaches out and takes her hand.

MOM
Should we pick them up? (off his
look) From school?

RICK
No, no. Let's let them have
a...normal day.

Mom nods again. Silence ticks in the house.

MOM
I'm gonna take a shower.

RICK
Okay. I'll clean up here.

There isn't much to clean. Mom slowly rises and goes upstairs.

INT. KENSINGTON HOUSE-CONTINUOUS

We follow Mom up the stairs. She moves slowly, goes into the bedroom, closes the door, goes to stand before the sink. She takes off one earring and then the next, removes her watch, takes a bobby pin out of her hair. She looks in the mirror, stares.

INT. NURSING HOME-DAY

SADIE (70, feeble and frail) sits in a WHEELCHAIR in the community room of a nursing home. She's slumped forward, her chin buried in her chest. A NURSE makes her way around the room, greeting other patients. She approaches Sadie's chair.

NURSE
Good morning, Sadie. You doing
garden club today?

Sadie barely lifts a hand. The gesture is vague, perhaps a *Leave me alone*. The nurse makes a face and moves on.

ANOTHER NURSE enters and stands in the doorway. The first nurse goes to join her.

NURSE 1
(whispers) What's with Sadie today?

NURSE 2
You didn't hear?

NURSE 1
I just got here.

NURSE 2
Her daughter died yesterday.

She pauses dramatically, relishing a bit of gossip.

NURSE 2 (CONT'D)
She was killed. *Murdered.*

NURSE 1
Oh my goodness. That's terrible.

The second nurse makes a face: *Sure is.* They watch Sadie, who hardly moves. A beat.

NURSE 1 (CONT'D)
Who did it?

NURSE 2
(shrugs) Anyway, can you do meds today? I've got cramps.

The first nurse looks at her as if to gauge if she's joking. She's not.

NURSE 1
I guess so.

She leaves the room. The second nurse idly picks at something on her uniform.

INT. CHARLES' CLASS-DAY

CLOSE ON a RIDICULOUS DRAWING of a monster puking all over the place. We see Charles' hand working on the piece. His teacher, SISTER ANNE (30s), lectures from the front of the class.

SISTER ANNE
...and since we know that verbs are action words, we know that-

She notices that Charles isn't paying attention.

SISTER ANNE (CONT'D)
Charles. (again) Charles!

She approaches his desk and holds out her hand. He turns over the drawing. His peers snicker. Sister Anne gives him a look.

CHARLES
(shrugs) He doesn't feel well.

She nods towards the HALL PASS. Somewhat routine.

SISTER ANNE
Go on.

Charles goes and grabs the pass. Sister Anne takes up her lecture again. On his way out, Charles makes a loud FART NOISE, lifting his butt-cheek.

INT. MOTHER SUPERIOR'S OFFICE-DAY

MOTHER SUPERIOR (60, matronly, exceedingly patient) sits behind her desk. She regards Charles as he sits across from her.

MOTHER SUPERIOR
Shall I call your mother?

CHARLES
(defiantly) I'm not at my mom's right now.

MOTHER SUPERIOR
Shall I call your father?

CHARLES
(softer) No.

MOTHER SUPERIOR
What shall we do then?

CHARLES
I dunno.

MOTHER SUPERIOR
(pause) How about chalk? Hm?

She reaches into her desk and pulls out TWO CHALKBOARD ERASERS that she just happens to keep on hand.

EXT. SACRED HEART SCHOOL-DAY

Charles is outside Mother Superior's office, banging the two erasers together. He's having a blast.

INT. HIGH SCHOOL CLASSROOM-DAY

Kat sits in a desk towards the back of her English class. At the front of the room, the TEACHER reads from a book. Kat glances over and smiles at JEREMY (16), a good-looking, obviously-cool guy. He doesn't notice Kat smiling at him.

Kat turns to a fresh page in her NOTEBOOK and begins to write.

KAT'S NOTE

Will you go to the Winter Dance
with me?

She draws a BOX MARKED YES, and then ANOTHER BOX MARKED YES. Around the boxes: HEART, SMILEY-FACE, HEART. She carefully folds the note and passes it over.

Jeremy opens the note, reads it, and writes something on it. He folds it and passes it back. Kat opens the note. "Maybe."

She smiles to herself, as if *Maybe* is the most romantic thing anyone has ever said.

INT. TEACHER'S LOUNGE-DAY

Dad enters the teacher's lounge, looking a tiny bit more put-together than earlier. Other teachers occupy various places around the room. Dad takes a seat next to Diane.

DAD

I'm so sorry about earlier. I don't know what happened. I guess I missed my alarm.

DIANE

Oh, don't worry about it! There was nothing happening in the library anyways.

DAD

Well. I appreciate it. I just...I hate being late.

She nods kindly. Dad starts to open his LUNCH. They eat for a moment in silence.

DIANE

So, it's Friday huh? Any plans this weekend?

Dad brightens immediately.

DAD

I got my kids this weekend!

DIANE

Oh, that's fantastic. What will you do?

DAD

Not sure yet. Maybe a matinee, we'll see.

DIANE

Wonderful. How's the middle one
doing...the girl?

DAD

Nenny. She's good, I think. Real
good.

He seems unsure.

DIANE

Well, I bet you're just the best
dad ever. They're lucky to have
you.

He looks at her, unsure how to receive this compliment.

INT. KENSINGTON HOUSE-DAY

Mom and Rick are at the table with their coffee, sitting
silently. The stretched-out-time of the morning hangs in the
air.

Mom stands and goes to the fridge. She pokes around, turns
and looks around as if lost.

MOM

I think I'll go to the store.

RICK

We just went yesterday.

MOM

We need bananas, and...maybe milk.

RICK

There's a full gallon right there.

MOM

But we...maybe eggs.

Rick catches on: she's going crazy sitting around like this.

RICK

All right. Let's...I'll drive.

He grabs his KEYS from a hook on the wall and they both head
out.

INT/EXT. FAMILY VAN-DAY

Rick drives the family VAN to the grocery store, Mom in the passenger seat. "Country Roads" plays quietly on the radio. They both stare ahead. A long beat.

RICK
(points idly at radio) She really
liked this song.

Mom looks over at him, nods thoughtfully.

RICK (CONT'D)
Sorry. I just realized.

MOM
No, I...I'm glad to know that.

They return to silence as they pull into the parking lot. A woman in front of their van...and then a loud BANG as they are hit from behind. They jolt forward in their seats.

RICK
Ah dammit. You okay?

MOM
Yeah, I'm okay.

They open their doors.

EXT. GROCERY STORE PARKING LOT-DAY

Mom and Rick step out of the van. They've been rear-ended by a large BRONCO. It's owner, a BIG BURLY MAN, jumps out.

MAN
What the hell are you doing,
slammin' on the brakes like that?

RICK
Sorry. A woman came with her cart
and I-

MAN
A woman came with her cart! It's a
parking lot!

He looks at his bumper.

MAN (CONT'D)
Dammit! She's all banged up. This
is gonna cost me a fortune.

RICK
 Hey, we've got insurance. It's fine.

MAN
 Damn better have insurance.

MOM
 (piping in) Sir, it's handled. If no one's injured it's not a big deal.

The man turns to her now, raging.

MAN
 Not a big deal? I just bought this car last week! You think I want to-

RICK
 (cutting in) All right. (to Mom) Marie.

He gives her a look: *Let it go.*

MOM
 I just think there are bigger things. There are bigger things.

She means in life. Rick nods, gestures towards the van. She goes over and opens the glove box for the INSURANCE CARD. The man mutters.

MAN
 Pfft. Bigger things.

Mom hands the card to Rick. He and the man start to write information down.

INT. POLICE STATION-DAY

Sergeant Davis' office, empty. A beat. Finally, the door opens and Davis comes in. He looks around to assess if he might need anything, grabs the file off his desk, goes out the door.

INT. POLICE STATION-CONTINUOUS

Davis makes his way through the station, greeting colleagues and peers, in no hurry at all. He stops by the reception area. A pretty young woman, BESTY (30s), sits behind the desk.

DAVIS
Hey, Bets. Any calls?

BETSY
Your wife called a little while ago.

She hands him a NOTE.

BETSY (CONT'D)
Said to call her back.

DAVIS
Yeah, it's our anniversary. Gotta figure out where to take her tonight. Any ideas?

BETSY
Does she like steak?

DAVIS
Yeah, she likes steak. What kind of woman doesn't like steak?

They both laugh.

BETSY
How 'bout Sizzler? They got nice steak.

DAVIS
Now that ain't a bad idea.

A DOOR OPENS just down the hall and the officer from before sticks out his head.

OFFICER 1
Sarge. You ready?

Davis gestures: *Be right there.*

DAVIS
(to Betsy) All right, I gotta go.
Talk to this guy.

He leans close, gives her a smile, speaks quietly.

DAVIS (CONT'D)
See if he murdered his wife.

Betsy giggles. He knocks on her desk, takes up his file, goes through the door.

INT. POLICE STATION-CONTINUOUS

Davis enters a small interrogation room. Gabe sits at a table, a CUP OF COFFEE before him. The two officers from before stand in the corners of the room. Davis takes a seat.

DAVIS
Morning, Mr. Hansen. How we doing
today?

Gabe gives him a withering look. He's still drunk and sways in his seat.

GABE
Fine.

Davis regards him, nods, all-business.

DAVIS
We been drinking this morning?

GABE
My wife died. So I had a drink. Sue
me.

DAVIS
Yeah. That's quite a doozy, innit?
Sorry about your loss.

There's not a lot of sorry in his voice.

DAVIS (CONT'D)
And where were you last night when
she was on her route? Down at the
bar, I suppose?

Gabe remains silent, sips his coffee, sways.

DAVIS (CONT'D)
Maybe with your buddies? Playin'
pool.

GABE
(scoffs) Buddies.

DAVIS
I mean, you got an alibi, right?
Someone can vouch for where you
were?

GABE
Listen, Mack. I know what's goin'
on here. I know my rights.

He's remarkably drunk. Now it's Davis' turn to scoff.

DAVIS
Oh yeah? You got it all worked out,
huh?

GABE
I wanna lawyer.

DAVIS
Sure. Just give me his card and
I'll ring him up.

Gabe mumbles something incomprehensible, lays his head in his arms.

DAVIS (CONT'D)
What's your lawyer's name? Maybe I
know him. I know all the lawyers in
town!

He looks at the other officers, winks. They chuckle. Gabe starts to SNORE. Davis stands, shakes his head.

DAVIS (CONT'D)
Put him in the tank. Let him dry
out. (shakes his head) Moron.

The officers grab Gabe and drag him out the door.

END OF ACT THREE

ACT FOUR

INT. TINY'S CLASS-DAY

Tiny sits in a circle of his peers in his kindergarten classroom. On a stool before them is SISTER CORA (20s), a young nun who exudes enthusiasm for the Lord.

On the chalkboard are the words to the OUR FATHER.

SISTER CORA
All right! Shall we practice the
Lord's prayer?

The students let up a small cheer. Tiny is especially thrilled.

SISTER CORA (CONT'D)
Okay, repeat after me.

STUDENTS
Repeat after me!

SISTER CORA
Our Father, who art in heaven...

STUDENTS
Our Father, who art in heaven...

SISTER CORA
Hallowed be thy-

Tiny's hand shoots up.

SISTER CORA (CONT'D)
Yes, Anthony?

TINY
My daddy lives in his own howse! He
has a parking pwace and he shares
da pool.

SISTER CORA
Oh yes, Tiny, of course. We're
referring here to God our Father.
Your daddy is your father here on
earth. God is our father up in
heaven.

Tiny's mouth gapes a little, but he nods as if this makes sense.

SISTER CORA (CONT'D)
 Shall we continue? (off their
 looks) Repeat after me.

STUDENTS
 Repeat after me!

SISTER CORA
 Our father, who art in heaven...

STUDENTS
 Our father, who art in heaven...

SISTER CORA
 Hallowed be thy name.

STUDENTS
 Hallowed by they name.

Sister Cora extrapolates before anyone can cut in.

SISTER CORA
 Hallowed means respected and
 revered.

The students nod as if this makes sense.

SISTER CORA (CONT'D)
 Our father, who art in heaven,
 hallowed be thy name.

STUDENTS
 Our father, who art in heaven,
 hallowed be thy-

Tiny's hand shoots up again.

SISTER CORA
 (patiently) Yes, Anthony?

TINY
 What's heaben again?

SISTER CORA
 Heaven is the place where God lives
 with the angels. It's a beautiful,
 wondrous realm where no one suffers
 and everything is enveloped in
 God's eternal, loving light.

She clasps her hands and closes her eyes, enraptured as she
 imagines it. The students nod, except Tiny, who seems
 confused.

TINY
But whewe is it?

Sister Cora opens her eyes.

SISTER CORA
Well, it's...everywhere. It's in
the sky above us, and it's in our
hearts. Think of it as the place we
go when we die.

Silence. This might be a topic too big for this audience to
grasp. A beat.

TINY
What's die?

Sister Cora looks stumped.

SISTER CORA
Well...(thinking) Dying is when we
leave our bodies and become just
our spirits. And our spirits, if
they are pure, rise up to join God
in heaven.

The students stare. Sister Cora continues, grasping.

SISTER CORA (CONT'D)
Everyone dies. Our mommies, our
daddies, our grandmas and our
grandpas. Even our pets!

She says all this as though it's a good thing. A little girl
bursts into tears.

SISTER CORA (CONT'D)
Oh my.

She rises, lifts her hands to sooth.

SISTER CORA (CONT'D)
No, no, there's nothing to worry
about! God takes care of all of us
when we die.

Too late. Another kid bursts into tears, and then another.

Tiny sits with his hands under his chin, fascinated. He turns
to the kid next to him.

TINY
Are dere toys in heaven?

The kid next to him shrugs. Now a number of children are crying. Sister Cora rushes around the room, trying without success to console them all.

EXT. SACRED HEART SCHOOL-DAY

A BELL rings and students pour into the schoolyard for afternoon recess. We follow Bubbles as he makes his way to the far end of the schoolyard, LUNCHBOX in hand. He finds a spot near the fence and opens the lunchbox.

CLOSE ON the caterpillar, inching around inside. Bubbles carefully takes the insect out and holds it in his hands.

A SHOUT interrupts his quiet moment. A GROUP OF BOYS makes their way towards him across the yard.

BOY 1

Hey loser! What you got there?

The boys circle Bubbles, crowding him.

BUBBLES

It's...nothing.

BOY 1

Doesn't look like nothing.

BOY 2

Looks like you got yourself a little pet.

BOY 1

Is that a pet? You got yourself a pet?

The boys snicker. Bubbles hunches his shoulders, tries to make himself small.

BOY 3

Your pet got a name? Huh?

Bubbles shrugs. The first boy holds out his hand.

BOY 1

Let me hold that pet, huh? Let me hold it.

Bubbles hesitates but gives in. The boy holds the caterpillar in his palm.

BOY 1 (CONT'D)
 Aw, look at it. So fuzzy and cute.
 (to his friend) Isn't it so fuzzy
 and cute?

With no warning, the boy claps his hands—hard—squishing the bug.

BOY 1 (CONT'D)
 Aw. Too bad.

BOY 2
 So sad.

Bubbles as though he might cry. The boy smears bug guts on his friend and they run away laughing.

INT. NENNY'S CLASSROOM-DAY

Sister Margarite stands at the front of Nenny's class and claps her hands for their attention, though everyone is already silent as stone.

SISTER MARGARITE
 Line up! It's time for Catechism
 class.

The students rise and begin to make a neat, well-practiced line at the door. Nenny goes to Sister Margarite.

NENNY
 Um, Sister?

SISTER MARGARITE
 What is it? You should be in line.

NENNY
 I was just wondering...is, um, the
 other class gonna be there today?

SISTER MARGARITE
 Other class? What other class? Do
 you mean Sister Anne?

Nenny nods.

SISTER MARGARITE (CONT'D)
 Of course they'll be there. They're
 always there. Each grade does
 Catechism together.

NENNY
 Oh. Well last time—

SISTER MARGARITE
 (cuts her off) Last time Sister
 Anne was ill. Why are you asking
 questions? You should be in line!

Boy, she's a grumpy nun. Nenny hangs her head and joins the line.

EXT. SACRED HEART SCHOOL-DAY

Nenny and her class walk to the church for Catechism class. Charles' class, helmed by Sister Anne, does the same.

INT. CATHOLIC CHURCH-DAY

The two second-grade classes file into the church and take their seats in the front pews. A PRIEST (60s) stands near the altar. A beat as everyone settles down.

PRIEST
 Welcome, everyone. Last week we
 concluded our discussion of baptism
 and this week we'll begin to learn
 about the holy tradition of the
 eucharist. Does anyone know what
 the eucharist is?

A hand shoots up. It belongs to KATIE MARION (8), a real suck-up goody-two-shoes.

PRIEST (CONT'D)
 Yes, Katie?

KATIE
 The eucharist is when we celebrate
 Jesus' last supper with his
 disciples.

PRIEST
 Excellent, Katie. Very well said.

Nenny can't help herself: she huffs under her breath. Sister Margarite hears her.

SISTER MARGARITE
 Nenny!

Nenny makes a face. Yikes. She glances over at Charles. His gaze is down and he fiddles with something in his hands.

PRIEST

And can anyone explain how we
celebrate the ritual of the
eucharist?

Katie's hand shoots up again.

PRIEST (CONT'D)

Yes, Katie?

KATIE

Bread and wine are blessed by a
priest to become the body, blood,
soul, and divinity of Jesus Christ,
our Lord and savior, who died for
our sins.

The priest smiles, impressed. Sister Margarite nods
approvingly. Nenny rolls her eyes.

She looks again at Charles: he's pulling a STRAW out of his
pocket now. He pulls a WAD OF WET PAPER from his mouth, packs
the straw.

PRIEST

Today, we'll begin our study of
this holy ritual. First, I'll
demonstrate how the sacrament is
blessed.

He turns towards the altar, and just as he does, Charles
lifts the straw and shoots a GIANT SPIT WAD across the aisle.
It lands with a WET SMACK against Katie's cheek.

KATIE

Ahhhhhh!

Her hand goes to her face, tears come to her eyes.

KATIE (CONT'D)

(wailing) Sister! Sister!

A COMMOTION as everyone realizes what's going on. Sister Anne
grabs Charles and marches him out the door. He's laughing,
the straw in his hand.

Suddenly, a hand lands on Nenny's shoulder.

SISTER MARGARITE

You too! Outside!

NENNY

I didn't do anything!

But Sister Margarite's not having it. She grabs Nenny and pulls her outside.

EXT. SACRED HEART SCHOOL-DAY

Sister Margarite and Sister Anne march Nenny and Charles out of the church.

SISTER MARGARITE
...the most disrespectful...

SISTER ANNE
...a sin! An absolute sin!

CHARLES
(smirking) It was an accident.

NENNY
I didn't do anything!

Mother Superior appears at the end of the hall.

MOTHER SUPERIOR
What's happening here? Aren't we supposed to be in Catechism class?

SISTER MARGARITE
These children are out of control!

Mother Superior nods. Sister Anne steps towards her and they confer in low voices.

MOTHER SUPERIOR
I see. Charles, Nenny. Why don't you come with me?

She gestures and the children follow her down the hall.

INT. MOTHER SUPERIOR'S OFFICE-DAY

Mother Superior leads Nenny and Charles into her office and points them to two small DESKS. She stands before them, brings her hands together, thinks.

MOTHER SUPERIOR
How should we resolve this matter?
Hm?

Charles is silent. Nenny looks like she might cry.

MOTHER SUPERIOR (CONT'D)
Shall we call your parents? Hm?

Now Nenny does start to cry. Charles gives her a look.

MOTHER SUPERIOR (CONT'D)
Is this any way to behave? Hm?

NENNY
(whimpering) I didn't do anything.

MOTHER SUPERIOR
Yes, well. We must always be on our
best behavior. Particularly in
Catechism class.

Nenny cries quietly and Charles picks at something on his pants. A beat.

Finally, Mother Superior stands and takes TWO SHEETS OF PAPER from her desk.

MOTHER SUPERIOR (CONT'D)
I'd like for you to compose letters
of contrition. Do you know what
contrition means?

Silence. They do not know what contrition means.

MOTHER SUPERIOR (CONT'D)
Contrition is a form of apology.
I'd like you to apologize to God.
And I want your letters to be
heartfelt and sincere.

Nenny and Charles exchange a look as Mother Superior lays a PENCIL on each of their desks.

INT. SCHOOL BATHROOM-DAY

An empty boys' restroom at Sacred Heart School. A kid SNIFFLES in one of the stalls.

We move slowly towards the stall and realize it's Bubbles, weeping over his lunchbox. A beat.

The main door swings open and in marches another KID (11). He's a nerd too, nice. He goes to the sink and starts washing his hands, but hears Bubbles crying.

KID
(through the stall door) Are you
okay?

Bubbles sniffles, quickly wipes his nose with his sleeve.

BUBBLES
Yes, I'm fine.

The kid nods. A beat.

KID
What happened?

BUBBLES
Nothing. (starts to cry again)
They squished my bug.

KID
Who? Danny?

BUBBLES
(meekly) Yeah.

The kid nods, considering.

KID
Can I come in?

Bubbles sniffs again, then unlocks and slowly opens the stall door.

KID (CONT'D)
It's gonna be okay.

He lays a hand on Bubbles' shoulder. A real nice kid. Bubbles calms, wipes his nose.

KID (CONT'D)
You want a Jolly Rancher?

Bubbles nods and the kid fishes a JOLLY RANCHER out of his pocket. He unwraps one for himself and the two head out to class.

EXT. HIGH SCHOOL HALLWAY-DAY

A BELL rings at the high school and students stream into the hall. Kat goes to her locker. Stacy approaches.

STACY
Did you ask him?

KAT
(confidently) You know I did.

STACY
And? What did he say?

Kat leans close, eyes wide.

KAT
He said maybe!

Stacy smiles big. Maybe!

STACY
You're so brave!

Kat smiles: *I know*. Stacy looks up and sees Jeremy across the hall, laughing with some friends.

STACY (CONT'D)
Oh my god, there he is.

Kat closes her locker door.

KAT
Later you can help me figure out
what I'm gonna wear.

She wiggles her eyebrows and makes her way across the hall.

INT. HIGH SCHOOL HALLWAY-CONTINUOUS

Kat approaches Jeremy. His friends quickly disperse but she doesn't seem to notice. Jeremy fiddles with his locker.

KAT
So, did you think some more about
the dance?

He doesn't really look at her, toys with the lock.

JEREMY
Yeah. I thought about it.

KAT
And...?

JEREMY
(shrugs) I haven't decided yet.
I'll probably ask Cheryl Owens and
see what she says.

Kat looks like she's been punched in the teeth. Jeremy opens his locker, fiddles around, closes it.

JEREMY (CONT'D)
I'll let you know.

He goes down the crowded hall, joining his friends, who laugh and jostle him around. Kat watches him go. A beat. Stacy sidles up.

STACY
What'd he say?

Kat blinks, gathers up her lie.

KAT
He's gotta ask his dad if he can
have the car.

She doesn't look at Stacy or give her a chance to respond, just goes down the hall.

INT. KENSINGTON HOUSE-DAY

Mom and Rick are back from the store. There's a HALF-EATEN BANANA on the table, the COFFEE has been refreshed. Rick is on the phone, a PAD OF PAPER next to him and a PEN in his hand.

RICK
...yes, all right. The damage was
pretty minor. (listens) Yes...okay,
I'll expect his call. Thank you.

He hangs up, writes something down.

RICK (CONT'D)
All right. The adjuster will look
over the claim and call us back.

Mom nods, dazed. Rick scribbles something else, looks around, takes a breath. A beat. He glances at his watch.

RICK (CONT'D)
The kids will be back soon.

Mom nods, fidgets. She looks towards the window, blinks. Suddenly, she stands as if being attacked.

MOM
I-I can't. I can't do it.

RICK
Marie...

MOM
(shaking, frantic) I can't do it.
You have to. I can't!

RICK
(again) Marie.

She reaches a pitch, hysterical now.

MOM
I can't do it! I can't tell them! I
can't! I can't!

Rick stands and pulls her close.

RICK
Shh...it's okay, it's okay. We'll
tell them together. It's okay.

Mom weeps in his arms.

END OF ACT FOUR

ACT FIVE

EXT. SACRED HEART SCHOOL-DAY

Nenny and Charles emerge from Mother Superior's office. We hear their LETTERS TO GOD IN VOICEOVER as they walk to their classrooms.

NENNY (V.O.)

Dear God,
I'm sorry that Charles is a stupid idiot. He thinks it's okay to do dumb things and he's always messing up. All he wants to do is get in trouble and joke around, and he makes problems for everyone, especially me because I am in the same grade. And I'm sorry that my mom even married Rick in the first place, and now I have this big stupid family that I didn't want and I don't even get my own room. I wish the three of them would go back where they came from and just leave the rest of us alone.

Nenny broods as she walks, kicks at something on the ground.

CHARLES (V.O.)

Dear God,
I'm sorry I don't believe in you. Ha ha, just kidding, I'm not sorry. This school is dumb and these nuns are dumb and everyone in my house is dumb except for maybe my dad. I can't promise that I will behave, but I can promise that as soon as I am old enough, I will enlist in the United States Armed Forces to serve and protect my country with valor and pride. Also Nenny smells like old barf. If you did exist you would already know that because you are supposedly omnipotent and omnipotent means you know everything. Semper fi!

Charles broods as he walks, kicks at something on the ground.

INT. NENNY'S CLASSROOM-DAY

Nenny quietly enters her class. Everyone stares as she goes to her desk. A beat. She looks at the CLOCK: it's almost 3 o'clock.

INT. CHARLES' CLASS-DAY

Charles enters *his* class. Everyone stares as he goes to his desk. He makes a fart face. A beat. He looks at the CLOCK: it's almost 3 o'clock.

EXT. SACRED HEART SCHOOL-DAY

The final BELL rings and kids pour out of their classrooms. Tiny runs up to Nenny, matching her stride, and Bubbles joins them, his face still red from today's tears. Charles is visible just ahead.

EXT. WALK FROM SCHOOL-DAY

Nenny, Bubbles and Tiny walk home from school. Charles is a ahead, but they quickly catch up. Nobody says much except Tiny.

TINY

...and when we die we go up dere and
dere's toys and God, but don't
wowwy, everybody dies.

CHARLES

Shut the hell up.

Tiny frowns and goes quiet. Nenny turns to Charles. She speaks boldly to him, maybe for the first time.

NENNY

You almost got me in big trouble.

CHARLES

(shrugs) I added some spice to the
day. Who cares.

She bugs her eyes and is just about to respond when suddenly Dad pulls up. He's driving the crappiest PINTO Southern California has ever seen. He rolls down the window and shouts.

DAD

Hey guys! Hop on in!

TINY

Daddy!

Nenny and Bubbles glance at one another, confused. Dad acknowledges Charles with a little finger wave. Charles doesn't wave back.

BUBBLES

Dad?

DAD

Hey son, climb on in!

Dad swings the door open, climbs out, starts to make room in the backseat.

BUBBLES

But dad, it's um...we're with mom this weekend.

This is the most assertive we've seen Bubbles, which isn't saying much.

DAD

No way, José. First weekend is always mine.

Nenny and Bubbles exchange another look. Tiny rocks happily on his heels, clueless.

NENNY

Dad, today is the ninth. We were at your house last weekend.

BUBBLES

Remember?

Dad straightens and looks up at the sky, terribly confused.

TINY

'Member, daddy? We went to the miniature golfing.

Dad's shoulders slump as it all sinks in.

DAD

I guess...I guess we did.

Charles starts to laugh and Nenny shoots him a look. He shrugs and picks up a STICK.

DAD (CONT'D)

Well, um...

He scratches his head, at a total loss. A long beat.

DAD (CONT'D)
Well, why don't I at least give you
guys a ride?

Tiny bounces towards the car.

TINY
Okay!

Nenny and Bubbles climb in and Dad glances over at Charles,
who's swinging his stick at a tree.

DAD
(to Charles) You wanna come too, I
guess?

Charles glances around. This is so weird.

DAD (CONT'D)
No point walking.

Charles chucks his stick and climbs into the car.

INT/EXT. DAD'S CAR-DAY

Dad drives Nenny, Charles, Tiny, and Bubbles home from
school. The windows are open, wind whipping through the car.
A silent, awkward ride.

INT/EXT. DAD'S CAR-DAY

Dad pulls up to the driveway of Mom's house and the kids
start to climb out of the car. Charles is first, doesn't even
say thanks.

TINY
Bye, Daddy!

Tiny gives dad a kiss on the cheek and runs up the driveway.
Dad stares ahead, in a kind of daze. Nenny and Bubbles climb
out and come around to his side of the car. They look guilty
and sad.

BUBBLES
Bye, Dad. See you next weekend.

Dad blinks.

DAD
Bye, son. Have a nice weekend with
your mom.

Bubbles hugs him through the window. Nenny approaches.

NENNY
Goodbye, Daddy. Take care of
yourself.

Dad looks at her smiles weakly.

DAD
Hey. You don't say take care. *I say*
take care.

NENNY
(smiles) I love you.

DAD
I love you too, honey. Have fun.

She gives him a hug and he drives off. Nenny watches him go
and her expression shifts as she slips into another **FEAR**.

EXT. SUBURBAN NEIGHBORHOOD-DAY

A quick flash of Nenny's fear. Dad drives his Pinto down the
street, looking very sad. Nenny watches from the driveway.

CLOSE ON one of the tires as it runs over a SMALL NAIL.
Absurdly, the CAR EXPLODES.

CUT TO:

EXT. SUBURBAN NEIGHBORHOOD-DAY

Charles appears out of nowhere and smacks Nenny on the head.

CHARLES
Snap out of it, freak.

Nenny blinks and there are tears in her eyes. Stacy pulls up
in her car and Kat climbs out.

KAT
(to Stacy) See you Monday.

Kat closes the door and starts up the driveway. She notices
Nenny crying.

KAT (CONT'D)
What's your problem?

Nenny ducks her chin.

KAT (CONT'D)
I swear to god, someone's always
crying around here.

She gives Nenny a nudge and they head up the driveway, the boys just ahead.

They kids troop towards the house as **music** begins to play.

A **SLOW MONTAGE** begins.

INT. POLICE STATION-DAY

Gabe sleeps on a bench in the drunk tank, curled in a tight ball.

INT/EXT. DAD'S CAR-DAY

Dad pulls up to the window of the McDonald's drive-thru, gives the cashier some cash. She hands him his food with a big smile; he smiles weakly back.

INT/EXT. DELIVERY VAN-DAY

One of the medical supply delivery drivers sits at a red light in her van. We recognize her from earlier, as one of the women who was trying to figure out who Windsor is. She glances up at the light, checks her rearview. She looks to the car beside her, then subtly locks her door.

INT. NURSING HOME-DAY

Sadie in her room at the nursing home, slowly climbing into bed. The nurse holds back the sheets back for her, helps her settle in.

INT. CONVENT-DAY

Sister Margarite goes into her room at the convent. She closes the door and sits at a small VANITY. She carefully removes her HABIT, then reaches into a drawer. She pulls out a SMALL GLASS and a BOTTLE OF ALCOHOL and pours herself a drink.

INT/EXT-KEITH & JANE'S CAR-DAY

Keith and Jane on their way south. Keith drives and Jane naps in the passenger seat. Two COFFEE CUPS and a MAP occupy the space between them. Keith stares straight ahead, lost in thought.

INT. GABE'S TRAILER-DAY

Gabe's trailer, empty now, quiet with dusty afternoon light. A SLOW PAN through the living room, past the couch with its decorative pillows, past the neatly arranged chairs.

We land on a FAMILY PHOTO. It might've been taken at Sears. We recognize Gabe, Charles, and Kat...and gather that the woman with them is WINDSOR (35), who everyone's been talking about.

Now we know: Windsor is Charles and Kat's mom.

EXT. KENSINGTON HOUSE-DAY

The kids reach the front door. Kat opens the door and the **music stops** as they step inside.

INT. KENSINGTON HOUSE-DAY

Kat opens the door and the kids shove inside. They're chattering and arguing and pushing one another around.

They stop short when they see their parents on the couch.

TINY

Mommy! You're home from wook!

Mom and Rick slowly rise.

Kat freezes, confused. There's no reason their parents should be home.

KAT

What's going on?

Nenny glances up at Kat.

KAT (CONT'D)

What's going on? (off their silence) What the hell is going on?

The kids silent quiet as they look at their parents,
realizing one by one that something is very, very wrong.

FADE TO BLACK.

END PILOT