

CODA

Screenplay By
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EXT. ANGELA ROSE DECK - FISHING WATERS - DAWN

Open ocean. Cape Ann, off the coast of Gloucester, Massachusetts. A rusty thirty-foot FISHING TRAWLER, the Angela Rose, slices the grey water. Waves slap the boat, the engine roars, the winch creaks, and gulls circle overhead as the nets come up, hoping for a fish. "Something's Got a Hold on Me" by Etta James plays from a small radio.

On deck, RUBY (17, in fishing Grundens), belts out the song as she runs the winch, raising the net above the sorting bin. She sings along with the radio as she works. Her father, FRANK (50s, bearded, weathered) and brother, LEO (early 20s, handsome, tattooed) guide the catch into position. They signal to Ruby. She pulls the release and the net opens, dropping an impressive haul of fish onto the deck.

Ruby, Leo and Frank sort the fish into tubs, measuring them and tossing the bycatch back overboard. Leo and Frank pay no attention to Ruby's singing. They sort and clean fish with the efficiency of guys who have done this their whole lives.

Reaching into the pile of fish, Ruby pulls out an old shoe. She laughs, tosses it to Leo. He gestures that it's too small. Throws it overboard.

Frank shovels ice over the layers of fish. Leo cleans the fish by slushing them around in a bucket with his boot. The radio crackles.

RADIO (O.S.)
Angela Rose, do you copy?

INT. ANGELA ROSE WHEELHOUSE - OCEAN - DAWN, CONTINUOUS

Ruby enters the wheelhouse, snatching up the receiver.

RUBY
OK, copy.

RADIO
Are you guys coming in?

EXT. ANGELA ROSE - ON THE WATER - MORNING

As the boat sails past the breakwall into the harbor, Ruby leans over the rail, watching the rocky granite shoreline.

Gloucester City Hall towers above town. The quaint shopping district fades into the working wharf. In the harbor, lobstermen pull up their traps.

EXT. SALGADO FISH WHARF - DAY

The Angela Rose pulls into the dock. Ruby, Frank and Leo off-load their catch. The processor, TONY SALGADO, (heavy, Italian) weighs their haul. The Salgados run everything around here, as evidenced by the family name on warehouses, trucks and the auction house.

Fishermen mingle, loading and unloading boats. As Ruby weaves through them, ARTHUR, the ice distributor, calls to her.

ARTHUR

I see you, Ruby! I'm cutting off your ice! I'm not a freaking charity!

RUBY

It's coming!

Ruby approaches Tony and he hands over her paperwork.

TONY

How you doing honey?

Ruby ignores him, flipping through the forms. Another fisherman, BRADY, loads his boat with his crew.

BRADY

Hey, Ruby! I thought you guys were fishing First Ledge. You're done already for the day?

RUBY

Piece of shit quotas.

BRADY

Bullshit quotas, right?
(gesturing to Tony)
What are you gonna give her on those haddock, two bucks a pound?

TONY

Two-fifty and I'm being generous.

RUBY

Two-fifty? What're you guys getting at auction?

TONY

Calm ya livah, honey, you let me worry about the numbers. Sign over here.

Rolling her eyes, Ruby signs.

BRADY

What're you gonna take her lunch
money too?

Ruby hands over the paperwork and heads back to the boat.

EXT. ANGELA ROSE - SALGADO FISH WHARF - CONTINUOUS

Ruby approaches the boat where Frank and Leo work the boom,
unloading tubs of fish on ice.

ALL following conversations in *ITALICS* are signed and
subtitled **AMERICAN SIGN LANGUAGE**. This is where it is clear--
Ruby's family is deaf.

RUBY

What a dick.

LEO

*I keep saying, let's sell our own
fish.*

FRANK

*They tried it down the Cape. That
all went to hell.*

LEO

So keep bitching. That'll work.

Ruby's heard this argument a million times.

RUBY

Gotta go. Love you Daddy.

FRANK

*Don't forget about the doctor. And
the nets.*

RUBY

*I know.
(to Leo)
Bye shit-face.*

LEO

Bye twat waffle.

RUBY

*(spoken)
Twat waffle.
(signed and spoken)
That's a new one! That's good.*

EXT. GLOUCESTER STREETS - MONTAGE - DAY

Ruby hops on her bike and puts in her headphones. Etta James drowns out the sounds of the wharf as she bikes to school.

The landscape changes from boarded up warehouses to the polished commercial district, through town and ending at the high school.

EXT. HIGH SCHOOL - DAY

Ruby parks her bike at the rack and runs up the empty front steps of the school, late.

INT. HIGH SCHOOL - CLASSROOM - DAY

MS. SIMON lectures Ruby's history class.

MS. SIMON

Where the Bill of Rights protected people from the federal government, Amendments 13, 14, and 15 protected them from their state governments...

The faint sound of SNORING comes from the back of the class. Ms. Simon stares at Ruby, passed out on her desk.

MS. SIMON (CONT'D)

Sadly, there was no amendment protecting the right to nap - Ruby!

Disoriented, Ruby awakes with a start and signs as she talks.

RUBY

(signing)
What's wrong?

Kids exchange looks. Ruby catches herself. She looks around, embarrassed. The bell rings, saving her.

MS. SIMON

Ok, let's re-read and we will resume this tomorrow. You are free to go!

INT. HIGH SCHOOL - LOCKERS - DAY

Ruby opens her locker. Her friend GERTIE (17, wry, Gloucester to the core) launches in without missing a beat.

GERTIE
Guess what!

RUBY
What?

GERTIE
I did it. I hooked up with Tiny
Fingers.

RUBY
Why?!

GERTIE
I don't know! Curiosity got the
better of me. Also, totally wrong.
Despite those little baby hands...

Gertie holds her hands like a foot apart.

RUBY
Really?!

GERTIE
Yeah, we have to change the
nickname.

AUDRA, beautiful and horrible, walks by them with a group of
girls. She shoots Ruby a look as she passes.

AUDRA
(quietly, to her friends)
Do you smell fish?

The girls snicker. Gertie watches them with disgust.

GERTIE
Well, at least she's not doing deaf
voice anymore. That's progress.

Ruby watches as Audra passes MILES, (17, king among choir
kids) carrying his guitar. Audra slaps his ass. Her friends
crack up. Ruby stares at Miles, feeling invisible.

INT. HIGH SCHOOL - CAFETERIA - DAY

Ruby and Gertie stand in line to sign up for electives.
Gertie flips through a course book.

GERTIE
The goal is to find the elective
that asks the least of you.
(MORE)

GERTIE (CONT'D)

Like film club. Also known as "put your backpack down and go smoke a bowl."

Ruby glances furtively at Miles, inching forward in the line next to hers.

GERTIE (CONT'D)

Plus, Mr. Wabatch is actually pretty hot, you know. In a Comic Con kind of way.

Ruby reaches the registration desk and the GUIDANCE COUNSELOR behind it. Miles is also at the front of his line. Ruby eavesdrops.

MILES

Yeah, choir please.

Ruby suddenly turns to her counselor.

RUBY

Choir.

GUIDANCE COUNSELOR

Okay. Just fill this out.

GERTIE

Choir?! Are you high?

Ruby eye-shushes her as Miles moves away from the table.

RUBY

I sing all the time!

GERTIE

You're already socially challenged enough around here, but sure...

(off Ruby's look)

If you start, you know, beat-boxing, or doing that cup/clapping thing, we're done, yeah?

EXT. HIGH SCHOOL - DAY

Ruby waits at the curb. She watches clusters of kids socialize. Everyone belongs to a group except her. Suddenly, a crazy THUMPING BASS makes heads turn. Ruby's parents pull up in front of the school, Frank driving and JACKIE, (beautiful, 40s, heavy-handed makeup), shotgun. They blast GANGSTA' RAP. Ruby, mortified, quickly climbs in.

RUBY

(signing)

Turn that down! It's loud.

JACKIE

*You didn't change after fishing?
You stink.*

FRANK

*I love this song. Feel that beat.
My whole ass is vibrating.*

RUBY

Just drive please!

Ruby stares out the window at the kids laughing.

INT. DOCTOR'S OFFICE - EXAM ROOM - DAY

Ruby sits between her parents in a tiny exam room, translating for them. She's done this many times. That doesn't make it any less awkward.

FRANK

It's definitely itchy as hell.

RUBY

It itches.

FRANK

My nuts are on fire.

RUBY

His, you know...

FRANK

*They're like angry hard little
beets. Covered in barnacles.*

RUBY

I got it.

FRANK

*And your mother's got it even
worse. Like a boiled lobster claw.*

Ruby squirms, mortified.

DOCTOR

Right, so the layman's term for what you both have is "jock itch." It's common if you spend a lot of time in damp clothes. And it's easily transferable via intercourse.

RUBY
 (to her dad)
You guys have jock itch.

DOCTOR
 I'll give you an antifungal cream.
 But you both have to keep the area
 dry and avoid sex for two weeks.

RUBY
 (to her parents)
*You two need clean underwear. And
 you're not allowed to do it
 anymore.*

FRANK
What?! For how long?

RUBY
 (to her parents)
Never again. Done for life.

Frank and Jackie stare at her.

RUBY (CONT'D)
 (caving)
Two weeks.

JACKIE
Can't do it.

FRANK
Impossible.

EXT. ROSSI HOME - DECK - NIGHT

Ruby tries to focus on her homework as Jackie cooks. It's not easy - Jackie bangs pots and clangs lids. Frank noisily scrapes the grill, oblivious to the racket. Leo swipes Tinder on his iPhone, sound on.

Ruby puts her headphones on, drowning them out. Jackie hits the table to get Ruby's attention.

JACKIE
Take those off. It's rude.

RUBY
 (signed and spoken)
*What's rude is how noisy you guys
 are!*
 (signed)
I can't focus.

Jackie heads back to the kitchen, ushering Leo to the table.

JACKIE
 (to Leo)
 Go eat.

Frank sits. He lets out a fart. Ruby kicks his leg. He looks up with feigned innocence.

FRANK
*You know why God made farts smell?
 So deaf people could enjoy them
 too.*

Frank grins. Ruby rolls her eyes. Jackie comes in with the wine, taps on Ruby's shoulders.

JACKIE
Don't slouch. You'll get stuck.

Ruby slumps more and puffs out her cheeks, makes her dad laugh. Frank picks up a wine bottle, looks at the price.

FRANK
Fifteen bucks, really?

JACKIE
You choose weed, I choose wine.

Jackie looks over Leo's shoulder as he Tinder swipes a couple of girls. She whacks him.

JACKIE (CONT'D)
*You don't want her! Swipe left.
 None of them smile?*

LEO
So? She's hot.

JACKIE
When I was modeling...

RUBY
 (aloud)
 Here we go.

FRANK
*Yes! Your mother was the
 best. First year I met her
 she won the Yankee Miss
 Pageant. Beat all those
 hearing girls. She was hotter
 than all of them.*

RUBY (CONT'D)
 (speaking aloud)
 ...she won the Yankee Miss
 Pageant.

Frank lovingly slaps her ass. Jackie beams, turns her attention back to Tinder.

JACKIE
 (back to the phone)
What about her?

RUBY
I thought we said no Tinder at the table!? How is music rude but Tinder's okay?

JACKIE
Because Tinder is something we can all do as a family.

Frank chews loudly and grins. Ruby stares at him. She looks around at her crazy family.

INT. HIGH SCHOOL - CHOIR ROOM - DAY

First day of choir. KIDS stream in, take their seats. Ruby, in a flannel, watches Miles socialize with some CHOIR GIRLS. BERNARDO VILLALOBOS (quick-witted and wearing abnormally tight pants) stands by the piano, coffee in hand.

BERNARDO
 I did not tell you to sit! On your feet, my friends. Up! They made my latte with some kind of disgusting nutmilk this morning, so I'm in a mood. My name is Bernardo Villalobos. Berrrnardo. If you can't roll your r's, please don't embarrass yourself and just call me Mr. V. Okay, all of you, on this side. Come on, move! Let's see if you're an alto, a soprano, or just watched too many episodes of Glee.

He steps to the piano.

BERNARDO (CONT'D)
 My birthday was last Tuesday, so in lieu of gifts, I will be accepting the Happy Birthday song. I do not need an entire meal, I just want to place your voice. You, Harry Potter, let's hear it.

Ruby watches as a BOY WITH ROUND GLASSES steps forward.

HARRY POTTER BOY
 (singing)
 Happy birthday to you...

BERNARDO
 Tenor. Next.

Various kids step forward and sing. Bernardo barks out critiques and directs them into their sections.

STIFF GIRL
 (singing)
 Happy birthday to you...

BERNARDO
 Alto. Next!

DEEP VOICE BOY
 (singing)
 Happy birthday to you...

SOFT VOICE GIRL
 (singing)
 Happy Birthday...

MILES
 (singing)
 To you. Happy Birthday...

BROADWAY BOY
 (singing)
 Mr. Berrrrnardo!

VOCALIZING GIRL
 (singing)
 Happy Bir...ir...ir...

ADELE GIRL
 (singing)
 Happy birthday...

SMOOTH GUY
 ...to you.

BERNARDO
 Suave. Tenor. Next.

Bernardo turns to Ruby, who has been watching this progression of singers with growing terror.

BERNARDO (CONT'D)
 Next. Yes, you! The red shirt.

Ruby steps to the front.

BERNARDO (CONT'D)
Bless me with your birthday wishes.

Ruby freezes. She glances at Miles, who's staring right back at her. She turns red. Bernardo catches this.

BERNARDO (CONT'D)
Forget the words? Don't look at them. They're not gonna help you.

Ruby is unable to make a sound. Faces of judgement stare back at her. She looks like she might be sick. Without a word, she bolts from the room.

BERNARDO (CONT'D)
We have a runner!

EXT. MANSHIP QUARRY - WOODS - DAY

Ruby treks through the woods alone. Breaking through the trees, she reaches a massive granite quarry. It's breathtaking. She sits on the sheer edge, looking out over the lake. She starts to sing "HAPPY BIRTHDAY." Her voice is lovely and clear, echoing off the quarry walls.

INT. ROSSI HOME - KITCHEN/DECK - NIGHT

In her pajamas, Ruby pulls a load out of the laundry, then heads out of the kitchen. As she passes the porch, she notices her parents heatedly arguing. She watches, unseen.

JACKIE
The card was declined!

FRANK
I'll move money around tomorrow.

JACKIE
It's so embarrassing!

FRANK
What do you want me to do? I gotta pay for ice, fuel!

JACKIE
Maybe we should sell the boat?

FRANK
And then what? It's the one thing I know how to do!

Ruby closes her eyes. She doesn't want to watch her parents fight. This is how she turns it off. When she opens her eyes again, Frank leans against the counter, defeated.

FRANK (CONT'D)

If we lose that boat, we got nothing.

EXT. ANGELA ROSE DECK - OPEN OCEAN - MORNING

Ruby cleans fish in a bucket with her boot. She pulls a hose in to wash the deck, but her eyes aren't on her work, they keep drifting over to Frank, who looks lost in thought. He sits on the rail, smoking, looking out over the ocean.

EXT. SALGADO FISH WHARF - LATE MORNING

Frank does paperwork as Ruby and Leo finish unloading fish. Frank notices Tony Salgado addressing a group of fishermen gathered at the end of the wharf, including Brady, CHUBS (big and congenial), JIMMY (rough, 30s), and MONDO (Hispanic, 20s). Frank gestures to Ruby and Leo to join him.

As Ruby and Leo climb up, Frank points out the group.

FRANK

What's going on?

RUBY

I don't know.

They join the crowd, which is mid-discussion.

BRADY

I thought they weren't gonna do this observer shit!

TONY

Hey, I ain't making the rules, I'm just telling you how it is.

BRADY

Yeah, well how it is I can barely feed my family.

MONDO

It's bullshit.

As the fishermen talk, Ruby interprets.

TONY

The Feds are insisting on "at sea monitors." Observers are gonna come onto your boat to make sure you're not breakin' any rules.

BRADY

That's outta my pocket? So I gotta pay to have a spy on my boat?

CHUBS

How much is that gonna cost?

TONY

Eight hundred bucks a day.

MONDO

Come on, that's gonna kill us.

Ruby turns to Frank, delivering this blow.

RUBY

Eight hundred a day.

FRANK

That's more than we make in a day.

RUBY

Don't tell me, tell them.

Ruby gestures that he should address the group. Frank shakes her off, not comfortable speaking up.

INT. HIGH SCHOOL - CHOIR ROOM - DAY

Ruby enters between classes. She finds Bernardo alone, sitting at the piano, eyes closed.

RUBY

(hesitant)

Mr. V?

BERNARDO

I'm meditating.

He opens one eye, checks his phone timer. Closes his eyes.

BERNARDO (CONT'D)

Two minutes to go.

RUBY

Okay. Do you want me to wait or --

Bernardo opens his eyes, pauses the timer.

BERNARDO

Most people who are terrified of singing don't sign up for choir.

Ruby nods, not sure how to explain herself.

RUBY

Other kids make me nervous. I used to get made fun of. I talked funny when I first started school.

BERNARDO

You're the girl with the deaf family?

Ruby nods. Bernardo looks her over.

BERNARDO (CONT'D)

Everyone but you?

RUBY

Yeah.

BERNARDO

And you sing? Interesting. Are you any good?

RUBY

I don't know.

BERNARDO

Why did you run out of class?

RUBY

I got scared.

BERNARDO

Of what? Other kids?

RUBY

Maybe. Or maybe finding out that I'm bad.

BERNARDO

Do you know what Bowie said about Bob Dylan? "A voice like sand and glue." There are plenty of pretty voices with nothing to say. Do you have something to say?

RUBY

I think so.

BERNARDO

Good. Then, I'll see you in class,
Bob.

He shoos her out with a wave. As Ruby leaves, a timer goes off on his phone, signaling the end of his meditation. Bernardo sighs, annoyed.

BERNARDO (CONT'D)

(calling after Ruby)
Thank you. Thank you!

INT. ROSSI HOME - DECK/KITCHEN/LIVING ROOM - AFTERNOON

Leo lounges in an armchair on the deck, swiping Tinder. Jackie preps dinner in the kitchen. She looks up as Ruby and Gertie walk in. She waves down the girls, nodding hello to Gertie before turning to Ruby.

JACKIE

*Do you have a second to call
Grandma?*

RUBY

Use the video relay.

JACKIE

It's awkward to talk to a stranger.

RUBY

(signed and spoken)
I have a friend over!

Leo interjects, exasperated with his mom.

LEO

*Leave her alone. She's with a
friend.*

Ruby, momentarily freed, yanks her friend away. Gertie checks Leo out as she goes.

GERTIE

Damn, Leo got hot.

RUBY

Ew.

GERTIE

What? He can't hear me.

INT. ROSSI HOME - RUBY'S ROOM - EVENING

Gertie sprawls across Ruby's bed. Ruby takes out a record and puts it on an old Fisher Price record player.

GERTIE

Does he work out, or are those like fishing muscles?

RUBY

OK, stop. You cannot date my brother.

GERTIE

Why?

RUBY

Because for you, "dating" just means sex, which I don't even want to think about!

GERTIE

Okay, I'm sure he doesn't need his little sister protecting him.

RUBY

Will you go back to trying to get with teachers? It's more entertaining.

Ruby drops the needle onto the record. "My Pal Foot Foot" by the Shaggs plays. Ruby dances across the room to Gertie.

GERTIE

Oh, okay.
(re: the music)
What the hell are we listening to?

Ruby grins and flops onto the bed next to Gertie, holding up the record cover with delight.

RUBY

The Shaggs!
(laughs)
This song is called "My Pal Foot Foot."

GERTIE

Ruby.

RUBY

Wait, wait...

The chorus of the song kicks in. It's weird.

RUBY (CONT'D)
That's my favorite part, right there!

GERTIE
You find the weirdest shit. Did you get this in the dollar bin?
(beat)
Wait, I have a serious question. What's the sign for, um, for "You're really smoking hot"?

RUBY
No.

GERTIE
What about like "We should totally get it on"?

RUBY
No!

GERTIE
Is it just... this?

Gertie thrusts her hips up and down.

RUBY
Oh my God. No. Stop!

GERTIE
Then show me!

Ruby gives her a hard look, but then smiles, caving.

INT. ROSSI HOME - STAIRS/LIVING ROOM - EVENING

Gertie exits. Leo is lying on the couch. She smiles at him and SIGNS.

He stares at her. She winks and exits. Ruby appears.

LEO
What's up with Gertie? She just told me she has herpes.

INT. HIGH SCHOOL - CHOIR ROOM - LATER

The choir sings "Let's Get it On" by Marvin Gaye like it's a funeral dirge. Bernardo rants.

BERNARDO

Energy! I'm falling asleep! Guys,
sounds like a funeral.

Bernardo stops playing.

BERNARDO (CONT'D)

Come on! Guys, come on! You're
teenagers! All you think about is
getting it on!

Ruby snickers. Bernardo's eyes fall on her.

BERNARDO (CONT'D)

Bob!

Ruby is startled out of her reverie.

BERNARDO (CONT'D)

Come! Get up here. Come on!

Ruby walks to the front of the class, and stands nervously.
Bernardo approaches her.

BERNARDO (CONT'D)

Come on, sing.

RUBY

(tentatively singing)
I've been really tryin' baby...

BERNARDO

No, no, no! You're not breathing.
There's no sound without breath and
none of you are breathing. Fill
your belly. Fill it up.

Ruby breathes in. Bernardo stares at her stomach.

BERNARDO (CONT'D)

Come on, that is not a belly!
This... This is a belly!

He grabs his own belly as he puffs it out.

BERNARDO (CONT'D)

Okay, follow me. Remember the
"little dog, big dog" exercise?
Okay, "little dog."

He holds up his arms in front of his body like paws and hangs
his tongue out, panting like a "little dog."

BERNARDO (CONT'D)
Hah hah hah.

Ruby doesn't move. Bernardo claps at her to follow his lead.

BERNARDO (CONT'D)
Do it! Come on! Hah hah hah hah.
Push, push, push!

Embarrassed, Ruby pokes her belly out and pants, holding her hands up like paws. Bernardo seems completely unfazed.

BERNARDO (CONT'D)
Medium dog!
(slightly deeper pants)
Hah hah hah hah. Big dog!

Bernardo makes a crazy low "big dog" sound. Ruby stops, completely mortified.

BERNARDO (CONT'D)
You're embarrassed? Really?

He turns to the class, commanding them all to participate.

BERNARDO (CONT'D)
Everyone! "Little dog, big dog"!
Come on! And...

He makes "little dog" pants again. The class reluctantly joins the exercise, "paws" up, tongues out.

BERNARDO (CONT'D)
Pant, pant! Push. Medium dog! Big dog!
Engage your core. Blow it out.
Push, push!

Now he is focused on Ruby, pushing only her to breathe.

BERNARDO (CONT'D)
Push, push, push! Engage your core!
More, more! Now... sing!

He sits at the piano, plays the first line of the song.

RUBY
(singing)
I've been really tryin', baby.

Her voice comes out with surprising clarity. Other students react. As does she. Bernardo smiles.

BERNARDO
Yes!

RUBY
 Tryin' to hold back these feelings
 for so long...

BERNARDO
 Now we're talking!

RUBY
 And if you feel, like I feel, baby.
 Come on... come on.

Bernardo stops playing. Ruby stops, unsure.

BERNARDO
 Well. It's not sand and glue.

A flicker of a smile crosses Miles's face. Bernardo grins.

INT. HIGH SCHOOL - CHOIR ROOM - LATER

The class heads out. Bernardo stops Ruby and Miles.

BERNARDO
 Ruby. Miles. Come here.

They look at each other and head over.

BERNARDO (CONT'D)
 Today, if it's possible. Thank you.
 Do you two know each other?

RUBY
 Yeah.

MILES
 Kind of.

Ruby looks mortified. Bernardo clocks this.

BERNARDO
 Okay... I need a duet. I need a
 duet for the Fall Concert. "You're
 All I Need to Get By," you know it?

MILES
 Yeah.

Ruby shakes her head. Bernardo looks disappointed.

BERNARDO
 Educate yourself.

He hands them each music.

BERNARDO (CONT'D)
 We'll work next class.

EXT. GLOUCESTER STREETS - SEQUENCE - DAY

"You're All I Need to Get By" by Marvin Gaye and Tammi Terrell plays.

Ruby bikes from school to Salgado's along the water, passing sailboats and kids playing on the beach. Bucolic vistas juxtaposed with "For Lease" signs, boarded up buildings - this is a beautiful place that has been hit hard.

EXT. SALGADO'S PROCESSING - PARKING LOT - DAY

She reaches the "SALGADO SEAFOOD COMPANY." Parks her bike. Takes her earbuds out, the song stops.

INT. SALGADO'S PROCESSING - DAY

Ruby walks through the auction. Workers move pallets of fish, shovel ice. Graders walk around assessing the tubs. She waves at some people.

She spots Leo. He types on his iPad, back and forth with GIO SALGADO (the auction owner). As Ruby approaches, she passes Tony haggling with another FISHERMAN and eavesdrops.

TONY

Eight hundred for three. It's as good as I can do. But I'll take them all, okay?

Ruby's just overheard the price, she's armed for battle. She approaches Leo and Gio. Leo's annoyed to see her.

LEO

Dad's out back.

Ruby ignores Leo, turning to Gio to negotiate.

RUBY

What are you giving him?

LEO

Ruby, stop, I got this.

GIO

2.75.

RUBY

I just heard Tony tell McKinny it was three. And his shit looks like it's been baking in the sun.

(MORE)

RUBY (CONT'D)

Come on. It's three or we take our catch back.

LEO

Ruby, get out of here! Out of here!

RUBY

(signed and spoken)
He's ripping you off!

Ruby heads out. Leo stares at Gio, livid.

EXT. SALGADO'S PROCESSING - CONTINUOUS

Ruby exits to find Frank, sitting on a stack of lobster traps, smoking a joint.

RUBY

(signed and spoken)
We're out in public.

FRANK

It's medicinal.

RUBY

(signed and spoken)
I don't think being deaf makes it legal to spark a fatty.

Leo emerges from the auction house, angry.

LEO

What the hell was that?!

RUBY

I got the price up didn't I?

LEO

I was handling it! You made me look stupid.

RUBY

No, you look stupid when Gio throws out any number he wants and you can't cross-check it!

FRANK

Guys! You want to fight, go fight those assholes! Our family sticks together.

(beat)

I'd give my left nut to tell them to go screw themselves.

RUBY

So do it.

FRANK

Who's gonna sell our fish?

RUBY

Us!

LEO

Us!

Frank shakes his head. He walks away.

INT. HIGH SCHOOL - CHOIR ROOM - DAY

The Choir sings "It's Your Thing" by The Isley Brothers. Bernardo conducts. They stomp and clap for percussion.

CHORUS

(singing)

It's your thing, do what you wanna
do. I can't tell you, who to sock
it to. It's your thing, do what you
wanna do.

They laugh, dance. Excited, Bernardo jumps around, handing out percussion instruments.

He gives a shaker to a girl with no rhythm and then immediately takes it back.

The kids jam on the song, having fun.

INT. HIGH SCHOOL - CHOIR ROOM - LATER

Kids head out. Ruby collects her things. She walks up to join Mr. V and Miles at the piano.

BERNARDO

Did you work on the song?
(off their nods)
Good! Blow my tiny mind.

He begins to play. They begin.

RUBY AND MILES

(singing)

You're all I need to get by. Like
the sweet morning dew, I took one
look at you. And it was plain --

Bernardo interrupts them.

BERNARDO

You did not work on this.

RUBY

We did. Just not, like, together.

BERNARDO

Dios mio. DU-ET. It's in the word. You must DO-ET together! Face each other. Come on! Face each other.

(to Miles)

You are afraid of her? You are wise.

(to Ruby)

Come on, he does not have piojos.

(to both)

Guys, this is not the Pledge of Allegiance. It's a love song. A love song. Try to imagine what it's like to sacrifice everything for another human!

They stare at him.

MILES

(carefully)

So, again?

BERNARDO

No.

(he sits)

Of course, again! You go first Miles. Okay? Let's take it from the verse. Ready?

Bernardo nods and plays. They sing again.

MILES

(singing)

Like the sweet morning dew, I took one look at you. And it was plain to see, you were my destiny.

RUBY

(singing)

With my arms open wide, I threw away my pride --

Ruby's voice soars. Their voices blend nicely.

BERNARDO

Good, good. Stop, stop! Good. In the chorus, try the harmony up.

(demonstrating)

(MORE)

BERNARDO (CONT'D)

"There's no, no looking back for us." Got it?

MILES

(copying the harmony)
"No looking back for us."

BERNARDO

Good! I'm not angry at this. Go work and come back.

Miles steals a look at Ruby, then grabs his stuff and beelines for the door.

BERNARDO (CONT'D)

(to Miles)
Try it on the guitar.

MILES

Cool.

Ruby collects her things.

BERNARDO

You can sing.
(Ruby turns)
You have no control but your tone is lovely.

RUBY

Thanks. It's my favorite thing.

Bernardo takes this in.

BERNARDO

What are you doing next year?

RUBY

I don't know. Working with my dad.

BERNARDO

No college?

RUBY

I'm not good at school.

BERNARDO

Miles is auditioning for Berklee College of Music. I've been coaching him for his audition.
(off her blank look)
You don't know Berklee?

RUBY
I've heard of it.

BERNARDO
Come on, I grew up in Mexico City
and even I knew Berklee! Abraham
Laboriel, the famous bassist went
there. I did too.

RUBY
I can't afford school.

BERNARDO
They have scholarships.
(beat)
How do you feel when you sing?

RUBY
I don't know. It's hard to explain.

BERNARDO
Try.

Ruby thinks. Then, unsure of how to express it, she **SIGNS**.
Her two fingers make a figure standing still while her other
hand circles to become the "universe," which spins and grows
out of her hands into the air around her.

Bernardo considers her.

BERNARDO (CONT'D)
You would need to sight-read and
learn a classical piece. I need
your nights and weekends. I do not
waste my time. So, if I am
offering, it is because I hear
something.

Ruby takes this in, moved that someone is finally seeing her.

INT. ROSSI HOME - DECK - BREAKFAST

Ruby eats some cereal with Jackie. Jackie nurses her coffee.
Ruby watches her mom for a moment.

RUBY
I joined the choir.

Jackie looks at her, curious.

JACKIE
Why?

RUBY
I like to sing.

Jackie laughs, rolls her eyes.

RUBY (CONT'D)
What?

JACKIE
*You're a teenager. If I was blind,
would you want to paint?*

Ruby stares at her.

RUBY
(signed and spoken)
Why is it always about you?

Jackie looks taken aback. Ruby grabs her stuff for school. She turns back.

RUBY (CONT'D)
(signed and spoken)
*I'm meeting people! I'm making
friends. You know what, you should
get out in the world too.*

Ruby starts to leave. Jackie bangs the table, gesturing that Ruby didn't clear her plate. Ruby grabs her cereal bowl and stomps into the kitchen. Jackie looks after her.

EXT. ANGELA ROSE - SALGADO FISH WHARF - DAY

Frank and Leo dock their boat and tie it off.

LEO
*We should do a Co-Op. Look, there's
empty warehouses all over the
place.*

Frank looks annoyed with this conversation, but Leo persists.

LEO (CONT'D)
*We could organize a business, get
the other boats on board...*

FRANK
(blowing up)
*How?! Who's gonna support us? We're
the deaf guys!*

This is the truth. The reason Frank has been so reluctant.

FRANK (CONT'D)

They look at us like we're a joke.

Leo stares at his Dad. Frank can't see it.

A group of fishermen make their way up the wharf. Brady calls out to some guys.

BRADY

Hey! I'm going to Pratty's for a brew. Who wants to go?

Fishermen raise their hands to join him. Leo turns to Frank.

LEO

I'm gonna go.

FRANK

You want me to text Ruby?

LEO

(angry)

No. I'm a grown man.

Leo waves at Brady. The guys look surprised to see him joining them, but wave him over.

INT. PRATTY'S BAR - AFTERNOON

Raucous, loud fisherman's bar. Leo sits at a table with Brady, Chubs, Jimmy and the other guys. Gertie is working her shift as a bus-girl.

BRADY

So then, he hooks his arm around the pole, bear hugging it. But when he does, he loses his pants! They go down to his knees. There he is hanging, with his milky white, ginger ass hanging out. And he's still like thirty feet from the pole! But of course, he's shit-faced--

JIMMY

Shocker!

Leo watches the conversation -- we see it through his eyes. He focuses on Brady's lips, but the banter is too fast for him. He's only catching some of it. After awhile, he's exhausted and tunes out.

MIKE, a meathead, makes his way past the table to join Gio and Tony at the bar. He accidentally bumps the table, spilling his beer on Leo. He doesn't apologize. Leo turns, gestures "What the fuck?" Mike does fake sign language, mocking him.

Suddenly, Leo is out of his chair. He yanks Mike off his bar stool, throwing him to the floor. The bar erupts in chaos. Mike is up like a rocket and lands a punch back as --

The two guys brawl. Shouts as the fishermen jump in, trying to separate them. Tony and Gio lead their guy away. Leo, pissed, shakes off the other guys as they try to corral him.

BRADY

Hey buddy, come have a seat.

Leo brushes them off angrily and heads to the bar.

INT. PRATTY'S BAR - LATER

Leo sits at the bar, fuming, an empty beer glass in front of him. He rubs a shiner on the left side of his face.

BARTENDER

(loudly, slowly)

Want some ice for your eye?

Leo shakes his head no. He points at the beer tap.

BARTENDER (CONT'D)

(understanding)

Ah, yeah.

The bartender pours him another. Leo notices Gertie, hanging behind the bar, carefully watching him.

Gertie gestures, "You okay?" He shrugs, "Whatever."

Leo gestures, "What are you doing in here?" She points to her bar-rag and apron, indicating that she's working.

They stare at each other for a moment. Gertie boldly takes his phone and types in her number. Then pulls her own phone out of her pocket, waiting. He considers it. Then TEXTS HER.

Leo: You work here? You're not even old enough to drink.

She texts back.

Gertie: These guys can't count to 21.

Then...

Gertie: **Good punch.**

They share a grin, the sexual tension palpable.

INT. PRATTY'S BAR - STORAGE CLOSET - AFTERNOON

Leo and Gertie go at it, making-out in the storage closet.

EXT. ROSSI HOME - DRIVEWAY - AFTERNOON

Miles and Ruby walk into the yard, strewn with fishing nets, buoys, gear. Miles carries his guitar. Ruby looks around, embarrassed it's a dump.

RUBY

At least they support you, right?
Your music?

MILES

(shrugs)
Well, my dad insists guitar is a waste of time because it's not a true string instrument. They suck the fun right out of it.

RUBY

I'm sorry about all of this. My house is kind of gross.

MILES

It's cool.

Ruby leads him up the rickety porch steps into the house.

INT. ROSSI HOME - HALLWAY/RUBY'S ROOM - DAY

Ruby leads Miles up the stairs and into her room. Miles spies the Shaggs record on her player.

MILES

No way! The Shaggs. I'm really here to just steal these ladies.
(re: the record player)
I can't believe this actually works.

RUBY

It sounds like shit, but so does my stereo. My mom thought it was a waste of money. It was two dollars from Goodwill.

MILES

Do they even get what music is?

RUBY

My dad really likes gangsta rap
'cause of the bass.

Miles laughs. He studies her.

MILES

When we were little I used to see
you guys in town.

RUBY

We were hard to miss.

MILES

This one time, I think it was like
third grade, you were at the
Seaport Grille. You were ordering
for your parents, talking to the
waiter like a total baller. And
then you ordered two beers. I
thought it was so cool.

RUBY

Really?

MILES

Yeah. My parents wouldn't even let
me ride the bus by myself.

(beat)

They're weird, and they hate each
other, so there's that.

Ruby takes this in. No one's ever seen it like that.

RUBY

So how should we do this? Stand?

MILES

Maybe we face each other.

They face each other, nervously. Miles plays guitar, they
begin to sing.

MILES (CONT'D)

(singing)

Like the sweet morning dew, I took
one look at you. And it was plain
to see, you were my destiny --

RUBY

(singing)

With my arms open wide, I threw
away my pride --

(interrupting herself)

Sorry, this is super weird.

MILES

Okay.

RUBY

I don't know where to look.

MILES

Well, do you want to try, like,
going back to back?

RUBY

Yeah, please.

Miles turns and leans against her. It's almost more intimate.

MILES

(singing)

Like the sweet morning dew, I took
one look at you. And it was plain
to see, you were my destiny --

RUBY

(singing)

With my arms open wide, I threw
away my pride. I'll sacrifice for
you, dedicate my life for you. I
will go where you lead. Always
there in time of need --

MILES

(singing)

And when I lose my will, you'll be
there to push me up the hill --

Ruby relaxes. It's romantic to hear their voices harmonizing.
Through the wall comes a THUMPING SOUND. Ruby ignores it.

RUBY AND MILES

(singing)

There's no, no looking back for us.
We got love sure 'nough, that's
enough. You're all, you're all I
need to get by.

The sounds through the wall grow louder. They are clearly SEX
SOUNDS. LOUD SEX SOUNDS. Grunting and headboard banging.
Miles hears a moan.

MILES
Is that your mom?

RUBY
Uh. Yeah.

MILES
Is she okay?

Ruby stares at him for a beat. The parental sex noises escalate. Mortified, Ruby abruptly runs from the room.

INT. ROSSI HOME - HALLWAY/PARENTS' ROOM - DAY

Ruby opens the door a crack, averts her eyes and then flickers the lights on and off.

INT. ROSSI HOME - PARENTS' ROOM/HALLWAY - DAY

As the bedroom lights flicker, Frank and Jackie freeze, like busted teenagers.

INT. ROSSI HOME - LIVING ROOM - DAY

Ruby and Miles sit awkwardly across from Frank and Jackie, who wear bathrobes.

FRANK
We need to discuss this.

RUBY
No, we don't.

JACKIE
We had no idea you were home.

RUBY
The doctor said you're not even supposed to have sex!

FRANK
Look at your mother! Hot! How am I supposed to control myself?

MILES
(gesturing to the door)
Maybe I should go.

Miles stands to leave. Frank gestures for him to sit down.

MILES (CONT'D)

Okay.

FRANK

I want to know what your intentions are.

RUBY

(signed and spoken)
Dad, no!

FRANK

Are you two having sex?

MILES

What is he saying?

Ruby won't interpret. Frank signs it again. It's vulgar looking and pretty damn clear what he's saying.

FRANK

You screwing my daughter?

JACKIE

You two have to use condoms.

FRANK

Put a helmet on that soldier.

Frank makes the gesture of putting on a condom. Miles's eyes go wide and he laughs. Ruby jumps up.

RUBY

Oh my god! Miles go!
(to her parents)
You guys are the worst!

Miles stands, awkwardly moving toward the door.

MILES

Nice to meet you?

RUBY

Go!

Miles takes off. Ruby stares at her parents, horrified.

RUBY (CONT'D)

(signed and spoken)
Ugh! I hate you!

INT. HIGH SCHOOL - CAFETERIA - LUNCH

Ruby and Gertie make their way through the cafeteria line.

GERTIE

Good for them. I don't think my mom's had sex since my dad left. Except with her divorce attorney.

RUBY

It was so embarrassing. I can't ever see him again.

GERTIE

I'm sure he's forgotten about it already.

Ruby carries her tray to a table. She passes Audra and her friends. They make SEX NOISES. Ruby stares at them, trying to figure out what they're doing. Audra mimes putting a condom on her own hand. Ruby catches Miles's eye. He looks slightly horrified. Finally it clicks. Miles must have told them.

It starts to spread. The next table over makes sex noises too. The whole school knows.

Horrified, Ruby bolts out of the cafeteria. Miles watches her go, then jumps up and follows.

INT. HIGH SCHOOL - HALLWAY - CONTINUOUS

Ruby hurries down the hallway on the verge of tears. Miles catches up with her.

MILES

Hey, Ruby --

RUBY

Get away from me!

MILES

Wait, I didn't do that, okay? I didn't tell them --

RUBY

Yes, you did.

MILES

No, no... I didn't. I told Jay. One person. We were laughing. I thought it was funny!

Ruby stares at him, then hurries away. Miles doesn't follow.

INT. HIGH SCHOOL - STAIRS - CONTINUOUS

Ruby runs into the stairwell. Alone and hidden, she cries.

INT. BERNARDO'S HOUSE - LIVING ROOM - LATER

Bernardo works with Ruby at the piano, trying to release her voice. She sings a few bars of "Both Sides Now" by Joni Mitchell.

RUBY
(singing)
They shake their heads, they say
I've changed.

BERNARDO
Breathe!

RUBY
(singing)
Well, something's lost, but
something's gained. In living every
day.

BERNARDO
Let it out! Don't hold it.

RUBY
(singing)
I've looked at life from both sides
now. From --

BERNARDO
Don't hold it!

Ruby stops, frustrated.

BERNARDO (CONT'D)
Ruby, no! If you're gonna pick Joni
Mitchell, you gotta sing it. This
is one of the great songs.

RUBY
Yeah, I know!

BERNARDO
You either find a way to connect to
it or pick a different song.

He jumps up from the piano.

BERNARDO (CONT'D)
Okay, come on! Shake your body,
shake it. Shake your arms. Now,
sing back at me.

Bernardo sings a note at her. She sings the note back. It's fine, but there's tension in her voice.

BERNARDO (CONT'D)
No, no! You're holding it.

RUBY
I'm not.

BERNARDO
Yeah, you're trying to sound
pretty.

RUBY
I'm not.

BERNARDO
Yes, you are.

Bernardo studies her for a moment.

BERNARDO (CONT'D)
Okay, you said, when you started
school you talked funny. Funny how?

RUBY
I talked like a deaf person.

BERNARDO
What does a deaf person sound like?

RUBY
(hesitates)
You know.

BERNARDO
No, no I don't know. I want you to
tell me.

RUBY
Different?

BERNARDO
Different how?

RUBY
(reluctantly)
Like, wrong. Ugly.

BERNARDO
Ugly, okay. Make an ugly sound for me.

RUBY
What?

BERNARDO
Come on! Yeah. You think you were the only kid who ever got bullied? Who ever had a funny accent?! Look in my eyes. Push against my hands as hard as you can. Push! Make the ugliest, grossest, sound you can. Come on! URRGHHH!

Ruby lets go with an ugly sound. Reluctantly.

RUBY
UUUUUGH!

BERNARDO
ARRRGHHH!

RUBY
UURRRRGHHHHHHH!

BERNARDO
No! Be a monster!

BERNARDO (CONT'D)
UARRRRGGHHHH!

RUBY
(screaming)
AAAUURRRRGHHHHHHH!

BERNARDO
Now sing at me!

Ruby belts back at him. Her voice comes out clear, resonant and LOUD. Bernardo looks satisfied.

BERNARDO (CONT'D)
Yes! That's it. THAT'S IT. THAT'S what I was waiting for. Hey!

Bernardo gives her a high five.

BERNARDO (CONT'D)
Yes!

INT. CITY HALL - DAY

The Fisheries Council addresses a crowd of fishermen, including Frank and Leo. Gio Salgado, head of the Council and JOHN KAUFMAN, a representative of NOAA (National Oceanic and Atmospheric Administration) run the meeting.

BRADY

You guys raise the quotas every year. It used to be 100 boats in that harbor, it must be 15 now.

JIMMY

What are you doing? Taking kickbacks from the government?

MONDO

You want to control the fishing, but you don't know what's going on out there!

JOHN KAUFMAN

That's the point of the monitors.

MONDO

Right, a snitch.

GIO

Hey, hey, settle down. Settle down! Let's be respectful.

Ruby sneaks in to join her father and brother.

JOHN KAUFMAN

We're out there to collect data.

CHUBS

Yeah well, your data is wrong, okay? The water's gettin' warmer, the fish are goin' deeper.

JOHN KAUFMAN

Oh you've tested?

CHUBS

Yeah. I see what's coming up in my nets, you asshole!

RUBY

Sorry.

FRANK

You gotta interpret, I'm lost.

RUBY
What's going on?

As the meeting continues, Ruby signs.

JOHN KAUFMAN
We understand that the observers
are a financial hardship, but it's
critical to protect the fishery.

GIO
It's John's job to look out for the
fish, and as head of the council,
it's my job to look out for you!

The fishermen react -- calling bullshit.

GIO (CONT'D)
It's not the old days anymore.
Everyone has to make some
sacrifices.

JOHN KAUFMAN
Guys, we are not the enemy here.

Frank raises his hand. He stands up suddenly, banging his
chair to get the room's attention, then...

FRANK
Suck my dick!

Frank gestures for Ruby to translate. She stares at him. Ruby
stands, not sure what to do.

RUBY
Suck my dick.
(quickly)
That's from him, not me.

GIO
Got a problem, Frank?

Frank looks at Leo, he's made a decision. Ruby waits
nervously. Here we go. She translates as Frank vents.

FRANK (VIA RUBY)
We're tired of this shit, Gio! You
don't care if these guys regulate
us to death, 'cause you're the only
one making money here! No one's
getting paid what their catch is
worth!

The other fishermen look shocked at his ferocity.

FRANK (VIA RUBY) (CONT'D)
 My dad fished, and his dad. So I'm
 gonna fight like hell to stay out
 on the water. Screw yourself. I'm
 done with the auction.

GIO
 Oh yeah, what are you gonna do?

Frank gestures for Leo to stand.

FRANK (VIA RUBY)
 We're gonna sell our own fish! Any
 of you want to join us?

Leo looks shocked. Did his dad really just say that? Looks
 are exchanged in the crowd. Brady and Chubs look interested.

GIO
 Hey, what is this?

Leo stands up to help him out.

LEO (VIA RUBY)
 You like giving this asshole 60% of
 your paycheck? Bring us your catch
 and we'll double what you're
 getting now!

There's silence. Then a few of the fishermen clap. Ruby
 shoots Leo a look.

RUBY
Double it?

LEO
*I have no idea. It sounded good
 though, right?*

INT. ROSSI HOME - LIVING ROOM - NIGHT

Jackie stares at her family, who look sheepish.

JACKIE
What?!

FRANK
*It just came out. I was in the
 moment.*

JACKIE
How would that even work?

LEO

*We get customers to sign up. They
buy fish right off the boat.*

JACKIE

*Do you know how much work that is?
There are so many steps!*

LEO

I've looked into it.

JACKIE

There's no money for it.

FRANK

*You do our books. You could work
with the other wives.*

JACKIE

*Those hearing bitches want nothing
to do with me.*

RUBY

(spoken)

*Maybe if you didn't call them
hearing bitches?*

JACKIE

(to Frank)

And you! You hate people!

LEO

*We could finally be part of the
community.*

JACKIE

We have our community.

RUBY

*Who? Your deaf friends? You see
them once a month.*

LEO

*What's the problem? It's a great
idea.*

Jackie takes them in, seeing her family's determination.

JACKIE

We can't talk to these people.

Frank looks to Ruby. Ruby's heart sinks - what did she just get herself into? Leo storms out.

INT. ROSSI HOME - RUBY'S ROOM - EARLY MORNING, STILL DARK

Ruby's alarm goes off. 3 am. She rolls over, exhausted. Before she does anything else, she presses play on her stereo.

"I Fought the Law" by The Clash blasts. She turns the volume up. LOUD. She pulls a sweater over her pajama top and throws on a wool hat. Her fishing clothes clearly laid out from the night before.

INT. ROSSI HOME - PARENTS' ROOM - CONTINUOUS

Ruby enters her parents' room. Their bed VIBRATES, a BRIGHT LIGHT FLASHES - the ALARM. Frank, incredibly, sleeps through it. She shakes him awake.

The SONG continues over the following MONTAGE --

EXT. ANGELA ROSE DECK - OPEN OCEAN - DAY

Out on the water, Leo hoses the decks, throws the fish into a slushy brine. Ruby is buried in classical sheet music, working on her Italian pronunciation.

Leo douses her with the hose, she shrieks.

EXT. SALGADO FISH WHARF - DAY

A folding table is set up with flyers for Fresh Catch. Ruby, Jackie, Leo and Frank pass out information.

RUBY

Get your fresh catch here! Sign up
now and get fish right off the
boat! Ocean to your mouth!

EXT. GLOUCESTER - VARIOUS LOCATIONS - MONTAGE - DAY

Ruby goes from boat to boat, talking to fishermen. Several shake their heads no, reluctant to join the Fresh Catch Program. A few sign up.

INT. BERNARDO'S HOUSE - KITCHEN - DAY

Bernardo and Ruby look over music notation together as he explains the words.

BERNARDO

Forte. Very loudly, fortissimo.
Softly, piano, very softly,
pianissimo.

EXT. WAREHOUSE - DAY

A retired fisherman hands the Rossis the keys to a boarded up warehouse. Jackie signs the paperwork.

INT. BERNARDO'S HOUSE - EVENING

Ruby sings "The Marriage of Figaro." Bernardo shows her how to breathe. Bernardo smells Ruby. She smells fishy.

INT. WAREHOUSE - DAY

The Rossis clean the inside of an old abandoned warehouse. It's dingy, but it's cheap. Ruby stares down at her sheet music, humming. Jackie observes her, feeling the distance between them.

EXT. BERNARDO'S HOUSE - DAY

Ruby walks into her lesson, blowing past Miles on his way out.

MILES

Hey.

She ignores him. Bernardo appears, looking annoyed.

MILES (CONT'D)

Ruby, come on! I said I'm sorry.

BERNARDO

(to Ruby)

You're late.

EXT. BERNARDO'S HOUSE - BACK DECK - EVENING

Ruby and Bernardo look at sheet music set up on a music stand. They clap out the rhythm. She repeats what he does. MISHA, Bernardo's six-year-old daughter, plays nearby.

EXT. WAREHOUSE - DAY

Frank spray paints a stencil "FRESH CATCH" on the wall.

Leo and Gertie make out against the building. Ruby enters the warehouse and sees this. She looks disgusted.

INT. WAREHOUSE - DAY

Some FISHERMEN'S WIVES help Ruby and Jackie fill orders, put fish on ice, wrap packages. Ruby, harried, juggles phone calls as she moves boxes; this is way more work than she expected. A few of the wives crack up about something. Jackie watches, left out of the joke.

INT. BERNARDO'S HOUSE - LIVING ROOM - DAY

Ruby lies on the floor with Bernardo, working on deep breathing. Bernardo looks over at her. She's sound asleep.

EXT. BERNARDO'S HOUSE - DAY

Bernardo opens the door to find Ruby talking business on the phone. Ruby holds up a finger, mouths "one second." Bernardo shakes his head.

The SONG ends --

BERNARDO
Get your ass inside.

INT. BERNARDO'S HOUSE - KITCHEN - DAY

Bernardo and Ruby argue.

BERNARDO
That's the third time you're late!

RUBY
It's only twenty minutes.

BERNARDO
I don't care if it's one minute! It shows me that you don't respect me or my time.

RUBY
I have a lot going on.

BERNARDO
Me too! I have a whole life that has nothing to do with you. If you waste my time, I will not work with you. Okay?

RUBY
I'm sorry, it won't happen again.

BERNARDO
It better not.

INT. HIGH SCHOOL - LOCKERS - DAY

Ruby opens her locker. Miles catches up with her.

MILES
You gonna avoid me till we
graduate?

Ruby ignores him, putting books in her bag.

MILES (CONT'D)
I wasn't laughing at them for being
deaf.

RUBY
Okay.

MILES
It was the situation.

Miles waits. She's not giving him anything.

MILES (CONT'D)
Look, I know it's not an excuse,
but it sucks in my house right now.
And you've got, like, this like
perfect life and...

Ruby whips around.

RUBY
What?

MILES
Your parents are madly in love,
they can't keep their hands off
each other and your house is...

RUBY
Disgusting. My house is disgusting.

MILES
It's not! It's a home. You all work
together and laugh and my family's
not like that! And then I listen to
you sing and... I just do it 'cause
it's expected from me.

Ruby stares at him.

RUBY

You have no idea what it's like to hear people laugh at your family --

MILES

You're right. I don't.

RUBY

And have to protect them. Because they can't hear it, but I can.

MILES

I know. I'm sorry, Ruby. I am. I'm a dick.

Ruby softens.

MILES (CONT'D)

Can I make it up to you? Please.

Ruby rolls her eyes and walks away.

MILES (CONT'D)

(shouting after her)

I'm gonna text you every few minutes till you agree to hang out with me!

RUBY

(without stopping)

That's psychotic!

MILES

Okay! I will NOT DO THAT!

INT. WAREHOUSE - LOADING DOCK - DAY

Ruby, Jackie and a few fishermen's wives, NINA, BARB and ANGELA, sort through orders, packaging fish. Ruby is managing it all. Angela reads an order.

ANGELA

These foodie people eat anything now...

NINA

Heads, tails, all sorts of garbage. Next thing you know, fish dick's gonna be a new delicacy.

BARB
Fish don't have dicks.

The women crack up. Jackie watches with a polite smile. An alarm goes off on Ruby's phone. She heads out.

NINA
This is your last free batch, kid.

RUBY
Yeah, yeah I got you.

INT. WAREHOUSE - HALLWAY - CONTINUOUS

Leo wheels a stack of crates on a hand-truck toward the loading dock. Ruby walks alongside him. Jackie appears behind them, chasing them down.

LEO
I can't fit all these in the car.

RUBY
(signed and spoken)
We need a truck.

Jackie catches up to them, stopping Ruby at the door.

JACKIE
Where are you going?

RUBY
I have my music practice.

JACKIE
You can't go...

Jackie gestures to the parking lot, where a NEWS CREW is unloading their van. Ruby freezes. She turns to her mother.

RUBY
What's this?

JACKIE
The news! They're doing a story on the family!

RUBY
Now? I can't.

JACKIE
How are we gonna do the interview?

LEO
 (stepping in)
I can lip-read.

JACKIE
You're not going to get all of it!
 (to Ruby)
This is important.

RUBY
 (signed and spoken)
My stuff is important too! I can't.

JACKIE
You want us to fail?!

Ruby stares at her mom, furious that she's in this position. A reporter, CHET TURNER, appears in the loading dock, extending his hand.

CHET
 Hi, you must be Jackie Rossi?

INT. WAREHOUSE - DAY

Frank and Jackie sit for the interview with the film crew. Ruby interprets, but her focus is split. Agitated, she keeps glancing down at her phone. Leo watches, increasingly annoyed.

FRANK (VIA RUBY)
 Hopefully, people will support us
 and will buy their fish here.

CHET
 That's great! So, how does this
 program work?

FRANK
*Basically, the fishermen are at the
 mercy of the big guys.*

Ruby glances down at her phone as a text comes in.

BERNARDO: **We have a lot to work on.**

She TEXTS BERNARDO: **Sorry. Family thing. Running late.**

Leo kicks Ruby's chair to get her attention. She looks up, briefly.

FRANK (CONT'D)
*The goal is to sell fish directly
 to the people.*

Ruby's eyes drift back to her phone as more texts come in.

BERNARDO: I told you, no more of this.

BERNARDO: I mean it Ruby.

Frank waits for Ruby to translate, but she's distracted, looking at her phone.

Ruby glances up to see everyone waiting.

EXT. BERNARDO'S HOUSE - DUSK

Ruby races up to Bernardo's house. Leaping off her bike, she knocks on his door. Bernardo doesn't answer. She bangs harder. Locked out.

RUBY
 Mr. V! Mr. V!

She sits on the stoop, defeated.

INT. HIGH SCHOOL - CHOIR ROOM - DAY

Bernardo sits at the piano playing a beautiful piece to an empty room. Ruby appears in the doorway, listening. Bernardo notices her. He stops.

RUBY
 Is that yours?

Bernardo raises his eyebrows, waits. Ruby works up her nerve.

RUBY (CONT'D)
 I'm sorry. I want to do this.

BERNARDO
 I don't think so.

RUBY
 Are you serious?

Bernardo stands, crosses to his desk.

BERNARDO
 You have no discipline. You're
 late, you're unprepared.
 (MORE)

BERNARDO (CONT'D)

You wouldn't last two days at
Berklee. Out! Go!

Ruby is shocked at his intensity. Bernardo turns away from her. Ruby starts to leave, then angrily hits back at him.

RUBY

It's not like that school did you
any good.

Bernardo turns and stares at her.

BERNARDO

You have what, seventeen years on
this planet? You don't know shit.

Ruby takes this in, stunned.

BERNARDO (CONT'D)

You want to know why I'm a teacher?
I'm good at this. But I can't do my
job unless you do yours. And I
certainly don't need a lesson in
failure from someone who's too
afraid to even try.

Ruby stares at him, silent, trying to form a response.

RUBY

I've never done anything without my
family before.

Bernardo takes this in, sensing she's genuine.

INT. ROSSI HOME - LIVING ROOM - NIGHT

Ruby stands in front of Jackie, Frank and Leo. A hockey game is on, but she has their attention.

RUBY

*I want to go to college. At
Berklee. Music school. My teacher's
been helping me with my audition.*

They stare at her, stunned.

FRANK

*College? In Boston? That city is
full of assholes.*

RUBY

*(signed and spoken)
So is everywhere.*

JACKIE

*You can't go now. We just started
the business. With you!*

RUBY

*That's all you care about? Losing
your free interpreter?*

Frank shakes this off, it's not about that.

FRANK

You're an important part of this.

JACKIE

It's terrible timing.

RUBY

(signed and spoken)

*There will never be a good time. I
can't stay with you for the rest of
my life!*

FRANK

Nobody expects that from you.

RUBY

*I have been interpreting my whole
life. This is exhausting. Singing
is what I love. It's everything.*

Ruby, frustrated, storms upstairs. Jackie turns to Leo.

JACKIE

Did you know about this?

Leo shakes his head.

INT. ROSSI HOME - PARENTS' ROOM - NIGHT

Frank lies in bed as Jackie paces the room. They argue.

JACKIE

We can't let her go.

FRANK

It's college.

JACKIE

*It's not! It's music school. And
what if she can't sing? Maybe she's
awful.*

FRANK
She's not awful.

JACKIE
Really? Have you heard her?

Frank rolls his eyes, puts his book away.

JACKIE (CONT'D)
I'm worried. What if she fails?

FRANK
I'm tired. I don't wanna talk anymore.

Frank rolls over, turning away. Jackie smacks him to get his attention. He looks at her.

JACKIE
What do we do if she gets in? Then she's gone. Our baby is gone!

FRANK
She's not a baby.

JACKIE
She's my baby.

FRANK
She was never a baby!

INT. ROSSI HOME - RUBY'S ROOM - NIGHT

Ruby crawls into bed and sets her alarm for 3am. She stares at it. She lets out a scream of frustration.

RUBY
 AAAUURRRRGHHHHHHH!

Her phone pings. A text from Miles.

MILES: What do I have to do to make it up to you? ANYTHING!

Ruby stares for a moment. A small smile flickers across her face. She types back.

EXT. ANGELA ROSE DECK - SALGADO FISH WHARF - EARLY MORNING

Frank and Leo prep the boat for departure.

LEO
Where's Ruby?

FRANK
 (shrugs)
She's pissed.

LEO
Yeah, but today?

He gestures down the dock. A middle-aged woman, JOANNE BILES, dressed in a paddler's hat and brand new fleece, is stepping gingerly toward them. She wheels a rolling bag.

FRANK
Is that the observer? Seriously?

JOANNE
 Hello!

LEO
I should make her jump.

She reaches the edge of the dock. Leo hesitates.

JOANNE
 I'm Joanne Biles. I'm your "At Sea Monitor." I'll be going out with you today.

Leo stares at her, giving her nothing. Reluctantly, he takes the wooden plank and throws it across with a bang.

Joanne awkwardly hoists her bag up onto the plank.

JOANNE (CONT'D)
 Could you help me with... I don't think I can get across.

Leo lets her struggle with it for a moment, then grabs the bag and pulls it onboard.

EXT./INT. ANGELA ROSE DECK/WHEELHOUSE - OPEN OCEAN - DAY

The Angela Rose leaves harbor with Joanne on board.

Out in open water, Frank drives in the wheelhouse, eating a jar of peanut butter with a spoon. Joanne, oblivious, tries to make conversation.

JOANNE
 Feels like rough seas today.

Frank doesn't respond. Joanne is used to being ignored. No one likes having her there. She awkwardly climbs into some brand new Grundens, pulling the tag off them.

Leo enters the wheelhouse, joining his dad by the captain's chair. He and Frank exchange a look.

LEO
Should I throw her overboard?

EXT. MANSHIP QUARRY - WOODS - EARLY MORNING

Ruby and Miles march along a trail. Aspen leaves quiver, throwing dappled light down onto the path. Ruby blows past a "NO SWIMMING" sign.

MILES
So, you gonna murder me?

RUBY
I haven't decided.

They exit the woods, stepping out onto the edge of the quarry, thirty feet above the water. Ruby walks to the edge. She glances back at Miles. She strips off her sweatshirt and kicks off her shoes.

MILES
Really? No, no, no...

RUBY
Just don't belly flop.

Ruby leaps off the edge, flies through the air and hits the water with a smack. Miles watches, stunned, as she surfaces and swims out, hair glistening in the sun. He peels off his clothes and takes a deep breath, swallowing his fear.

MILES
Are you crazy? That looks freezing.

RUBY
Get in!

MILES
Clear! Incoming!

Miles leaps after her, yelling on the way down. He surfaces.

MILES (CONT'D)
Oh god, it's so cold. It went up my nose!

Ruby splashes him and begins to swim away. He follows.

MILES (CONT'D)
So, we good now?

RUBY
After we do The Barge.

MILES
Which one's The Barge?

Ruby points across the quarry to an even taller cliff.

MILES (CONT'D)
Wait, that's like, 40 feet.

EXT. ANGELA ROSE DECK - OPEN OCEAN - DAY

Frank and Leo work setting out the nets. Joanne lays out all of her marine kit, her scales. She approaches Frank.

JOANNE
Hey, is the engine regularly
maintained?

Frank shrugs. She tries again.

JOANNE (CONT'D)
When was the last time you had your
engine checked?

Frank gestures to his ears and shakes his head - Can't hear.

JOANNE (CONT'D)
Yeah, it's loud! That's why I'm
asking.

Finally Frank grabs her notebook from her and scribbles.

Deaf.

Joanne stares at him in surprise. She gestures to Leo.

JOANNE (CONT'D)
Him too?

Frank nods, then returns to work. Joanne sits down, stunned. She looks concerned, pulls out her phone and turns away from them a call.

EXT. MANSHIP QUARRY - TRAIL - DAY

Ruby and Miles climb out of the water, up the rocks.

MILES
Haven't kids like died doing this?

RUBY
It will definitely flip your
eyelids inside out and give you the
worst wedgie of your life.

Miles reluctantly follows.

RUBY (CONT'D)
Your legs are gonna start shaking,
like cartoon style. So jump fast to
save yourself.

MILES
Okay.

RUBY
And there's a branch sticking out
about halfway down. So jump out.

MILES
You're really selling this.

They emerge from the woods at the top of the cliff.

MILES (CONT'D)
Is that poison ivy?

Ruby shrugs, walks to the edge. Miles cautiously joins her.

MILES (CONT'D)
Holy shit. Should we leave a note?
In case people think this was a
joint suicide?

RUBY
Let's keep 'em guessing.

They look down over the edge. It's really high.

MILES
Yeah, there's the shaky legs.

RUBY
Okay. One. Two...

MILES
Wait, wait, wait.

Ruby stops. As soon as she does, Miles leaps off the edge.

MILES (CONT'D)
Three! Saving myself!

RUBY

No!

Ruby jumps after him. It's a huge leap. They fly, screaming in terror and joy. They hit the water with a resounding smack. They both disappear. After a moment, they break the surface, gasping.

MILES

Yeah! That hurt!

RUBY

OWWWW!

Their laughter and howls echo off the quarry walls.

EXT. ANGELA ROSE DECK - OPEN OCEAN - AFTERNOON

Frank and Leo work on deck, sorting the fish. Joanne weighs a fish, makes some notes in her notebook, but she scans the horizon, waiting. The guys continue to work, oblivious. A RADIO TRANSMISSION comes in.

RADIO (V.O.)

Fishing vessel Angela Rose, fishing vessel Angela Rose. Coast Guard. 25 off your starboard quarter. Channel 16. Over.

A WARNING LIGHT FLASHES in the empty wheelhouse. No one sees it except Joanne, who watches, but doesn't alert them. The RADIO CRACKLES and goes unanswered.

RADIO (V.O.)

Fishing vessel Angela Rose. Coast Guard. 24, E21. 25, E21. Channel 16. Come in. Over.

Leo and Frank continue to work. A COAST GUARD BOAT approaches, speeding toward them, SIRENS BLARING.

RADIO (V.O.)

Fishing vessel Angela Rose. Fishing vessel Angela Rose. Coast Guard. 24, E21. 25, E21. Come in, over. Fishing vessel Angela Rose. Fishing vessel Angela Rose. Coast Guard 25. You are in violation.

The Coast Guard boat speeds up alongside the Angela Rose. Two BOARDING OFFICERS clear the rail, leaping onto deck. Frank and Leo jump up, startled by the flashing lights and the angry faces of the officers.

COAST GUARD OFFICER
 You sir, stand up! Drop the pick.
 Stand up! Stand up!

Frank and Leo throw their hands up, confused and terrified, trying to understand what's happening.

COAST GUARD OFFICER (CONT'D)
 What's going on here? Why is no one
 answering the radio?

Frank points at his ear. The Coast Guard officers turn to Joanne. **Dialogue fades out** and we watch the scene from Frank's perspective as Joanne explains that they're deaf.

Frank stares at Joanne, the revelation slowly washing over him - this is her doing.

EXT. MANSHIP QUARRY - WATER - DAY

Ruby and Miles float on a downed tree in the quarry. They attempt to jump up on the log at the same time.

MILES
 Nailed it.

The log spins. They tumble into the water.

MILES (CONT'D)
 Check it out!

Miles scrambles up, loses his balance, splashes in. Ruby makes it up and runs the length as Miles cheers.

Exhausted, they rest their arms on opposite sides, drifting quietly. Miles leans over and kisses her. It's perfect.

INT. ROSSI HOME - KITCHEN - NIGHT

Ruby enters, riding high from her day. Her parents and Leo are arguing fiercely in the kitchen.

RUBY
What happened?

FRANK
You didn't come to work. We're done fishing. They suspended my license.

Ruby stares at him - oh shit.

RUBY

Who did?

LEO

Coasties. The observer saw we were deaf and tipped them off.

RUBY

(signed and spoken)
They can't do that!

LEO

We were just working and they came to board us. We didn't know.

RUBY

I told you. You need a hearing deckhand.

FRANK

Yeah, that's you! You were that person.

RUBY

(signed and spoken)
I can't always be that person.

LEO

She's right. We need another guy.

JACKIE

We can't afford it!

FRANK

If you'd told me you weren't coming, I'd have figured something out. But you didn't.

RUBY

You're seriously blaming me?

JACKIE

Your father was counting on you.

RUBY

(signed and spoken)
No. Don't put this on me! It's not my fault.

INT. COAST GUARD OFFICE - DAY

Frank, Jackie and Leo sit in front of a couple of COAST GUARD HEARING OFFICERS reviewing their case. Ruby interprets.

COAST GUARD OFFICER

You failed to obey an order by federal law enforcement to board your vessel. On top of that, you were operating your vessel in a negligent and dangerous manner due to your... disability. I have no choice but to administer the minimum fine, which is \$1,000. And an additional penalty of \$1,500.

FRANK

We can't pay that unless we can get back on the water.

RUBY

Officer, what do they need to do to be able to fish again?

COAST GUARD OFFICER

You will be required to have a hearing individual on board at all times to answer radios, hear ship whistles, etcetera. We will be monitoring you regularly to make sure you are in compliance. Do you have that person?

Ruby stares at him, considering this.

INT. ROSSI HOME - DECK - NIGHT

The Rossi family eats a subdued, sad dinner.

FRANK

I'll sell the boat. Take the money we can. That'll be that.

RUBY

It's fine. I'll stay. I'll work with you on the boat.

Her family stares at her.

LEO

No!

RUBY

Yes. We can't afford to pay someone else. And there's nobody that's gonna know how to sign.

FRANK
Are you sure?

RUBY
*School can wait. I already decided.
 I'm excited.*

Her parents look relieved. Frustrated, Leo pushes back.

LEO
*Oh, Saint Ruby! We'll make a shrine
 to you on the boat.*

JACKIE
Wait. She's trying to help!

LEO
Well, thank God you have her.

Leo storms out, leaving the three of them looking after him.

INT. ROSSI HOME - RUBY'S ROOM - NIGHT

Ruby lies in bed, headphones on, listening to "Both Sides Now." Jackie enters, sets a shopping bag down.

JACKIE
*Don't kill me. I bought you a red
 dress for your concert. If you
 don't like it, you don't have to
 wear it.*

Ruby makes a face. Jackie lingers.

JACKIE (CONT'D)
I'm really glad you're staying.

RUBY
Leo isn't.

JACKIE
*It's complicated. He feels left
 out.*

RUBY
*That's crazy. It's always the three
 of you and then me.*

JACKIE
I get it.

They take each other in for a beat.

RUBY
 (genuine)
Do you ever wish I was deaf?

Jackie sits on the edge of the bed. She thinks for a long moment before she speaks.

JACKIE
When you were born, at the hospital, they gave you a hearing test. And there you were, so tiny and sweet, with these electrodes all over you. And I... prayed that you would be deaf. When they told us that you were hearing, I felt... my heart sank.

RUBY
Why?

JACKIE
I was worried that we wouldn't connect. Like me and my mom, we're not close. I thought I would fail you. That being deaf would make me a bad mom.

RUBY
Don't worry. You are a bad mom for so many other reasons.

Jackie smiles.

JACKIE
I know I drive you crazy, with the clothes, the makeup. But honestly, I'm happy that you know who you are. You're brave. Not like me.

Ruby hugs her. It's been a long time since she's hugged her mom like this. Ruby folds into Jackie's lap like a little kid. Jackie strokes her hair.

EXT. BEACH - EVENING

Leo sits on a rock, looking out at the water. Ruby walks toward him. Leo sees her. She waves, joins him.

RUBY
You hiding?

LEO
Not very well.

Leo hops down, walking away from her. Ruby chases him down.

RUBY
You still mad at me?

LEO
You can't fish full time.

RUBY
Why not?

LEO
Gertie told me that you can really sing. That's special.
(beat)
You can't stay here. They'll keep looking to you for everything.

RUBY
What else am I supposed to do?

Leo erupts, his frustration exploding.

LEO
Let me do this! I got this! I'm the older brother and I get treated like a baby. I haven't been able to do a thing with Fresh Catch!

RUBY
Because it all involves talking to hearing people!

LEO
So what? Who cares! You're so afraid that we'll look stupid. Let them figure out how to deal with deaf people! We're not helpless!
(beat)
Our family was fine before you were born. Go!

Ruby is at a loss for how to respond. She knows they'll be fine. It's not them she's worried about.

INT. HIGH SCHOOL - AUDITORIUM - DAY

Ruby peeks through the curtain, watching her parents find their seats. Bernardo bustles around, getting kids in place. As a boy passes, Bernardo pulls off his Red Sox hat.

BERNARDO

We are not at Fenway, my friend.
You must be ready to walk on stage
in two minutes or you are not
performing!

Ruby looks nervous.

INT. HIGH SCHOOL - AUDITORIUM - DAY

Frank, Jackie and Leo sit in the audience, looking around,
taking in the other families. Gertie walks in and slides into
the seat next to Leo. Bernardo comes on stage.

BERNARDO

Good evening, ladies and gentlemen!
For those of you who don't know,
I'm Bernardo Villalobos, the
choirmaster. Most of these kids
call me Mr. V... to my face, I
don't know what they call me behind
my back!

The crowd laughs. Jackie notices. She nudges Leo.

JACKIE

Can you read his lips?

Leo shakes his head "no." Jackie looks back to the stage.

BERNARDO

But I am very proud of this group.
They have worked hard. So, I will
shut up now and let you see your
children, which is what you came
for...

The Choir busts out with "I've Got the Music in Me" by Kiki
Dee. Frank and Jackie watch Ruby with pride.

JACKIE

Ruby looks beautiful.

FRANK

You have good taste.

JACKIE

*I like how her dress matches the
curtains.*

Gertie signs to Leo that Ruby's good. Leo nudges his mom.

LEO
She's good.

JACKIE
No idea.

LEO
No, she said.

JACKIE
Oh!

The audience claps, dances in their seats. Frank and Jackie look around. Trying to participate, they clap along.

Leo laces fingers with Gertie. They sit there, holding hands, both newbies to this kind of intimacy.

The Choir sings "Starman" by David Bowie. Ruby watches her parents in the audience. Jackie mom picks her nails. Frank looks around, fiddles with his shirt.

JACKIE (CONT'D)
What's wrong?

FRANK
My buttons are off.

Jackie sits for a beat, then turns to him again.

JACKIE
What do you want for dinner?

FRANK
Spaghetti.

JACKIE
I'll have to go to the grocery store.

Ruby watches this from the stage. They're clearly bored. Her heart sinks.

INT. HIGH SCHOOL - AUDITORIUM - LATER

As a song finishes up, Bernardo walks out on stage.

BERNARDO
 And now, I have a special treat.
 Sometimes you hear a voice. And it
 reminds you to keep making music.
 Please welcome Miles Patterson and
 Ruby Rossi.

Ruby and Miles walk onstage, Miles carrying his guitar. Frank and Jackie perk up when they see Ruby. This is what they've been waiting for. Miles gives Ruby an encouraging nod and begins to play.

We view this performance from Frank and Jackie's perspective. After the first few bars of music, we hear **ONLY SILENCE**. They watch Ruby's lips move, but no sound comes out.

Miles and Ruby are lost in the song. Frank and Jackie look around at the enthralled faces in the audience. People wipe away tears, visibly moved. They stare at their daughter, watching her mouth open and close, trying to feel what other people are feeling. A confluence of art and audience.

The song ends and the audience leaps to its feet. Jackie and Frank clap along with the crowd. Ruby and Miles take a bow.

INT. HIGH SCHOOL - AUDITORIUM - LOBBY - AFTERNOON

Families stream out of the concert hall. Ruby and her family make their way out. They pass Bernardo, with his wife, TANYA and his daughter, Misha.

TANYA

Hey Ruby, that was lovely.

RUBY

Oh, thanks.

BERNARDO

Bob! Great job! Are these your parents?

RUBY

Yeah, Frank and Jackie. And this is my brother Leo.

(to her parents)

This is my teacher, Mr. V. And his family.

Ruby's family waves hello. Then Bernardo signs.

BERNARDO

Nice to fuck you.

Ruby's eyes go wide.

BERNARDO (CONT'D)

I learned that on YouTube. What? Isn't that "nice to meet you"?

RUBY

No. Meet is one finger, not two.
See, this is like legs...

She demonstrates the similar signs. Bernardo looks horrified.

BERNARDO

No, no, no! I mean... Oh my God!

FRANK

*It's fine, I get it. Nice to screw
you too.*

Bernardo laughs, getting his signed joke.

BERNARDO

These are my kind of parents.
(to Ruby)
Please tell them their daughter is
very talented. And they're making a
terrible mistake not sending her
off to school.

RUBY

I'll just do the first part.

Ruby smiles, rolls her eyes and translates.

BERNARDO

I'm meeting Miles at his audition
tomorrow. You still have your slot,
if you change your mind.

RUBY

You have to stop.
(signing and speaking)
But thank you.

EXT. ROSSI HOME - DRIVEWAY - NIGHT

The Rossi family exits the car and heads toward the house.
Frank peels off.

FRANK

I'm going to get some air.

Ruby starts to head inside, then thinks better of it. She
joins her dad, sitting on the tailgate of the truck.

RUBY

What are you doing?

FRANK
Just thinking.

Frank gestures up to the sky.

FRANK (CONT'D)
*Stars don't look half as good on
 land as they do out on the water.*

They sit for a moment.

FRANK (CONT'D)
*The song you sang tonight. What was
 it about?*

RUBY
*I guess it's about sacrifice. What
 it means to need someone else.*

FRANK
Can you sing it for me?

RUBY
What, now?

FRANK
Please.

Ruby hesitates, then starts to sing quietly.

RUBY
 (singing)
*Like the sweet morning dew, I took
 one look at you. And it was plain
 to see, you were my destiny. With
 my arms open wide, I threw away my
 pride. I'll sacrifice for you,
 dedicate my life for you --*

FRANK
Louder!

Ruby sings louder. Frank lays his hand on her throat to feel the vibrations. As the song continues, Ruby's voice becomes clear and resonant, drifting up into the night.

RUBY
 (singing)
*I will go, where you lead, always
 there in time of need. And when I
 lose my will, you'll be there to
 push me up the hill --*

Frank moves his hands around on her neck to find her voice. He closes his eyes - that's it. He can feel it. He moves his hand to her plexus, "listening."

RUBY (CONT'D)

(singing)

There's no, no looking back for us.
We got love sure 'nough, that's
enough. You're all, you're all I
need to get by.

Frank opens his eyes. He takes in his daughter. He kisses Ruby on the forehead. She leans into her dad and they look up at the night sky.

INT. ROSSI HOME - RUBY'S ROOM - EARLY MORNING

The sun's coming up. Frank shakes a disoriented Ruby awake.

RUBY

(confused)

Are we fishing?

FRANK

No.

EXT. ROSSI HOME - DRIVEWAY - MORNING

Ruby's whole family scrambles excitedly into the car.

RUBY

(signed and spoken)

You guys this is ridiculous.

JACKIE

*If we're kicking you out, we're all
doing it together.*

INT. ROSSI CAR - MOVING - DAY

Frank drives. Ruby looks out of the back window. She watches the New England landscape pass.

She pulls out her phone, TEXTS BERNARDO: **I'm coming.**

EXT. HIGHWAY - DAY

The car speeds along the highway. Frank drives as Jackie navigates on her phone. The skyline of Boston appears before them.

EXT. BERKLEE MUSIC HALL - DAY

The Rossis pull up in front of Berklee. They jump out of the car. They look around at the bustle of the city.

FRANK
I'm gonna park.

Frank jumps back in the car as Jackie, Ruby and Leo run for the entrance.

INT. BERKLEE MUSIC HALL - CHECK IN - DAY

Ruby enters the lobby for her audition. She takes in the other kids, dressed in recital attire. She feels out of place in her shabby sweater.

RUBY
Look how they're dressed.

JACKIE
It's fine. You look pretty.

She is greeted by a female STUDENT at a check-in table.

RUBY
Hey, I'm here for my audition.

STUDENT
Okay, what's your name?

RUBY
Ruby Rossi.

STUDENT
It looks like you're about half an hour late. Are you ready to go?

Ruby nods. The student looks past her at Ruby's family.

RUBY
We roll deep.

STUDENT
Your family can't go in with you.

Ruby signs to her family.

RUBY
You can't go in.

Jackie shoots a death look at the girl.

INT. BERKLEE MUSIC HALL - WAITING AREA - DAY

Ruby stands outside the auditorium, pacing nervously. She listens to another VOCALIST SING OPERA. She's intimidatingly good. Miles spots Ruby at the end of the hallway and heads over. They speak in hushed voices.

MILES

Ruby.

RUBY

Hey!

MILES

You came!

RUBY

Is Mr. V here?

MILES

He just left. I can call him.

RUBY

I texted him. How did it go?

MILES

I choked.

RUBY

What?

The MONITOR interrupts them, gestures it's Ruby's turn.

MONITOR

Ruby Rossi.

Miles squeezes her hand. Ruby takes a breath and enters.

INT. BERKLEE MUSIC HALL - AUDITORIUM - DAY

A FACULTY JURY, comprised of three JURORS, two men and a woman, sit in the audience.

FEMALE JURY MEMBER

Hello there. You are?

RUBY

Ruby. Ruby Rossi.

MALE JURY MEMBER

Okay, Ruby Rossi. Looking at your application, aside from your involvement in the school choir and a very nice letter from Bernardo Villalobos, you don't have much of a history with music...

Ruby stares at him, unsure.

RUBY

I don't understand. Is there a question?

INT. BERKLEE MUSIC HALL - LOBBY - SAME

Frank, Jackie, and Leo pace. Frank spots a sign - "Balcony." He gestures to Jackie and Leo that they should sneak in. They make sure no one is watching, then slip up the stairs.

INT. BERKLEE MUSIC HALL - AUDITORIUM - DAY

Ruby stands awkwardly on stage being questioned.

FEMALE JURY MEMBER

What is your first song today?

RUBY

"Both Sides Now" by Joni Mitchell.

FEMALE JURY MEMBER

Do you have your sheet music?

Ruby freezes.

RUBY

I don't. I forgot.

The Female Jury Member turns to THE PIANIST.

FEMALE JURY MEMBER

Do you know that song?

The pianist shakes her head "No."

FEMALE JURY MEMBER (CONT'D)

Alright. You are just going to have to sing it a cappella.

RUBY

Okay.

Ruby stands there, frozen, as the jury stares back at her. She clears her throat, preparing to sing. From the back of the orchestra, a VOICE speaks up.

BERNARDO (O.S.)
I can accompany her.

Bernardo walks down the aisle into the light. He smiles at Ruby, who is incredibly relieved.

BERNARDO (CONT'D)
Sorry for interrupting. Hi, how are you? I'm Bernardo Villalobos. Class of '89. Nice to see you all.
(gesturing to the stage)
May I?

FEMALE JURY MEMBER
I guess so.

BERNARDO
Thank you.

The jury members exchange confused glances.

The pianist steps away from the piano and Bernardo takes her place. He gives Ruby a look - "You can do this."

He begins to play "Both Sides Now." Ruby begins to sing. Her voice is timid, cautious, she's paralyzed with fear.

RUBY
(singing)
Rows and floes of angel hair and
ice cream castles in the air, and
feather canyons everywhere--

Bernardo deliberately plays the wrong note. Ruby falters.

BERNARDO
So sorry, my mistake. Let's take it
from the top.

He gives Ruby a hard look - "now or never." Ruby nods, understanding. Bernardo starts to play again.

Ruby looks up at the balcony and notices Frank, Jackie and Leo sneaking into the auditorium. They take their seats quietly. She glances at the jury to see if they noticed. They didn't. She closes her eyes and takes a deep breath.

RUBY

(singing)

Rows and floes of angel hair and
ice cream castles in the air, and
feather canyons everywhere.
I've looked at clouds that way.

She glances up at her family. They smile down at her.

RUBY (CONT'D)

(singing)

But now they only block the sun,
they rain and snow on everyone, so
many things I would have done but
clouds got in my way.

Ruby begins to SIGN, fluidly interpreting the lyrics with her hands as she sings. The movement releases her voice, which comes out with increasing purity and resonance.

RUBY (CONT'D)

(singing)

I've looked at clouds from both
sides now, from up and down and
still somehow, it's cloud's
illusions I recall. I really don't
know clouds at all --

Ruby's voice sails out. Bernardo grins. The jury, surprised, turns to see who she is signing to.

RUBY (CONT'D)

Moons and Junes and Ferris wheels,
the dizzy dancing way you feel, as
every fairy tale comes real, I've
looked at love that way.

She sings directly to her parents. This is for them. They watch her, moved and proud.

RUBY (CONT'D)

(singing)

But now it's just another show, you
leave 'em laughing when you go. And
if you care, don't let 'em know.
Don't give yourself away. I've
looked at love from both sides now.
From give and take and still
somehow, it's love's illusions I
recall. I really don't know love at
all.

Ruby's song continues as we see the following story unfold --

EXT. ANGELA ROSE DECK - OPEN OCEAN - DAY

Ruby looks out over the ocean as gulls circle the boat.

On deck, Frank signs furiously at the NEW DECKHAND, showing this idiot how to correctly sort the fish. The guy looks cowed. Ruby, watching from the wheelhouse, laughs. She'll miss this.

EXT. BEACH - SUNSET

Ruby and Miles sit on a stone wall. Ruby forms his fingers into letters, teaching him how to sign his name.

EXT. WAREHOUSE - LOADING DOCK - DAY

Frank gives Leo shit as they load boxes of fish into the back of a new truck. It's painted with the Fresh Catch logo.

EXT. FARM STAND - DAY

Jackie works alongside the fishermen's wives, Nina and Angela, distributing fish at a bustling farmers' market. Jackie counts cash. The women joke around. Jackie laughs with them, now in on the jokes.

INT. PRATTY'S BAR - EVENING

Leo and Frank enter the bar. They are greeted by waves from the other fishermen. They join them.

INT. ROSSI HOME - LIVING ROOM - DAY

Ruby and her family crowd around the computer. She logs into the Berklee website to view her ACCEPTANCE STATUS. They wait anxiously, staring at the screen.

INT./EXT. BERNARDO'S HOUSE - FRONT DOOR - DAY

Ruby bikes up to Bernardo's house, tossing her bike and running up the steps. Bernardo opens his door to see Ruby standing on the stoop. He looks at her nervously, awaiting the verdict --

INT. ROSSI HOME - LIVING ROOM - DAY

The Rossis lean in as Ruby clicks one last button on her computer. Her acceptance status pops up on the screen.

She's IN. She lets out a joyful whoop as Frank, Jackie and Leo erupt in cheers and celebration.

EXT. MANSHIP QUARRY - THE BARGE - DAY

Miles and Ruby sit atop The Barge, looking out.

RUBY
Visit me in Boston?

MILES
You'll forget about me after two weeks. Run off with some jazz drummer who wears a fedora.

RUBY
Obviously.

Ruby laughs. She leans in and gives him a lingering kiss.

RUBY (CONT'D)
Ready?

MILES
Ready.

Together they stand and hold hands. They take a flying leap off the cliff together. They hit the water with a smack.

After a moment they both emerge, howling to the sky.

RUBY
OWWWWW!

MILES (CONT'D)
OOOWWWW!

EXT. ROSSI HOME - DRIVEWAY - DAY

The car is packed full of stuff. Gertie finishes loading Ruby's duffle. Ruby efficiently hugs her family goodbye, trying to avoid a big emotional scene.

JACKIE
*You sure you don't want us to come?
We can help set up your dorm room.*

RUBY
(signed and spoken)
No! Let's not make this a thing.

Jackie gives her a squeeze. Ruby peels her off, turns to Leo.

RUBY (CONT'D)
Bye bye, ass monkey.

LEO
Bye, shit nugget.

Ruby quickly hugs Frank, who hands her the last of her belongings. She breaks away and climbs into the car.

INT./EXT. GERTIE'S CAR/ROSSI HOME - CONTINUOUS

Gertie drives away. Ruby looks back at her family, getting smaller as they pull down the road. Suddenly, as they are almost out of sight, Ruby panics.

RUBY
Wait, wait, stop!

Gertie stops. Ruby leaps from the car and runs back to her family. She dives into their embrace. The four of them hug, holding each other tight.

Frank takes Ruby's face in his hands. **He uses his voice.**

FRANK
Go.

Ruby smiles and nods. She runs back toward the car and climbs in. Her family watches as the car pulls away. Ruby waves at them out the window. As they disappear into the distance, she holds up her hand and signs -- "I love you forever."

THE END.