

DEATH AT A FUNERAL

Current Revision
by

Chris Rock
&
Aeysha Carr

Based on:
Death At A Funeral
By
Dean Craig

FADE IN:

MUSIC CUE: "DON'T WORRY, BE HAPPY" by Bobby McFerrin plays as we BEGIN CREDITS

INT. FUNERAL HOME - DAY

We pan across a room filled with caskets.

EXT. CHURCH - DAY

People somberly walk into a church.

EXT. FUNERAL HOME - DAY

We see the signs outside of various funeral homes.

EXT. CEMETERY - DAY

We close in on a HEADSTONE that reads: "DEATH AT A FUNERAL".

EXT. CHURCH - DAY

ASIAN PALL BEARERS carry a coffin into a church.

EXT. CEMETERY - DAY

We push in on another headstone that reads: "Starring Chris Rock". As we push through the cemetery we see various co-stars' names chiseled on headstones.

We see a fleet of hearses driving through a cemetery.

INT. FLORIST - DAY

We see a FLORIST making a funeral arrangement.

EXT. CEMETERY - DAY

CLOSE UP of another headstone that has the director's name chiseled on it.

END CREDITS

EXT. FRONT PORCH OF HOUSE - DAY

TIGHT SHOT on AARON (CHRIS ROCK) thirties, dressed in a black suit and tie. He looks straight ahead with a somber expression as O.C. we hear the sounds of car doors opening and closing, footsteps on gravel, car doors being unlocked and opened.

(CONTINUED)

CONTINUED:

CAMERA CUTS to over Aaron's shoulder onto FOUR UNDERTAKERS (INCLUDING BRIAN) a few feet in front of him pulling a COFFIN out of a hearse.

We are still BEHIND Aaron as we see him turn and indicate the front entrance behind him.

MUSIC CUE: The music fades out.

AARON

Just through there. Straight ahead,
then to the left.

The four men cross camera left to right carrying the coffin past Aaron and into the house. Aaron turns into his own MCU and stands there looking past camera at the coffin moving away from him.

INT. LIVING ROOM - DAY

The living room has been prepared for the funeral service, with several rows of chairs laid out.

The four undertakers enter and lay the coffin on a raised platform. Aaron enters behind them but stays back.

BRIAN

Would you like to see...

Aaron nods his head "yes", as BRIAN begins to open the coffin. Aaron crosses to the coffin.

There's a dramatic moment as Aaron moves to the coffin and braces himself for what he's about to see. The coffin opens and Aaron stares long and hard at the body.

AARON

Who the hell is that?

BRIAN

Excuse me?

AARON

That's not my father.

BRIAN

Are you sure?

AARON

Are you asking me if I'm sure I know
what my father looks like?

(CONTINUED)

CONTINUED:

BRIAN

People make mistakes in times of
grief. Are you sad about something?

AARON

(sarcastically)

I've been a little distracted. Man,
look at the damn body!

Brian peers into the coffin. We see it's an ASIAN MAN.

BRIAN

Oh shit.

The other undertakers look embarrassed.

BRIAN (CONT'D)

I'm sorry. We'll go back and get him
right away.

AARON

Come on, Brian, you know what my
father looks like. He used to take
you to little league.

BRIAN

I'm sorry, man. I got a little
nervous. This almost never happens.

AARON

It's happened before?! You mean this
is a normal thing?... This isn't
Burger King. You can't just mess up
my order.

BRIAN

I think I know where he is.

AARON

You think?

CUT TO:

INT. ASIAN FUNERAL - SAME TIME

Close up of the casket opening. People look confused. The MAN
looking into the coffin speaks Chinese with subtitles.

(CONTINUED)

CONTINUED:

ASIAN MAN
(in Chinese)
That's not my father.

CUT TO:

INT. LIVING ROOM - SAME TIME

AARON
I better see my dad in this coffin in
an hour or you're going to take his
place.

The undertakers pick up the coffin and shuffle out awkwardly.

BRIAN
Don't worry. I know exactly where he
is. I'll get him right now.

Aaron stares after them, stunned.

AARON
(to himself)
My people, my people, my people...

EXT. LARGE HOUSE - DAY - EXTREME WIDE SHOT

The undertakers emerge from the front door and put the COFFIN
back in the hearse.

They close the doors, get in the car, start the engine and spray
gravel as they take off a bit too fast for a hearse.

INT. BEDROOM - DAY

Aaron enters the bedroom. His wife, Michelle, also thirties,
attractive, is busy getting herself dressed in a black outfit.
Aaron stands looking dumbfounded.

AARON
They brought the wrong body. Can you
believe that?

MICHELLE
Are you serious? I told you not to
use Marshals. But no, you want to
"fight the power." "Keep it in the
neighborhood."

Aaron crosses the room and sits on the bed.

(CONTINUED)

CONTINUED:

AARON

It's a good thing I checked, otherwise we'd have been having a service for Jet Li...

MICHELLE

So where's your Dad?

AARON

Brian knows where he is. He's getting him now. There's just so much to worry about.

Aaron reaches into his jacket pocket and takes out some index cards.

AARON (CONT'D)

I mean Mom's crying all the time, Ryan didn't help with anything, not like he ever does! Plus my eulogy sucks.

MICHELLE

Oh come on, honey. I'm sure it's not that bad.

AARON

If it is at least he's too dead to hear it.

Michelle crosses to Aaron and gives him a hug and kiss.

MICHELLE

Honey, it's going to be fine. They're going to bring the right body and then we're going to get through this.

AARON

I know.

(then)

It doesn't matter what I write. All anybody's going to be thinking is "why isn't Ryan doing the eulogy? He's such a great writer". Even I'm going to be thinking it.

She holds him close.

MICHELLE

Baby, you're the oldest. You have to do the eulogy. Besides, you're just as good a writer as your brother.

(MORE)

(CONTINUED)

CONTINUED: (2)

MICHELLE (CONT'D)

You just need to let someone read your book.

Aaron looks away.

AARON

Soon. It's not ready to be read.

MICHELLE

Once the funeral's over, we don't need to be here anymore. We can move out. Then you can concentrate on your writing.

Aaron looks a little uncomfortable, gets up and heads to the connecting bathroom.

MICHELLE (CONT'D)

You called them, right?

Silence from Aaron in the next room.

MICHELLE (CONT'D)

Aaron?... You put the down payment on the condo, right?

AARON (O.C.)

I said I'd take care of it and I'll take care of it.

Michelle looks frustrated.

EXT. FREEWAY - WIDE SHOT - DAY

We see NORMAN'S CAR speeding along the freeway.

INT. NORMAN'S CAR - MOVING - DAY

NORMAN, black, slightly heavier and riddled with anxiety, is driving. His friend, DEREK, a cool musician guy, white, rides in the passenger seat.

NORMAN

I hate funerals. It's all death. Just death, death, death.

No response.

NORMAN (CONT'D)

Who wants to sit across from a dead body? It's depressing... Derek?

Still no response.

(CONTINUED)

CONTINUED:

NORMAN (CONT'D)

Hey Dee?

DEREK

It's cool.

NORMAN

"It's cool"? What? The body?

(beat)

I don't know why you're even coming to the funeral. You don't even know Aaron.

DEREK

I met him a few times.

NORMAN

But he's not really a friend.

Derek takes out a cigarette and puts it in his mouth.

DEREK

No, but... you know...

Derek starts to light it.

NORMAN

You still smoke?

DEREK

Don't judge. You used to smoke.

NORMAN

I used to piss my pants, but I stopped. The only thing I want black is my skin. At least open the window.

Derek opens the window very slightly.

NORMAN (CONT'D)

I've got enough problems of my own to deal with.

DEREK

(dubious)

Yeah? What problems?

NORMAN

I told you... About the rash...

DEREK

Got to use condoms.

(CONTINUED)

CONTINUED: (2)

NORMAN
...on my hand...

DEREK
Oh. Where's your hand been?

NORMAN
Look at it.

Norman pulls up his sleeve and makes Derek look at his wrist, but he doesn't take a great deal of interest.

DEREK
That's not a rash.

NORMAN
What is it?

DEREK
It looks some kind of discoloration.

NORMAN
Oh, damn. That's worse.

Norman continues to drive. Derek continues to smoke.

NORMAN (CONT'D)
Why are you coming anyway? It's not because of Elaine, is it?

DEREK
Elaine? Is she going to be there?
I'd completely forgotten about her.
Totally slipped my mind.

NORMAN
(disapprovingly)
Derek...

INT. ELAINE'S CAR - MOVING - DAY

ELAINE, very attractive, 27, and her boyfriend OSCAR, white, 35, are driving along wearing funeral attire. Oscar looks quite anxious as he keeps his eyes firmly on the road.

ELAINE
Are you okay?

OSCAR
Yeah, just a little nervous...

(CONTINUED)

CONTINUED:

ELAINE

About seeing my Dad?

OSCAR

I just don't think I've ever been so openly hated by anyone before. Quietly loathed, maybe. Disdained, yes.

ELAINE

He doesn't disdain you. He just has a problem with the fact that you're thirty-five and you still work in the mail room.

OSCAR

David Geffen worked in the mail room.

ELAINE

Honey, you're not David Geffen.

OSCAR

I'm working my way up.

ELAINE

I know, baby. Don't worry, he hates everyone just for different reasons. Try not to get so nervous when he's around.

OSCAR

I can't help it. He puts me on edge. I feel like I owe him money.

ELAINE

He's going to be more concerned that his brother-in-law just died. He won't be focused on you. Anyway, when I tell him we're getting married, he'll have to accept you.

OSCAR

I don't see that happening.

Elaine takes his hand. As they exchange a loving look, Oscar takes his eyes off the road for just a brief moment. Suddenly there's a loud, sustained BEEP!!! Oscar screeches to a halt. They come to a stop just avoiding another car. Everyone's OK. Elaine rolls down her window.

(CONTINUED)

CONTINUED: (2)

ELAINE

Hey, watch where the hell you're going!

She turns back to see that Oscar is visibly shaken by the incident.

ELAINE (CONT'D)

It's alright. We're okay. Nobody's hurt. Breathe. Just breathe.

He does.

ELAINE (CONT'D)

You alright?

He nods his head "yes" then starts driving again.

INT. BEDROOM - DAY

Aaron is laying on the bed going over his notes as Michelle continues getting ready. We hear SFX of a car on gravel, car doors opening and closing. Aaron crosses to the window.

AARON

I'll go down... Hopefully Brian managed to bring the right coffin this time.

Michelle follows Aaron to the door.

MICHELLE

I'll go with you. I need to check on the seating. Make sure there's enough room for Uncle Russell.

AARON

Oh shit.

Aaron turns around and picks up the phone.

INT. NORMAN'S CAR - MOVING - DAY

Norman's cell phone RINGS. He answers.

NORMAN

Hello?... How are you?... Okay...

INT. BEDROOM - CONTINUOUS

AARON

I need you to pick up Uncle Russell.

INT. NORMAN'S CAR - MOVING - CONTINUOUS

NORMAN
Uncle Russell?! Damn! He's always in
a bad mood.

INT. BEDROOM - CONTINUOUS

AARON
It's not a mood if he's always in it,
it's his personality. Can you do it?

INT. NORMAN'S CAR - MOVING - CONTINUOUS

NORMAN
Alright... Alright. I'll do it. See
you soon. Bye.

Norman hangs up irritated.

EXT. WIDE SHOT OF A FREEWAY - DAY

We see Norman's car exiting the freeway.

INT. LIVING ROOM - DAY

Aaron and Michelle are standing to the side as the undertakers
place the coffin on the stand.

The undertaker nervously lifts the lid and Aaron looks inside.

BRIAN
(respectful)
So is this your father?

A beat.

AARON
Come on, man. You know that's my
father.

BRIAN
Just trying to be professional. What
up, Michelle?

MICHELLE
(dryly)
Brian.

He closes the lid and all four undertakers quietly head off.

(CONTINUED)

CONTINUED:

Aaron looks up and sees his mother, Cynthia, has entered the room with a flower arrangement. Cynthia is clearly drained and tired. She stares at the coffin. Aaron crosses to her and takes the flowers.

AARON

Mom, how are you feeling?

CYNTHIA

There were so many things we wanted to do... We were going to go to China.

AARON

China? You don't even like Chinese food.

CYNTHIA

That's not the point. I haven't been feeling good. Who knows how long I'm going to live without him. It happens all the time. One goes and then the next.

They all cross to the coffin.

AARON

Come on, Mom. You're healthy. You'll be fine. You've got your friends and family...

Cynthia, Aaron and Michelle stand around the coffin.

CYNTHIA

Where is Ryan? Have you heard from him?

AARON

His plane was supposed to land at ten, but you know him, he's always getting held up by something.

Michelle gently caresses the coffin.

MICHELLE

Do you need anything, Cynthia?

CYNTHIA

Yeah, you can get your hand off my husband's coffin. You're leaving smudge marks.

Michelle tries to wipe it off with her sleeve.

EXT. STREET - JEFF'S HOUSE - DAY

MUSIC: "PAPER PLANE" by M.I.A.

Elaine and Oscar are walking up the stairs of a typical college apartment building.

INT. JEFF'S HOUSE - SAME

The music is coming from Jeff's speakers. JEFF, dressed for the funeral, sits at his desk. He's holding a pill bottle that says: "VALIUM."

JEFF

Yeah, I found them. The ones in a Valium bottle?... I'll get them to you this evening... No can do this afternoon... It's your fault you left them here... I've got a funeral... My uncle died... Yeah, tragic... No, I haven't taken any. I saw what they did to you...

The doorbell rings.

JEFF (CONT'D)

I've gotta go, my sister's here... I'll take them with me and stop by after the funeral... Bye.

The doorbell rings again.

JEFF (CONT'D)

Hang on!

Jeff stands up and we see that he's only half dressed for the funeral, he doesn't have his pants on.

He puts the bottle on the counter then crosses to the door and lets Elaine and Oscar inside.

JEFF (CONT'D)

Hey, what's up?

ELAINE

Do you always open the door half naked? Come on, Jeff. We're going to be late.

JEFF

I've just got to put my pants on and I'm ready.

(CONTINUED)

CONTINUED:

Oscar is still a little shaky.

JEFF (CONT'D)
(re: Oscar)
Is he okay?

ELAINE
Oscar's freaked out. Some idiot
almost ran us off the road.

JEFF
Have a seat. I'll be out in two
minutes.

Jeff heads off to the bathroom and closes the door. Elaine and Oscar head into the living room.

ELAINE
Are you feeling any better?

Oscar sits down in a chair.

OSCAR
Yeah, just a little shaken up.

Elaine spots the bottle of Valium on the table and picks it up.

ELAINE
Here. Take this... It'll calm you
down.

OSCAR
You sure?

ELAINE
Yeah, it's just Valium.
(gets a glass of water)
I used to take them all the time...
It'll make you feel better, promise.

OSCAR
Is it legal to take someone else's
prescription?

ELAINE
Of course it is. Come on, open wide.

She pops the pill in his mouth and hands him the water. Oscar swallows.

Jeff returns wearing pants.

(CONTINUED)

CONTINUED: (2)

JEFF

Ready. Let's do it.

Oscar and Elaine leave, Jeff surreptitiously picks up the Valium bottle, puts it in his pocket, then follows them out.

INT/EXT. ENTRY WAY - SAME TIME

CAMERA is in the entry way now shooting outside. A TOWNCAR exits, leaving Ryan in front of the house. RYAN, Aaron's younger brother is taller, more confident, and more successful. He moves slowly towards CAMERA and through the front doorway as CAMERA PULLS BACK with him.

RYAN

Hello! Mom! Anybody home?

INT. LIVING ROOM - DAY

Michelle, Aaron and Cynthia are on the couch as Ryan enters the living room.

CYNTHIA

Ryan!

Cynthia runs over to Ryan and practically flings her arms around him. Aaron looks a bit lost in the background with Michelle but they walk over.

Ryan finally manages to disengage from his mother, and gives Aaron and Michelle a hug.

RYAN

(to Aaron)

How are you doing, big brother?

AARON

I'm holding up.

They break off the hug.

AARON (CONT'D)

I wish I could see you under better circumstances.

RYAN

So do I. So do I.

MICHELLE

How was the flight?

(CONTINUED)

CONTINUED:

RYAN

Okay. I had to buy the seat next to me because I can't stand sitting next to strangers and there was a lot of turbulence... I guess that's the thing about flying first class. It doesn't matter how much you pay if the plane crashes, you still end up dead--uh...

Ryan realizing what he's said and stops speaking abruptly. It's too much for Cynthia who rushes upstairs.

CYNTHIA

"End up dead"? Oh, God!

RYAN

Oh damn.

MICHELLE

I'll make sure she's okay.

Michelle heads off upstairs.

EXT. LAKEVIEW RETIREMENT COMMUNITY - SAME TIME

We see Norman's car turn into "Lakeview Retirement Community." He drives past the sign and through a gate.

INT. NORMAN'S CAR/EXT. LAKEVIEW - DAY

Norman is driving behind three OLD LADIES on mobile chairs. He's honking at them. He finally sees Uncle Russell.

NORMAN

There he is.

DEREK

You didn't tell me the guy was in a wheelchair.

UNCLE RUSSELL, an elderly man in a wheelchair, sits in his chair.

Norman drives forward and stops alongside the old man. He rolls down his window and very slowly speaks to the old man with a huge smile on his face.

NORMAN

(over enunciating)

Hello, Uncle Russell. How are you?
We're here to take you to the funeral.

(CONTINUED)

CONTINUED:

UNCLE RUSSELL

Where the fuck have you been, you fat bastard? You're late. If you took any longer I'd be dead.

The fake smile falls off Norman's face.

INT. LIVING ROOM - DAY

Ryan sees the coffin and slowly heads over with Aaron trailing behind. He stands over the coffin. It finally registers that his DAD is actually in there.

RYAN

This is horrible... I feel like my heart's been ripped out of my rib cage. It's awful.

AARON

It's called grief.

RYAN

This is why I don't get close to people. There's too much emotion involved.

AARON

Well that explains why you never call.

RYAN

Don't start. You know I'm busy.

Ryan takes a seat in one of the chairs flanking the coffin. Aaron sits as well.

RYAN (CONT'D)

I'm just glad you're here to look after Mom.

AARON

Not for long. Now that Dad's gone, I don't think I need to be here everyday. Michelle and I are moving out. I'm about to put a deposit on a condo.

RYAN

What about Mom? You're going to leave her on her own? Don't you think that's kind of selfish?

(CONTINUED)

CONTINUED:

AARON

Me, selfish?... Who's been taking care of Mom this whole time? I was actually thinking... maybe you could take her to New York with you.

RYAN

Are you crazy? I can't take her to New York. I mean, you guys are all settled and I'm moving in a much faster lane. I've got parties and girls and girls. I can't have Mom there.

AARON

Look, if you don't take her I don't know where she's going to go, because we've already decided to move. By the way, I'm going to need that money.

RYAN

What money?

AARON

The money for all this... the funeral. You agreed to pay half.

RYAN

Did I?

AARON

Yes. You did.

RYAN

Oh yeah. I did.

AARON

So?

RYAN

Well I don't have it on me. I'll get it to you in a few months. I have an advance coming in October--

AARON

I can't wait a few months! I need it now!

RYAN

Well, that's not going to happen. I'm having some cash flow problems.

(CONTINUED)

AARON

What do you mean, you're having cash flow problems? You're a big time novelist. You bought a first class seat for nobody. You've got a brownstone on the Upper East side.

RYAN

And do you have any idea how much it costs for the upkeep?... Maintenance... Housekeeper... I just got a jacuzzi put in. My water bill is through the roof.

AARON

You're making me hate you.

INT. ELAINE'S CAR - MOVING - DAY

Elaine is now driving, Oscar is sitting in the passenger seat looking a little spaced out, with Jeff in the back.

Jeff leans forward.

JEFF

So, poor old Uncle Eddy...

ELAINE

Yeah. But he was sick for so long, he's much better off now.

JEFF

Dead? Since when does dead beat sick?

ELAINE

Shut up, Jeff.

JEFF

I love when you come to family functions, Oscar, because then Dad doesn't mess with us so much.

ELAINE

Not like he ever messes with you.

There's no response from Oscar. He looks distantly out the window. The pills are starting to kick in.

JEFF

Oscar?

CONTINUED:

OSCAR

Was there a dog in here just now?

Elaine looks at Oscar very strangely.

ELAINE

What?

He sniffs.

OSCAR

Dalmatian? No, Schnauzer...

A beat.

ELAINE

What the hell are you talking about?

Oscar falls silent and just goes back to looking out the window.

INT. NORMAN'S CAR - LATER

Uncle Russell is asleep in the back. Norman is looking for a parking space, but the street and long driveway are packed with cars. A catering truck and flower van are taking up a lot of space.

NORMAN

There's nowhere to park.

Then the small flower delivery van pulls out. Derek points out the newly empty space.

DEREK

That truck is pulling out. Park there.

NORMAN

Alright.

Just as he's about to drive in, another car takes it.

NORMAN (CONT'D)

What the hell?

EXT. DRIVEWAY - CONTINUOUS

Norman gets out of the car. The other car contains Jeff, Oscar and Elaine. Jeff gets out first followed by Elaine who puts on her shoes.

(CONTINUED)

CONTINUED:

NORMAN
(to Elaine)
Elaine, I was going to park there.

ELAINE
Are you family, Norman?

NORMAN
Well, no, but I'm like family.

ELAINE
No such thing.

Derek leans out the window.

DEREK
Hi, Elaine.

ELAINE
Not today.

She walks away followed by Jeff. Oscar stands fascinated by a bush. Elaine grabs him and heads to the house.

INT. NORMAN'S CAR - CONTINUOUS

Norman gets back into his car. Uncle Russell stirs.

UNCLE RUSSELL
What's happening?

DEREK
Did you see that?... She barely even
looked at me.

The flower delivery van has been waiting to move forward. It's driver beeps the horn.

UNCLE RUSSELL
I said what's happening? Are we
there?

Norman turns around and looks at Uncle Russell.

NORMAN
Aw, damn. I have Uncle Russell. How
could I forget about Uncle Russell?

Derek has other concerns and the van beeps again.

(CONTINUED)

CONTINUED:

NORMAN (CONT'D)
(to the Van)
Yeah, alright!!

UNCLE RUSSELL
What the hell is going on?

Uncle Russell pokes Norman with his cane.

NORMAN
Ow.

DEREK
...barely even looked.

Norman, now highly irritated, is forced to drive backwards down the long driveway he drove up while passing all the parked cars on the side.

EXT. FRONT OF HOUSE - DAY

Oscar, Elaine and Jeff are walking to the house as other people arrive.

OSCAR
It's very green here, isn't it?...
Green... Very green... Very...
green.

Elaine takes Oscar to the side.

ELAINE
Oscar, what the hell is the matter
with you?

OSCAR
What do you mean?

ELAINE
All this talking about phantom dogs
and things being green... what's
going on?

OSCAR
What are you talking about? I'm fine.
Never been greener.

Oscar wanders off, leaving Elaine with Jeff.

JEFF
Elaine, is Oscar normally like this?

(CONTINUED)

CONTINUED:

ELAINE

No, he's not normally like this.
Something's not right...

ANGLE ON: Oscar as he wanders around the yard.

ELAINE (CONT'D)

I think it's the Valium.

JEFF

Valium?!

ELAINE

I gave him a Valium at your place. I
think he's just not used to it.

JEFF

Oh, right.

Jeff's face reveals his realization of what's happened. He
walks off leaving Elaine watching Oscar.

EXT. DRIVEWAY - DAY

Norman's car is almost at the corner still being forced
backwards by the flower van. We see that Derek is still lost in
his own thoughts.

Uncle Russell is poking at Norman with his cane.

UNCLE RUSSELL

You're going the wrong way!

NORMAN

Ow! That hurts.

DEREK

Stop the car, Norman.

NORMAN

What?

DEREK

Stop the car. I have to speak with
her. I have to speak with Elaine.

Norman reluctantly stops the car. Derek gets out.

NORMAN

What about Uncle Russell? I need help
with Uncle Russell!

(CONTINUED)

CONTINUED:

It's too late. Derek is gone. He starts the trek up the driveway. The van in front of Norman honks the horn.

UNCLE RUSSELL

What's going on here? Where are we?!
We're going to be late!

Russell hits him on the arm with his cane.

NORMAN

Ow! Can you please stop doing that?!

The van keeps beeping. Norman backs up.

INT. LIVING ROOM - DAY

Ryan is standing with Aaron. They greet the mourners.

RYAN

(to a mourner)

Nice to see you again.

The mourner shakes hands with Ryan then walks away.

RYAN (CONT'D)

It's weird being back here. I feel so out of it.

AARON

That's what happens when you move away from your family. You lose touch.

RYAN

Who are all these people? I don't even recognize half of them.

AARON

It's your family. If you were here, you'd know exactly who they are.

RYAN

I think I like it better this way.

Ryan looks around the room.

RYAN (CONT'D)

He's not my family?

AARON

Who?

(CONTINUED)

CONTINUED:

RYAN

The guy in the leather jacket.

Ryan looks around the room and sees a FOUR FOOT SIX MAN approaching the coffin.

RYAN (CONT'D)

Who is that?

AARON

I have no idea. Maybe a friend of Dad's from work or something.

Aaron turns to Ryan.

AARON (CONT'D)

So, you're telling me I'm going to have to pay for the whole funeral?

RYAN

What part of "broke" don't you understand?

AARON

God damnnit, Ryan!

The REVEREND, a very calm, serene woman, suddenly appears.

REVEREND

Aaron, how are you?

AARON

Fine, thank you. We're just waiting for everyone to arrive, then we can get going. I know you're in a hurry.

REVEREND

Yes, I have two more funerals to do and a Christening. They're either coming out or going in.

The Reverend stands there waiting to be introduced to Ryan.

AARON

Have you met my brother, Ryan?

REVEREND

Ah, the writer, of course. It's a pleasure to meet you. I'm reading "Your New Man's Not My Daddy" right now.

(CONTINUED)

RYAN
Oh, really?

Aaron is irritated.

REVEREND
(to Aaron)
You must be very proud of your big brother. He really made something of his life.
(to Ryan)
And you'll be doing the eulogy.

AARON
No, no, I'm the oldest.

REVEREND
Oh. I thought...

RYAN
Aaron will be doing the eulogy.

The Reverend tries her best not to look disappointed.

REVEREND
Great... Well, I'll just make sure I have everything I need.

She looks at the coffin and then at the bible in her hands.

REVEREND (CONT'D)
We've got a body and a bible. Well, I'm all set.

She walks off.

AARON
Look, I think you should do the eulogy. Everyone's expecting you to do it.

RYAN
No, they're not. You're the oldest. You should do it.

INT. KITCHEN - DAY

Cynthia is helping prepare the food to go out. Michelle is in the background at the sink. DUNCAN, Cynthia's brother, a middle aged doctor, approaches.

DUNCAN

How's my little sister?

CYNTHIA

I'm trying to hold it together. He was a really good husband. So devoted. My friends always told me about the foolishness their husbands put them through. I never had to deal with any of that. Remember when Uncle Matt got that nanny pregnant?

DUNCAN

That was horrible.

CYNTHIA

They don't make 'em like my Edward anymore.

MICHELLE

(to Cynthia)

I'll make you a cup of coffee, Cynthia.

CYNTHIA

Coffee can do many things Michelle, but it can't bring back the dead.

Beat.

MICHELLE

Tea?

INT. HALLWAY - CONTINUOUS

Aaron finds a quiet place in the hallway and pulls out his notes.

AARON

(reads)

"My father was an exceptional man..."

Michelle approaches him.

MICHELLE

Honey, I hate to bother you about this again, especially with the funeral and all, but have you called about the down payment?

CONTINUED:

AARON

Can we talk about this later when there's a little less death in the air?

MICHELLE

Why don't you give me the number? I'll do it tomorrow.

AARON

No, it's alright. I'll do it later, okay?

Aaron looks around the corner into the living room and sees the four foot six man standing by a table.

AARON (CONT'D)

Babe, don't make it obvious, but that guy in the leather jacket standing by the wall. Do you recognize him?

MICHELLE

Isn't that the guy from the Home Depot?

AARON

No, I don't think so.

MICHELLE

Did he put in the cable?

AARON

No, no, that's not it. He keeps looking at me.

MICHELLE

He's probably just a friend of your father's. I'm going to go check on your uncle.

Michelle walks off. Aaron peeks around the corner again and makes eye contact with the four foot six inch man, who seems to be staring straight at him. Aaron averts his eyes and heads off.

EXT. ROAD - DAY

Norman parks the car and gets out. He goes to the trunk and removes the wheelchair.

(CONTINUED)

CONTINUED:

UNCLE RUSSELL

What are you doing?! Be careful with that. You scratch my rims and it's your ass.

Uncle Russell bangs his cane on the floor impatiently.

UNCLE RUSSELL (CONT'D)

Hurry up, we're late.

Norman slams the trunk closed.

INT. LIVING ROOM - DAY

Aaron has found a quiet corner to practice his eulogy. He's trying his best to concentrate amid the growing throng of people.

AARON

"My father was an exceptional man..."

Ryan approaches and sits down next to him.

RYAN

God damn, that Martina has grown up.

ANGLE ON: MARTINA, nineteen and attractive.

AARON

Are you talking about Little Martina?

RYAN

She was like a teenager when I left, and now she's... you know. She's like damn.

Aaron looks distastefully at his brother.

RYAN (CONT'D)

I think I should go see how she's been.

AARON

Yeah, why don't you do that? See how her prom was.

Ryan heads off towards Martina. Aaron continues practicing.

AARON (CONT'D)

My father was an exceptional man. My father was an exceptional man.

(CONTINUED)

CONTINUED:

MAN (O.S.)

Hi there.

Aaron turns and finds himself cornered by the man.

AARON

Hello.

MAN

I was really sorry to hear about your Dad. He talked about you a lot. I saw your wedding pictures. Your wife's dress was very beautiful.

Aaron is a little uncomfortable.

AARON

Uh... Thanks.

MAN

Did he ever mention me?... Frank?

Frank steps forward and holds out his hand. Aaron shakes it.

AARON

Frank?... I don't think so, no... Were you a friend of his?

FRANK

Something like that, yeah.

AARON

Well, nice to meet you. Thanks for coming.

Aaron walks away leaving Frank alone.

EXT. STREET - SAME TIME

WIDE SHOT: Norman struggles to push Uncle Russell up a hill.

UNCLE RUSSELL

Come on, put your back into it.
You're supposed to be a young man.
Don't you have any strength?

INT. STUDY - SAME TIME

Aaron has retreated to the study and is working on his eulogy.

(CONTINUED)

CONTINUED:

AARON
(Whispering to himself)
"My father was an exceptional man"...

The Reverend comes in and interrupts him.

REVEREND
I think we should get started. I
really have to leave at three.

AARON
Sure. Can we just wait five minutes
for my Uncle Russell? We can't start
without him.

REVEREND
...Of course.

EXT. FRONT OF HOUSE - DAY

Elaine and Jeff are talking to some mourners as Oscar moves
around in the background. He picks up a leaf and rushes to
Elaine interrupting her conversation. Jeff watches.

OSCAR
Look... Isn't it beautiful?

He wanders off again. Elaine doesn't know what the hell is
going on.

JEFF
Elaine, can I speak to you for a
minute?

Jeff takes Elaine's arm with some urgency and moves off to the
side.

ELAINE
What? What is it?!

JEFF
I have to tell you something and, I'm
warning you in advance, you're not
going to like it.

Elaine looks at Jeff concerned.

INT. LIVING ROOM - SAME TIME

Close on Aaron as he speaks to a mourner.

(CONTINUED)

CONTINUED:

AARON

Good to see you.

Duncan approaches.

DUNCAN

Aaron.

AARON

Uncle Duncan.

DUNCAN

(more excited)

Oh, hello Ryan.

ANGLE ON: Ryan on the couch. He stands up and hugs Duncan.

RYAN

Uncle Duncan.

DUNCAN

Sad day... So how's everything going in New York?

RYAN

Great, great. I can't complain.

DUNCAN

So what's this I hear about you not doing the eulogy?

ANGLE ON: Aaron standing right there.

RYAN

That's right. Aaron's going to do the eulogy.

DUNCAN

That's a damn shame.

(turns to Aaron)

I mean, I'm sure you'll be good, Aaron. It's just with Ryan being the writer of the family...

AARON

Yeah. Excuse me.

DUNCAN

(to Ryan)

So any new books coming out? I loved "Mama's Secret."

(CONTINUED)

ANGLE ON: Michelle as Aaron approaches.

MICHELLE
Are you alright?

AARON
Every single person wants Ryan to do the eulogy. He was my father, too. I'm supposed to do the damn eulogy! I'm the oldest. Where was he when I was taking care of him?

MICHELLE
Calm down. Calm down. Forget about everyone. You're going to do the eulogy and it's going to be the best eulogy anyone's every heard. You're going to knock 'em dead.

AARON
Dead?

MICHELLE
Bad choice of words.

EXT. FRONT OF HOUSE - DAY

Elaine is looking at Jeff in absolute shock.

ELAINE
What do you mean it's not Valium?

JEFF
I mean what you thought was Valium, wasn't actually Valium. It's a hallucinogenic. Like, acid, mescaline... Special K...

Oscar moves in the background behind Elaine and Jeff. Elaine looks at him. He's making strange contorted expressions with his face and pointing at the sky. Other people are starting to notice him and think he's slightly odd.

ELAINE
This isn't funny, Jeff.

JEFF
I'm not being funny. Look at him, he's high as a kite!

Oscar sticks his head into a huge bush.

CONTINUED:

ELAINE

What the hell are you doing leaving
that stuff around your house?!

JEFF

A friend left it. And who the hell
just goes into someone's house and
takes pills?

ELAINE

They were in a Valium bottle!
(takes a deep breath)
What am I supposed to do? Should I
tell him?

JEFF

No, don't do that. It'll just freak
him out... We'll just keep a close
eye on him, and make sure he doesn't
get out of control... And don't let
him spend too long talking to one
person... or bush.

Oscar wanders into the front door. Elaine quickly follows him.
Jeff reluctantly follows Elaine. Derek arrives in time to see
this and follows as well.

INT. LIVING ROOM - DAY

Oscar wanders in, followed by Elaine and Jeff. Duncan sees them
enter and approaches them.

ELAINE

Hi Dad. How are you?

She gives him a kiss.

DUNCAN

Not bad considering we're at a
funeral.

Jeff steps forward.

JEFF

Hi, Dad.

He shakes his hand.

DUNCAN

How's school going?

(CONTINUED)

CONTINUED:

JEFF

Great, great. Don't worry.

DUNCAN

I'm not worried about you.

Duncan looks pointedly at Elaine, irritating her. Duncan looks at Oscar who is in the background.

DUNCAN (CONT'D)

So I see you brought your friend.

ELAINE

Of course I brought him. He's my boyfriend. And his name is Oscar.

Cynthia comes up to them and kisses Elaine and Jeff hello. Oscar focuses on her hat which has feathers on it.

CYNTHIA

Elaine... Jeff... good to see you.

ELAINE

I'm so sorry, Auntie. We're going to miss Uncle Edward so much.

JEFF

Yeah. He was a great guy.

CYNTHIA

Thank you.

ELAINE

Oscar, this is my Aunt--

Oscar grabs Cynthia in a tight hug.

OSCAR

I'm so sorry about... the death...

He sings "Amazing Grace" softly as Duncan, Jeff and Elaine look on.

OSCAR (CONT'D)

Amazing Grace / How sweet the sound /
That saved a wrench like me...

Cynthia untangles herself from Oscar. He touches her hat and then heads back outside. Duncan gives Elaine a look, then heads off after Cynthia.

(CONTINUED)

JEFF

What are you going to do?

ELAINE

I don't know. I can't leave. Aunt
Cynthia would never speak to me again.

Jeff notices that Oscar has left. He rushes outside. Elaine follows. Derek has been standing by the door waiting for Elaine.

DEREK

Elaine...

She ignores him again and heads outside. Derek follows.

EXT. FRONT OF HOUSE - DAY

We see Oscar emerging from the front doorway followed by Jeff. Then comes Elaine.

Jeff approaches Oscar and stands with him as Elaine watches from the doorway. Derek walks up and sees his opening.

DEREK

You look nice.

ELAINE

I'm dressed for a funeral.

DEREK

Yeah, but you kinda make death look
sexy.

She looks at him.

DEREK (CONT'D)

So, I heard about the engagement.

ELAINE

(still looking at Oscar)
News travels fast... I haven't even
told my Dad yet.

Derek looks over and notices Oscar looking bewildered.

DEREK

So that's him? That's the man you're
going to spend the rest of your life
with?

CONTINUED:

Elaine looks over at the drugged up Oscar. Oscar leans over like he's on a nod. Jeff leans down with him, watching. Right before Oscar falls over, he comes up really fast. Then he starts walking.

ELAINE

Yep, that's him.

Oscar who has been walking in circles with a look of awe on his face, changes direction and flies by Elaine and Derek back into the house with Jeff in tow.

DEREK

Elaine, I-

Elaine follows the guys, leaving Derek behind.

INT. LIVING ROOM - SAME TIME

Frank again approaches Aaron.

FRANK

Actually, there's something I'd like to talk to you about... when you have a minute.

Aaron hears Uncle Russell in the background.

AARON

Yeah, that's great. Do you mind if we do it later though, my Uncle just got here?

FRANK

Sure.

Aaron heads off.

EXT. FRONT PORCH OF HOUSE - SAME TIME

Norman pushes Russell up the stairs close to where Derek is standing, moping. Norman looks like he's about to collapse from exhaustion. Norman lets go of the wheelchair and catches his breath. Derek grabs the chair blocking Norman from view just as Aaron arrives.

AARON

Thank you, Derek, you're a life saver. Hope it wasn't too much trouble.

DEREK

No problem at all.

(CONTINUED)

CONTINUED:

Aaron wheels Uncle Russell inside.

AARON

How are you doing, Uncle Russell?

UNCLE RUSSELL

Terrible.

Derek follows leaving Norman standing there out of breath.

NORMAN

Can I get a little help?

INT. LIVING ROOM - DAY

Aaron enters and nods to the Reverend. The Reverend stands at the front.

REVEREND

Ladies and gentlemen, could you all kindly take your seats? We're about to begin the service.

ANGLE ON: Ryan talking to Martina with Jeff who keeps watching Oscar.

ANGLE ON: Oscar who attempts to climb the curtains. Elaine grabs him and drags him to a seat.

ANGLE ON: Aaron wheeling Uncle Russell to his place.

UNCLE RUSSELL

Move! Move!

He pokes people with his cane.

ANGLE ON: Elaine leading Oscar to a seat. He's sweating. She shares a look with Jeff. Oscar tries to sit down, but Elaine pulls him back up as Cynthia and Duncan pass them to get to their seats.

ANGLE ON: Aaron as he takes a seat with Michelle.

ANGLE ON: Elaine as she pulls Oscar down to his seat. He's not looking so good.

ANGLE ON: Ryan still talking to Martina. He finally ends the conversation and heads to his seat.

ANGLE ON: the Reverend who wants to start but waits as...

(CONTINUED)

CONTINUED:

ANGLE ON: Norman, sweating, pushing through the crowd to his seat. The Reverend waits for the disturbance to end, so that Norman attracts the attention of everyone. Norman takes his seat next to Derek. Derek leans away.

DEREK

(sniffs)

You stink.

REVEREND

Family and friends, we're gathered here today to mourn the passing of Edward Barnes.

NORMAN

Yeah, well, you left me to push Uncle Russell up that damn hill all by myself. Then took all the credit.

Elaine, turns around.

ELAINE

Norman, shut up.

Elaine turns back around. Norman is irritated by this.

REVEREND

I'd like to start with a favorite passage of Edwards from Samuel 18, verses 1-4 in the King James Bible.

(reading)

"And it came to pass, when he had made an end of speaking unto Saul, that the soul of Jonathan was knit with the soul of David, and Jonathan loved him as his own soul. And Saul took him that day, and would let him go no more home to his father's house.

While the Reverend is talking, Norman pokes Elaine on the shoulder and leans forward.

NORMAN

(whispers)

Hey, Elaine, I know you don't think I'm part of the family--

ELAINE

'Cause you're not.

(CONTINUED)

NORMAN

...but when you dissed me back there I
had Uncle Russell in the car.

Aaron, disturbed by Norman's whispering, looks over.

NORMAN (CONT'D)

(whispers)

You stole my parking space, and I had
to push him half a mile up a hill. We
almost missed the service!

Aaron looks over again.

ELAINE

(whispers)

Look, Norman, if you poke me one more
time, I'm going to kick your ass.

AARON

(whispers loudly)

What the hell is going on?!

NORMAN

(whispers)

She stole my parking space!

AARON

(whispers to Norman)

Stole your parking space?! We're at a
funeral. Act right.

The Reverend looks at them then continues his speech.

REVEREND

Then Jonathan and David made a
covenant, because he loved him as his
own soul.

As she speaks Norman looks at his wrist worried. The woman
sitting next to him smacks his wrist down.

ANGLE ON: Elaine looks at Jeff who watches Oscar. Oscar is
fidgeting and looking worried.

ANGLE ON: Aaron and Michelle. Aaron looks worried.

REVEREND (CONT'D)

And Jonathan stripped himself of the robe that was upon him, and gave it to David, and his garments, even to his sword and to his bow, and to his girdle...

ANGLE ON: Oscar is laughing. Elaine tries to control him. He runs his head over her shoulder like a cat.

REVEREND (CONT'D)

...And now we'll have a few words from Edward's son, Aaron, Ryan's older brother.

ANGLE ON: Aaron as he gathers himself. Michelle gives Aaron a supportive squeeze of the arm. Aaron looks over and sees Frank staring at him.

ANGLE ON: Uncle Russell.

UNCLE RUSSELL

Why isn't Ryan doing the eulogy? This is bullshit.

Aaron arrives at the front and looks out across the expectant crowd. He's extremely nervous.

AARON

Good afternoon, everyone.
(his voice cracks)
Thank you for coming... I never realized Dad was so popular. It looks like he's got more friends now that he's dead.

Blank faces stare back at Aaron. Cynthia looks pained. Everyone is silent except for Oscar who laughs loudly. Elaine silences him with a look. Aaron composes himself and pulls his notes out.

AARON (CONT'D)

My father was an exceptional man... He was born in 1938. He grew up in South Carolina on a farm. He loved to take long walks in the woods with his close friend, Bobby. He told me how they spent their summer days riding their bikes through the fields and swimming in the lake.

(CONTINUED)

CONTINUED: (4)

As Aaron speaks the Reverend looks concerned because the eulogy is so bad. He looks to Ryan who looks like "what can I do?"

Jeff looks more concerned with Oscar, whose face is contorted with pain. He looks like he's going to burst.

ANGLE ON: Aaron.

AARON (CONT'D)

Dad's first job was working after school as an assistant to an electrician named Mr. Thompson. He used to take home five dollars and fourteen cents a week. I asked my Dad what his first boss was like.

The drugs have gotten the best of Oscar. He suddenly grabs Elaine's arm. Aaron keeps talking.

OSCAR

Did you just see that?

ELAINE

See what?

OSCAR

The coffin just moved.

ELAINE

What?

OSCAR

I'm telling you I saw it move.

Aaron becomes vaguely aware of the disturbance, but battles on with his eulogy.

AARON

He said he was a nice man, and surprisingly well dressed. When Dad was eighteen, he left home after an argument with his father. He never told me what that argument was about but I do know that after leaving South Carolina, sadly he and Bob lost touch and never saw each other again. Dad went to college where he studied accounting, a decision which lead to a career in corporate finance... But his real passion was for the arts, with a particular fondness for theatre, dance and musicals.

(MORE)

(CONTINUED)

CONTINUED: (5)

AARON (CONT'D)

He was a charter member of the Negro Ensemble Company and contributed regularly to the Alvin Ailey School of Dance.

Oscar's protests are getting louder. Duncan looks back at the disruption with a disapproving glare. Elaine looks at Jeff who watches concerned.

OSCAR

There, look. It happened again.

ELAINE

Oscar, please-

People start looking at Oscar who's becoming increasingly vocal, and looking increasingly like someone on acid.

OSCAR

That coffin's moving!

ELAINE

(whispers)

Oscar. Just calm down.

Aaron looks over to Oscar.

OSCAR

(shouts)

The coffin's moving!

Michelle looks worried. Cynthia watches silently. Oscar jumps up. Aaron stops the eulogy. Elaine is about to die from embarrassment.

OSCAR (CONT'D)

There's someone alive in there!

ELAINE

Oscar, please sit down.

Oscar ignores her and walks purposefully towards the coffin. People watch him in astonishment, including Jeff.

OSCAR

What the hell is wrong with you people?!

Oscar approaches the coffin as Aaron steps off the dais. Elaine tries to hold Oscar back, but she can't.

(CONTINUED)

ELAINE
(panicked)
Oscar, where are you going?

AARON
What are you doing?

OSCAR
There's someone moving in there.
Can't you see?

Oscar tries to open the coffin. Aaron and Elaine try to restrain him, but can't. A tussle begins. Ryan jumps in to help.

RYAN
What the hell is wrong with you?!

ELAINE
Ryan, no!

Elaine attempts to grab Ryan. Duncan stands up and tries to help.

DUNCAN
Get away from there!

OSCAR
No, I have to show you! He's alive!
He's alive!

The scene descends into absolute chaos with people pushing and struggling. Finally, the coffin falls off the platform and tips over.

The dead body of Edward rolls out onto the floor at the feet of Cynthia. Cynthia screams.

Aaron freezes in shock. Michelle takes Cynthia through the kitchen. The living room is left in chaos.

EXT. BACK GARDEN - MOMENTS LATER

Elaine drags Oscar out the back. Jeff follows.

INT. KITCHEN - SAME TIME

Cynthia, in tears, enters accompanied by Aaron, Michelle and the Reverend.

AARON
It's alright, Mom. It's alright.

CONTINUED:

She sits in a chair crying uncontrollably.

INT. LIVING ROOM - CONTINUOUS

Some MEN grab the body and put it back in the coffin.

INT. KITCHEN - SAME TIME

Michelle goes over to Aaron.

MICHELLE

That was crazy!

Aaron is so angry, he just marches out.

INT. LIVING ROOM - CONTINUOUS

Aaron comes out of the kitchen and heads to the back yard. A few men put the coffin back on the stand. Ryan addresses the crowd.

RYAN

I'm sorry, everyone. I know what you just saw was shocking, but we're having everything put back... in it's proper place and it shouldn't be long before we can resume the service. So if you'd like something to eat, get a plate and we'll call you when we're ready to continue.

UNCLE RUSSELL

It wouldn't have happened if Ryan had done the eulogy.

Aaron exits through the garden door.

EXT. BACK GARDEN - DAY

Aaron storms out to Elaine who is trying to comfort Oscar. He's looking very disturbed. Jeff is also there, looking guilty.

AARON

Elaine, what the hell was that?!

ELAINE

I'm so sorry, Aaron.

AARON

Oh, okay. My dead father's sprawled out on the living room floor, but it's okay, you're sorry.

(CONTINUED)

CONTINUED:

OSCAR

But the coffin was moving.

ELAINE

Please, Aaron. Go back inside. I'll explain later.

An annoyed and confused Aaron turns and walks back to the house. He's almost to the door when Michelle arrives.

MICHELLE

Are you okay?

AARON

No. And no, I haven't made the call about the down payment yet.

MICHELLE

I wasn't going to say that.

AARON

What were you going to say?

MICHELLE

(weakly)

Hi...

He goes inside leaving Michelle hurt and frustrated. Duncan comes out and heads for Oscar.

DUNCAN

I'll kill him!

Elaine tries to keep Duncan away from Oscar, who is stressed enough and looks terrified.

ELAINE

Dad, leave it alone!

DUNCAN

Leave it alone?! He just knocked my brother-in-law out of his coffin.

ELAINE

It wasn't his fault.

DUNCAN

What do you mean, it wasn't his fault?! My sister is in tears. I can't believe you brought this idiot! I don't ever want to see him again, do you understand me?

(CONTINUED)

CONTINUED: (2)

ELAINE

I can't do that.

DUNCAN

Why not?

ELAINE

Because we're... moving in together.

Duncan looks over at Oscar, who looks like he's just seen a ghost. He's struggling to stand up straight, with Jeff who's doing his best to look after him.

DUNCAN

Are you crazy?

ELAINE

Dad, this isn't actually what he's like. He took some drugs and--

DUNCAN

Drugs?! Is he on the pipe?

Jeff looks over, his eyes pleading with Elaine not tell on him.

ELAINE

No he's not on the pipe. He took some Valium and had a bad reaction.

Jeff looks grateful.

DUNCAN

Valium?! That's not a Valium high. Your mother was on Valium for forty years. She never knocked over a coffin.

ELAINE

Dad, please.

DUNCAN

Fine. I've got to check on Cynthia, but this isn't over.

Duncan walks back to the house. Elaine walks over to Oscar who is hugging a tree.

ELAINE

Oscar.

OSCAR

Elaine.

(CONTINUED)

ELAINE
Come and sit down.

INT. LIVING ROOM - DAY

Aaron talks to a mourner. Norman comes up and hugs him.

NORMAN
Are you alright?... That was insane.
He just fell out the coffin like a
dead fish. I guess its not much of a
metaphor when you're talking about a
dead human, but--

Aaron looks at Norman.

AARON
Norman, please.

NORMAN
Oh yeah... Sorry. It's just that you
never know when it's your time. Like,
I have this weird thing on my wrist.
I've had it for a few weeks now. I
don't know what it is--

AARON
Why don't you show it to my Uncle
Duncan? He's a doctor.

NORMAN
He is? Great. Thanks.

Norman walks off toward the kitchen. He passes Uncle Russell
and Ryan talking to Martina.

UNCLE RUSSELL
I read your last book.

RYAN
Oh, good.

UNCLE RUSSELL
"Mama's Secret." What a load of
bullshit. I wouldn't wipe my ass with
it.

Ryan leads Martina away from Uncle Russell.

EXT. BACK GARDEN - SITTING AREA - DAY

Oscar, Elaine and Jeff standing together.

CONTINUED:

OSCAR

I swear it was moving. I must be
losing my mind...

(looks at his hands)

Why are my hands so big?!

ELAINE

Oscar, listen to me. I need to tell
you something...

Elaine sits him down on the bench.

OSCAR

What is it?

ELAINE

Now... You remember I gave you some
Valium earlier?

OSCAR

Yes.

ELAINE

Well it turns out that it wasn't
actually Valium.

Oscar just looks at Elaine. Jeff slinks off into the
background.

ELAINE (CONT'D)

Can you hear me?

OSCAR

(yells)

Hello?

INT. KITCHEN - DAY

Cynthia is being comforted by her friends and Duncan. Norman
enters and beckons Duncan over to the side.

NORMAN

Hello, Doctor, I know this is a bad
time, but I've got this thing on my
hand. I've had it for weeks now and
it's not going away...

Duncan is looking at Norman incredulous.

(CONTINUED)

CONTINUED:

NORMAN (CONT'D)

I mean it's just in this small area,
but it's strange. Don't you think
it's odd?

Cynthia stands up.

CYNTHIA

Duncan, I'm going back now.

She exits. Reluctantly, Duncan answers Norman.

DUNCAN

You should probably go see a
dermatologist.

He turns to follow his sister out, but Norman pulls him back.

NORMAN

Really? Why? What do you think it
is?

DUNCAN

I don't know. It looks like some kind
of pigment mutation.

Duncan walks further out of the room.

NORMAN

Pigment mutation?!

Duncan turns again.

DUNCAN

You're probably just allergic to
something. Maybe from shellfish,
nuts...

Duncan heads further out of the room, but Norman won't give up.

NORMAN

Nuts? What kind of nuts?

Duncan turns around again.

DUNCAN

I don't know. Pecans? Peanuts?...
Excuse me.

Duncan finally exits, leaving Norman looking shocked and
terrified.

(CONTINUED)

NORMAN
(to himself)
A pigment mutation?

EXT. BACK GARDEN - SITTING AREA - DAY

Elaine is trying to explain to Oscar.

ELAINE
Do you understand? Hallucinogenic.

Oscar recoils. He turns to Jeff.

JEFF
Yeah, now, the best thing to do is
relax and just go with the flow. Try
and enjoy it.

Oscar stands up, panicked and grabs Jeff by the lapels. We see
the bottle of "Valium" falls out of his pocket.

OSCAR
You!

ELAINE
Oscar!

She tries to pull him off Jeff.

OSCAR
How long does it last?

JEFF
I don't know... about eight hours?

OSCAR
Eight hours?! Of this?!!

ELAINE
Oscar let go.

She pulls him off Jeff.

ANGLE ON: Derek watching from the window.

OSCAR
I'm going to be sick.

ANGLE ON: Derek smoothing his hair seeing his opportunity.

ANGLE ON: Oscar runs inside. Elaine follows with Jeff in tow.

CONTINUED:

ELAINE
Oscar! Come back.

They head into the house.

INT. BACK DOOR - DAY

Derek has been looking at Elaine outside and waiting for his moment. Elaine comes rushing in following Oscar.

DEREK
Oh, hi, Elaine. You following me?

She just runs right past, then Jeff rushes past following Elaine. Oscar pushes through people.

ELAINE
Excuse me. Sorry. Excuse me.

Elaine grabs Oscar and leads him to the stairs.

ELAINE (CONT'D)
Excuse me. He's going to be sick.

They head up the stairs with Jeff following.

INT. UPSTAIRS CORRIDOR - DAY

Elaine rounds the corner and leads Oscar to the bathroom. He goes in and shuts the door behind him.

INT. BATHROOM - DAY

Oscar is building up quite a sweat and mumbling to himself. He catches his reflection in the mirror and SCREAMS! Elaine opens the door.

ELAINE
Oscar.

Oscar grabs the hair-dryer and wields it like a gun.

OSCAR
Stand back!

ELAINE
Oscar, put down the dryer.

OSCAR
Get back or I'll blow your head off.

Oscar backs Elaine out of the bathroom.

(CONTINUED)

CONTINUED:

ELAINE
Oscar, please--

Oscar shuts the door and locks it.

INT. UPSTAIRS CORRIDOR - SAME TIME

Elaine is pressed against the door.

ELAINE
Oscar, are you okay?

She tries to open the door, but it's locked. Jeff walks up checking his pockets.

ELAINE (CONT'D)
Oscar, let me in.

Jeff realizes he lost the pill bottle.

ELAINE (CONT'D)
Oscar. Oscar?

JEFF
Uh... Elaine... I can't find the pill bottle?

But Elaine is too busy to hear.

ELAINE
Oscar! Open the door.

Jeff looks at the floor as he leaves.

INT. BATHROOM - SAME TIME

Oscar is talking to himself in the mirror.

OSCAR
Okay. Breathe.
(he does)
It's going to be okay. You're an intelligent man. You have a masters degree in literature. You can handle this. You can control your mind. Just be strong.

He runs the tap and splashes some water on his face.

OSCAR (CONT'D)
Alright. You're okay. Stay calm... Stay calm....

(CONTINUED)

CONTINUED:

Oscar is still staring at himself in the mirror.

OSCAR (CONT'D)
That's it, Oscar, keep it together.
K.I.T. Keep it together. K.I.T.
Keep it together. Everything's going
to be fine. Nothing moved. Dead
people don't move. They're stiff.
They don't move, do they?

He looks at himself in the mirror waiting for an answer.

OSCAR (CONT'D)
Unless he's a ghost. Ghosts move.

INT. UPSTAIRS CORRIDOR

Elaine has her ear pressed against the door.

INT. BATHROOM - SAME TIME

OSCAR
Easy now. Easy now. We can do this.
He said eight hours. No sweat. I
mean you've already been in here
for...

He looks at his watch.

OSCAR (CONT'D)
Where's my watch?!

He sees it's on the other wrist.

OSCAR (CONT'D)
Oh!

He checks the time.

OSCAR (CONT'D)
It's already been...

INT. UPSTAIRS CORRIDOR - SAME TIME

Elaine continues to knock on the door.

ELAINE
Open the door. Oscar.

INT. BATHROOM - SAME TIME

Oscar finally gets a read on his watch.

(CONTINUED)

CONTINUED:

OSCAR
Five minutes.

Suddenly the pressure of the situation overtakes him.

OSCAR (CONT'D)
God damn! Shit! Shit! Shit! Shit!

INT. DOWNSTAIRS - SAME TIME

As the screaming and cursing goes on upstairs Aaron approaches a mourner who looks concerned.

OSCAR (O.S.)
Shit! Shit! Shit! Shit! Shit!

AARON
It's alright.

Aaron turns around not knowing what to do.

FRANK (O.S.)
Grief does strange things to people.

Aaron looks at him a little freaked out by his sudden appearance.

AARON
I guess so.

FRANK
If you remember I have something to talk to you about.

AARON
Oh yeah.

FRANK
Is there somewhere private we could go?

AARON
Sure.

They walk away. The screaming continues as Jeff, frantically, but slowly comes down the stairs re-tracing his steps and searching around for his lost bottle of pills.

INT. STUDY - DAY

Frank and Aaron enter. Frank looks around the room a little grief stricken himself. Aaron walks to the desk as Frank touches some mementoes he clearly remembers.

Frank takes out his glasses and notices a manuscript on the desk with Aaron's name.

FRANK
Are you writing a novel?

AARON
Uh... yeah.

Aaron takes the manuscript and moves it away.

FRANK
Like your big brother.

AARON
Actually I'm the oldest. I was writing before he was.

FRANK
He's a great writer. You must be proud.

AARON
(Reluctant)
Um... yes, he is.

Aaron decides to move the conversation on.

AARON (CONT'D)
So anyway. What did you want to talk about?

FRANK
Um... I've got some photos I want to show you.

AARON
Sure.

He motions for Frank to take a seat and sits across from him. Frank takes an envelope out of his inside jacket pocket and takes some photos from the envelope.

(CONTINUED)

CONTINUED:

FRANK

Your father and I had gotten very close over the years... spent a lot of time together.

AARON

I see...

Frank passes the first photo.

FRANK

That's me and your Dad in Central Park in New York.

Aaron looks at the photo curiously.

FRANK (CONT'D)

That's us at a street fair in College Park here in Atlanta...

Aaron takes the next one, becoming more suspicious.

AARON

So, where did you and my Dad meet?

FRANK

Just around.

INT. UPSTAIRS CORRIDOR - DAY

Elaine is outside the bathroom banging on the door. We can still hear Oscar moaning inside.

ELAINE

Oscar. Are you alright?

INT. BATHROOM - SAME TIME

Oscar is sitting on the toilet unrolling the toilet paper.

OSCAR

Yes, yes. Keep coming. Join the other. Join the others.

The roll ends.

INT. STUDY - DAY

Aaron is sitting with Frank. Frank passes him another photo.

(CONTINUED)

CONTINUED:

FRANK

That's one of me and your father going to the premiere of "Dreamgirls". I was dressed as Deena and your father had to be Effie.

Aaron looks at the photo of them dressed in drag.

AARON

So... I mean you have all these pictures, but he never said anything about you. This is the first I'm seeing of--

Frank gives Aaron a knowing look.

AARON (CONT'D)

How did you know my father?

Aaron looks around the room. There is a copy of "People Magazine" sexiest men issue on the table. He sees figurines of male ballet dancers. It's getting clearer. He sees three Robert Mapplethorpe photos on the wall. There's a photo of his father with Liza Minelli and a signed Kathy Griffin 8x10. Frank looks around waiting for him to get it. Aaron looks back at the picture. He gets it.

AARON (CONT'D)

Oh God...

Aaron jumps up and closes the study door.

FRANK

Are you really that shocked?

Frank gestures around the room.

AARON

I had no idea.

FRANK

I'm sorry. I'm sure he would have told you, but I guess he wasn't sure how you'd react.

Aaron shakes in disgust.

AARON

Ugg. Like that.

Aaron gathers his senses. He has a thought and turns to Frank.

(CONTINUED)

AARON (CONT'D)
Does my Mother know?

FRANK
No. And there's no reason why she
should... Just as long as I get
what's owed to me.

A long pause. Aaron looks over at Frank.

AARON
What? What are you talking about?

FRANK
Well, obviously I should get
something... I mean, your Dad and I
were lovers, and he left me absolutely
nothing in his will. How do you think
that makes me feel?

Aaron fails to respond, because he's in too much shock.

FRANK (CONT'D)
I'll tell you how it makes me feel -
cheap. Like some cheap piece of
ass... I mean, I'm entitled to
something.

AARON
What do you want?

FRANK
Thirty thousand dollars.

AARON
Thirty thousand dollars?!... I can't
just give you thirty thousand dollars.
I'm about to buy a condo.

FRANK
Look, he promised to take care of me
and I made sacrifices to keep him
happy.

Aaron gets angry.

AARON
You think you can come in here,
slander my father's name and show me a
few photos of you and my dad dressed
up going to see "Dreamgirls"? I saw
"Dreamgirls" twice, I'm not gay.
(MORE)

CONTINUED: (3)

AARON (CONT'D)
That's not proof of anything...
*"Stepping to the bad side / Gonna be
a mean ride."*

Aaron grabs Frank and pushes him against the wall.

AARON (CONT'D)
I'm not giving you anything but a--

Frank pulls out another photo and holds it up to Aaron's face.
Aaron releases Frank and snatches the picture.

FRANK
Now, I don't want to but I will show
these photos to your mother... Do you
really want me to do that today?

Aaron stares at Frank, not knowing what to do or say.

AARON
Wait here.

He exits the study.

INT. ENTRY CORRIDOR - DAY

Aaron closes the study door behind him and almost bumps into two men mourners.

MIDDLE AGED MAN
Aaron, I was just telling George here
how when we were boys together your
Dad used to love to make us all go
skinny dipping.

Aaron just stares at them. Then he moves toward the living room.

INT. LIVING ROOM - BUFFET - DAY

Aaron crosses the living room which is full of people mingling around. He's gone pale.

AARON
(to himself)
Oh God, oh God, oh God...

He's looking around for Ryan, but there's no sign. Michelle watches Aaron walk around the room.

INT. UPSTAIRS CORRIDOR - SAME TIME

Elaine is banging on the bathroom door.

(CONTINUED)

ELAINE
Oscar. Open the door.

Derek arrives behind her and leans in close.

DEREK
Anything I can do to help?

ELAINE
Not really, thanks.

Derek moves over to face her and leans his arm on the door very coolly.

DEREK
I guess you've got it under control.

Elaine ignores him and continues banging on the door.

ELAINE
Oscar?

Anguished noises emanate from the bathroom.

ELAINE (CONT'D)
Oscar! Open the door.

DEREK
So what are you doing after the funeral? I've got Maxwell tickets.

ELAINE
Look... I'm busy right now. I don't have time for your shit. Get the hell away from me!

Derek looks hurt and storms off.

ELAINE (CONT'D)
Oscar!

INT. BACK OF KITCHEN - DAY

Aaron enters the kitchen and sees Ryan talking intimately to Martina. Aaron approaches.

AARON
Ryan, I need to talk to you.

RYAN
Not now Aaron.

CONTINUED:

AARON
It's important.

RYAN
Give me five minutes.

Aaron pulls her away. Ryan is irritated.

INT. GARAGE - DAY

Aaron pulls Ryan into the garage and closes the door.

RYAN
What are you doing? What is it?

Aaron lowers his voice.

AARON
That guy that was here before, that we
didn't recognize.

RYAN
The guy in the leather jacket?

AARON
Yeah.

RYAN
What about him?

Aaron lowers his voice further.

AARON
Well, I was just with him in the
study, and... and he showed me these
pictures...

RYAN
So? That's weird, but...

AARON
Pictures of him and Dad together at
the premiere of "Dreamgirls".

Ryan's face is blank. It's not registering.

RYAN
Look, is this going anywhere Aaron?

AARON
Ryan, he was Dad's lover!

(CONTINUED)

CONTINUED:

Ryan shakes in disgust.

RYAN

Ugg. Are you saying Dad was gay?

AARON

That's what I'm saying.

RYAN

And he's been cheating on Mom?!

AARON

Apparently.

RYAN

With the... guy in the leather jacket?

Aaron nods.

RYAN (CONT'D)

Wow.

AARON

Look I know it's a lot, but the problem is... he wants money.

RYAN

How much?

AARON

Thirty thousand dollars.

RYAN

Well, tell him no and kick him out.

AARON

You don't understand. He's got pictures and if we don't give him the money he's going to show Mom.

RYAN

Okay. Let me think, let me think.

INT. DINING AREA - SAME TIME

Norman and Derek are sitting at the table. Norman is looking at his wrist.

DEREK

How can she be more interested in that idiot than me? Women. They don't know what they want!

(CONTINUED)

CONTINUED:

Norman's still examining his arm.

NORMAN

It sounds serious, doesn't it?

DEREK

What?

NORMAN

A pigment mutation.

Derek gives Norman a disparaging look. Norman picks up some cake and takes a bite.

NORMAN (CONT'D)

Ooh, will you try this cake? I think it might have nuts in it.

DEREK

So?

NORMAN

(shows his wrist)

So?... Aaron's Uncle says I might be allergic to nuts...

DEREK

Then don't eat nuts. Put the cake down.

NORMAN

I can't not eat the cake. That's what I do when I'm stressed. I eat cake.

DEREK

I bet you won't eat it when your arm falls off.

Norman sniffs the cake.

NORMAN

Will you just try it and tell me if there's nuts in it?

DEREK

No.

NORMAN

Come on.

DEREK

I don't want to.

(CONTINUED)

NORMAN

Just do me a favor--

Norman is pushing the cake towards Derek's mouth.

DEREK

Get away from me.

Derek gets up and walks off leaving Norman spitting out the cake.

From under the table Jeff pops up.

JEFF

You haven't seen a pill bottle around
have you? Like a Valium pill bottle?

NORMAN

No. But can you try this--

Jeff smiles nervously and goes back to his search on the floor.

Jeff slides across the floor past Uncle Russell sitting at the other end of the table. An OLDER LADY turns to Russell.

OLDER LADY

I'm just going to miss him so much.

UNCLE RUSSELL

Don't worry. The way you look, you
won't be far behind.

The mourner looks shocked. Jeff continues his search along the floor.

EXT. BACK GARDEN - SITTING AREA - DAY

Cynthia is sitting quietly with Duncan.

DUNCAN

I'm sure we'll start soon.

He looks toward the house and sees Norman exit. Duncan wants to avoid him.

DUNCAN (CONT'D)

(To Cynthia)

Let's go inside.

CYNTHIA

In a moment.

CONTINUED:

Duncan gets up and heads toward the house. He passes Norman.

NORMAN

Doctor, I just have a--

Duncan doesn't stop leaving Norman holding his wrist. Norman looks over and sees Cynthia. He sits next to her.

NORMAN (CONT'D)

I'm sorry... you know... about... you know...

CYNTHIA

Thank you.

Norman sits next to Cynthia.

NORMAN

Must be awful losing your husband.

(beat)

Before he died, did he have a rash?

CYNTHIA

What?

Cynthia looks at him.

NORMAN

Never mind. Death is a terrible thing... Did you check to make sure he was wearing shoes? I hear they steal the shoes. And I hope you took off the ring, 'cause if it's worth anything, someone is going to take it.

Cynthia stares at Norman.

CYNTHIA

Will you excuse me?

She gets up and exits. Norman notices Jeff's pill bottle on the ground. He picks it up and puts it in his pocket.

INT. KITCHEN - LATER

The camera closes in on the closed garage door. We hear hushed voices.

INT. GARAGE - CONTINUOUS

Ryan is trying to come up with a solution. Aaron's getting impatient.

(CONTINUED)

AARON

Well?

RYAN

I think you should pay him the money.

AARON

What do you mean, you think I should pay him the money?

RYAN

I just don't think Mom could handle it.

AARON

You mean after paying for the funeral, the clothes, the catering... Now I'm supposed to shell out thirty thousand dollars. He's your father, too.

RYAN

You're the oldest. Besides, you've been living off Mom and Dad long enough. You must have some money saved. You haven't paid rent in two years.

AARON

I have not been living off of them... I've been taking care of them. You might not understand what that means but--

Ryan stops. He has a thought.

RYAN

Wait a second. Just because this guy has a few pictures we have to pay him money? How bad can they be?

Aaron hands Ryan the last photo Frank gave him.

RYAN (CONT'D)

Oh... my... God.

He turns the photo around.

RYAN (CONT'D)

I didn't know Dad did yoga.

INT. UPSTAIRS CORRIDOR - SAME TIME

Elaine leans against the door.

 ELAINE
Oscar?

 OSCAR (O.S.)
Oscar?

 ELAINE
Oscar?

She tries the door it's still locked.

 ELAINE (CONT'D)
Oscar?

 OSCAR (O.S.)
Oscar?

 ELAINE
Oscar.

 OSCAR (O.S.)
Oscar.

 ELAINE
Os...

 OSCAR (O.S.)
Car.

EXT. BACK GARDEN - SITTING AREA - SAME TIME

Jeff frantically searches the bushes where Oscar pushed him looking for the pill bottle. He finds nothing.

INT. LIVING ROOM - MOMENTS LATER

Uncle Russell is creating havoc at the buffet table. He's pushing people aside and poking them with his cane.

 REVEREND
Are you alright?

 UNCLE RUSSELL
No, my brother's dead and these bastards ate all the potato salad.

(CONTINUED)

CONTINUED:

Nearby mourners look appalled. The Reverend looks over and sees Aaron and Ryan coming down the kitchen corridor. She approaches them.

INT. KITCHEN CORRIDOR - DAY

The Reverend appears in front of Aaron and Ryan.

REVEREND

Ah! I think we're just about ready to start the service, so-

AARON

Would you mind giving us five minutes?

REVEREND

(not happy)
Of course.

AARON

Thanks.

Aaron walks off followed by Ryan. He passes Michelle sitting on the couch. She stands up.

MICHELLE

Is everything okay?

AARON

No. I'm really sorry, honey, but buying a condo is going to have to be put on hold, just for now.

MICHELLE

What are you talking about? Why?

AARON

Babe, you know I wouldn't do this unless I had a good reason.

MICHELLE

What's the reason?

AARON

I haven't got time right now, please. I'll explain later.

MICHELLE

But--

Aaron walks off to join Ryan, who's at the door of the study.

INT. STUDY - DAY

Frank is reading Aaron's manuscript. Ryan and Aaron enter.

RYAN
(to Frank)
So, you're the one trying to break my
mother's heart. Real nice.

Aaron realizes what Frank is reading.

AARON
Hey, hey, hey.

Aaron rushes over and takes the manuscript away from Frank.

AARON (CONT'D)
What are you doing with my
manuscript?! It's not ready to be
read.

He puts it in the desk.

FRANK
Well, you left it on a coffee table.

AARON
What's that supposed to mean?

FRANK
Well, when you put things on coffee
tables it's assumed it's for
everybody.

RYAN
It kind of is...

AARON
Can we get to the point here?

FRANK
Fine by me.

Aaron is now extremely irritated. He exchanges a look with Ryan confirming that there's no other way out.

AARON
(to Frank)
If I write this check, then that's it.
You give us the photos and stay away
from our mother. Deal?

(CONTINUED)

CONTINUED:

FRANK

Deal.

Aaron sits down at the desk and reluctantly takes out his check book. He starts writing.

FRANK (CONT'D)

(to Aaron)

Is it your first one?

Aaron stops writing and looks up at him.

AARON

What?

FRANK

The novel... it's a first draft?

AARON

Yeah. So?

FRANK

No, nothing.

Aaron continues to write the check.

FRANK (CONT'D)

I tried writing once... Didn't work for me either... I think it's just a gift. You either have it or you don't.... It must be hard for you though, especially since your younger brother is such a great writer.

(to Ryan)

Your father and I read "Mama's Secret" together. We loved it. He was so proud of you.

RYAN

Thanks, I guess...

Aaron rips the check into little pieces.

AARON

That's it. I can't do it.

RYAN

Aaron, what are you doing?

AARON

There's no way in the world I'm giving him my hard earned money.

(CONTINUED)

RYAN
Don't be stupid.

AARON
He comes in here on the day of our
father's funeral, tries to blackmail
us and talks bad about my novel!! Who
the hell is he?

RYAN
He has the photos. What about Mom?

AARON
I don't care anymore. Let him show
the world.

RYAN
Aaron-

AARON
If that's what he's going to do let's
just get it over with.

There's a long pause as everyone seems to be deciding what to
do. Finally, Frank stands up.

FRANK
Fine. This is on your head.

Frank heads towards the door.

RYAN
What? No, wait.

Ryan rushes to stand in front of the door, blocking Frank's
exit.

FRANK
Get out of my way.

RYAN
Let's just discuss this a minute.

FRANK
There's nothing to discuss.

Frank grabs the door and tries to open it.

FRANK (CONT'D)
Get out of my way.

CONTINUED: (3)

He tries to push past, but Ryan covers his mouth muffling his cries.

FRANK (CONT'D)
(muffled)
Get out of my way. Get out!

INT. HALLWAY - SAME TIME

A few mourners hear the commotion and the muffled voices. They turn to look.

INT. STUDY - SAME TIME

Ryan grabs Frank and wrestles him to the ground. Aaron watches, absolutely shocked as Ryan and Frank roll around on the floor. Aaron jumps up and stands between them and the door.

AARON
Ryan, what are you doing?

FRANK
Get off me!

Ryan is trying to muffle Frank's screams.

RYAN
Aaron, help me!

Ryan is holding Frank down and trying to keep him quiet.

FRANK
Ah!!

RYAN
Aaron, you got any rope or duct tape?

AARON
What?! I'm not a serial killer. I don't keep rope and duct tape in my pocket.

RYAN
Well just grab something! There, from the curtains.

Aaron grabs a cord from the curtains. He holds it over the wrestling duo but Ryan's hands are occupied with Frank.

RYAN (CONT'D)
Tie his legs.

(CONTINUED)

CONTINUED:

Aaron grabs his legs and in doing so falls on top of Frank as well. As he wraps the curtain cord around Frank's legs...

AARON

This is a really bad idea.

INT. UPSTAIRS CORRIDOR - DAY

Elaine leans against the wall listening as Oscar hums in the bathroom. She slides down the wall and sits on the floor.

EXT. BATHROOM WINDOW - SAME TIME

From a rooftop POV we see the window slide open and Oscar, dripping with sweat and not wearing a shirt, lean out. He takes a deep breath of fresh air and listens to the birds.

He climbs out the window revealing he's naked. He stands on the roof and lifts his hands to the sky.

INT. UPSTAIRS CORRIDOR - SAME TIME

Michelle comes up and sits next to Elaine.

MICHELLE

Men.

ELAINE

Tell me about it... How's Aaron?

MICHELLE

I don't know. We're supposed to be buying a condo and he keeps stalling. I know he doesn't want to leave his mother, but at some point he has to stop being her son and start being my husband.

ELAINE

I'm sorry Oscar ruined the funeral.

MICHELLE

Don't worry about it. It's a funeral, it's already ruined. When you start off with a dead guest of honor, how much worse can it get?

INT. STUDY - DAY

Ryan and Aaron struggle with Frank who's muffled cries are starting to fade.

(CONTINUED)

RYAN
Get that tie.

Aaron grabs the tie from the desk.

AARON
What am I supposed to do with the tie?

RYAN
Whatever you do with a tie.

AARON
I don't know what to--

RYAN
Just stuff it in his mouth! Damn, do
I have to do everything?

AARON
Apparently everything but write a damn
check.

Suddenly the door opens and Norman enters.

NORMAN
Ah, Aaron, do you happen to know what
was in this cake, I-

ANGLE ON: Frank who looks at Norman bug eyed hoping he'll help.

RYAN
Shut the goddamn door.

Shocked, Norman does as he's told. It takes Norman a moment to
register that Aaron and Ryan are sitting on top of Frank.

Frank continues screaming through the cloth.

NORMAN
What is going on? Who is that guy?

Ryan thinks quick.

RYAN
He's having a seizure.

NORMAN
I just found some Valium outside.
Would that help?

RYAN
Yeah. Great. Give him some.

CONTINUED: (2)

Frank shakes his head "no." Norman gets on his knees with the guys and opens the bottle.

NORMAN

It's okay. This should help calm you down.

Frank tries to protest, but can't. Ryan holds Frank's mouth open as Aaron holds his nose closed. Norman pours a few pills into Frank's mouth, then Ryan holds Frank's mouth shut.

Suddenly the door opens again and Jeff walks in.

JEFF

Have you seen a little brown pill bottle lying around--

They all turn to Jeff. Frank looks at him hoping this time he'll get saved.

RYAN

Norman! I told you to lock the damn door.

NORMAN

You said "shut the damn door."

Jeff locks the door and looks shocked.

JEFF

What's going on?

NORMAN

He's having a seizure.

JEFF

Why is he all tied up?

No one knows what to say.

EXT. ROOF - SAME TIME

Oscar stands on the roof naked breathing in the fresh air.

INT. STUDY - DAY

Jeff, Aaron, Ryan and Norman are all kneeling over Frank.

JEFF

He's blackmailing you? Over what?

(CONTINUED)

CONTINUED:

AARON

If I could tell everybody, it wouldn't be blackmail.

RYAN

Look, just trust us. He's the bad guy. We'll explain later.

NORMAN

What are you going to do with him?

Everyone realizes they have no answer to this question.

AARON

Yeah, Ryan, what are we going to do with him?

Ryan doesn't have any answers.

RYAN

I don't know.

AARON

You don't know?! Come on, you're the big writer. You're the one who came up with "Mama's Secret." Dream up something where we all live happily ever after.

RYAN

Don't yell at me, Aaron. I was thinking on my feet.

AARON

Well we can't keep him tied up forever. How long do you think those Valium are going to last?

JEFF

Valium?

NORMAN

Yeah, I found that bottle of Valium. We gave him a few to calm him down.

Norman hands him the bottle.

JEFF

Ah shit.

Jeff stands up and heads over to the door.

(CONTINUED)

AARON

What?

FRANK

(muffled)

What?

They all head over to Jeff.

Frank looks extremely curious to know what's going on. Everyone talks very quietly so that Frank can't hear.

RYAN

What is it?

JEFF

The thing is... those pills aren't really Valium. It's acid and... acid.

AARON

What?!

JEFF

Oscar took one by mistake. That's why he's acting crazy.

AARON

Jeff, what the hell are you doing with this stuff?

JEFF

A friend left them at my place.

AARON

Who Amy Winehouse?

RYAN

Wait, you're telling us that Elaine's boyfriend, who knocked over our father's coffin, had just one of these things...

AARON

(to Norman)

And you gave him how many?

Norman looks a bit guilty.

NORMAN

Five.

JEFF

Five?!
(looking at Frank)
Poor bastard.

NORMAN

I thought they were Valium.

They all turn and look at Frank who is looking back at them, increasingly concerned by whatever conversation they are having, and the pitying expressions on their faces.

AARON

Maybe we should call an ambulance.

JEFF

You can't do that. I'll go to jail.

RYAN

He's right. If anyone finds out this guy's been force fed acid, we could all be arrested.

AARON

So what then? What's going to happen?
Is he going to die?!

JEFF

No... I don't think so... I doubt
it... Probably not...

The moment is broken by someone trying the door, followed by a knock.

CYNTHIA (O.S.)

Ryan?

EXT. HALLWAY - SAME TIME

Cynthia is knocking on the door.

CYNTHIA

Aaron?

INT. STUDY - CONTINUOUS

They all back away from the door.

CYNTHIA (O.S.)

Are you in there?

They look at each other in panic.

(CONTINUED)

CONTINUED:

RYAN

Damn.

AARON

(as normal as possible)

Be out in a minute, Mom.

Ryan looks at Norman and Jeff.

RYAN

(to Norman and Jeff)

Okay. We have to go outside. You two stay in here and watch him.

Ryan closes the curtains.

NORMAN

Watch him?! What do you mean, "watch him"?

RYAN

Just make sure he doesn't escape.
Lock the door behind us. We'll deal with him after the funeral.

Aaron and Ryan open the study door leaving Norman and Jeff to take care of Frank.

INT. CORRIDOR - DAY

Aaron and Ryan come outside trying to look as normal as possible. They see Cynthia standing with the Reverend.

AARON

How's it going Mom?

CYNTHIA

Reverend Davis wants to talk with you.

INT. STUDY - CONTINUOUS

Norman locks the door behind them.

INT. HALLWAY - CONTINUOUS

The Reverend tries to remain cool, but she's agitated.

REVEREND

We were wondering if we could resume the service now... I'm already running late for my next appointment.

(CONTINUED)

CONTINUED:

AARON

Can you just give us another five minutes?

The Reverend doesn't look too pleased.

REVEREND

Sure.

CYNTHIA

Is there a problem?

Ryan and Aaron kiss their mother and walk off.

INT. GARAGE - DAY

Aaron and Ryan enter and slam the door.

RYAN

Why didn't you just pay him the money?

They start to argue.

INT. KITCHEN - DAY

We hear their muffled argument through the door. Uncle Russell rolls up to Derek who is sitting at the kitchen table.

UNCLE RUSSELL

What's your problem?!

DEREK

Women are my problem.

UNCLE RUSSELL

No such thing as having a woman without a problem. If they didn't have problems do you think they'd let us touch 'em? Let me tell you something about women. Smarter than you think they are. But not as smart as they think they are. Oh, man, I gotta shit. Where's the can?

He rolls away quickly.

INT. STUDY - DAY

Norman and Jeff are sitting in the study. Frank is on the floor tied up, breathing heavily and making gurgling sounds.

(CONTINUED)

CONTINUED:

JEFF

I can't believe you gave him five.
Even if they were Valium, that's too
many. I wouldn't give a guy five
cough drops.

Suddenly they hear the doorknob rattle. Norman and Jeff both
look terrified.

FRANK

(muffled)

Hello?

Jeff covers his mouth.

UNCLE RUSSELL (O.S.)

Hello?!

Neither Norman nor Jeff want to speak. They argue in gestures.
Finally Jeff relents.

JEFF

Hello?

UNCLE RUSSELL (O.S.)

I need the toilet.

Jeff and Norman both look panicked. Norman goes to the door.

NORMAN

Can't you use the one upstairs?

UNCLE RUSSELL (O.S.)

I'm in a wheelchair, you idiot! How
am I supposed to get up the stairs?!

FRANK

(muffled)

Hello?

Norman and Jeff look at each other not knowing what to do.

UNCLE RUSSELL (O.S.)

Open the door!

Uncle Russell starts banging on the door with his cane.

NORMAN

What are we going to do?

They look at Frank who's starting to look high as a kite.

(CONTINUED)

JEFF

We'll stick him behind the couch.

NORMAN

(calls out)

Just looking for the key.

They pick Frank up and dump him behind the couch.

Jeff stays with Frank to keep him quiet as Norman opens the door. Uncle Russell wheels himself inside.

UNCLE RUSSELL

What the hell is wrong with you people? I'm about to take a dump in my pants!

INT. UPSTAIRS CORRIDOR - DAY

Elaine is still standing outside the bathroom.

Derek comes up to talk to her. Elaine's completely drained and stressed.

ELAINE

What do you want, Derek?

DEREK

I just want to talk.

ELAINE

Please don't make me go through this again.

DEREK

What are you so afraid of? I know you feel the same way, Elaine. I mean that night we had, it was amazing.

ELAINE

It was a mistake. I was drunk off my ass. You could have been a donkey.

DEREK

Thanks.

ELAINE

That wasn't a compliment. I'm saying I couldn't remember it.

CONTINUED:

DEREK

What is it about this guy? What has he got that I haven't got?

ELAINE

OK, well for one thing, he's responsible. He's intelligent. He's considerate. He's thoughtful. He's stable. He's--

EXT. ROOF - DAY

Oscar is leaning over the ledge playing with his spit and laughing uncontrollably.

INT. GARAGE - DAY

Aaron and Ryan are still arguing.

AARON

I'm not the one who tied him up.

RYAN

Well somebody had to look out for Mom.

AARON

(incensed)

I've been looking out for Mom since you disappeared with your literary friends.

RYAN

You just can't get over it, can you? You're burning with jealousy because I left and did what you always wanted to do.

AARON

Because I had responsibilities.

RYAN

Don't put it off on responsibilities. You spent three years on a novel and you won't even let anyone see it! What are you going to do? Wait until you're dead? You think you're going to be the Tupac of books?

AARON

At least I'm not some hack writing crap. Mr. "Dilemma of Destiny" and "Fatherless Smile."

(CONTINUED)

CONTINUED:

RYAN

At least my crap gets published.

Michelle enters.

MICHELLE

Aaron, what is going on?

AARON

Michelle, please, not now.

MICHELLE

Why are you acting like this? It's the condo, isn't it? You don't really want to move.

AARON

Michelle--

RYAN

Just tell her, Aaron.

MICHELLE

Tell me what?

Aaron closes the garage door.

AARON

Listen... Do you remember the guy in the leather jacket?

MICHELLE

Yeah.

AARON

Well, I don't know how to say this, but... it looks like he was having an affair with my father.

MICHELLE

An affair? What do you mean?

AARON

They were having sex.

MICHELLE

No.

(CONTINUED)

AARON

Yes. Now he wants thirty thousand dollars, or else he's going to show everyone photos of them doing... stuff...

RYAN

Sex stuff.

MICHELLE

No.

Michelle looks at Aaron. Then starts laughing.

MICHELLE (CONT'D)

You're joking, right?

AARON

No.

Aaron shows Michelle the picture. She turns it around.

MICHELLE

Your Dad did yoga?

INT. STUDY BATHROOM - DAY

Norman lifts Uncle Russell out of the chair.

UNCLE RUSSELL

Hurry up!

Norman is struggling to hold Uncle Russell up.

UNCLE RUSSELL (CONT'D)

Have you got me?

NORMAN

Yes, I've got you.

UNCLE RUSSELL

Come on, quick, quick, quick.

NORMAN

Alright, I'm trying to see where the toilet is.

He maneuvers Uncle Russell to the toilet.

UNCLE RUSSELL

Pants down. Pants down.

CONTINUED:

NORMAN
No you do it.

UNCLE RUSSELL
How can I do it? I'm handicapped.

Norman reluctantly helps Uncle Russell pull his pants down.

NORMAN
Alright. Alright.

UNCLE RUSSELL
Drawers. Drawers. Take down my
drawers.

NORMAN
Who calls them "drawers"?

Norman pulls them down.

NORMAN (CONT'D)
It's all down.

UNCLE RUSSELL
Am I there? Am I there?

Norman looks and sees Uncle Russell is right over the toilet.

NORMAN
Yes, yes. Just sit down.

Uncle Russell sits down on the toilet trapping Norman's hand underneath and lets loose.

UNCLE RUSSELL
Ooh, that's better.

Norman pulls his hand out and looks at it in shock.

ANGLE ON: Norman's hand has shit on the fingers. He starts freaking out.

INT. STUDY - DAY

Jeff hears Norman and jumps up.

NORMAN (O.S.)
Ahh!!!

Jeff goes into the bathroom to see what's going on.

INT. STUDY BATHROOM - DAY

Jeff opens the door and rushes in but is stopped in his tracks by Norman's shitty hand.

NORMAN

Ahh!!!

JEFF

Ugh!

Norman, panicking, rushes to the sink, turns on the faucet full blast and sticks his hand under the water. This causes a great splashing.

INT. STUDY - SAME TIME

Frank peeks up from behind the couch. He's clearly high. Frank, his hands still tied, struggles to get to his feet.

INT. STUDY BATHROOM - DAY

Norman frantically washes his hands.

JEFF

Norman? Norman?

Norman still has his face down.

NORMAN

Please, please. Just come off.

JEFF

Norman!

Norman turns and we see he has shit splatter on his face.

NORMAN

What?

Jeff points to his face.

JEFF

You missed some.

Norman turns slowly and looks in the mirror. He freaks out.

NORMAN

Oh, I think I've got some of it in my mouth!

Norman desperately rushes to wash it off.

INT. STUDY - DAY

Frank is now up on his feet and running around like a rabid animal.

INT. STUDY BATHROOM - SAME TIME

Jeff pulls Norman up and shakes him.

JEFF
Pull yourself together. Would you
rather get caught or have shit in your
mouth?!

Uncle Russell has fallen asleep on the toilet.

INT. STUDY - SAME TIME

Frank is running around the room. Through the door we see Uncle Russell sleeping on the toilet.

Frank jumps up and down on the sofa. He loses his balance and falls on the coffee table head first. He cracks his head on the corner and falls straight down.

Jeff and Norman rush out of the bathroom to find Frank lying on the floor motionless, blood on his head.

NORMAN
Oh, no. Check him. Check him.

JEFF
Hey, man, you alright?

No response.

NORMAN
Check him again. Check him.

JEFF
Man. Hey. Hey!

NORMAN
Wake him up. Please for the love of
God wake him up.

JEFF
What's his name?

NORMAN
I don't know. Try Larry.

(CONTINUED)

CONTINUED:

Jeff looks at Norman, but he doesn't have a better idea.

JEFF

Larry?

NORMAN

Shake him.

Jeff bends down and shakes him.

JEFF

Larry, wake up. It's time to get up.

From the bathroom Uncle Russell starts to stir. Norman quickly closes the door.

NORMAN

Maybe it's not Larry. Try something else. Pinch him.

Jeff pinches him. Still no response.

NORMAN (CONT'D)

He must be breathing. He has to be breathing. Please God let him be breathing.

Jeff looks concerned then checks for a pulse. He looks up at Norman with an expression that tells us all we need to know.

JEFF

He's dead.

INT. LIVING ROOM - DAY

Michelle walks into frame and stops at the coffin. Aaron and Ryan stand on either side of her.

MICHELLE

So that's it? We're just giving him all the money we've saved?

AARON

Well, it's not that simple.

MICHELLE

Why not?

RYAN

Aaron refused to pay.

(CONTINUED)

CONTINUED:

MICHELLE

How come you couldn't pay, Ryan?

RYAN

I didn't bring my checkbook. Besides, the only reason Aaron tore up the check is because the guy started talking bad about his novel.

MICHELLE

Your novel?

Michelle looks confused.

MICHELLE (CONT'D)

You let him read your novel? You wouldn't let me read your novel. Is he screwing you, too?

INT. HALLWAY - CONTINUOUS

Norman comes out of the study and closes the door behind him. He leans against the door dripping with sweat.

INT. LIVING ROOM - CONTINUOUS

Aaron and Ryan look over and see Norman.

ANGLE ON: Norman as he pastes a maniacal grin on his face and crosses into the living room. As he moves through the throng of mourners, they are all unnerved by him.

NORMAN

Hi. Excuse me. Hi. Pardon me. Hi.

The huge smile never leaves his face.

ANGLE ON: Ryan, Aaron and Michelle watching Norman concerned. Norman approaches and stands on the other side of the coffin.

AARON

Norman, why are you grinning like that?

NORMAN

(to Aaron and Ryan)

Can you come to the study for a second?

Aaron can see from Norman's face and the sweat on his forehead that something serious has happened.

(CONTINUED)

CONTINUED:

AARON
(to Michelle)
I'll be back soon.

MICHELLE
OK.

They exit.

INT. STUDY - DAY

Jeff is leaning on the window. There is a knock at the door.

AARON (O.S.)
It's Aaron.

Jeff opens the door. Norman, Ryan and Aaron enter. Norman locks the door behind them. Aaron rushes over to the body.

AARON (CONT'D)
Oh shit! Call an ambulance.

JEFF
There's no point.

AARON
What do you mean "there's no point"?!

JEFF
Look at him! He's dead!

AARON
Dead, dead?

RYAN
Is there a "kind of" dead, Aaron?

AARON
What the hell did you do to him?

NORMAN
We didn't do anything!

JEFF
He hit his head on the table.

Ryan looks at them, disbelieving.

RYAN
He hit his head on the table?

(CONTINUED)

CONTINUED:

NORMAN

Yeah. What do you think happened?

AARON

Oh no. This is really bad. This is really, really bad.

JEFF

What are we going to do?

AARON

Twenty-five to life.

Norman looks at his watch.

NORMAN

You know what, I really have to be someplace else--

Norman makes his way to the door.

JEFF

You're not going anywhere.

NORMAN

Look, I'm not the prison type, no disrespect to your Dad. I'm a snitch. They'll kill me. Oh my God I'm going to die. I'm going to die in prison. Oh my God, do you know how fast a rash spreads in prison?

Aaron smacks Norman.

AARON

Pull yourself together!

After a beat, Ryan speaks.

RYAN

Now, no one here knows who this guy is. Nobody even knows his name. They probably didn't even notice him.

AARON

Didn't notice him? He's four fucking feet tall.

RYAN

Look, all we have to do is get rid of the body. It'll be like he came and left.

(CONTINUED)

AARON

Get rid of the body?! It took me two months to get rid of a couch.

JEFF

Did any of you happen to notice the size of Uncle Edward's coffin?

Everyone looks at Jeff.

AARON

(to Jeff)

You want to bury him with my father?

JEFF

Why not?... I mean it's not like he's going to know.

AARON

That's not the point.

RYAN

You have to admit, it makes sense, Aaron. The coffin's there, the hole in the ground's there... He'll be gone, finished, end of story... Unless you have a better suggestion.

Aaron desperately tries to think of an alternative.

INT. UPSTAIRS CORRIDOR - DAY

Derek and Elaine are sitting in the corridor. Elaine looks drained of energy. Derek's smoking a cigarette.

DEREK

It's funny. No matter what you say, I'm convinced that we'll be together.

ELAINE

Yeah, well, we all make mistakes... I used to be convinced I was going to be a ballerina. What happened there?

DEREK

You still could.

ELAINE

You're an idiot.

CONTINUED:

DEREK

I'm serious. You only live once. You might as well do whatever it is that makes you happy.

ELAINE

Yes, but maybe I don't think of life anymore as all about me, me, me. Maybe I've discovered there's something outside of myself that I care about. And maybe you should, too.

Derek looks hurt.

DEREK

That's kind of harsh. I care about you.

ELAINE

No, Derek, you care about you. And you care about me in relation to how I affect you. There's a difference.

DEREK

That's not true, Elaine.

EXT. ROOF - SAME TIME

Oscar is squatting down rolling his head around when he hears Elaine's voice.

ELAINE (O.S.)

Oh, Derek stop it.

INT. UPSTAIRS CORRIDOR - CONTINUOUS

Elaine moves over to the window. Derek follows her.

DEREK

I love you, Elaine.

ELAINE

Damnit, Derek--

Derek grabs Elaine and kisses her.

EXT. ROOF - CONTINUOUS

Oscar turns to look at the window and sees Derek and Elaine kissing. Derek looks past Elaine and sees Oscar standing on the ledge naked.

(CONTINUED)

CONTINUED:

DEREK
What is that?!

ELAINE
Oscar!

Oscar moves away from the window and further out on the ledge.
Elaine opens the window and sticks her head out.

ELAINE (CONT'D)
Oscar! What are you doing? Get back
here and put your clothes on right
now!

OSCAR
I saw you kissing him.

ELAINE
I wasn't kissing him. I swear.
Please, baby, put your clothes on.
We're at a funeral!

Derek sticks his head out the window behind Elaine.

OSCAR
You cheater! You cheater! You're
committing adultery!!!

ELAINE
Calm down.

OSCAR
I'm going to jump right now.

ELAINE
Remember you've got drugs in you.
This isn't really happening. Oscar,
look at me.

She turns to Derek.

ELAINE (CONT'D)
(to Derek)
Get out of here.

DEREK
So we're not going to the Maxwell
concert?

She pushes him back inside.

EXT. BACK GARDEN - SAME TIME

As mourners mill about the lawn we hear:

OSCAR (O.S.)
I'm going to jump. I'm jumping.
You're a cheater!

People gather around and look up. We only see Oscar from the waist up.

ANGLE ON: Oscar.

OSCAR (CONT'D)
I'm going to jump. She's cheating on me!

ELAINE (O.S.)
Oscar, please. Come back here.

INT. STUDY - DAY

Ryan, Aaron, Jeff and Norman are as we left them.

NORMAN
There's just no way we can do it.
It's impossible.

Suddenly there's a knock on the door. Everyone freezes.

DEREK (O.S.)
Norman, it's Derek. Let me in.

Everyone freezes.

RYAN
Oh shit. Put him in the bathroom.

Aaron and Jeff drag Frank to the bathroom door.

DEREK (O.S.)
Are you in there?

Aaron opens the door and we see Uncle Russell still on the toilet. He looks up.

UNCLE RUSSELL
What's that?

Aaron slams the door. We can hear Russell's muffled shouting coming from behind the bathroom door.

(CONTINUED)

CONTINUED:

AARON
Norman!! Why is Uncle Russell on the
toilet?

NORMAN
I forgot!

AARON
How could you forget?! What the hell
is wrong with you?!

Another loud bang on the door.

DEREK (O.S.)
Aaron, open the door.

Norman opens the door as Aaron runs over to keep Derek from
entering.

INT. STUDY/CORRIDOR - DAY

Aaron opens the door an inch.

AARON
What is it?

DEREK
Aaron, where's Norman?

NORMAN
(from behind the door)
I'm here.

DEREK
It's Oscar, he went crazy. He's--

Derek realizes that something weird's going on.

DEREK (CONT'D)
What's going on?

AARON
Nothing.

Derek puts aside his curiosity for the time being.

DEREK
Look, Oscar's on the roof stark naked.
He saw me kissing Elaine and now he's
threatening to jump!

(CONTINUED)

CONTINUED:

JEFF
I've got to go.

Jeff rushes to the door.

RYAN
Where are you going?

JEFF
I have to go out there. If he jumps,
I'm screwed.

Jeff rushes out.

AARON
(to Ryan and Norman)
Wait here.

Aaron follows Jeff, but he does not run, he walks out.

INT. LIVING ROOM - DAY

Jeff rushes through the empty room. Aaron walks behind him slowly.

EXT. BACK GARDEN - DAY

Jeff runs through the kitchen door and joins the mourners looking at Oscar on the roof.

ELAINE
Get back here. Be careful!

OSCAR
I believe I can fly! I believe I can
touch the sky!

ANGLE ON: Aaron who steps out and sees everybody watching Oscar.

EXT. ROOF - SAME TIME

Elaine is still leaning out the window.

ELAINE
Oscar, come inside. We'll have some
coffee.

OSCAR
(petulantly)
No!

He climbs up on the roof.

(CONTINUED)

ELAINE

Oscar!

She climbs out the window.

EXT. BACK GARDEN - SAME TIME

The mourners see that Oscar is naked. He stumbles everybody
GASPS!

Aaron notices that everybody is captivated by the drama.

EXT. ROOF - SAME TIME

Elaine follows Oscar on the roof.

EXT. BACK GARDEN - SAME TIME

Duncan sees Elaine on the roof.

DUNCAN

Elaine, what are you doing?!

Elaine sees Oscar climbing further up the roof.

DUNCAN (CONT'D)

Elaine!

Elaine follows Oscar.

Aaron realizes this is his chance. He heads back inside.
Michelle catches him at the door.

MICHELLE

What are you doing?

AARON

I think I can get rid of this guy, but
I need you to stay out here and try to
stop anyone from coming in.

MICHELLE

Okay. I'll do what I can.

She heads back to the crowd on the lawn. As Aaron goes through
the doorway of the kitchen, Derek passes him on the way out to
the lawn to see what's happening.

DUNCAN (O.S.)

Elaine!

INT. STUDY - DAY

Norman is standing in the corner. Aaron knocks on the door.

NORMAN
Who is it?

AARON (O.S.)
It's Aaron!

Norman opens the door.

AARON (CONT'D)
Everyone's out in the garden... We've
gotta move the body now.

RYAN
Let's go!

Ryan and Aaron grab Frank. As Norman runs out.

INT. HALLWAY - CONTINUOUS

Norman looks around and sees that it's clear. He goes back to the study and opens the door.

NORMAN
Quick. Quick.

Aaron and Ryan carry Frank out as Norman looks around.

RYAN
Make sure no one comes in.

As they disappear around the corner, Norman closes the study door. He turns just in time to find the Reverend approaching. He intercepts.

NORMAN
(to Reverend)
Hi!

The Reverend looks around not knowing why Norman is being so especially friendly towards her.

INT. LIVING ROOM - DAY

Ryan and Aaron hurry across the living room carrying Frank.

INT. HALLWAY - CONTINUOUS

Norman is blocking the Reverend.

(CONTINUED)

CONTINUED:

NORMAN

So... God huh?... He's a funny guy,
isn't he? Can I give you a down
payment on my funeral?

REVEREND

Excuse me? What are you talking
about?

INT. LIVING ROOM - CONTINUOUS

Aaron and Ryan get to the coffin and Ryan opens it up.

There's an intense moment as they look down at their father in
the coffin. They both stop for a moment, speechless.

RYAN

Aaron, we have to do this.

Aaron looks up at Ryan and nods his assent. Ryan and Aaron lift
up Frank and try their best to put him in the coffin.

INT. HALLWAY - CONTINUOUS

Norman still blocks the Reverend.

NORMAN

You're really good at what you do. I
want to reserve you now to handle my
service. It would be kind of like
putting my funeral on layaway...

INT. LIVING ROOM - DAY

Ryan and Aaron are staring at the body. Frank is on his stomach
tops to tails with their father. Aaron looks at it and decides
that it's just wrong.

AARON

We can't leave it like that.

Ryan looks down and laughs.

RYAN

In a strange way this might have been
what he wanted.

AARON

Be serious for a second.

They begin lifting him again.

(CONTINUED)

INT. CORRIDOR - DAY

Norman is doing his best to keep the Reverend at bay.

NORMAN

So, what made you decide to get your
God on?

REVEREND

Look, I'm sorry, I really need to use
the phone--

NORMAN

I'd like to make a confession.

REVEREND

I'm not a priest.

NORMAN

That's okay, 'cause I'm not Catholic.

INT. LIVING ROOM - DAY

Aaron and Ryan have swiveled the body around so that Frank is
facing upwards.

RYAN

Why do you say I don't take anything
seriously?

AARON

I'll tell you why... Because you spent
your last remaining money on a first
class ticket for nobody when you knew
you were supposed to give me half for
the funeral and because you've never,
ever, given a damn about anyone except
yourself.

INT. ENTRY CORRIDOR - DAY

Norman is still talking to the Reverend. She looks like she
really doesn't want to be there.

REVEREND

Look I must get to a phone. There's a
man on the roof who's going to jump.

NORMAN

I'm addicted to strip clubs. The
shoes, the poles, the smell.
(MORE)

(CONTINUED)

CONTINUED:

NORMAN (CONT'D)

There's no place I'd rather be. I
just like to make it rain.

He makes the motion with his hands.

EXT. ROOF - DAY

Elaine is stepping off the fire escape ladder and onto the roof peak. Oscar sits sadly on the roof peak with his back to the crowd.

ELAINE

Oscar... Please don't do this... I
love you.

OSCAR

Then why were you with him?

ELAINE

I wasn't with him.

OSCAR

Yes you were! I saw you!

EXT. BACK GARDEN - CONTINUOUS

Derek is laughing next to Jeff. We see the view from their POV.

EXT. ROOF - CONTINUOUS

Elaine finally gets closer to Oscar.

OSCAR

I'll never be good enough. Not for
your Dad and not for you.

ELAINE

Oscar, please just come inside.

OSCAR

No. You go inside.

ELAINE

Come with me.

OSCAR

Why?

ELAINE

Because you're going to be a father.

Oscar looks at her, shocked.

(CONTINUED)

OSCAR

What?

ELAINE

I'm pregnant. We're going to have a child...

OSCAR

You're pregnant?

Oscar is overcome with emotion. Elaine holds out her hand.

ELAINE

I won't be able to do it without you.

Very slowly, a naked Oscar, walks toward her and they embrace. The crowd applauds.

EXT. BACK GARDEN - DAY

Seeing Oscar is safe, Jeff is very relieved.

INT. CORRIDOR - DAY

Norman and the Reverend hear applause and the Reverend heads back out to see what's up. Norman turns to check on Ryan and Aaron.

INT. LIVING ROOM - DAY

Aaron and Ryan are just about to close the lid. They both look down at their father one last time. Aaron takes a moment to touch his father's hand.

AARON

Bye Dad.

Ryan takes a long look as he closes the coffin.

EXT. ROOF PEAK - DAY

Oscar turns toward the crowd.

OSCAR

(announcing wildly)
We're having a baby.

EXT. BACK GARDEN - DAY

General approval noises and applause come from the crowd. Duncan looks appalled.

DUNCAN

Great.

Duncan heads toward the kitchen door. He passes a shocked looking Derek.

Michelle follows and speaks loudly as Duncan is about to enter the kitchen.

MICHELLE

Aaron?! Oscar's off the roof!

INT. LIVING ROOM - DAY

Aaron and Ryan quickly shut the coffin a moment before Duncan enters the living room through the kitchen door and crosses on the way to the stairs.

DUNCAN

I'm going to kill him.

Jeff follows Duncan in, looks at the coffin, then looks at Aaron and Ryan questioning them with his eyes. They return the look with silent assurance that the job is done. Michelle comes in.

MICHELLE

(to Aaron)

Hey, is he gone?

AARON

Yeah.

MICHELLE

Thank God.

Everybody breathes a sigh of relief.

INT. BATHROOM - CONTINUOUS

Elaine helps Oscar through the window.

OSCAR

Thank you.

DUNCAN (O.S.)

Elaine!

Elaine opens the bathroom door and Duncan enters. Elaine helps Oscar get dressed.

DUNCAN (CONT'D)

(to Elaine)

Thank God you're safe.

(to Oscar)

You idiot! What the hell is wrong
with you? Stay away from my daughter.

ELAINE

Look, Dad--

DUNCAN

Elaine, stay out of this.

ELAINE

We're getting married.

Duncan is shocked.

DUNCAN

You're what?!

ELAINE

We're getting married.

DUNCAN

Elaine, you don't have to marry him
just because you're pregnant.

ELAINE

I'm not marrying him because I'm
pregnant, I'm marrying him because I
love him.

DUNCAN

Are you trying to kill me?

ELAINE

Dad, this is my life, if you don't
like it, too bad... but if you want
to keep me and my child in your life,
you'd better change your attitude,
especially about my husband.

Elaine exits taking Oscar with her.

OSCAR

Bye, Dad.

They exit.

EXT. LIVING ROOM - DAY

Cynthia walks up to Aaron.

CYNTHIA

Baby, I really think we should start again now. Aaron, have you seen Uncle Russell?

Aaron remembers where he is and looks at Ryan. They rush off to the study passing Jeff. Jeff checks his pockets and realizes the pills are gone again. He goes off to find them.

INT. STUDY - DAY

Aaron and Ryan enter the study and head toward the closed bathroom door. They open it and find Uncle Russell sitting on the toilet.

UNCLE RUSSELL

What the hell is going on in this place?

AARON

I'm so sorry, Uncle Russell. There someone on the roof--

UNCLE RUSSELL

Never mind that. What about that dead body you dragged in here?!

Aaron and Ryan feign ignorance.

AARON

What dead body?

UNCLE RUSSELL

Don't mess with me. I know a dead body when I see it; I live in a retirement home.

INT. LIVING ROOM - DAY

Norman sniffs his fingers, worried. In the background we see Elaine enters the room with Oscar, now dressed again, but still looking a bit wired. People respond with scattered applause and congratulations.

Derek walks over and joins Norman.

(CONTINUED)

DEREK

Did you hear that? She's having a kid!

Derek looks at Norman who's looking sort of distant.

DEREK (CONT'D)

How's your skin thing?

NORMAN

Oh that... It's probably nothing. I much more worried about Hepatitis C after having Uncle Russell's shit in my mouth. I think I'm feeling yellow.

Norman touches his skin as he walks away, leaving Derek confused.

ANGLE ON: Jeff frantically looking for the pill bottle. He gives up and sits in a chair.

ANGLE ON: Ryan is wheeling Uncle Russell into the room as Aaron moves to his seat.

UNCLE RUSSELL

I'm telling you I saw the guy. He was dead!

RYAN

I know you did, Russell. We all did.

UNCLE RUSSELL

No! In the bathroom.

Ryan offers a look to the other mourners indicating that Uncle Russell's a bit mad and shouldn't be listened to.

ANGLE ON: Michelle comes over to Aaron.

AARON

I can't believe what a nightmare today has been.

MICHELLE

I don't know. It's been sort of exciting.

Aaron looks at her.

MICHELLE (CONT'D)

For a funeral, I mean...

AARON

Listen, about the condo, I promise--

MICHELLE

We'll work it out. Let's just get this day over with. Then we can worry about the rest of our lives.

Aaron hugs Michelle.

AARON

I can't believe I still have to do this eulogy... with everything I've just found out.

A beat.

MICHELLE

It doesn't change anything, does it?

AARON

Not a thing.

The Reverend approaches Aaron looking at her watch and appearing flustered.

REVEREND

We're going to have to fly through this now.

AARON

Sure. Let's go.

REVEREND

Do you want an open casket?

AARON/RYAN/NORMAN/JEFF

No!

The Reverend looks shocked at the reaction, but ignores it and stands up at the front and speaks quickly.

REVEREND

Alright, everybody, in their seats now!

(she snaps her fingers)

Hey, you, sit down.

People settle into their seats. Ryan manages to squeeze in next to Martina. He smiles at her, flirtatiously. Cynthia throws Ryan a look and he goes to sit with her.

REVEREND (CONT'D)
(speaking very quickly)
Well, I'd like to apologize on behalf
of the family for all of the
distractions. I hope that everyone is
settled and ready to continue with the
service, and Aaron, the oldest son,
would like to say a few words about
his father.

Michelle gives Aaron an encouraging look as he makes his way to
the front.

Aaron clears his throat and prepares to begin. The room is
absolutely silent. He takes a deep breath.

ANGLE ON: The Reverend nodding for Aaron to hurry up.

ANGLE ON: Aaron.

AARON
My father... was an exceptional--

BANG! BANG! BANG!

Suddenly, a loud banging emanates from the coffin. Everyone
stares at it in stunned silence. Jeff looks over to Norman
whose eyes are as wide as saucers. Aaron looks like a deer
caught in headlights. He looks at Ryan who gestures to him to
continue. He nervously struggles on.

AARON (CONT'D)
My father was an exceptional man.

BANG! BANG! BANG!

Everyone stares at the coffin in awe. Aaron bravely continues.

AARON (CONT'D)
Not only did he live for his family,
but he was always there for others--

BANG! BANG! BANG!

DUNCAN
What the hell is going on?

MOURNER 1
There's someone in there!

OSCAR
I knew it! I knew it!

Suddenly the coffin lid flips off and everyone stares in wonder as Frank sits up, looking like a crazy person, and babbling incoherently.

Several people scream. Frank opens the other end of the coffin and looks at his dead lover.

RYAN
What the hell are you doing in my
Dad's coffin?

Frank starts grabbing at Edward's body screaming.

FRANK
Edward! Edward! Edward!

Ryan, Norman and Jeff try to pull Frank out of the coffin. But he's holding onto the corpse.

FRANK (CONT'D)
No! No!

Finally they get him out and carry him from the room. As he passes Cynthia the photos fall out of his pocket at her feet.

As Duncan closes the coffin again, Cynthia bends down and picks up one of the photographs and stares at it. Her face turns to horror as she makes out the image. The noise in the room is broken by Cynthia's furious cry. She drops the photos and runs at Frank.

CYNTHIA
You bastard!

Cynthia tackles Frank and starts beating him.

CYNTHIA (CONT'D)
(as she hits him)
He was with you!

Duncan picks up the photos. He shows them to Uncle Russell.

UNCLE RUSSELL
I always thought he had a little sugar
in his tank.

Everything has descended into total chaos until Aaron finally shouts across the room.

AARON
MY FATHER WAS AN EXCEPTIONAL MAN!!!

Everyone, including Frank and Cynthia, looks at Aaron, stunned. They all freeze. There's a long silence.

AARON (CONT'D)
He may not have been a perfect man...
But he was a good man. And he loved
us. And all I wanted to do today was
to give him a dignified send off... To
give him the respect that he
deserved... Is that really so much to
ask?

The mourners look up at Aaron with undivided attention.

AARON (CONT'D)
So maybe he loved "Dreamgirls" more
than most men. But life isn't simple.
It's complicated. We're just thrown
here together in a world filled with
chaos and confusion... and we do our
best, God damnit and Dad did his
best...

Aaron looks over at the coffin. As he speaks we see shots of Cynthia, Frank, Jeff, Norman, Duncan as they are moved by Aaron's words.

AARON (CONT'D)
He always tried to teach me to go for
what you want in life, because you
never know how long you're going to be
here... And whether you succeed... or
you fail... the important thing is
that you tried. But a parent can only
guide you in the right direction... In
the end, you have to learn for
yourself. You have to grow up
yourself.

A beat. Michelle looks up at her husband with pride. We see the various other mourners looking at Aaron and listening.

AARON (CONT'D)
So when you all leave here today, I
want you to remember Dad for who he
really was... A decent, loving man who
never condemned anyone for how they
lived. Who never cast disparaging
remarks or held prejudices against
race, gender... height. If only we
could all be as giving, as generous,
as understanding as my father...
(MORE)

CONTINUED: (6)

AARON (CONT'D)

Even dead my father has more character than everyone in this room. And if we could all be more like him then the world would be a far better place.

Aaron turns and walks out of the room. Everyone watches him go. Michelle follows him out of the room.

FADE OUT:

FADE IN:

EXT. HOUSE - ESTABLISHING SHOT

The house has emptied out. All the cars are gone.

INT. LIVING ROOM - LATER - EVENING

Aaron is laying on the couch, looking drained. Ryan comes down the stairs. It looks like he's had some time to recover. He walks over and takes a seat.

AARON

...How's Mom doing?

RYAN

She'll survive... And on the positive side, now she knows why it's been so long since she and Dad had sex.

A beat.

RYAN (CONT'D)

I've asked Mom to come live with me for awhile. It'll give you and Michelle a chance to breathe a bit, you know. Move and everything.

Aaron looks at Ryan, surprised.

AARON

Wow... Thanks a lot.

RYAN

That was a pretty good send off you gave the old man. He would have been proud... I know I was.

AARON

Thanks.

A silent pause. Ryan looks slightly awkward. Aaron shifts in his seat.

(CONTINUED)

AARON (CONT'D)

Maybe, when you've got some time, you
wouldn't mind taking a look at my
novel.

A beat.

RYAN

I'd love to.

There's a moment between them. They both smile. They look like
they might hug, but then they kind of shake hands.

RYAN (CONT'D)

Thanks for saving the day, big
brother.

Michelle enters the room and breaks up the moment. She moves
Aaron's legs and sits on the couch.

AARON

Hey. How are you feeling?

MICHELLE

Exhausted. Uncle Russell keeps going
on about the dead body in the
bathroom. I think it's best if he
stays here tonight.

AARON

Do you think he'll be OK?

MICHELLE

Yeah, he'll be alright... I gave him a
couple of Valium and put him to bed.

Aaron and Ryan look at each other.

CUT TO:

EXT. ROOF - LATER

Uncle Russell sits naked on the roof.

UNCLE RUSSELL

Everything's so damn green.

And we...

FADE TO BLACK:

THE END