

After the Wedding

Screenplay by
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Based on the film directed by Susanne Bier
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1 EXT. CALCUTTA INDIA. FROM ABOVE - MORNING 1

We soar above the busy, dilapidated city, towards the outskirts of town, where we close in on the remnants of what looks like an ancient, abandoned temple.

2 INT./EXT. DILAPIDATED TEMPLE, OUTSKIRTS OF THE CITY 2

ISABEL (39), leads a meditation. She's not native to this part of the world, though her skin is deeply tanned and her hair is streaked from the sun.

Her eyes are closed and she emits a subtle chanting sound. Her lids flutter and her eyes open and look right at us.

WHAT SHE SEES:

Sitting facing her, are a dozen Indian children attempting to meditate. One lies on his back looking up at his hands, pretending they are a bird, flying over head. Isabel stands and walks to him.

She kneels next to him and looks at his bird-hands. After a moment, she lies next to him. She whispers in 'Bengali'.

ISABEL
(In Bengali)
What kind of bird is that?

The 7 year old boy, JAI, looks at her and shrugs his shoulders. Isabel puts her hands up in the air and makes a bird of her own. They fly together.

ISABEL (CONT'D)
(Bengali)
Why don't you sit up and meditate with the others and you can imagine as many birds as you like.

JAI
(Bengali)
I don't want to close my eyes today.

Isabel examines his precious face.

ISABEL
OK. But help me with the bell.

Jai smiles and excitedly scampers to his feet. He puts his hands out to help Isabel up.

Jai goes to the front of the room and grabs a bell. He looks to Isabel in anticipation, and she nods.

With all his might, he shakes the bell and a low ring emanates, signaling the meditation is over.

The others open their eyes. Jai laughs at their surprised expressions as they see it's him with the bell.

3 EXT. DILAPIDATED TEMPLE - DAY 3

Like the pied piper, Isabel leads the children out of the beautiful but broken down temple, back into the rundown village streets.

TITLE: AFTER THE WEDDING

4 EXT. CALCUTTA STREET, IMPOVERISHED AREA - LATER THAT DAY 4

Isabel, Jai, and a few other children from the orphanage, ride in the back of an open pick up truck down a dusty street.

A group of hungry local children chase the truck as it pulls up in an open square and stops.

The driver gets out and the local kids surround the truck. Isabel and the orphans begin their routine of serving a meal from giant pots; rice and lentils. The hungry children wait with cups and get food ladled in.

5 INT. BACK OF TRUCK - LATE AFTERNOON 5

The exhausted group rides back toward the orphanage. The sun has just set and the sky is a silvery blue. Jai is glued to Isabel's side as they all sing a song.

6 INT./ EXT. ORPHANAGE - EVENING 6

Isabel's truck pull in.

A French aid worker, JAIQUES (Late 40's), is laying out some supplies he has brought in a van. Isabel's truck pulls in and she hops out, anxiously.

ISABEL

(to Jaques)

What did you get?

She blows by him to check out the supplies.

JAQUES
(sarcastically)
It's nice to see you...

Isabel looks through what he's brought. She picks up some sheets.

ISABEL
Where are the beds? The food? And there were supposed to be school supplies.

JAQUES
We can hang hammocks. Temporarily.

A beat as they look at each other.

JAQUES (CONT'D)
It's all I could get. For the money.

She looks at him slightly confused, then shakes her head and marches away.

7 INT. ORPHANAGE OFFICE - MOMENTS LATER

7

Isabel marches in.

ISABEL
Where's the money we were promised? How long are we supposed to wait?

The director of the orphanage, PREENA (60's), sits at her desk, going over some paperwork. She removes her glasses and takes a deep breath.

PREENA
They want you to go meet with them.

ISABEL
What?

PREENA
In New York. To tell them why we are a worthy cause.

Isabel is taken aback.

ISABEL
How many hoops are we supposed to jump through?

Preena watches her.

PREENA

Their money, their terms.

This infuriates Isabel.

ISABEL

Well, I'm not going to go teach
compassion when the kids need me here.
Tell them to go save the fucking whales.

Isabel heads out the door.

PREENA

They want to give us 2 million dollars.

Isabel is stopped by the number. She and Preena look at each other.

8 EXT. COUNTRY ROAD, OYSTER BAY, LONG ISLAND - LATE 8
AFTERNOON

From above, we follow a luxury sedan as it wends it's way
down a country road.

9 INT. THERESA'S CAR - CONTINUOUS 9

THERESA YOUNG (51), drives her car while the radio
blasts, Lady Gaga. She speeds around a turn, then down a
narrow strip of road, bordered by a beautiful bay. *

10 EXT. THERESA'S DRIVEWAY - SAME 10

A big beautiful estate, with gorgeous landscaping and a
few impressive sculptures scattered around the grounds.

Theresa's car winds its way down the driveway.

11 INT. THERESA'S CAR - DAY 11

As the car approaches the house, Gaga is interrupted by
the phone ringing. *

The screen in the car reads: OFFICE.

Theresa picks up on speaker.

THERESA

Gwen, what is it? I'm just pulling in.

The voice of GWEN, Theresa's assistant comes through the speaker.

GWEN

I have Simon and Tanya for you.

Theresa comes to a stop in front of the house.

THERESA

Ok, great. Put them on.

She turns the car off and takes the call on her phone as she gets out.

12 EXT. THERESA'S DRIVEWAY/FRONT OF HOUSE - CONTINUOUS 12

Theresa steps out of the car and balances her bag and a few files. We hear a voice leaking through the other end.

She stands looking out at her beautiful yard while she listens to Tanya and Simon.

THERESA

(into the phone)

No, no, Tanya, it's OK. You don't need to sell them, just guide them through it. And give them all the information they are asking for. What else?

Theresa opens her front door and walks inside.

13 INT. HOUSE, FOYER - CONTINUOUS 13

She walks through the beautiful entryway still on the call.

THERESA

Hang on, we need Bill on this call.

She puts her files down and heads toward the kitchen as she continues the call.

14 INT. LIVING ROOM - CONTINUOUS 14

Theresa walks through the gorgeous living room. Walls lined with art. Mid-century modern furniture, a piano. A fire is lit in the fire place.

THERESA

(phone)

Can you shoot him an email?

(MORE)

THERESA (CONT'D)

I don't want to go through this twice so
call me tomorrow and we can go over it
together.

15 INT. KITCHEN - CONTINUOUS 15

Theresa opens the door to the kitchen to find CIBELE,
housekeeper/baby-sitter, cleaning up dinner.

Theresa mouths "Where are the boys?". Cibeles points up
stairs.

THERESA

(phone)

Gwen can you stay on a minute?

She heads out of the kitchen.

16 INT. ESTATE HALLWAY/STAIRWAY 16

Theresa heads up the stairs.

THERESA

(phone)

Get Bill on first thing tomorrow, then
get me.

17 INT. HOUSE UPSTAIRS HALLWAY/LANDING 17

THERESA

(phone)

Is Cahill at home or in the office? Text
me his cell please. Thank you.

She hangs up. Let's her gaze linger through a window
down onto the sprawling yard, where we see the beginnings
of a party set up. Theresa takes a breath then:

THERESA (CONT'D)

(yelling)

Chickens! I'm home!

18 INT. TWIN BOY'S ROOM - EVENING 18

Theresa walks in to find her 8 year old twin boys, OTTO
and THEO playing a video game.

THERESA

What's going on here?

TWINS
(distracted by the game)

Hi mom.

Theresa looks at the screen as the boys' avatars fight each other.

THERESA
You know I don't like this game.

They groan a little.

TWINS
Dad said we could.

THERESA
Well, now mom's home.

MINUTES LATER

All three sit together on the floor, the boys on either side of Theresa as she reads them a book. "Meet my staff". She does all the voices. They lean on her.

19

INT. NEW YORK CITY ART GALLERY - EVENING

19

A sculpture exhibit is being installed. OSCAR CARLSON, (early 40's), somewhere between artist and construction worker, meticulously measures, hoists, and tinkers with the lighting. Some movers and gallery staff stand by to help.

He climbs down off the ladder and approaches a tower looking sculpture made of balanced rocks. He watches how the lights that now slowly rotate above illuminate the rock structure.

He takes a step back and looks. Everyone waits.

OSCAR
It's catching at about 12 O'clock

He looks at the beams above where the lights hang.

OSCAR (CONT'D)
We may need to re-rig so the power cord can run vertically.

The workers take a deep breath. Oscar takes a further step back and we see now there is a translucent patterned curtain with a hole in it through which the audience is meant to view the sculpture through. As he looks:

Oscar's phone rings. "GRACIE" calling.

OSCAR (CONT'D)
(into the phone)
Hi Bunny.

*

20

INT. GALLERY/ EXT. NEW YORK RESTAURANT TERRACE

20

GRACE (O.S.)
Hi daddy.

GRACE CARLSON is 21, pretty in a tender way. She's dressed for a night out. Oscar is happy to hear from her.

OSCAR
What's going on?

GRACE
Nothing. Just getting married this weekend.

OSCAR
Yeah, not that big a deal.

She hangs on the line. Looks behind her to a whole group of friends all drinking and eating together. They are rowdy and making a ton of noise. JONATHAN (26), attractive in a conservative way, beckons her back over.

JONATHAN
C'mon Grace! Milly bought us a round of shots.

OSCAR
Sounds like fun over there.

GRACE
Kind of...

She's clearly not into it. Oscar can read her.

OSCAR
(comforting)
It's going to be perfect. Mom has everyone working at maximum efficiency.

He laughs and Grace smiles warmly. A quiet moment. The group beckons Grace again.

GRACE
How's the show looking?

OSCAR

Work in progress. Thanks for asking.

GRACE

Thank you daddy. I just wanted to say hi.

OSCAR

I love you.

GRACE

Love you too.

She lets out a little excited-nervous sound. Oscar laughs.

21 INT./EXT OSCAR'S TRUCK - GRAND CENTRAL PARKWAY - NIGHT 21

Oscar flies down the highway with the music blaring and windows open. He sings.

22 EXT. CENTRE ISLAND ROAD, OYSTER BAY - HOUSE DRIVEWAY. 22

Oscar's truck pulls in the driveway.

23 INT. THERESA/OSCAR'S BATHROOM - NIGHT 23

Theresa soaks in a bubble bath with her ipad propped up on the side of the tub and a glass of wine in her hand.

Oscar walks in, a puzzled look on his face.

OSCAR

What's wrong with the boys? Why are they reading?

THERESA

(takes off her glasses)

Did you tell them they could play mortal killing?

OSCAR

Mortal Combat. I may have.

He gives her a face. She rolls her eyes. He sits on the edge of the tub and leans in for a kiss.

THERESA

(re: show)

So, how does it look?

OSCAR
Never quite like I imagine.

She's used to hearing this.

THERESA
(The work is beautiful), It's going to be great. Just try to relax and enjoy it.

He smiles at her and takes her foot out of the tub. He rubs it.

OSCAR
Gracie, called. I think she wanted some reassurance. She sounded nervous.

THERESA
I guess it runs in the family.

He smiles.

OSCAR
Are you nervous?

THERESA
Are you nervous?

OSCAR
Excuse me for a minute, I have to take this...

He takes her foot and uses it like a telephone.

OSCAR (CONT'D)
Hello... sorry, she's too nervous to talk.

She laughs and tries to pull her foot away.

THERESA
That tickles... Seriously.

She starts to laugh and struggle. He holds it tighter and bites up her leg.

She grabs his hands to stop him. He lets himself slide into the tub, all his clothes on. She is shocked and lets out a scream of surprise. He pulls her close and they kiss passionately.

24 INT. ISABEL'S BEDROOM, INDIA - MIDDLE OF THE NIGHT 24

A slight breeze blows, gently swaying her curtains.
Isabel lies in bed awake. Jaques sleeps next to her.

A SCREAM from the other room. Isabel sits bolt upright.

25 INT. BUNK ROOM, ORPHANAGE - MIDDLE OF THE NIGHT 25

About 20 beds, as well as some make shift beds on the
floor and some hammocks.

Jai is standing next to his bed crying.

Isabel rushes in, followed closely by Jaques.

Jai who looks at Isabel guiltily, then down to his
tattered shorts which are wet in the front. Some of the
other children sit up and look.

Isabel goes to him. She sees the mattress is soaked
through.

ISABEL

Jai, it's okay...

She tries to calm him, then turns to Jaques.

ISABEL (CONT'D)

(to Jaques)

Get me some sheets, OK?

Jaques nods and exits.

ISABEL (CONT'D)

(to the others in Bengali)

Go back to sleep.

She hugs Jai.

ISABEL (CONT'D)

(comforting)

Shhh... shhh. I'm right here.

26 INT. ISABEL'S BEDROOM - 3AM 26

She sits on the edge of her bed, exhausted. Jaques lays a
hand on her back.

ISABEL

I'm not going to leave him.

Jaques nods.

ISABEL (CONT'D)
(strongly)
Do you hear me?

JAQUES
I do...

Jaques thinks.

JAQUES (CONT'D)
Why don't I go New York and meet with
them? You can fill me in and I'll take
them through it.

She looks at him.

JAQUES (CONT'D)
It's on my way to Argentina. Sort of.

27

INT. ORPHANAGE OFFICE- DAY

27

Isabel and Jaques sit opposite Preena, who is on the
phone with the money people in New York. Isabel is
anxious to hear what they will say.

PREENA
(into the phone)
Yes. I understand. Of course.

She hangs up and looks at Isabel.

PREENA (CONT'D)
It has to be you.

Isabel gets agitated.

ISABEL
Why? That's ridiculous.

PREENA
Are we really in a position to ask why?

Isabel stands and walks out.

28

EXT. TRAIL THROUGH THE WOODS, NEAR THERESA AND OSCAR'S HOUSE - MORNING 28

Theresa, is taking a morning walk through the woods while
she talks on her headphones.

THERESA

(into phone)

What's their response to the truncated retention period?

She listens.

THERESA (CONT'D)

That's not going to work. We can give on the deferred compensation, but the retention period is non-negotiable.

She listens. Wider. We see the beauty of the path.

Bill lays out the terms he'll go back with. Theresa slows as she sees something up ahead. A massive tree that has fallen in last night's storm, split at the base of its trunk.

THERESA (CONT'D)

OK, I'm on my walk. I'm going to call you back from the car.

She hangs up and approaches the tree which blocks the path.

AT THE TREE: Theresa is dwarfed by it. She examines it, walking down the length until she gets to where it split.

It's a violent but beautiful sight; Splintered wood, roots with moss still attached pointing up to the sky, tree sap hanging on the points of the razor sharp breaks in the wood.

She touches it in fascination. A little sap on her fingers. She lets them stick together.

Then, just over to the side, she spots something else. A bird's nest on the ground.

Theresa goes over to it and bends close. She clears away some leaves to see the carefully made nest has shards of broken blue eggs in it. She touches one gently, then looks up in the sky.

A bird circles above.

A29 A PLANE CUTS THROUGH THE SKY

A29

29 INT. AIR INDIA, FIRST CLASS - DAY

29

Isabel sits uncomfortably amongst mainly business people.

She looks at their faces. So different from those of the children she's just left. She looks out the window and flashes back to earlier in the day.

30 INT./ EXT. INDIA - EARLIER THAT DAY 30

Close on Isabel's hand in Jai's hand as they walk together. We wander up to his face which looks tense and sad.

JAI

Will you be back for my birthday?

She looks at him tenderly.

ISABEL

What did I tell you?

JAI

You don't miss birthday's.

She smiles.

ISABEL

That's right.

31 INT. AIR INDIA 31

On Isabel looking out at the sky, thinking.

32 EXT. ORPHANAGE - EARLIER THAT DAY 32

The children all crowd around her as she takes her bag and puts it in a cab.

Jaques stands on the other side of them, looking at her. He gives her a wave. She offers a tense smile.

Isabel hugs Preena.

ISABEL

(to Preena)

Check on him. Every night.

PREENA

We were here long before God brought you to us Isabel.

Isabel takes a deep breath.

ISABEL

I'm coming back with a suit case full of money.

33 INT. JFK AIRPORT, BAGGAGE CLAIM 33

Isabel exits with the throngs of people. Gets to the other side of customs.

A chauffeur awaits, with a sign: "Isabel Andersen". She approaches. He takes her bag from her and leads the way.

34 EXT. ORPHANAGE - EARLIER THAT DAY 34

Isabel's taxi pulls away. The children from the orphanage run next to it, yelling their good-byes. She waves.

35 INT. TESLA/ EXT. NEW YORK CITY 35

Inside the car, is every conceivable New York news publication. Isabel picks up "The New York Post". Some horrific political scandal on the back. She puts it down and picks up "The Wall Street Journal: "Market Bullish over tax plan". Not her world. She rolls down her window.

From the "Kosciusko" Bridge. Manhattan in all it's glory off to the west.

36 EXT. BOWERY HOTEL - DAY 36

The car pulls up in front of this chic Bowery Hotel.

The MANAGER of the hotel waits to greet Isabel. A Bellman at her side. As Isabel gets out, the manager approaches.

MANAGER

Miss Andersen.

The manager puts her hand out and leads her into the hotel.

37 INT. BOWERY LOBBY - CONTINUOUS 37

They breeze through the chic lobby, not stopping at the front desk.

38 INT. BOWERY HOTEL, ELEVATOR 38

They ride up in the elevator.

MANAGER

Everything is prepared for your stay.

The reach "PH" and the door opens.

39 INT. BOWERY HOTEL, PENTHOUSE 39

The Manager leads Isabel inside.

MANAGER

It's one of our penthouse suites. Living room, bedroom, one and a half baths. Full kitchen.

The place is stunning and fancy. The manager walks to the fireplace.

MANAGER (CONT'D)

These are gas and operated with a switch.

She ignites one then continues the tour.

MANAGER (CONT'D)

Fully stocked refrigerator and kitchen.

She opens the doors to the fridge: it is packed.

MANAGER (CONT'D)

We couldn't get an answer on what you liked, so we had to do some guess work. Anything that is missing, please let us know.

Isabel is looking out the window at the city scape, only hearing half of what the manager has said.

MANAGER (CONT'D)

The shades are all controlled by remote control, from this ipad, here.

The manager hands her a cell phone.

MANAGER (CONT'D)

This is your cell phone. There is a car at your disposal. My number and the drivers are both programmed.

The manager smiles.

MANAGER (CONT'D)

I'll let you get your bearings. And,
Welcome.

The Manager heads out. Isabel is left alone.

She takes a deep breath, then walks over to the refrigerator and opens it. There is a ridiculous amount of food and drink. She shakes her head at the excess.

40 INT./EXT. OSCAR'S STUDIO - ON PROPERTY - DAY 40

A large shed like building with a little courtyard. We can see the house in the background.

The courtyard and the studio are filled with sculptures and tools. Some are large. Some made of wood, some stone. There is also a kiln in the corner with blocks of clay and pots in various stages of being glazed.

Oscar stains a wood piece, that stands about as tall as him. We can't quite see it in it's entirety. His phone rings: "Theresa".

41 INT. OUTSIDE HORIZON CONFERENCE ROOM - SAME 41

Theresa has stepped out of a meeting to call Oscar.

42 INT. OSCAR'S STUDIO/ INT. OUTSIDE HORIZON CONFERENCE ROOM 42

THERESA

I think I forgot to tell the caterer no
sesame or nuts.

OSCAR

I did it.

THERESA

Thank god. And I'm worried about the
lobster risotto. I think I pressured her
into it.

OSCAR

She needs to have something to resent us
about. Let it be the lobster risotto.

Oscar breathes a sigh of relief.

OSCAR (CONT'D)

Also, I got a call from the fire
Marshall.

THERESA

Oh shit. What does he want?

OSCAR

He's asking us to cut down the fireworks
by half.

THERESA

Oh c'mon. I'll call him.

(Pause)

Did you get a car for your parents?

Silence.

THERESA (CONT'D)

Oscar?

OSCAR

I'm kidding, I did it.

He jots down "car for parents".

THERESA

Ok. I gotta get back to work.

OSCAR

Wait.

THERESA

What?

OSCAR

Why is this happening?

THERESA

Cause it's what she wants, baby.

OSCAR

Doesn't mean it's a good idea...

THERESA

Is this what you were thinking about when
you were up last night?

OSCAR

How do you know I was up last night?

THERESA

Well, it's a big deal.

43 INT. BOWERY HOTEL - DAY 43

The elevator opens and Isabel steps out. She has cleaned up and wears a nicer outfit but still looks out of place. She carries a folder and a DVD.

Jonathan, who we saw at the bar with Grace, approaches Isabel.

JONATHAN

You must be Isabel.

She's taken aback.

JONATHAN (CONT'D)

I'm Jonathan.

He extends his hand and she shakes it dubiously.

JONATHAN (CONT'D)

I'm here to take you to your meeting.

She looks at him.

ISABEL

OK.

They look at each other awkwardly for a moment. He smiles and extends his arm as if to say, 'after you'.

44 EXT. BOWERY HOTEL - CONTINUOUS 44

They emerge onto the busy street.

JONATHAN

How's the hotel? Are you comfortable?

ISABEL

Yes.

He seems happy.

JONATHAN

Good. I chose it myself.

They arrive at the curb and Jonathan raises his hand, beckoning the Tesla which waits at the corner.

Jonathan opens the door which swings upward, like a spaceship. Isabel is startled.

45 INT. TESLA - MINUTES LATER

45

Isabel tries to get her window down but can't seem to find the right button. Jonathan helps.

JONATHAN

Is it the french spelling?

She looks at him.

JONATHAN (CONT'D)

(with accent)

"Isabelle."

ISABEL

I S A B E L.

JONATHAN

Ah, that's not the french.

Another awkward moment. Isabel looks out at the city.

JONATHAN (CONT'D)

Have you ever met Theresa?

ISABEL

No.

JONATHAN

She's very impressive. She built 'Horizon' from nothing 22 years ago, and now it's one of the biggest media buying companies in the world.

ISABEL

Media buying?

JONATHAN

We connect brands to consumers and vice versa, through an understanding of demographics and Psycho-graphics.

Isabel looks at him blankly.

ISABEL

So, what do you sell?

JONATHAN

Whatever the client is selling.

She nods, half understanding.

JONATHAN (CONT'D)

It's Theresa's brain child. Don't be intimidated by her. That's a mistake.

ISABEL

Sounds like you know her well.

He smiles.

JONATHAN

I've worked at the company for 4 years.
(admitting)

And she's my mother in-law... or will be on Saturday. I'm marrying her daughter.

ISABEL

Oh. Congratulations.

JONATHAN

(happy)

Thanks.

46 INT. HORIZON WAITING AREA - DAY

46

Isabel sits, waiting. Modern and beautiful. Lots of glass. Stunning view of the city. After a moment, Theresa's executive assistant, GWEN (30's), approaches Isabel.

GWEN

Isabel.

She stands.

GWEN (CONT'D)

Follow me.

47 INT. HORIZON OFFICE HALLS AND STAIRS - CONTINUOUS

47

Isabel follows Gwen down the labyrinth modern hallways - up a staircase, past walls of glass and employees. And finally:

48 INT. HALL JUST OUTSIDE THERESA'S PRIVATE CONFERENCE ROOM

48

Gwen and Isabel arrive and stop. Glass windows allow us to see in.

Inside, Theresa is just finishing up a meeting with SIMON (43), TANYA (55) and Bill (60), her lawyer. They have someone on a conference call.

GWEN

Sorry, they are almost finished. Can I get you a water?

ISABEL

No, thank you.

A phone on Gwen's desk rings from down the hall.

GWEN

Excuse me.

Gwen hustles to get it. Isabel waits awkwardly shifting her gaze between the conference room and the view out the window.

We can just hear Theresa and the others though they are muted by the glass.

THERESA

(into the phone)

Christine...

(getting irritated)

Christine! Here is the important point. The valuation potentially changes if this leaks into next quarter. If getting it done quickly means conceding a few of these points, then do it.

*

Theresa sees Isabel.

*

THERESA (CONT'D)

I need to go.

SIMON

(Into speaker phone)

Tanya and I will call you back in a bit with some suggestions.

*

*

*

*

He hangs up. Theresa looks at her team.

*

THERESA

(to her team)

I'm not sure why we hired someone to guide us through the process, who we now need to guide through the process.

TANYA

She's just not a great communicator. But she's been through this before with other companies, which is valuable.

Theresa heads out of the conference room toward Isabel.

THERESA

Okay. But can we think about
renegotiating her fee because we're doing
most of the work here.

Tanya nods. Theresa stands and exits the conference.

49 INT. HALLWAY OUTSIDE CONFERENCE ROOM

49

Theresa approaches Isabel.

THERESA
You must be Isabel.

Isabel nods with a tense smile and Theresa extends her hand.

THERESA (CONT'D)
Theresa.

Theresa takes her in for a moment, then looks out the window.

THERESA (CONT'D)
On a clear day you can see New Jersey
from here. Don't know why you'd want to.

Isabel doesn't get it.

THERESA (CONT'D)
Let's go to my office.

50 INT. HORIZON, THERESA'S OFFICE

50

Isabel and Theresa walk in. Beautiful furniture, a wall of wood and a huge photograph of the ocean above her seating area.

THERESA
You had a long trip.

Isabel nods.

THERESA (CONT'D)
Please sit.

Isabel sits.

THERESA (CONT'D)
Was it comfortable?

ISABEL
It was fine.

Theresa nods and takes a seat opposite Isabel. She gets down to it.

THERESA

So, I watched the video that my group brought back from India.

ISABEL

What's really going on there can't be understood though a video.

THERESA

It gives a sense.

ISABEL

There are over two hundred thousand child prostitutes in the south alone. And five times that amount suffer from malnutrition. The numbers triple when you go the bigger cities.

Isabel takes a paper out of the folder she is holding. She hands it to Theresa. It has figures, numbers and graphs. Theresa looks at it while Isabel continues.

ISABEL (CONT'D)

(bitter)

Hundreds of thousands die from minor illnesses, infections. Completely preventable, with very little money if someone had the inclination.

Theresa studies her.

THERESA

It's infuriating isn't it.

Isabel taken back by the question.

THERESA (CONT'D)

Because it's preventable.

Gwen pops in.

GWEN

Sorry to interrupt. I have the caterers on the line. They want to know if they can use mussels and shrimp for the risotto. There's a lobster shortage.

THERESA

Is there a lobster shortage, or can they not get enough lobster?

She stands there.

GWEN

I'm not sure.

THERESA

Well, then let me know when you find out.

The assistant retreats to call the caterer.

THERESA (CONT'D)

You've caught me at a busy time. My daughter is getting married this weekend.

ISABEL

Yes. I met your son-in-law.

THERESA

Jonathan.

Theresa stands and picks up a framed photo of Grace.

THERESA (CONT'D)

Grace is young. But she says she's in love. I could fight her on this and tell her she's too young and have her hate me - I've tried that. Or I could give her a beautiful wedding.

*

Theresa hands Isabel the framed picture. Isabel looks down at it. A beautiful picture of Grace stares back at her.

THERESA (CONT'D)

Do you have kids?

Isabel shakes her head, 'no'.

THERESA (CONT'D)

Partner?

*

ISABEL

No. My work is all consuming.

THERESA

I understand. I really wanted a family. I think a lot of women believe it'll just happen on its own.

Isabel isn't sure if this is a criticism.

THERESA (CONT'D)

But personally, I think if you want it, you have to make it happen. I have 2 little boys too. I worked hard for them.

*

Theresa takes the picture back and replaces it on the shelf.

Isabel tries to refocus the conversation. She reaches into her bag and pulls out another folder.

ISABEL

I have a list of priorities here.
Eventually we'd like to take in three
times the number of children.

Theresa glances at the folder then walks to her desk as Isabel continues.

ISABEL (CONT'D)

Change our food program. Subsidize and
buy from local farmers. Vaccinate. Which
could be done for under 5 dollars per
child.

Theresa nods.

THERESA

What you're doing is very impressive.
It's important work.

Isabel gives a tense smile.

THERESA (CONT'D)

But there are a lot of good, deserving
organizations out there. I need some more
time to think.

*
*

Isabel is surprised and annoyed.

ISABEL

What? I... I was under the impression
that you had already decided to be
involved.

She grabs the graphs off of the table.

ISABEL (CONT'D)

(getting upset)

Look at the information. The need is
undeniable.

THERESA

I have a big weekend ahead of me and I
feel like I need the time. Leave the
folder. Monday we'll have lunch and I'll
let you know what I can do.

Isabel is fuming, but holds it in.

THERESA (CONT'D)

In the meantime, come to the wedding. We can get to know each other better.

ISABEL

I'm heading directly back to India.

THERESA

Staying the weekend won't kill you. It's a big party. You won't be uncomfortable, I promise.

Isabel is stuck. The door opens and her assistant comes in comes in.

THERESA (CONT'D)

Gwen, get Isabel an invitation to the wedding.

GWEN

Right away. And Dr. Cahill is here for the insurance work up.

ISABEL

I need a physical?

THERESA

Not you. Me. There are a lot of hoops to jump through when you're selling your company. See you tomorrow.

Theresa smiles at her. The doctor is shown in. Isabel walks out. We go with her.

51 INT. HORIZON, HALLWAYS 51

Isabel makes her way out. We stay close on her as she makes her way through the maze like office toward the front. Hard to read her.

52 INT. HORIZON, ELEVATOR BANK - CONTINUOUS 52

As Isabel approaches the elevator bank, she suddenly bails out through the emergency exit and into the back stair well.

53 INT. HORIZON, BACK STAIRWELL 53

Isabel takes off her shoes and begins running down.

54 EXT. THERESA AND OSCAR'S HOUSE, DRIVEWAY AND LAWN - DAY 54

A lot of action on the lawn. Trucks in the driveway, people setting up for the wedding.

Theresa's car wends down the long driveway toward the big house. It stops and Theresa gets out.

She heads across the lawn toward Oscar, who is speaking to the wedding planner, MELINDA. She looks slightly frantic.

Before Theresa can get to them, the twins, Otto and Theo ambush her.

Her face lights up as they run into her arms. She bends to scoop them up and they almost all topple over.

She laughs.

THERESA

Hello my little cookies...

She covers them in kisses. They laugh and resist - and love it.

THERESA (CONT'D)

Chocolate chip... and peanut butter...

TWINS

No! Not peanut butter!

THERESA

Oh that's right, someone is allergic!
Sugar then...

She pretends to eat their cheeks.

They point to the sky where a a hi-tech drone with a camera mounted soars above them.

TWINS

Mom, mom. Look. The man let us fly it. I was making it go.

Theresa watches as the drone flies back to the young man who is controlling it.

THERESA

Wow! Just don't fly away.

TWINS

It's not for people! It's going to take pictures of the wedding.

Theresa looks over at Oscar who is engaged with the wedding planner MELINDA.

THERESA

Ohhh I see. Have you seen your sister?

TWINS

She told us to stay away from her.

THERESA

Well, brides are crabby.

Theresa stands.

THERESA (CONT'D)

Go ask that man if you can fly it again.

They run off. Theresa walks to Oscar.

55

EXT. LAWN

55

Theresa walks up to Oscar. They smile at each other in acknowledgement of how much is going on.

OSCAR

I nixed the ice sculptures. Melinda's having a fit.

They look over at some huge ice sculptures which are being carried away around the side of the house.

Melinda is frantically point to the men where to put them. Theresa and Oscar watch her.

THERESA

I guess this isn't the time to tell her we need one more chair.

Oscar looks at her, quizzically.

THERESA (CONT'D)

Somebody from work.

Oscar sighs.

OSCAR

I think I just won't tell her and add it when she's not looking.

Another scream. The boys are buzzing Melinda with the drone. She is ducking.

THERESA

Where's Gracie?

Oscar looks toward the epic tent. Another kiss.

56

EXT. WEDDING AREA, BACK OF HOUSE - MINUTES LATER

56

Lush and beautiful. Tables are being set, flowers placed.

Theresa sees Grace counting chairs, excitedly and anxiously.

Theresa takes Grace in for a moment then approaches her. Grace turns and sees Theresa and gives her a wide, nervous smile.

Theresa smiles back. They go to each other and hug.

GRACE

Can you believe this is happening?

THERESA

No, I can't. Are you okay? Any doubts?

GRACE

You wish.

Theresa holds her face and looks right at her.

THERESA

No. I wish what you wish.

Grace smiles and hugs her mom again.

GRACE

Thank you.

THERESA

I don't see what would be so wrong with just living together for a year...

Grace has heard this before.

GRACE

Really?

THERESA

And, he's not as good looking as you.

She's clearly used to this.

GRACE

Anything else?

The look at each other deeply again.

THERESA

Yes. You'll always be mine. Remember that.

This clearly touches Grace, but she tries to slough it off, but it makes her emotional.

GRACE

You are honestly the worst. And try, if you can to get all of your crying done before the wedding, because it sets me off.

Theresa puts her hand up like she is taking an oath.

57 INT. HOUSE, STAIRWAY 57

Theresa walks up the stairs.

58 INT. THERESA AND OSCAR'S BEDROOM 58

Theresa enters the bedroom. She walks through the room into her dressing room/closet.

59 INT. THERESA' DRESSING ROOM/CLOSET 59

It's big enough to be another bedroom. Meticulously organized. Her dress for the wedding hangs on the far side of the closet, ready for tomorrow.

She takes off her shoes.

AT HER BUREAU, she removes her earrings and other jewelry. Places it on a tray.

Next to the tray we see the bird nest with the three little cracked eggs in it, that she brought back from her walk.

Theresa opens a drawer where she keeps a pill box with pills/vitamins divided into daily doses. She grabs "Friday", puts the pills in her mouth, and swallows them without water.

ON THE CLOSET WINDOW, we hang on an empty frame.

Theresa walks up to the window. Expression unreadable.

THERESA'S VIEW OUTSIDE

She looks out at the big oak tree. Branches outstretched like arms. She breathes in. Breathes out. Breathes in. Breathes out.

Then out the window, what looks like a bird, flies over the tree. She leans closer to discover it's the drone. It flies high above the tree, swooping this way and that. We hear the children's giggles from below.

Theresa closes her eyes and we see:

THE DRONE POV

Swooping, beautiful aerials of the tree, the house, the people below. And it climbs, up, and up, and up.

BACK ON THERESA

She opens her eyes and her face breaks into a cry. She covers her mouth to muffle it.

60 INT. AERIAL SHOT OF LOWER MANHATTAN 60

We close in on the Bowery Hotel penthouse.

61 EXT. BOWERY HOTEL - EVENING/ EXT. INDIA ORPHANAGE 61

Isabel is out on the balcony looking over the city, on the phone with Jai.

ISABEL

Yes, it's big. But also small. All the buildings are squeezed together into a small, small space.

JAI

Would I like it?

She seems to actually reflect on the question. Looks out.

ISABEL

One day maybe you will see it for yourself.

JAI

Are there birds?

Isabel looks out at the pigeons.

ISABEL

Kind of. But not like we are used to.

She stands and looks through the glass into the room where two Housekeepers have let themselves in.

VIEW INSIDE THE ROOM

Housekeepers are followed by the Hotel Manager. They carry 2 different dresses on hangers.

Isabel looks puzzled. The Manager waves and directs Housekeeping to hang the dresses so they are on display.

JAI

When will you be back?

Isabel looks through the window at the dresses.

ISABEL

As soon as I can. But you need to set an example for the others while I'm gone.

He nods, though of course she can't see it.

ISABEL (CONT'D)

Can you hand the phone to Preena?

JAI

Okay, goodbye Ms. Isabel.

Jai hands the phone off.

PREENA

So, what do you think?

ISABEL

I think we could get 100 new beds for what they are paying for this hotel suite.

PREENA

I hope this wasn't too good to be true.

ISABEL

I'm not coming back without...

PREENA

... A suitcase of money. I know.

ISABEL

Yes, I'll call you soon.

62 INT. BOWERY HOTEL PENTHOUSE - CONTINUOUS

62

Isabel enters.

ISABEL

What's this?

The Manager stands in presentation.

MANAGER

Ms. Young thought you might need a dress
for the wedding.

Isabel takes them in.

63 EXT. THERESA AND OSCAR'S HOUSE - WEDDING DAY - AFTERNOON 63

The grounds look beautiful. Lanterns line the driveway.
Around back, the ceremony is about to start.

64 EXT. THERESA AND OSCAR'S BACK YARD - SAME

64

Theresa, Oscar, and Grace, all dressed in their wedding
attire. They stand on a little brick patio in front of a
small greenhouse; waiting. About 50 feet away, the guests
are seated, waiting.

Oscar and Theresa stand on either side of Grace. They
look across at her, and then anxiously to each other.
Grace looks straight ahead, avoiding their gaze. Theresa
reaches up to Grace to fix a stray hair. Grace pulls away
annoyed.

GRACE

Please...

Theresa nods. They settle back into waiting. After a
moment:

OSCAR

You look beautiful, sweetheart.

GRACE

You've told me that... A lot.
(Thank you)

THERESA

Well, it's true.

Grace takes a deep breath.

GRACE
(tense)
Thank you... Again.

Waiting. Then music begins. They jump, startled. Then gather themselves, and begin walking.

65 EXT. HOUSE, BACK LAWN - CONTINUOUS 65

About 75 people. Everyone turns to see the bride and her parents as they walk up the isle.

Jonathan smiles as he waits at the front, next to the Buddhist monk who will be performing the ceremony.

People take out their phones to take some pictures and videos.

ON Grace, all smiles as she arrives next to Jonathan. Her parents kiss her, then take their seats.

Looking between the Bride and Groom, we see the beautiful stone sculpture Oscar was finishing earlier. It's an abstract depiction of 2 entwined bodies. Somewhere between Picasso and Giacometti.

66 EXT. PARKWAY - SAME 66

The tesla sits on the Grand Central parkway in terrible traffic.

67 INT. TESLA - CONTINUOUS 67

Isabel is dressed nicely but still in her own Indian flavored outfit, having opted not to wear Theresa's dresses. She anxiously tries to look past the traffic.

DRIVER
We might be a little late, but I won't let you miss it.

Up ahead we see a State Patroller dealing with a stopped vehicle.

68 EXT. PARKWAY 68

The Tesla drives up on the shoulder and scoots around the mess, then takes off down the freeway.

69 EXT. HOUSE DRIVEWAY - AFTERNOON 69

The Tesla pulls in. The door flips open and Isabel rushes out. One of the wedding staff points her toward the house.

She kicks off her shoes and runs up toward the wedding.

70 EXT. HOUSE, BACK YARD, WEDDING AREA 70

The monk delivers the vows.

MONK

Remember to be patient with yourselves and others, knowing that change comes slowly and gradually. Seek inspiration from your family and friends.

Theresa and Oscar sit in the front, a mixture of nerves and excitement.

An usher quietly shows Isabel to a seat in the back.

A few people turn to look at her. She smiles uncomfortably and tries to focus on the ceremony.

MONK (CONT'D)

To make your relationship work will take love. This is the core of your marriage and why you are here, today.

IN FRONT: Theresa puts her hand on Oscar's leg. Oscar looks at Theresa and smiles.

IN BACK: Isabel takes it all in. Gradually, her eyes fall on Oscar's profile. She freezes.

MONK (CONT'D)

It will take trust, to know, that in your hearts, you truly want what is best for each other. It will take dedication, to stay open to one another - and to learn and grow together.

Heart beating out of her chest, Isabel leans in subtly trying to see Oscar more clearly.

MONK (CONT'D)

It will take faith, to go forward together, without knowing exactly what the future brings. And it will take commitment, to hold true to the journey you both have pledged to today.

Again on Oscar's profile from Isabel's perspective.

Quick cut.

FEET RUNNING ON THE BEACH

SWIMMING IN THE DARK OCEAN

TWO BODIES INTERTWINED ON A BEACH.

BACK TO PRESENT

Isabel quickly stands and heads in the back door of the house.

71 INT. THERESA AND OSCAR'S HOUSE, FOYER/LIVING ROOM 71

Isabel paces nervously in the front foyer.

She catches herself in the reflection of the glass and tries to gather herself. She looks back outside through window where the bride is just kissing the groom. Guests stand and cheer. She sees Oscar as he cranes his head to look to where Isabel was sitting.

A72 INT. LIVING ROOM - CONTINUOUS A72

Isabel walks in and takes in her surroundings. Beautiful, expensive art on the wall by the fireplace.

A grand piano. A small metal sculpture by the window that looks like a man, looking out.

Art books are laid out on the table. She goes over to one. It's a catalogue from a show. She looks down at the cover.

"Oscar Carlson, Sculpture 2003-2010"

She leafs through a couple pages. Arrives at his picture in the front. He looks younger. She lingers on it for a moment. A staff member startles her.

STAFF

Miss? Drinks are being served on the side porch.

72

EXT. SIDE PORCH AREA - MINUTES LATER

72

The guests mill about, celebrating. The twins chase each other around through the chairs and guests. On the bar are listed the specialty drinks "The Grace" and "The Jonathan"

People congratulate the happy couple.

Isabel steps out onto the back porch, but keeps her distance from the party. Everyone is in celebration mode.

The photographer gathers the bride and the groom's families together for a group shot.

Isabel continues to watch from a distance. As the picture is being taken, Oscar's gaze falls on Isabel standing in the background. Time seems to stop as they look at each other.

Close on each of them staring across a sea of people. They seem to be the only two people there.

Oscar excuses himself from the group and approaches Isabel.

As he steps in near her, the electricity is palpable. He looks confused and isn't sure what to say.

OSCAR

What are you doing here?

Isabel takes a deep breath.

ON THERESA, as she spots Isabel talking to Oscar. Theresa excuses herself and heads over.

THERESA

Isabel, I'm so glad you could make it.

Isabel tries to mask her discomfort.

ISABEL

Congratulations. It was a beautiful ceremony. What I saw, at least. There was an accident. And I was stuck in traffic.

THERESA

Oh no. Well, you made it for the party.

She studies Isabel for a moment.

THERESA (CONT'D)

Did you meet my husband?

Isabel nods, awkwardly.

THERESA (CONT'D)

(to Oscar)

Isabel runs an orphanage in India I may be funding.

Oscar is reeling. He nods.

*

Grace appears, glowing with nervous energy.

GRACE

Mom, do you think I should change my dress before dinner?

THERESA

Keep it on sweetheart. People love to see the bride in her dress.

Grace is beaming. Her eyes fall on Isabel.

ISABEL

Congratulations.

GRACE

Thank you.

THERESA
Gracie, this is Isabel.

The smile at each other

ISABEL
It's a beautiful dress.

GRACE
Isn't it? It's my moms.

THERESA
Yours now.

Grace smiles. Oscar stands by in a stunned silence.
Isabel gives a tense smile. Jonathan appears.

JONATHAN
Baby, People are staring to sit down
already, let's head over.

He sees Isabel.

JONATHAN (CONT'D)
Oh hi. Glad you could make it.

GRACE
You know each other?

JONATHAN
I drove her to the office the other day
to meet your mom.

Some awkward smiles. The photographer comes over and
pushes them all together.

PHOTOGRAPHER
Let's get a picture.

Nothing to do but pose. Couldn't be more awkward. The
camera snaps.

GRACE
Dad, come on.

OSCAR
Okay, sweetheart.

GRACE
(to Isabel)
You too?

Isabel nods uncomfortably.

JONATHAN

We're going to party like it's 2019.

Some minor laughter. Grace pushed him playfully.

73 OMITTED 73

74 INT. TENT - LATE, LATE - AFTERNOON 74

Beautifully decorated with flowers. Filled with guests and waiters buzzing about.

Everyone enjoys themselves. Young and old.

Close on the menu in the middle of a table: "Lobster Risotto".

Two long tables holding 40 each. Isabel is down in Siberia with a few of the more peripheral guests. Mostly older, except for one conservatively handsome man, FRANK (late 40's) who sits next to her. She glances at him. Only a lone piece of meat sitting on his plate. At the front, Jonathan calls everyone to attention.

FRANK

I'm on this paleo thing. Training for a Tri. In Hawaii, on the big island.

Isabel looks at him then back to the front where Jonathan calls everyone to attention.

JONATHAN

Hi everyone. I want to welcome all of you.

He takes a deep breath and looks at the big crowd.

JONATHAN (CONT'D)

Wow. I thought the saying 'I do' part would be the hardest.

People laugh. Grace rolls her eyes. Jonathan rubs her back. Theresa and Oscar smile at each other.

JONATHAN (CONT'D)

Thank you for coming to celebrate with us.

He takes a speech out of his pocket.

JONATHAN (CONT'D)

When I started working for Theresa at 'Horizon', right out of school...

FRIEND

You can say Harvard!

They laugh. Grace shakes her head. Jonathan smiles and continues.

JONATHAN

I thought I was just getting a great job for one of the most forward-thinking, entrepreneurs I had ever read about.

Theresa smiles, a little uncomfortable.

JONATHAN (CONT'D)

But very quickly I came to dread coming into work. It wasn't my boss' fault. Well, sort of it was. You see two years ago, Grace started coming in with Theresa. She was working in the design department for the summer.

Grace shakes her head, embarrassed.

JONATHAN (CONT'D)

She's an amazing artist, for any of you who don't know. Anyway, I saw them coming through the lobby; these two beautiful, powerful women. And I froze.

(to Grace and Theresa)

In fact, there was room in your elevator, but I couldn't bring myself to get in.

People think it's cute. An older woman at Isabel's table makes an aside to her friend.

OLDER WOMAN

(to her friend)

Which one is he in love with?

JONATHAN

Well, I spent the next month trying to find a way to be in the same place at the same time with Grace. And finally, I braved an elevator ride with her.

Grace blushes.

JONATHAN (CONT'D)

Do you remember my genius banter?

She nods.

GRACE

"What floor?"

Everyone laughs.

JONATHAN

I would plan things to say when I saw her, but they never came out. Until one day, I got lucky.

People hoot.

JONATHAN (CONT'D)

Not like that you perverts!

Roaring.

JONATHAN (CONT'D)

We were in the company pub, and she was on line right in front of me. And she had forgotten her wallet. So I paid. Best \$14 I ever spent.

Some applause.

JONATHAN (CONT'D)

Grace, I love you more than anything. And I couldn't be happier that you agreed to marry me. Even if it was out of guilt about owing me money.

Grace stands and they kiss. Everyone claps. It goes on for a while and the crowd loves it.

Theresa smiles at them and Oscar tries to, but it's going on a while.

At Isabel's table, Frank leans in.

FRANK

That's going to be a fun honeymoon.

The bride and groom pull apart. Grace remains standing and clinks her glass.

GRACE

Hi, Hi. You're not quite free yet!

Grace's hand shakes as she speaks. Oscar takes it.

GRACE (CONT'D)

Sorry. Those of you who know me, know how much I love to speak in public.

Some laughter. Isabel watches her. Grace gathers herself, fighting through her shyness.

GRACE (CONT'D)

Jonathan, I love you. And I am so happy to be your wife.

(blushing)

I can't believe I can say that!

(deep breath)

But this speech isn't for you, it's for Mom and Dad.

She turns to her dad, whose hand she is still holding.

GRACE (CONT'D)

Dad, I don't know a girl who is closer with her father than I am with you. And I am so grateful for that.

(pause)

Most of the time.

Oscar beams at her.

GRACE (CONT'D)

I've gotten so much from you. My sulking,
my sense of humor... Unfortunately my
nose... And my love for art; my drawing.

We see the audience in rapt attention.

GRACE (CONT'D)

Not many fathers would have done what you
did at such a young age.

They clearly have a special connection. Isabel is
fascinated.

GRACE (CONT'D)

(to Oscar)

And thank you for your beautiful gift.

She motions to the carved statue which has now been moved
behind them in the tent. People oooh and ahh and clap.
Oscar smiles and kisses her hand. He beams.

JONATHAN

(joke to the room, re:
sculpture)

I'm not sure if it's me and Grace, or
Grace and her dad!

Some laugh awkwardly, but the joke doesn't go over well
with Oscar. Theresa makes eye contact with Oscar.

JONATHAN (CONT'D)

I'm kidding, of course. We absolutely
love it.

Grace turns her attention to Theresa.

GRACE

And mom.

Theresa looks at her wide-eyed, with tears brewing. Grace
looks like she might go over the edge as well.

GRACE (CONT'D)

I told you to get your crying out
yesterday!

Theresa laughs and pushes away a tear.

THERESA

I tried.

The room laughs. Grace composes herself and continues.

GRACE

You have made this day so special. Thank you for putting up with my pre-wedding craziness.

Grace gathers.

GRACE (CONT'D)

You are the most caring, loving, strong, best example of a woman I could have ever had for a mother.

She looks down for a moment.

GRACE (CONT'D)

And for those of you who don't know, I had the rare experience of getting to choose my own mother.

Isabel sits up. Tension building in her.

GRACE (CONT'D)

It was just me and dad for the first year of my life.

Grace takes a moment.

GRACE (CONT'D)

... After my birth mother wasn't well enough to care for me.

On Isabel, frozen.

GRACE (CONT'D)

And dad and I went everywhere together; me strapped to his chest.

On the crowd in rapt attention.

GRACE (CONT'D)

One day, we were walking down the street in Soho. And this beautiful woman, with shockingly red hair, had just moved to the neighborhood and was looking for a good place to have a coffee. I guess my dad and I looked like locals, so she came up, and asked if we knew of a place.

She turns to her dad.

GRACE (CONT'D)

And what did you say?

He smiles.

OSCAR

I said; "I don't drink coffee, so I
wouldn't know".

Some laughter. Theresa remembers. Isabel is spinning.

GRACE

And that would have been that, except, I
had grabbed hold of her hair, and I
wouldn't let her go.

Tears roll. Theresa and Grace hold hands.

GRACE (CONT'D)

So my dad really had no choice but to
start drinking coffee.

People clap.

GRACE (CONT'D)

(a long beat)
I'm so happy I chose you.

Everyone is near tears. Grace takes a deep breath.

GRACE (CONT'D)

To my parents for giving me this
wonderful life, and this beautiful night.
And, oh yeah... to angelic brothers...

The boys smile and play and pretend to fart in her
direction.

GRACE (CONT'D)

I love you.

She raises a glass. The guests stand, clap, cheer. A
guest yells out.

GUEST

(Toasting)
To Grace and Jonathan!

We are with Isabel who is frozen in her seat. She stares
off into the middle distance for a few moments.

FRANK

(encouraging her to get up)
Hey, we're toasting.

She stands and heads out of the tent. Most of the guests
are caught up in the toast and don't notice, but Oscar
does.

On Isabel as she walks out of the tent.

75

EXT. BOAT DOCK - DUSK

75

Isabel sits by herself on a bench on a dock jutting out into the water, out of sight of the festivities.

She tries to gather herself and put all this together.

Suddenly up the dock walks Frank with two glasses and a bottle of champagne. She sees him and shakes her head to herself. He approaches.

FRANK

I couldn't agree more. I'm not into weddings.

He sits next to her with the glasses and the bottle.

ISABEL

I'd like to be alone.

FRANK

Tell me about it. Crowds are awful.

He pours her glass. She pushes it away. When he tries to hand it to her.

FRANK (CONT'D)

I can take one for the team and drink them both.

She can't believe any of this is happening.

FRANK (CONT'D)

You know how at every wedding there are always a few single people pretending not to care that they're single? Well, we're those people. Weird, huh? I'm divorced. What's your story?

ISABEL

My story is; I'd like to be alone.

FRANK

(trying to be charming)
You think you want to be alone...

ISABEL

Get the fuck away from me.

She gets up and walks away.

FRANK

Okay...

76 EXT. TENT AREA - NIGHT

76

Isabel approaches the tent purposefully.

Inside, all the guests mill about, some dancing. Jonathan spins Grace.

Theresa and Oscar watch happily.

Outside, Isabel hangs in the shadows, watching.

CLOSE ON GRACE as ISABEL WATCHES HER, STUDYING HER FACE.

Oscar's vision is drawn to Isabel. She looks back at him.

Between the two of them, Grace and Jonathan dance.

Isabel steps closer, staring intently at Oscar.

After another moment, Oscar breaks away from the crowd and heads toward Isabel.

77 EXT. BACK YARD - CONTINUOUS

77

Oscar walks by Isabel, who follows him away from the entrance and the party guests inside.

They stand and face each other.

ISABEL

What did you do?

Oscar looks at her.

OSCAR

What are you talking about?

ISABEL

Don't. Too much adds up.

Oscar looks behind him at the tent then back to Isabel.

ISABEL (CONT'D)

But then I think, you wouldn't have done that.

He looks nervously behind him at the tent where people are starting to head out onto the lawn. Oscar doesn't know what to say.

ISABEL (CONT'D)

I can see it.

All Oscar can do is look away and shake his head. We don't know if it means 'no', or 'I can't believe this'. He looks right up at her.

OSCAR

Isabel. We can't talk about this now.

A party worker opens the tent and makes an announcement.

PARTY WORKER

Fireworks are starting! Follow the lanterns...

Party workers stand outside in a line ready to hand out sparklers and drinks to people as they exit the tent. The guests whoop it up on the way out of the tent to the beach for the fireworks.

Oscar looks from them to Isabel.

OSCAR

I have to go. I'll call you tomorrow.

Oscar backs away, then moves to join Theresa, Grace, and the others who pour out of the tent.

Isabel watches, in shock.

78 EXT. DRIVEWAY OF HOUSE - MINUTES LATER 78

Isabel walks away from the party down the big lawn, toward the driveway where the cars are lined.

Behind her, a huge bang, and the sky is lit up by the first of the fireworks.

79 EXT. BACK LAWN, OVER LOOKING WATER - NIGHT 79

The crowd ooh's and ahh's at the fireworks display.

We find Grace and Jonathan standing next to Theresa and Oscar, their faces illuminated by the different color fireworks.

80 EXT. GRAND CENTRAL PARKWAY - NIGHT 80

Isabel rides in the back, alternating between illumination and darkness as the car passes through the parkway lights.

81 EXT. WEDDING AREA, LATE NIGHT 81

Everyone is pretty loose. Theresa dances with Oscar. Drunk and happy.

82 INT. THERESA AND OSCAR'S BATHROOM - 3AM 82

Theresa finishes washing her face, then takes a pill.

83 INT. THERESA'S AND OSCAR'S BEDROOM - CONTINUOUS 83

Theresa walks into the dark bedroom turning the light off behind her. Oscar is in bed. She climbs in next to him.

THERESA

I think people seemed to have a good time, don't you think?

Oscar looks at her through the darkness. A long moment.

OSCAR

Why'd you do it?

Theresa gets close and lays on his chest.

THERESA

(quietly)

God, I didn't know. I didn't know it was her.

Oscar looks back at her, dubiously.

84 INT./EXT. BOWERY HOTEL PENTHOUSE - MORNING 84

Isabel sits out on the balcony wrapped in a blanket, phone in her lap. She hasn't slept.

The phone rings and she runs in to pick it up.

ISABEL

Hello...

Her face falls with disappointment. We can just hear the voice leaking through the phone.

HOUSEKEEPING (O.C.)

Hi Ms. Andersen. We are calling to check to see if you need more towels, or new linens?

ISABEL

No.

She hangs up. Waits a moment thinking, then stands.

85 EXT. BOWERY HOTEL - DAY 85

Isabel waits while a bellman hails a taxi.

86 INT. TAXI, GRAND CENTRAL PARKWAY - DAY 86

Isabel sits in the back staring out the window.

Her Indian driver is on the phone with a headset in. He speaks to the person on the line in Bengali.

DRIVER

(Sub-titled)

White girl. Very tan. Hot. Probably likes to have sex all night. Late 30's? Who knows? I can't tell the difference with white girls.

On Isabel. He looks in the mirror.

DRIVER (CONT'D)

(In English)

You want to hear some music?

ISABEL

(in Bengali)

No, I prefer it quiet.

The driver's eyes widen as he realizes she can speak his language.

87 INT. THERESA AND OSCAR'S HOUSE, LIVING ROOM - DAY 87

Grace and Jonathan sift through a mountain of gifts with Theresa and Oscar, while the twins play.

Jonathan unwraps a present. It's a table cloth. Has a pattern.

He and Grace unfurl it.

JONATHAN

It's a blanket...?

GRACE

No, I think it's a table cloth.

JONATHAN

Maybe it's a cape.

Oscar looks closely.

OSCAR

I think it might be the confederate flag.

They laugh. Theresa looks at the card.

THERESA

I think it's one of our lawyers...

OSCAR

Who you should order a background check on.

Theresa laughs. The doorbell rings.

88

INT. FRONT HALL

88

Theresa opens the door. It's Isabel.

They look at each other for a long moment.

THERESA

Come in.

Isabel enters.

THERESA (CONT'D)

Wait here.

Theresa heads back into the living room where they are opening another gift. She walks over to Oscar.

89

INT. LIVING ROOM

89

THERESA

(quietly)

We have a visitor.

GRACE (O.S.)

Oh hi.

Isabel has stepped into the doorway of the living room. Theresa and Oscar don't quite know what to do.

GRACE (CONT'D)

Isabel, right?

Isabel uncomfortably nods.

GRACE (CONT'D)

Thanks for coming yesterday.

Isabel is taken with her.

ISABEL

(awkwardly)

Of course. Thank you for having me.

Oscar stands.

OSCAR

I was going to call you.

ISABEL

But you didn't.

There's obvious tension. Grace and Jonathan sense it.

THERESA

Would you like something to drink?

ISABEL

No.

Theresa and Oscar look at each other.

THERESA

Why don't we show you around?

She nods and they begin to head out of the room. The air is heavy.

JONATHAN

Is everything okay?

THERESA

It's fine. But, keep opening. Otherwise we will be here till next week.

She smiles at Grace to try and alleviate any tension.

THERESA (CONT'D)
Boys, stay with your sister.

90 INT. KITCHEN

90

Oscar walks in followed by Isabel, then Theresa. Theresa closes the door and makes sure it's shut.

Isabel and Oscar look at each other. So much weight between them.

OSCAR
What do you want?

She lets out a shocked laugh.

ISABEL
(choking up)
I want to know why my daughter is in the other room.

He looks at her with a mixture of fear and contempt, then turns away.

ISABEL (CONT'D)
How do you live with yourself?

He's stunned into silence, then regains his footing.

OSCAR
A lot more easily than if I had left her for someone else to raise!

ISABEL
How did it even happen? We decided we couldn't keep a baby.

OSCAR
No, you decided.

Theresa watches.

ISABEL
You agreed!

OSCAR
I was... a kid!

ISABEL
Exactly! We... WE gave her up for adoption. Because we decided that was best for her.

A long moment where no one knows what to say. Theresa tries to calm things.

THERESA

Isabel, we tried to find you.

ISABEL

You have all the money in the world, you could have sent an army looking for me. You didn't want to find me. You liked being the hero.

OCSAR

Don't you talk to her like that! You didn't want to be found. You ran the second they let you out of the hospital.

ISABEL

You're god damn right I did! You know how painful that decision was to make. You were there.

OSCAR

I don't remember it being hard for you at all. And if it was, you didn't tell me. You just shut down. You were a fucking zombie.

ISABEL

So that gave you the right to take her and raise her behind my back... Because I was conflicted about being a mother when I was 18?

OSCAR

Conflicted? You were fucking crazy! One second telling me we were going to have some great life, the next that you were going to kill yourself.

ISABEL

(screaming)
I never said that.

OSCAR

Yes you did! YOU DID!

They are screaming. Theresa steps in.

THERESA

Okay, okay, calm down.

Isabel tries to collect herself. She looks at Oscar.

ISABEL

Why didn't you just tell me you were going to keep her?

Oscar takes a moment and composes himself.

OSCAR

I didn't know until you left. And by then I couldn't find you.

He shakes his head.

OSCAR (CONT'D)

I'm not going to justify it to you. I don't owe you anything.

She can't believe this.

ISABEL

Owe? Isn't this your daughter we're talking about? Doesn't she deserve to know her mother?

Oscar is shaking his head.

OSCAR

You chose that. Not me.

Isabel looks at him nakedly.

ISABEL

Where did she think I was?

Oscar stares back.

OCSAR

You can't suddenly just show up...

She takes a deep breath.

ISABEL

What do you expect me to do now? Turn my back?

Oscar looks at her, as if to say 'if the shoe fits'.

ISABEL (CONT'D)

(Screaming)

Do not fucking judge me!

Isabel gathers herself. She nods.

ISABEL (CONT'D)

(calmly)

You tell her, or I will.

Isabel walks out of the kitchen past Oscar and Theresa.

91 INT. HALLWAY - CONTINUOUS 91

With Isabel who contains her emotions as she walks down the long hallway toward the front door.

92 INT. LIVING ROOM - CONTINUOUS 92

Grace and Jonathan have been opening gifts with the twins, and haven't heard the yelling.

They watch as Isabel opens the front door and exits without a look or a good-bye.

Jonathan and Grace look at each other, sensing something's off. Jonathan goes to the window and peers out.

93 EXT. THERESA AND OSCAR'S HOUSE, DRIVEWAY 93

Isabel walks down the driveway toward her NYC taxi that has been waiting for her this whole time.

94 INT. THERESA AND OSCAR'S HOUSE, LIVING ROOM 94

At the window, Jonathan watches Isabel go. Behind him Grace looks confused.

95 INT. LIVING ROOM - MINUTES LATER 95

A tearful, shocked Grace, sits opposite her father who tries to hold her hand. She pulls it away.

She looks to Theresa to see if it's true. Theresa's face tells her it is.

On each of their faces. Theresa takes a deep breath.

Grace runs out.

96 EXT./INT. OSCAR'S STUDIO - NIGHT 96

The doors are open.

Oscar sits alone smoking a cigarette, as he stares back at the house. A few rooms illuminated.

On a work table sits a pile of old drawings. Seems to be an series of charcoal lines intertwining. All the sketches have the same theme, though the specifics and materials used vary.

QUICK FLASH - NIGHT

Feet intertwined on a beach. Reflected flicker of a camp fire.

BACK TO PRESENT

After another moment, Oscar puts out the cigarette, reaches down and pulls the extension cord apart. The barn goes dark.

97 INT. GRACE AND JONATHAN'S NYC APARTMENT - NEXT DAY 97

Oscar is in the middle of a fight with Grace.

OSCAR

I considered everything and I did what I thought was best for you. *It never occurred to me it wasn't the right decision.*

*
*
*
*
*

Grace is angry.

*

GRACE

How could what's best for me be to not know the woman who gave birth to me?

These are hard questions for Oscar to answer.

OSCAR

It wasn't simple.

*

GRACE

Seems like it would be simple. Like you've always told me: "Tell the truth, that way you don't have to remember anything".

Oscar is on shaky ground.

OSCAR
(half to himself)
I can't believe this is happening. *

GRACE
Now that sounds like the truth. *

Grace puts a couple things in her bag.

GRACE (CONT'D)
What hotel is she staying in?

Oscar looks back at her.

OSCAR
Grace you don't understand. At every
moment, I made the best decision I could.
But it was very complicated.

GRACE
You're fucking right! I don't understand.

OSCAR
Don't curse at me!
(a deep breath)
I didn't know what I was doing. I did my
best. The story just developed. You think
I did everything on purpose?

Grace looks at him, still angry.

OSCAR (CONT'D)
I didn't want you to know that she gave
you up. So I told you she had died. Can
you not understand that? I didn't want
you to have the hurt - that self doubt.

She looks at her father, emotionally.

GRACE
And you think I don't feel that anyway?
You think I don't feel... incomplete? *

He looks at her, trying to process. *

GRACE (CONT'D)
You had no right to do what you did. And
it's not my job to make you feel better
about it. And I won't. *

She zeros in on him.

GRACE (CONT'D)

What hotel?

He doesn't answer her. Jonathan walks in. He easily clocks the energy in the room. *

JONATHAN

Hi.

She turns and runs out. After a moment, he follows.

98 INT./ EXT. BOWERY HOTEL - DAY

98

Jonathan and Grace pull up to the hotel in a taxi. The Bellman opens the door and they get out.

On the street. Grace takes a deep breath.

JONATHAN

You sure you want to do this? I mean, you already have a really great mother.

Grace looks at him in disbelief.

JONATHAN (CONT'D)

Grace, I just mean...

He changes course.

JONATHAN (CONT'D)

I'll wait for you.

99 INT. BOWERY HOTEL - DAY

99

Grace walks through the lobby. Toward the elevators. We watch the determination give way to nerves.

100 INT. BOWERY ELEVATOR - SAME

100

She rides up.

101 INT. BOWERY HOTEL PENTHOUSE - CONTINUOUS

101

Close on Isabel as she meditates.

A knock at the door. She opens her eyes.

Another knock.

102 INT. BOWERY, OUTSIDE ISABEL'S ROOM/ INT. ROOM 102

Grace waits.

Inside, Isabel approaches the door. She looks through the peep hole.

The distorted image of Grace, standing on the other side of the door.

Isabel's heart races. Grace's begins to sink, thinking there is no one there. Another moment and she turns to leave.

Then suddenly the door opens. Grace turns. She and Isabel stand face-to-face.

ISABEL
Hi.

GRACE
Hi.

Long moment.

ISABEL
Come in.

103 INT. BOWERY HOTEL, ISABEL'S ROOM 103

Grace walks in and Isabel shuts the door. Grace looks around.

GRACE
It's a nice room.

ISABEL
It's very big.

Grace smiles. Isabel doesn't know what to say.

GRACE
I didn't know you existed.

Isabel nods. Grace sees that she's hurt.

GRACE (CONT'D)
I'm sorry.

ISABEL
You have nothing to be sorry about.
You're the only one.

*

Isabel looks at her, gently. Grace smiles nervously.

ISABEL (CONT'D)
Would you like something to drink? We
have... well, everything.

Isabel opens the fridge.

GRACE
Wow. Um. I'll have, that.

She points to an orange can of "Pellegrino". Isabel gets
it and hands it to her.

GRACE (CONT'D)
My dad said you were dead.

ISABEL
I'm not.

They smile.

ISABEL (CONT'D)
You want a glass?

GRACE
Sure.

Isabel gets a glass. Grace opens the can and pours.
Isabel looks at the bright orange soda.

ISABEL
What's it taste like?

GRACE
Fancy orange soda, I guess.

Isabel smiles.

GRACE (CONT'D)
Have a sip.

She holds the glass out for Isabel who takes it, though
Grace doesn't let go, so both their hands are on it,
fingers touching.

They bring it to Isabel's mouth and she drinks.

She spills a little down her chin. Grace takes the glass.

ISABEL
Sweet.

GRACE

You don't have this in India?

ISABEL

We have 'Artos'. Not so much at the orphanage, though.

A long moment of silence together.

GRACE

I have so many questions.

Isabel nods.

ISABEL

I don't know how good I'll be at answering them.

Grace gives her a little smile.

GRACE

How long are you staying? Do you have time to meet?

ISABEL

Yes. I'd like that.

GRACE

I could call... Now, that I know you exist.

They share a smile.

ISABEL

Or I could call you. If you want.

The interaction is awkward, but sweet.

GRACE

Okay, yes. Great. Let me give you my number.

Isabel stands looking at her daughter.

GRACE (CONT'D)

Do you have a phone?

Isabel gets her cell phone and hands it to Grace. Grace puts in her number. As she does, Isabel takes the opportunity to really look at her.

She hands Isabel her cell phone. They stand, facing each other.

GRACE (CONT'D)

I should go. Jonathan is waiting for me.

Isabel nods. After another moment, they embrace.

Isabel walks Grace to the door. She opens it. Grace walks out with a little wave. Isabel closes the door.

104 INT. BOWERY HOTEL HALLWAY, OUTSIDE ISABEL'S ROOM 104

Grace walks away from Isabel's room, a growing sense of wonder on her face.

105 EXT. BOWERY HOTEL, ISABEL'S BALCONY - EVENING 105

Isabel stands out on the balcony looking out.

106 EXT. ORPHANAGE - FLASHBACK 106

Isabel says a special good-bye to Jai. He kneels.

ISABEL

I want you to help teach the meditation class while I'm away. You need to show the others how it's done.

He looks unsure. She takes him in.

ISABEL (CONT'D)

Close your eyes.

She waits. He doesn't close them.

Isabel takes her hand and closes Jai's eyes, then closes her own.

ISABEL (CONT'D)

They are not closed. They are looking inside you. And only you get to see that.

JAI

I see darkness.

ISABEL

No, really look. And you can see all the people you love, everything your imagination can create. And you hear that?

He listens with his eyes closed.

ISABEL (CONT'D)

The drum? Boom boom... boom boom. Boom boom.

JAI

That is not a drum.

ISABEL

What is it then?

JAI

My heart.

They open their eyes and look at each other. She smiles.

107

INT. ROSE OF INDIA RESTAURANT, 6TH ST - NIGHT

107

The place is entirely red, with Christmas lights lining every square inch.

Loud Indian music plays. Four waiters are gathered around a table in the back, singing an Indian version of happy birthday as they clap.

Isabel and Grace sit at a table near the front, watching the celebration. It finishes and the lights go back on.

GRACE

I thought it might remind you of home.
(embarrassed)
It was probably stupid.

ISABEL

No, it was thoughtful.

They smile at each other.

GRACE

Jonathan took me here on one of our first dates. It seemed exotic then.

ISABEL

You two seem happy together.

Grace nods.

GRACE

(pause)
To tell you the truth, it's kind of hard to think straight about anything right now.

ISABEL

I get it.

The waiter refills their glasses.

GRACE

Do I have any brothers or sisters I don't know about?

Isabel is taken by surprise by the question.

ISABEL

No. I mean, not exactly.

Grace is unsure what she means.

ISABEL (CONT'D)

There is one boy at the orphanage who I've pretty much raised. We found him on the road when he was just 1. Abandoned.

GRACE

How old is he now?

ISABEL

8 next week. Jai.

GRACE

"Jai".

Isabel nods.

ISABEL

He loves birds. And he wants to be a professional football player.

GRACE

Soccer you mean?

Isabel smiles and nods. Grace looks at her for a long moment, then reaches into her bag and pulls out a leather bound picture album.

GRACE (CONT'D)

I brought some pictures. If you want to see?

ISABEL

I would love that.

Grace opens the book, revealing a picture of her as a 5-year-old in the bath.

GRACE

That's me... in the bath. I was 5 I think...

Isabel looks closely. Studies it. Grace turns the page.

GRACE (CONT'D)

This was second grade.

ISABEL

And who's that?

She points to a little boy.

GRACE

That's Lyle.

ISABEL

Was he your boyfriend?

GRACE

For a minute. But he dumped me when I got him out in dodgeball.

Isabel smiles.

ISABEL

Better off. No one likes a sore loser...

Grace laughs and turns the page.

A picture of Grace with Theresa. Looks like a first day of school.

Another of Grace sitting behind Theresa's desk, pretending to be the boss. Isabel takes them in.

A family shot with Oscar.

Grace on the couch holding both her newborn brothers.

Grace and Oscar holding surf boards on a beach when she was about 15. Snap shots of a whole life. Isabel takes it all in.

GRACE

Dad said you were depressed.

Isabel moves her head back and forth, considering.

GRACE (CONT'D)

And that you both drank too much.

ISABEL

Probably. We were really young.

Grace thinks.

GRACE

I don't think I could give up a baby.

Isabel takes a deep breath.

ISABEL

Wasn't in my plans either.

Isabel looks at her.

ISABEL (CONT'D)

But I knew I couldn't take care of you.

Grace tries to understand.

ISABEL (CONT'D)

The best I could do was to bring you into the world.

Isabel nods to herself.

ISABEL (CONT'D)

I've spent a long time living with that.

Grace nods.

108

EXT. TRIBECA STREET - LATER THAT NIGHT

108

Pretty desolate. Isabel and Grace have been walking for a while. Grace is behind Isabel looking at a tattoo she has on her shoulder. It's the earth, a globe. Grace is fascinated.

ISABEL

I drew it myself and had them copy it.

GRACE

Didn't it hurt?

ISABEL

Fuck, yes.

They laugh and Grace cringes at the thought.

ISABEL (CONT'D)

But, it made me appreciate it more.

GRACE
(resolved)
I'm getting one.

ISABEL
I'm sure that would make your mother
really happy.

The air gets thick for a second.

GRACE
Actually, Theresa has a tattoo.

Isabel looks curious.

ISABEL
Oh yeah?

GRACE
It's for my dad. An 'O'. Right here.
She touches her ribs. Grace looks at her face.

GRACE (CONT'D)
Does that make you feel weird?

ISABEL
Weird?

GRACE
Jealous?

She laughs.

ISABEL
No.

Grace smiles at her.

GRACE
Good.

They walk for another moment. Then Isabel stops.

ISABEL
I want you to have this.

Isabel takes off her necklace and hands it to Grace.

ISABEL (CONT'D)
Of course, you don't have to wear it.

Grace stares at it for a moment, then hugs her.

109 INT. THERESA'S BATHROOM - MORNING 109

She downs her morning vitamins.

110 INT. CLOSET - MOMENTS LATER 110

She puts on her jewelry. As she does, she looks over at her shelf where she had put the birds nest and eggs she found. It's not there. She goes over and looks more closely. No where to be found. She looks agitated.

111 INT. KITCHEN - CONTINUOUS 111

Cibele, their housekeeper, is cleaning. Theresa stomps in.

THERESA

Cibele there was a nest in my closet. Did you movie it?

Cibele looks puzzled.

THERESA (CONT'D)

(impatient)

A birds nest with blue eggs. Did you move it?

CIBELE

No. I didn't see it.

Theresa looks annoyed.

112 INT. BARN - MORNING - CONTINUOUS 112

Oscar is showing two men around his new studio. One wears a suit and looks like he is a collector. The other is his art advisor.

Theresa walks in. She immediately spots the nest on one of Oscar's work tables. Oscar and the men appear from around the other side of the huge stone he's working on.

OSCAR

Tess. This is Jamey and Andre. I'm showing them the new pieces.

She barely acknowledges them.

THERESA

(to Oscar)

Did you take that from me?

He's trying to understand what's going on. He steps away from the others to try and speak privately with her.

OSCAR

I... I saw it in your closet.

THERESA

What were you doing in my closet?

OSCAR

I saw it when I was replacing a bulb for you. It was starting to fall apart, so I thought I'd repair it for you.

The two others hang awkwardly in the background.

THERESA

You don't need to fix everything. You're not the fucking handyman!

She stares daggers at him then leaves without a goodbye. He takes a deep breath, then turns back to the others, who wait awkwardly.

OSCAR

(lightly)

Sorry about that. The down side of working at home.

He forces a smile and leads them back to the work.

113

INT. ARETSKY'S PATROON - DAY

113

Theresa sits at her regular corner booth of this up scale, business-oriented restaurant, drinking a martini.

The maître d' shows Isabel to the table. Theresa smiles at her.

THERESA

Oh good come sit down.

Isabel slides in the booth. Theresa finishes off her martini.

THERESA (CONT'D)

I'm celebrating. I have officially sold my company.

She raises her hand to the waiter for two more martinis.

ISABEL

No, thank you.

THERESA

You don't drink?

ISABEL

Not in the middle of the day.

THERESA

Not at the wedding either.

Isabel realizes Theresa was watching her.

THERESA (CONT'D)

Oscar said you guys partied a lot. Is it cause of that?

Isabel doesn't feel comfortable, and it shows on her face. She shakes her head.

ISABEL

Why am I here?

Two men in suits approach the table and greet Theresa.

RICHARD

Just wanted to stop by to say congratulations.

EDDIE

We heard you made out pretty well.

THERESA

Is that a surprise? Now, I'm just a very rich employee.

They smile at her.

THERESA (CONT'D)

This is my friend, Isabel. Richard - Eddie.

The men smile at Isabel.

THERESA (CONT'D)

I'm about to donate a small fortune to the orphanage she runs in India.

Isabel is taken by surprise by this information.

RICHARD

Wow, now I feel bad about myself.

THERESA

It's about time.

They all laugh and the men leave. The martini arrives, Theresa starts on it.

ISABEL

I assumed after the other night...

THERESA

Why? It makes more sense now. We're practically family.

Isabel looks at Theresa, trying to read her. The waiter approaches.

THERESA (CONT'D)

(to the waiter)

The sole. For both of us.

He nods and scurries off.

THERESA (CONT'D)

You'll love it.

Isabel narrows in on Theresa.

ISABEL

Why are you doing this?

Theresa smiles.

THERESA

Just be grateful and try not to ruin it. *

ISABEL

I just know when something sounds too good to be true. *
*

THERESA

The only thing you need to know is what you can do with the money.

Isabel's mind is spinning.

THERESA (CONT'D)

It's a good day for both of us.

Theresa finishes her second martini. She looks at Isabel.

THERESA (CONT'D)

It must have been strange seeing Oscar again.

Isabel nods, tentatively.

THERESA (CONT'D)

Does he look different?

ISABEL

I don't remember.

THERESA

Oh gimme a break. I mean, he is handsome now, but back then...

ISABEL

You knew who I was when you invited me here, didn't you?

THERESA

No. I did not. All I knew was what my people told me; That there was a good charitable opportunity. The rest is fate.

ISABEL

I don't believe you.

THERESA

Well, That doesn't matter.

ISABEL

What do you want?

THERESA

The real answer?

ISABEL

Yes.

THERESA

I want to make money.

Theresa smiles. Isabel looks at her dubiously.

THERESA (CONT'D)

Grace said you two had dinner.

Isabel nods.

THERESA (CONT'D)

Good. I'm glad you're spending time together.

Gwen, Theresa's assistant, appears at the table.

GWEN

I'm sorry to interrupt...

THERESA

Then why are you?

Gwen swallows hard.

GWEN

You have a conference call. I was trying to text you but you weren't picking up.

THERESA

Who scheduled a call during lunch?

GWEN

You asked me to.

THERESA

Well, I'm not available to talk right now, so push the call.

Gwen stands there.

GWEN

You specially asked me to schedule it before London closed.

Theresa raises her voice.

THERESA

(loudly)

Jesus Christ! Do I work for you or do you work for me?!

People turn and look. Gwen is frozen. Isabel sits uncomfortably.

THERESA (CONT'D)

Which one is it?!

GWEN

I work for you.

THERESA

Very good. That's using your brain. Now go push the fucking call and if you can't then don't come in tomorrow.

The few people left in the restaurant watch the scene.

114 EXT. THERESA AND OSCAR'S HOUSE, BACK PORCH - EVENING 114

Theresa sits staring out into the darkness with a mostly finished drink in front of her.

Oscar walks out carrying a few folders.

OSCAR

Hey.

She doesn't move. He puts the folders down in front of her.

OSCAR (CONT'D)

The office dropped these off.

She looks at him with a dark expression. He examines her.

OSCAR (CONT'D)

They also wanted to know if you were okay.

THERESA

(drunk)

I decided to go ahead and finance Isabel's orphanage.

Oscar isn't sure what to say.

THERESA (CONT'D)

Are you going to say anything?

OSCAR

I'm sure she's happy about that.

She laughs.

THERESA

You two are perfect for each other.

He's totally taken aback.

OSCAR

What the hell does that mean?

THERESA

It means she didn't seem that grateful either.

This hits him hard. He takes a beat.

OSCAR

I'm going to assume that's the vodka talking.

THERESA

Good solution.

(finishes her drink)

No responsibility that way.

Oscar looks at her and shakes his head. She stands.

OSCAR

You think you're the only one affected by this?

He tries to make eye contact with her but she seems far off. She moves to leave, and he grabs her arm. They look at each other.

OSCAR (CONT'D)

Don't go up to the boys room like this.

She blows up.

THERESA

Don't tell me what to do. Don't tell me how to be a mother! It's not like you're the better parent. And I'm getting pretty sick of hearing that single dad story. You didn't do it all on your own.

She breaks free from his grasp and walks out.

115 INT. THERESA AND OSCAR'S BEDROOM - MIDDLE OF THE NIGHT 115

Theresa is dead asleep. Oscar lies awake. He looks over at her.

116 INT. HORIZON, RECEPTION AREA - DAY 116

Isabel waits. After a moment, Gwen approaches.

GWEN

Follow me.

Isabel and Gwen look at each other. Isabel stands.

117 INT. HALLWAY OUTSIDE THERESA'S OFFICE 117

Gwen and Isabel walk toward Theresa's office.

118 INT. HORIZON, THERESA' OFFICE

118

Gwen opens the door and shows Isabel in. Theresa stands.

THERESA

I want to apologize. I was awful. Hope I didn't scare you.

Theresa looks at Gwen and smiles gently.

THERESA (CONT'D)

Gwen, I need an extra fifteen minutes. Could you please tell them I'm going to be late?

Gwen nods and exits. Theresa motions for Isabel to sit. She joins her.

THERESA (CONT'D)

I've decided to amend my offer. I'd like to make it more generous.

Isabel is cautious.

THERESA (CONT'D)

It's going to require you stay a few more days while we get the details worked out.

Isabel stiffens.

ISABEL

I have to get home. I can't stay.

THERESA

I know, I understand. But I the circumstances have changed. You've convinced me that this is too important to just be a one off donation. And, it means a lot to me that you're Grace's biological mother.

Isabel doesn't understand.

THERESA (CONT'D)

So, I've talked to our lawyers about establishing a fund.

Isabel tries to process this.

THERESA (CONT'D)

It would be in both your and Grace's names, and you would run it together.

Isabel doesn't know what to say.

THERESA (CONT'D)

I was thinking 20 million over six years.

ISABEL

What?

THERESA

From the research I have, it could cover fifty thousand kids a year. Medication, shelter, education. Anything you'd need.

Isabel is reeling.

THERESA (CONT'D)

Including your local farming project.

She looks at Theresa.

ISABEL

What are you getting out of this?

THERESA

(lightly)

Wow.

*

Isabel looks uneasy. Theresa softens.

THERESA (CONT'D)

Stay. Stay a little. Get to know Grace better. Talk to Oscar. Go out dinner with them. Spend some time with them.

Isabel looks at her and shakes her head. Give a little laugh.

THERESA (CONT'D)

I know, I don't like it either.

(pause)

Look, I'm not going to be here this weekend. I'm taking the boys to my sister's in DC for the weekend. Go see them while I'm gone. I'm sure you have a lot to talk about.

*
*
*
*

Isabel stands, so does Theresa.

THERESA (CONT'D)

Congratulations.

Oscar loads a couple bags in the back of Theresa's car. The boys try and help.

OSCAR
C'mon, you can do it!

They struggle. The other one comes and pushes from the bottom. Oscar helps them.

Theresa appears with a to-go cup of coffee.

OSCAR (CONT'D)
(re: weight of bag)
My god, what are you bringing with you?!

They hoist the bags in.

THERESA
You need a lot of footwear choices when you are going to so many museums.

TWINS
No!!

THERESA
I'm teasing. Maximum 3.

They groan again.

THERESA (CONT'D)
Now hop in, I don't want to hit traffic.

Oscar ushers them in. Sticks his head in so Theresa can't hear.

OSCAR
(to the kids)
There are snacks in the back.

The twins get in. Oscar turns to Theresa.

OSCAR (CONT'D)
Why don't you take the train, you won't have to worry about traffic... or crashing.

THERESA
I'm a better driver than you. And I want to drive. It's just DC.

She kisses him, then climbs in the drivers seat.

THERESA (CONT'D)
Besides, 'they talk to you in the car.'

He smiles.

OSCAR
Sounds familiar.

THERESA
See, I'm listening; even when you think
I'm not.

OSCAR
Say hi to your sister. And please be
careful.

She waves to him and starts the car. She turns the radio
on and music blares.

OSCAR (CONT'D)
I could come...

She turns it up very loud and makes a motion like she
can't hear him. He backs off. She pulls away.

120 INT. HOUSE, KITCHEN - LATER DAY 120

The news plays on the radio.

Oscar makes a sandwich.

The doorbell rings. He looks up, not expecting anyone.

121 EXT. FRONT DOOR OF HOUSE 121

Oscar opens the door to reveal Isabel. He's surprised.

ISABEL
Can we talk?

OSCAR
About what?

She shakes her head about how contentious he's being.

ISABEL
Your wife.

122 INT. LIVING ROOM - MOMENTS LATER 122

The tension is thick between them.

OSCAR
(reluctantly)
Do you want a glass of water?

ISABEL

Did you know that Theresa asked me to administer a fund?

OSCAR

Well, that's what you came here for, right?

ISABEL

With Grace. We'd run it together.

Oscar looks surprised.

ISABEL (CONT'D)

I don't know if Grace even knows. Or if any of it's even real. Frankly, I don't really trust your wife.

OSCAR

You don't trust her? She offers you money to run a charity and you question her integrity?

ISABEL

20 million dollars.

Oscar can't hide his surprise.

ISABEL (CONT'D)

Is it real?

OSCAR

You don't need to be poor to have good intentions. There are people with money and ideals.

ISABEL

Oh really? That's not what I remember you saying when I knew you.

OSCAR

Well, I was an idiotic idealist and I grew up. Did you? *

ISABEL

You don't know me so don't pretend you do.

They glare at each other. Oscar thinks.

OSCAR

(defensively)

Grace is not going to India with you.

ISABEL

You think you're in charge of her?

He stays still.

ISABEL (CONT'D)

I hate to tell you, but she'll do
whatever she wants. We all do eventually.

The depth of the truth in that statement lies there
between them.

Oscar goes to the window and looks out. Isabel watches
him.

ISABEL (CONT'D)

Theresa doesn't care about the orphanage.
She barely wanted to hear about it. She
cares about business. So what does she
want?

Oscar thinks.

OSCAR

Maybe to give Grace some direction?

He softens.

OSCAR (CONT'D)

(admitting)
I don't know.

Oscar looks defeated. He sits.

OSCAR (CONT'D)

Seems to be a theme for me these days.

Isabel nods.

ISABEL

Join the club.

She sits opposite him. They aren't sure where to go.

ISABEL (CONT'D)

I looked up some of your work online.

He looks at her.

OSCAR

Yeah?

ISABEL

It's pretty terrible.

He laughs.

OSCAR
I looked you up too.

ISABEL
(dubious)
Really?

OSCAR
Yeah. You sound very noble. At least on
the internet.

She nods.

ISABEL
The orphanage is my best side.

They smile at each other.

OSCAR
Can I make you a coffee?

123

INT. BARN - DUSK

123

We are close on Oscar's art. The sketches, the older
sculptures, the new unfinished work.

Oscar and Isabel wander around the massive stone he is
getting ready to work on.

ISABEL
How do you choose it?

OSCAR
I can't really describe it.

ISABEL
Can't or don't want to?

He smiles.

OSCAR
Both?

ISABEL
Fair enough.

He reconsiders and decides to let her in.

OSCAR
(hesitantly)
Certain rocks kind of glow. To me.

*
*
*
*

ISABEL
(little smile)
Like an 'Aura'?

He shakes his head and smiles.

*

OSCAR
(slightly embarrassed)
Maybe.

*

*

ISABEL

And those are the ones you take.

OSCAR

Not right away. I leave them, and then I go back. And if they are still... lighting up... then I take them.

(lightly)

I've got to be sure because they are heavy.

*

She smiles and touches the huge stone, amazed by it.
After a moment:

*

ISABEL

Is that what happened with her?

Oscar looks puzzled.

ISABEL (CONT'D)

Grace. She was lighting up?

A long moment. Oscar isn't sure what to say. Tentatively, he touches the back of Isabel's hand.

She looks at him tenderly.

ISABEL (CONT'D)

I thought you'd come looking for me.

He takes it in. Breathes.

OSCAR

I thought you'd come back.

124 INT. CAR - NIGHT 124 *

On Isabel riding home.

125 EXT. WORKSHOP - SAME 125

Oscar steps outside and breathes in the cold air. He looks up at the night sky.

126 EXT. GRACE'S LOFT - NEXT DAY 126

Grace sits at the computer.

JONATHAN (O.C.)

Is it too ass kissy to wear a tie?

She doesn't take her eyes off the screen.

GRACE

For what?

Jonathan appears with a couple ties.

JONATHAN

My presentation. I'm pitching Pizza hut.
I'm the lead on it. Pretty sure I told
you.

GRACE

A tie is nice.

She looks up.

GRACE (CONT'D)

But not the Harvard one.

She goes back to the screen.

JONATHAN

Are you going to meet us at Nobu or wanna
come by the office?

GRACE

For what?

JONATHAN

For dinner. With Ben and Xandy?

She keeps scrolling through picture on the computer.

JONATHAN (CONT'D)

What are you doing?

He looks over her shoulder. Pictures of India.

JONATHAN (CONT'D)

Is that India?

GRACE

I thought we could go.

He clearly isn't into the idea.

JONATHAN

When?

GRACE

Maybe for our honeymoon. There are
supposed to be great hotels.

He looks at the screen, then stands and angrily starts doing his tie.

JONATHAN

We're going to Costa Rica. I want to surf.

GRACE

Maybe we can do both.

JONATHAN

India is too far babe. And I can't take that much time off work. We were just going to be gone for a week.

GRACE

Well, maybe you can just come for a week I can stay longer.

JONATHAN

We just got married babe. I want to be with you.

GRACE

I know. But maybe I want to see India.

JONATHAN

You want to be alone in India? You hate being alone.

GRACE

I won't be alone. I'll see Isabel.

He shakes his head.

JONATHAN

Yeah. I get it. I'm not stupid.

She looks at him perplexed and hurt.

GRACE

Why are you being so shitty?

He looks at her, then shakes his head.

JONATHAN

Me? How do you think it feels to marry someone and then a week later have them turn into a different person.

GRACE

Well, a few things have happened.

JONATHAN

And is that fair to me?

They look at each other for a long moment. She can't believe him.

GRACE

So, you thought I would stay the same forever?

He is agitated. Finds his shirt.

JONATHAN

Jesus Christ, Grace. That's not what I'm saying.

GRACE

(angry)

Then what are you saying?

JONATHAN

(struggling)

You can't change things now. She gave you up.

It's a thoughtless comment.

127

EXT. UNION SQUARE GREEN MARKET - DAY

127

Isabel walks amongst the locals and tourists who shop for their fresh fruit, vegetables and flowers. She takes it all in. She watches someone choosing a couple of muffins and some bread from a stand.

FLASHBACK

128

EXT. INDIA, MARKET - DAY

128

We are walking through a busy street in Kerala and are IN Isabel's POV. Food and goods for sale on either side.

Isabel is holding Jai's hand as they navigate the street. Jai sees some sweets and he drags Isabel over to the stall.

JAI

Isabel...! (Please)

Isabel smiles at him.

ISABEL

Ok, but it's our secret.

She orders a sweet from the vendor. Jai bounces in anticipation.

129 OMITTED 129

130 INT. OSCAR'S STUDIO - LATE MORNING 130

Some workers are preparing the big stone for cutting.

Grace appears at the door.

GRACE

Is my father here?

WORKER

He took a break.

131 EXT. TRAIL THROUGH THE WOODS - DAY 131

Oscar walks through the woods, looking at the light as it cuts through the trees. He checks a little compass app. on his phone that tracks the sun.

Behind him, Grace calls.

GRACE

Dad!

He turns, she catches up to him.

GRACE (CONT'D)

What are you doing out here?

Oscar takes her in.

OSCAR

Gracie... I'm just... thinking.

He looks weighed upon.

GRACE

I hate fighting with you.

OSCAR

You think you'll forgive me?

She looks at him and shakes her head.

GRACE

What's my other option?

He's relieved.

GRACE (CONT'D)

But I want to know everything.

Oscar nods, takes her hand.

OSCAR

Of course, Bunny.

*

GRACE

Don't call me that.

OSCAR

OK. What should I call you?

GRACE

How about my name.

He nods slowly and looks at her. Takes a moment.

OSCAR

When you give a child up for adoption,
you have a period of time to change your
mind. 30 days. A "grace" period.

She listens intently. Thinks.

GRACE

So, how long did it take for you to
decide to come get me?

OSCAR

29 days. Visiting every day.

Grace listens intently.

OSCAR (CONT'D)

We had agreed once you were born we would
both leave. She kept up her end of the
bargain.

Oscar remembers.

OSCAR (CONT'D)

And I meant to. But I thought; 'I'll just go see her for an hour.' Then I couldn't stop going. Staring at you, talking to you.

Grace digests all this.

GRACE

And they don't have to contact the mom?

OSCAR

A "Good faith effort", they call it. Just sending a letter to the last known address. But she didn't even have one and I knew they wouldn't find her.

She looks at her dad, pained and relieved to be hearing the real story.

GRACE

Did you marry mom for my sake? So I would have a mother?

A moment before he answers.

OSCAR

I knew she'd be a great mother; but I married her because I love her.

GRACE

Do you?

Oscar looks at her for a long moment.

OSCAR

Yes.

GRACE

So, Isabel was just a mistake?

She's really grilling him.

OSCAR

No, not a mistake. We were just... young.

*

He looks off.

GRACE

Then why didn't you tell me about her?

Oscar thinks.

OSCAR
I wanted to forget.

GRACE
Did you?

Oscar thinks.

OSCAR
No.
He looks off.

132 INT. HOUSE - AFTERNOON 132

Oscar walks up the stairs, holding the reconstructed bird's nest.

133 INT. THERESA AND OSCAR'S BEDROOM 133

Oscar walks through to her closet.

134 INT. THERESA' CLOSET - MINUTES LATER 134

Oscar stands on a stool trying to rig the birds nest so it can hang from the ceiling, suspended by an eye hook and monofilament.

He gets it rigged. There is some excess monofilament at from where he's tied it off and he tries to break it with his teeth. It won't break.

He gets down off the step ladder and looks around for a scissors. Opens a couple drawers.

Approaches Theresa's make-up table.

He opens one drawer, then another. No scissors, but something catches his eye:

A weekly pill sorter with unidentifiable pills in it, sorted by day. He lifts it. Underneath is a locked box.

He rattles the top. It won't open.

He opens the other drawers, looking more and more urgently for the key. Finally, he takes the middle drawer completely out and rifles through her things. There is a small cup filled with coins. He dumps it out, and amongst the coins finds a little key. He reaches for it.

On Oscar as he slips the key in the lock box. It fits. He turns it and the top opens. The box is filled with prescription drug bottles. Oscar reads the prescriptions: Kepra, Oxycodone, Prednisone. He is confused.

135 INT. THERESA'S CAR - AFTERNOON 135

Theresa pulls into the driveway with the kids. They all are singing to the radio.

136 EXT. DRIVEWAY OF HOUSE - DAY 136

Theresa helps the boys out of the car. They each carry a huge stuffed animal.

Oscar comes out to greet them.

THERESA

Go show daddy. And tell him we won them.

Otto and Theo run to Oscar.

THEO

Daddy, look what we won!

They hold out their animals.

OSCAR

Wow, those are huge! How did you win them?

The boys don't have an answer. The both look back to their mom, who is taking her bag out of the car.

THERESA

We stopped at a lovely go-kart track off the highway that had a few carnival games.

OTTO

And mom said the games were a waste of time so she bought them for us.

She's caught. Gives Oscar a funny smile.

THERESA

It really smelled like feet and hot dogs in there, and I wanted to beat the traffic.

She gives him a kiss and hands him her suitcase.

THERESA (CONT'D)

Do you mind taking this is for me? I have to get to the office.

Oscar looks at her searchingly as he takes her bag. She senses something but turns away.

THERESA (CONT'D)

Boys, go in with daddy and take a bath.

They run toward the house. Theresa heads back to the car.

OSCAR

Theresa...

She reluctantly turns.

THERESA

I should be back for dinner.

She's about to get in.

OSCAR

I spoke to your doctor.

She freezes for a moment.

OSCAR (CONT'D)

You've known for 3 months?

She gets in the car. Oscar goes around the passenger side and opens the door.

137

INT./ EXT. THERESA'S CAR

137

Theresa yells.

THERESA

What? He spoke to you? Our relationship is confidential. He's not allowed to tell you anything. I could sue him!

OSCAR

He thought I knew. He said you promised to tell me right after the wedding.

THERESA

I don't have time for this right now, I have to go.

OSCAR

Theresa! We need to talk about it.

THERESA

There's nothing to talk about.

He doesn't move.

THERESA (CONT'D)

Get out, please.

He doesn't budge.

THERESA (CONT'D)

Get out! Get out I have to go work!

He looks at her, emotionally.

OSCAR

No. I'm not getting out. I'm your husband. I'm never getting out.

They look at each other. She fights off her emotion. Takes a long moment.

THERESA

Don't tell Grace and the boys.

Oscar looks at her, tenderly.

OSCAR

Baby...

THERESA

Don't tell them. Please.

He looks at her, eyes welling. Oscar nods.

OSCAR

We will figure something out.

THERESA

I have figured it out.

OSCAR

There has got to be an experimental treatment; Something they are testing.

THERESA

You think I haven't looked into everything? There's nothing I can do. Nothing that won't just prolong it... and make it worse... And make it worse. I don't want you all to see me that way I don't want you to see me that way.

OSCAR

So you expect me to do nothing.

THERESA

We don't get to choose!

He puts his hand on her arm. She gives into it for a second then pushes him away.

THERESA (CONT'D)

Let me go.

She pushes him harder.

THERESA (CONT'D)

Let me go!

He pulls back from the car as she starts to drive with the passenger side door open.

We stay in the car with her as she leans over to try and pull the door shut. The car swerves and she almost goes into a tree, before she rights herself.

138

EXT. INDIA, CROWDED STREET - FLASHBACK

138

Isabel stands in a little makeshift stall at the market being fit for the dress she wore to Theresa's office the first day. A local "tailor" measures. Preena and a few of the kids from the orphanage look on.

JAI

How long will you be away?

ISABEL

Just a week.

JAI

So you'll be back for my birthday?

ISABEL

I don't miss birthday parties, Jai.
There's ice cream.

She winks at him. Jai smiles wide. The tailor drapes some fabric over Isabel. The kids laugh.

ISABEL (CONT'D)

Keep laughing. Your dress is coming next.

A wide eyed Jai laughs and shakes his head.

139 INT. BOWERY HOTEL/ EXT. ORPHANAGE - DAY

139

Isabel hangs on the phone. Her eyes are glassy with emotion. Silence.

INDIA

On the other end, Preena holds the phone out the window of her office toward the courtyard where Jai's party is going on. The group sings happy birthday.

On her end, Isabel listens intently, and mouths a few of the words.

They finish and people cheer. Jai looks up to the window and sees Preena with the phone.

She gives a wave. Jai shakes his head 'no', then returns to the party.

PREENA

We're going to do the ice cream now.

Isabel swallows, knowing this means he's not coming to the phone.

PREENA (CONT'D)

Isabel. You are doing something important. Call me as soon as you sign the contract.

Isabel nods.

ISABEL

(happy birthday)
Tell him, "Subha janmadina"

PREENA

(God bless you/good luck)
Allah tomara mangala karuka

140 INT. THERESA'S OFFICE - AFTERNOON

140

Isabel sits and reads contracts while Theresa watches her.

*

ISABEL

There are a couple of points I don't understand.

Theresa looks over her shoulder.

THERESA

Oh, that just means if you and Grace can't agree on how the funds are distributed, Oscar will be the tie breaking vote. I thought it would be better if it wasn't me.

She smiles and sits.

ISABEL

Not that.
(pointing)
This.

Theresa reads.

ISABEL (CONT'D)

It says I have to 'reside' in New York?

Theresa nods.

THERESA

Yes. Your cost of living will be taken care of.

*

Isabel is baffled.

ISABEL

I can just come for board meetings, do the rest over Skype.

Theresa looks at Isabel impassively.

THERESA

I'm afraid it's a requirement.

This rubs Isabel the wrong way.

ISABEL

That makes no sense. Why?

THERESA

(deep breath)

I know you are used to running things at the Orphanage, but you aren't familiar with what it takes to manage millions of dollars. So I would like you here.

*

Isabel shakes her head and thinks.

ISABEL

6 months here and 6 there.

Theresa looks at her dead on.

THERESA

It's non-negotiable.

Isabel struggles to understand.

THERESA (CONT'D)

And please don't waste our time pretending you aren't going to do it.

*

Isabel begins to let her anger out.

ISABEL

You think I give a shit about your money?

*

THERESA

I do.

*

*

ISABEL

You think I'm for sale? You can't buy me.

*

*

Isabel gets up.

*

THERESA

I don't want to buy you. This is an opportunity.

*

*

Isabel becomes more and more agitated, like a caged animal.

ISABEL

(yelling)

Bullshit! That's what it says here.

She pushes the contract off the table and some papers fly. Theresa stays calm.

THERESA

Call it whatever you want. But think what you could do with the money; how many kids you could help.

She narrows in on Isabel.

THERESA (CONT'D)

I know you'd sell yourself for that.

ISABEL

Fuck you, you don't know me.

Isabel turns to walk out.

THERESA

Actually I know all about you. 39 years old. Born in Troy, New York; raised by adoptive parents in Connecticut. Went to boarding school upstate, then Syracuse for a year before dropping out and joining the Peace Corps - where you met Oscar... You're a good person; An idealist, well intentioned. You are... just like Grace.

*
*

Isabel is reeling. She shakes her head.

ISABEL

I have a life!

*

THERESA

Your life will be good here.

ISABEL

You think because your rich I'm going to get down on my knees and lick your *fucking* asshole?

*
*
*

Theresa loses her temper.

THERESA

You think that because you're a do-gooder it makes up for the fact that you abandoned your child?

It's a gut punch. The two women stand facing each other, nakedly.

Then Isabel turns, and walks out.

Theresa watches her go, then closes her eyes and breathes in deeply.

141 INT. HORIZON STAIRWELL 141

Isabel runs down the stairs, feet flying.

142 EXT. HUDSON STREET - MINUTES LATER 142

Isabel walks away from the office building, clearly upset.

Theresa appears and calls to her.

THERESA

Isabel!

Isabel doesn't stop. Theresa runs to catch up.

THERESA (CONT'D)

Isabel. Stop. Come back. I'm sorry.

Isabel turns to her, furious and wounded.

ISABEL

You are cruel! You think you're so important. You sell... nothing. And the world decided that's worth a lot!

*
*
*

Theresa takes a deep breath.

THERESA

Listen to me. Listen. She's our daughter. We share her. I've had her for the last 20 years, and now she needs you.

Theresa's emotions begin to take over. Isabel is confused.

THERESA (CONT'D)

And Oscar needs you...

Theresa starts to cry. Isabel can't handle it all.

ISABEL

You're crazy.

THERESA

No!

Theresa looks at Isabel.

THERESA (CONT'D)

I'm sick. I'm sick.

(breath)

I'm dying.

Isabel is knocked back by the information, the emotion of Theresa, and what it all means.

Isabel looks at her confused.

THERESA (CONT'D)

Help me! My boys are 8 years old...

*

*

Theresa is lost for a moment. Isabel is frozen. Theresa explodes with desperation.

*

ISABEL

What?

THERESA

Do I have to be half way across the world to get your help!

*

Not knowing what to do, Isabel backs up, then turns and walks away from Theresa.

143

INT. BOWERY HOTEL - EVENING

143

Isabel stands looking out the window, trying to process it all. Some images of India. Of Oscar. Of Grace.

The phone rings breaking her out of her reverie. She goes to answer. As she moves, she reveals her packed bags behind her.

A KNOCK.

ISABEL

I'll be right down.

A knock again. Annoyed, she goes to the door and opens it. Grace stands in front of her, looking vulnerable and upset.

ISABEL (CONT'D)

Grace.

GRACE
Can I talk to you?

Isabel looks concerned.

ISABEL

Yes, Of course. What is it?

Grace walks in and looks at Isabel, face crumpling.

GRACE

I don't think I want to be married
anymore...

She leans into Isabel's arms.

144

INT. BOWERY HOTEL, ISABEL'S BEDROOM - LATER

144

They sit on the bed facing each other.

GRACE

He says I've changed. That I don't talk
to him, or laugh at his jokes; or want to
go out with our friends.

(thinking)

His friends really.

Isabel listens patiently. Grace looks far off.

GRACE (CONT'D)

And he's a good person, but I look at him
now... and... He doesn't want to know
me... I mean "Me".

ISABEL

Have you told your parents how you feel?

She shakes her head 'no'.

GRACE

I can't. They thought I was too young to
get married. And they were right.

(getting upset)

I wish I wasn't married.

She leans on Isabel. Isabel holds her, unsure of what to
say.

GRACE (CONT'D)

Does everyone feel this way?

ISABEL

I wouldn't know.

She comforts Grace for another moment.

GRACE

Tell me what to do?

Grace looks up at Isabel searchingly.

ISABEL

Grace, I can't do that.

GRACE

Please... Everyone will hate me if I get divorced... But I don't know if I can stay married.

ISABEL

No one is going to hate you.

Grace shakes her head.

GRACE

Yes, they will. I'm stupid... I shouldn't have done it...

ISABEL

It's your life. You decide.

Grace looks up.

GRACE

Like you did?

Isabel looks at Grace.

ISABEL

Like we all do.

They are entering tricky territory.

GRACE

When you gave me up, were you doing what you wanted?

Isabel looks at her.

ISABEL

It was more complicated than that.

Grace's anger and emotion rises.

GRACE

Not to me.

Isabel lets this land. She nods. Grace gets upset.

GRACE (CONT'D)

Not to me! Did you think about what you
were doing to ME??!

Grace has shocked herself with her outburst. She gets
emotional.

GRACE (CONT'D)

I'm sorry... I'm sorry.

Grace starts to cry and Isabel hugs her.

ISABEL

I'm sorry.

145 INT. BOWERY HOTEL, ISABEL'S ROOM - DAWN 145

Over some room service trays and into the bedroom, where
Grace lies asleep in a hotel robe. Isabel sits up next to
her. The clock reads 530AM.

146 INT./ EXT. BOWERY HOTEL, BALCONY-ROOM 146

Isabel walks out with the phone into the morning air. She
dials.

Preena picks up.

PREENA

Hello?

ISABEL

It's Isabel.

PREENA

Isabel, did we get the money?

She looks out at the city.

ISABEL

Yes.

We hear pure joy from Preena's end.

PREENA

This is a miracle. It's a miracle!! Let
me get Jai for you. We will celebrate!

Isabel is quiet.

ISABEL

No. No. Not now.

PREENA

What's the matter?

She isn't sure how to say this.

ISABEL

I'm not coming back. I'm staying in New York.

PREENA

What do you mean? For how long.

ISABEL

To live.

Preena is confused and concerned. This is hard for Isabel, but she is clear.

147

INT. BOWERY HOTEL LOBBY, BREAKFAST ROOM - MORNING

147

Isabel sits with a cup of coffee, waiting. Oscar enters and finds her. He walks to her table and sits. He looks exhausted.

OSCAR

Is she okay?

Isabel nods.

ISABEL

She's confused and upset. She thinks she made a mistake.

Oscar isn't clear.

ISABEL (CONT'D)

Apparently, she doesn't love him.

He nods. Half satisfied half worried.

OSCAR

And she came to you?

Isabel nods with a little shrug.

OSCAR (CONT'D)

What did you tell her?

ISABEL

I told her... that it was her life.

Oscar takes this in. He takes a deep breath.

OSCAR

Thank you for letting her stay.

Grace walks in, surprising them. Oscar stands.

OSCAR (CONT'D)

Hey, there you are.

She is sheepishly emotional when she sees her dad. They look at each other at her for a moment, then he hugs her.

GRACE

Do you hate me?

OSCAR

Are you kidding?

Isabel watches the embrace. They part and sit. Isabel smiles at her. Grace wipes a tear away. The three sit together. Odd.

After a moment Grace reaches over and takes a sip of Isabel's coffee.

ISABEL

Sure, have some.

Grace laughs while drinking.

GRACE

I'll get some more.

She stands up.

GRACE (CONT'D)

Do you want some, Dad?

He nods.

ISABEL

And see if they have any pastries.

Graces walks into the main lobby toward the restaurant.

OSCAR

She's so sensitive.

ISABEL

Where could she have gotten it?

He smiles. Then uncomfortable with the situation, he rubs his face.

OSCAR

I didn't get a lot of sleep last night.

Isabel takes his hand.

ISABEL

Oscar. You have to tell her about
Theresa.

This catches Oscar off guard, and he fights back some
emotion. A long moment.

OSCAR

She made me promise I wouldn't.

ISABEL

It doesn't matter. She has to know.

Oscar bows his head, trying to keep it together. Isabel
takes his hand.

OSCAR

(struggling)

I don't want to hurt her.

ISABEL

Who?

Grace arrives balancing 3 cups of coffee.

GRACE

They said they'd bring the pastries over.

They all sit again. Grace starts to get upset.

GRACE (CONT'D)

Oh, I forgot the milk...

He face crumples.

OSCAR

It's okay, baby.

Oscar reaches out for her and Isabel puts her hands on
Grace's arm.

148

INT. HORIZON OFFICES/ THERESA'S CONFERENCE ROOM - DAY 148

Isabel sits around a table opposite Theresa, Bill and a
few other lawyers.

A lawyer prepares the proper page. He passes it to
Isabel.

LAWYER

Sign here.

Isabel takes the paper and signs.

LAWYER (CONT'D)

Theresa. Your turn.

They pass the paper to Theresa who puts on her reading glasses. She begins to sign but the pen doesn't work. Theresa shakes it, still doesn't work. Immediately, everyone else in the room offers her their pen.

She takes one and signs. Looks up with a smile.

THERESA

It's official. I have a lot less money.

Everyone laughs.

ISABEL

You're changing a lot of peoples lives.

Isabel looks at her with some hidden melancholy. There is an unintended double-meaning.

THERESA

I hope you can do everything you want with it.

Theresa's assistant Gwen opens the door.

GWEN

Sorry to interrupt, but Grace is here.

Theresa looks confused and slightly flustered. Isabel gets her stuff together.

THERESA

Oh.

(takes a moment)

I wasn't expecting her.

Theresa's gaze falls on Isabel.

THERESA (CONT'D)

Bring her in.

Isabel stands, ready to go.

ISABEL

(to the lawyers)

Thank you all for your time.

She approaches Theresa, who looks at her curiously.

THERESA

Why don't you stay?

ISABEL

I don't think she came to see me.

Isabel looks deeply at Theresa. Isabel puts out her hand. Slowly, Theresa shakes it. Isabel smiles, then is off. Theresa takes a deep breath.

149 INT. HORIZON, HALLWAY OUTSIDE THERESA'S CONFERENCE ROOM 149
CONTINUOUS

Isabel walks away from the conference room as Grace is walking in.

They stop briefly.

ISABEL

(quietly)

You okay?

Grace nods, subdued but determined. They grasp hands for a moment before continuing by each other.

150 INT. CONFERENCE ROOM 150

Theresa stands as the Lawyers and Board Members are exiting. Grace walks in.

THERESA

Gracie. I didn't know you were coming in today. I would have cleared myself for lunch.

Grace looks at Theresa, tears already in her eyes. She waits for the last person to leave and closes the door.

THERESA (CONT'D)

(trying to stay casual)

Did you see Isabel on the way out?

Grace ignores it. She turns and looks and looks at Theresa, unwavering. Theresa can't ignore what's coming.

GRACE

(plainly)

Why didn't you tell me?

Grace seems intensely vulnerable, but clear. Theresa doesn't know what to say.

GRACE (CONT'D)

(hurt)

Why didn't you tell me yourself?

She looks away.

GRACE (CONT'D)

You were lying; every minute you knew and didn't tell me.

Theresa looks away.

THERESA

I'm sorry.

Grace's emotions are colliding.

GRACE

Everybody's sorry!

Theresa looks at her, tenderly.

THERESA

I didn't want to make you sad.

Grace tears up.

GRACE

And you didn't think I'd be sad if you just died one day?

THERESA

No. I...

Theresa struggles.

GRACE

What?

THERESA

I didn't want anything to change. People act differently sometimes.

GRACE

How would you know? You didn't tell anyone!

Theresa nods.

THERESA

Maybe I was wrong.

They sit facing each other. Grace cries. Theresa stokes her face. Grace looks lost.

GRACE

If I knew you were dying, I wouldn't have spent my time doing other stuff.

Grace starts to sob. Theresa holds her hands and kisses them.

THERESA

Don't cry sweet heart. Don't. It's okay, you'll be okay.

Grace is shaking her head.

GRACE

I don't want to be okay!

THERESA

And Isabel will be with you...

Grace looks up at Theresa, feelings colliding.

GRACE

I don't care about Isabel! You're my mom. I don't want anyone but you. If you don't tell me, I can't say all the things I want to say...

Tears begin to run down Theresa's cheeks.

GRACE (CONT'D)

I can't tell you that... I love you... and I don't want you to die.

Theresa cries with her. They hold each other. Kiss each other's tears. Theresa looks at Grace, nose-to-nose. She holds her face.

THERESA

I love you.

We find Grace's hand, as she intertwines a lock of Theresa's hair tightly through her fingers, grasping. She won't let go. They cry.

We see a series of shots around the grounds and inside the house. Most of them are either nature: A deer drinking out of the pool - or inanimate objects in the house that having meaning to the make-up of their lives.

A book on the table with the ring of a coffee cup on it.

In Oscar's studio, the huge stone, waiting.

Pieces of the architecture of the house.

The boys clothes in the hamper.

152

INT. THERESA CLOSET - EVENING

152

Close on the birds nest with the broken eggs that have been glued. We can see the cracks.

Past the nest, we focus on Theresa's dressing table where she sits, looking in the mirror. She wears a beautiful dress and is made-up.

After a moment Oscar appears, dressed nicely, looking handsome, holding a glass of water which he sets down for Theresa. She takes a couple pills, not having to hide it any more.

Oscar pulls reading glasses out of his pocket and kneels down next to her, facing her profile and holds out his hand. She hands him the earrings she's having trouble with.

THERESA

This pair always gives me trouble.

He puts on his reading glasses and focuses on getting the post through her earring hole. It's very intimate.

OSCAR

I love being needed. Makes me horny.

She can't move but she rolls her eyes and smiles.

OSCAR (CONT'D)

Almost...

We see them in the mirror, she watches him in the reflection, taking in the whole thing.

He smiles and finishes.

OSCAR (CONT'D)

One more second...

He takes Theresa's phone off the table and holds it behind them as they pose in the mirror for a selfie.

153 INT. THERESA AND OSCAR'S HOUSE, HALLWAY 153

Theresa walks down the hall and we follow her. She comes to the boys room and pushes the door open.

154 INT. BOYS ROOM 154

The boys are already in their PJ's. They have a couple of friends over. They are all playing "Dance, Dance Revolution", on X-Box; all dancing like maniacs.

She watches them for a moment then walks in front of the TV blocking it, facing the boys.

THERESA

A dance party! Oh good! I love to dance!

She starts to dance. They yell and scream, trying to get her to move. The twins try and push her out. She just keeps dancing.

TWINS (OTTO AND THEO)

Mom, this is serious, get out of the way.

THERESA

I didn't know it was serious! I'm sorry.

She hugs them, and they go right back to playing.

THERESA (CONT'D)

Be good for Bellie.

155 INT./ EXT. THERESA'S CAR PARKWAY - LATE EVENING 155

Oscar drives. Theresa looks out her window. Music plays. After a moment, Oscar turns to her; sensing him, she turns to him. Oscar opens his mouth, about to speak.

CUT TO:

156 INT. MINETTA TAVERN - NIGHT 156

Theresa, Oscar, and about 30 others, have taken over the whole back room of this village bistro. A mixture of Theresa's work associates and friends.

Isabel sits with Grace midway down the long table. Theresa and Oscar sit together at the end, surrounded with friends. Someone is mid-toast.

TANYA

There are not many people who have the power and tenacity to will their vision into existence - And in the process to change the way our industry works. Not to mention employing over a thousand people, raising a family and, oh yeah, making a shit load of money.

*

They all laugh. We are with Isabel and Grace as they listen.

TANYA (CONT'D)

I've known Theresa for 20 years now, so when she told me she was thinking of selling the company I said: 'don't I get a vote?'

He looks at Theresa.

TANYA (CONT'D)

To which she replied: "no".

Lots of laughter.

TANYA (CONT'D)

So why sell? When you've built this big, thriving, behemoth of a company. Why?

*

*

SCATTERD GUEST

Why? Why?

*

*

Everyone laughs.

*

TANYA

That's what I asked. Why?

*

*

Theresa shakes her head at Tanya.

*

TANYA (CONT'D)

And she said because she likes beginnings - and a little bit of hardship. When things get too easy, she gets bored. We bored her!

*

*

*

*

*

Some jeers and laughter.

*

TANYA (CONT'D)

Theresa, congratulations. We love you - We can't wait to see what you do next. And we're sorry we bored you!

*

*

*

*

Big smiles and laughter.

*

Isabel touches Grace's leg in support. Everyone raises a glass.

*
*

TANYA (CONT'D)

To Theresa, for bringing us all together.

EVERYONE

To Theresa.

CUT TO:

157

OVERLAP 'HAPPY BIRTHDAY' BEING SUNG

157

Oscar carries out a cake that looks more like a sculpture. Clearly his brainchild.

He sets it down as everyone finishes singing happy birthday. Theresa looks embarrassed by the show of affection. She looks at the crazy cake.

Takes a deep breath and blows out the candles. It takes a couple tries. People clap. Theresa looks at Oscar and shakes her head, as if to say, "I hate/love that you did this".

He takes some icing on his finger and offers it to her. Theresa shakes her head but eats it. A deep breath and she stands.

THERESA

Okay, okay...

Everyone claps.

THERESA (CONT'D)

Thank you, thank you very much.
Just to be clear, my birthday is not until next month and 52 is not exactly a landmark birthday, but thank you for being here and for this cake which is clearly a creation of my husbands fertile imagination.

She gazes at him.

THERESA (CONT'D)

(to the crowd)

I think you all know that he's a brilliant artist. You see his work all over our office.

(promoting)

But you may not know that he has a show up - at Anita Rodgers on Greene...
between Spring and Broome. So if you're in the neighborhood stop by. Maybe buy a piece?

*
*

People laugh. Theresa refocuses.

THERESA (CONT'D)

(a moment)

I had always thought of artists as flaky and impractical. So you can imagine my surprise when I fell in love with one. I thought I was going to marry a nice banker.

A big laugh.

THERESA (CONT'D)

But thank goodness there are no nice bankers.

More laughter. Theresa looks down at Oscar. A long pause.

THERESA (CONT'D)

Do you know what he said to me in the car on the way here?

He takes a deep breath. She turns back to the crowd and quotes him.

THERESA (CONT'D)

'Is it us moving through the world, or the world running past us?'

Some sounds of acknowledgement from the group. She's very emotional but pushes it back.

THERESA (CONT'D)

To which I replied, "Let's not take the Northern State, traffic is horrible this time of day"

Lots of laughter. She looks at Oscar and mouths "I love you". He takes her hand and kisses it.

Theresa gathers and switches back to business mode.

THERESA (CONT'D)

But this is not about me, it's not about my family. This is about us and our company and what we've accomplished. Together. I know that many of you are wondering what our company is going to look like after the sale.

She makes brief eye contact with Grace who sits listening next to Isabel. Theresa turns away and addresses the other guests.

THERESA (CONT'D)

I'd be lying if I didn't acknowledge that there will be a period of transition. But I must stress how important it was for me to find a partner who would not just continue our culture, but add to it. Making it more dynamic, with more resources, greater reach. So if you ask yourself do I feel uncomfortable and the answer is yes, then GOOD, cause that kind of discomfort leads to growth. That kind of discomfort makes you challenge yourself, that kind of discomfort is transformative...

Oscar looks down at Grace and Isabel.

MUSIC OVERLAPS - "Brick House", by the Commodores.

158 LATER IN THE EVENING 158

Tables and chairs have been moved and a dance party has broken out.

Pure abandon, as everyone dances. Oscar and Theresa let loose.

159 INT. THERESA AND OSCAR'S BEDROOM - 2AM 159

Theresa sits on the bed in her nightgown and robe, she looks tired and pale. Oscar brushes his teeth in the bathroom. Her back is turned to him.

OSCAR

I meant to tell you, the school called to suggest that we split the boys into separate classes after winter break. They think it would be good for their confidence.

Oscar finishes brushing and comes in.

OSCAR (CONT'D)

I just worry about that one teacher, Janet... She seems a little melancholy for 3rd grade.

She doesn't answer. Looks to be really struggling.

THERESA

Why are you telling me this?

Oscar sees she doesn't look good. He goes to her.

OSCAR

Are you okay? Let me get you a painkiller.

He goes.

THERESA

I don't want it.

Oscar stops. He sits with her.

THERESA (CONT'D)

I want to know why you are telling me this? About the boys.

Oscar looks at her, confused.

OSCAR

Because we have to decide...

Theresa looks at him.

THERESA

We don't need to decide anything anymore.

Oscar swallows hard. She is exhausted and vulnerable.

THERESA (CONT'D)

You need to decide on your own because
I'm not going to be here.

Oscar is pained. Theresa can't believe her own words.

THERESA (CONT'D)

I'm not going to be here.

She is baffled. Oscar puts his arms around her. She takes
him and makes her look at him.

THERESA (CONT'D)

Do you think you'll be with Isabel when
I'm gone?

Oscar shakes his head.

OSCAR

Stop.

THERESA

I want to know...

OSCAR

Theresa, I love you.

She looks desperate.

THERESA

I don't feel well.

Oscar holds her and she lets him. Suddenly, she looks
terrified.

THERESA (CONT'D)

Where will I go?

She's like a child asking about death.

THERESA (CONT'D)

(adamantly)
Where will I go?

He looks at her filled with compassion.

OSCAR

I don't know.

She lets all her anger and fear out while he holds her.

THERESA

(screaming)

I don't want to die!

(more)

I don't want to die...

She crumples in his arms.

THERESA (CONT'D)

I'm not done! I'm not done!

She slides out of his arms and onto the floor, thrashing and struggling. Oscar tries to contain her.

OSCAR

I know, baby, I know...

He holds her as she screams and sobs.

OSCAR (CONT'D)

I'm with you. I'm with you...

They sob together.

160

EXT. HOUSE - NIGHT

160

The wind blows in the trees.

A small animal listens for danger.

Rain begins.

TOLLING OF A BELL.

161

EXT. WOODS, NEAR HOUSE - DAY

161

On feet walking. Nature sounds.

Wider to see Oscar, Isabel, Grace, and the boys walk in the woods together, holding a box of Theresa's ashes.

They stop in a clearing and open the box. Oscar turns the box over and the ashes blow. They all watch as the ashes disappear into the air and the earth.

Isabel leans down and helps one of the twins zip up his sweatshirt. The camera moves past them to find Oscar's sculpture sitting in the woods. He has shaped and intertwined the stone he was working on with part of the fallen tree and it stands quietly amongst the forest. A memorial.

FADE DOWN/FADE UP

162 EXT. INDIA, CROWDED STREET - DAY 162

A cab honks its way through traffic. Isabel is in the back. She looks out.

163 EXT. ORPHANAGE - AFTERNOON 163

Isabel gets out of the cab in front of the orphanage.

She breathes deeply, taking it all in. A moment later Preena appears. She and Isabel embrace. Preena takes Isabel's hand and excitedly leads her in.

They walk into the courtyard. Changes are already noticeable.

Preena happily points things out.

- Boxes that contain medical supplies. Food.

- New soccer goals on the field.

- IN THE SLEEPING AREA: New mattress and bunks. Isabel smiles.

164 INT. ISABEL'S OLD ROOM, INDIA - LATER 164

She goes through the few belongings she has. Not a lot. Remnants from another life. She divides it in a 'to keep' pile, and a 'throw away'.

She hears some voices of children who are returning from their errands.

Footsteps, then Jai appears in the doorway.

JAI

Miss Isabel!

She smiles wide. Opens her arms. Jai runs into them.

ISABEL

I missed you.

JAI

I missed you too.

He remembers something and drags her outside.

165

EXT. ORPHANAGE COURTYARD - CONTINUOUS

165

He points to the corner of the roof where a bird has built her nest.

JAI

Look.

Three baby birds. Isabel lights up.

ISABEL

Amazing.

JAI

(proudly)

I have been up there.

ISABEL

Really?

JAI

Yes. Miss Preena brought a ladder. I watched the mother feed them.

Isabel looks at the 3 little birds, as they open and close their little mouths, awaiting a feeding.

ISABEL

What does she feed them? Lentils?

He laughs.

ISABEL (CONT'D)

Vindaloo?

JAI

No, Miss Isabel! Worms!

ISABEL

Oh, yuck.

He smiles. Isabel looks at him.

ISABEL (CONT'D)

Jai, I want to ask you something.

He waits innocently. She bends so she is eye to eye with him.

ISABEL (CONT'D)

I was wondering if you might like to come to New York with me?

Jai looks confused.

ISABEL (CONT'D)

(tenderly)

To live.

Jai's little brow furrows.

ISABEL (CONT'D)

We could come back here and visit as much as you want.

JAI

But this is my home. I want to stay here.

Isabel's face falls for a moment. Not what she was expecting.

JAI (CONT'D)

I would miss my friends.

Isabel nods. She wants to make sure he understands.

ISABEL

The thing is, I have to live there. So we won't see each other as much.

Jai thinks it over for a moment.

JAI

You can come and visit.

She thinks, then nods.

ISABEL

I can.

We hear the other kids beginning to play on the soccer field. Jai's attention is drawn there.

ISABEL (CONT'D)

You want to go play?

He nods enthusiastically.

ISABEL (CONT'D)

Okay, go.

He smiles. One more hug then he's off.

166 INT. ISABEL'S OLD ROOM, INDIA - CONTINUOUS 166

Isabel walks back in her room, alone. ON HER FACE as she gathers herself emotionally.

Something across the room catches her eye. It's a little mirror she kept over her wash basin. She sees herself in the reflection. Lets herself look. It's one of those naked moments, where you can really see yourself.

167 EXT. ORPHANAGE - A FEW MINUTES LATER 167

A game is being played on the soccer field. Jai runs after the ball.

Isabel appears on the periphery of the field and watches. As she does, we rise up and up; bird's point of view.

SLOWLY FADE TO BLACK.