

THE HOLLARS

Written by  
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1

INT. BATHROOM, HOLLAR HOUSE. DAY.

1

A woman stands in front of a bathroom mirror, curling her hair. Her name is SALLY HOLLAR, 58. Sally is dressed in a pink nightgown and robe. She is a kind looking woman. Heavy set and motherly with lines of distinction on her face. She takes a breath and faces herself in the mirror. A troubled look flutters across her eyes.

An out of shape man opens the door to the bathroom. His name is RON HOLLAR, 36. Ron is Sally's son. He looks surprised to see his mother there.

RON

Oh. Sorry. I thought you were...gone.

Sally looks annoyed.

SALLY

Ronald. This is my bathroom. If you're going to stay here, you have to use the downstairs bathroom.

RON

Dad's in that one.

SALLY

Well, then you're going to have to wait.

Ron goes to leave... then comes back.

RON

How long?--

SALLY

Close the door.

Sally picks up her curling iron.

2

INT. KITCHEN, HOLLAR HOUSE. DAY.

2

Ron holds himself as he looks around the kitchen. He takes a container for juice out of a cupboard and pees into it. A look of relief comes across his face as he urinates into the container.

MAN (O.S.)

What the hell are you doing?

Ron jumps, almost spilling everywhere.

RON

Jesus, Dad, you scared me!

(CONTINUED)

2 CONTINUED:

Ron looks over his shoulder at his father, DONALD HOLLAR, 62, staring at him. Don is a taller, angry looking man. He is dressed in flannel pajamas.

DON

Your mother puts orange juice in that thing.

Ron can't stop peeing.

RON

I'm going to wash it.

Don looks upset. But before he can say anything else Sally screams in the bathroom. Glass breaks.

Don and Ron give each other a look.

3 INT. BATHROOM, HOLLAR HOUSE. DAY.

3

Ron and Don find Sally shaking on the floor.

DON

(totally confused)

Sally! What-- What are you doing on the floor?

SALLY

I don't know.

DON

What do you mean you don't know?

SALLY

I think I'm having a stroke.

DON

A stroke?! You're only fifty eight.

RON

Dad! The curling iron!

The curling iron is burning her wrist.

A MUSIC CUE BEGINS

DON

Get up, chief.

SALLY

I can't. I can't move.

(CONTINUED)

3 CONTINUED:

Ron goes over to his mother and moves the curling iron away from her. Her wrist is badly burnt.

RON  
Oh, my god.

Don stares in terror. He doesn't know what to do.

RON (CONT'D)  
Dad, call an ambulance!

Don doesn't move.

RON (CONT'D)  
(screams)  
Dad, call an ambulance! Now!

Don stands still. Ron gets up and runs out. We stay on Don, lost. Then off camera we hear...

RON (O.S.) (CONT'D)  
(into phone)  
Hello? Hello?

4 INT. OFFICE CUBICLE, NEW YORK CITY. DAY.

4

THE SAME MUSIC CUE FROM THE LAST SCENE CONTINUES as we come in on a man, 34, sitting at a cubicle talking on the phone. He is of average height and weight. He has a common face with a good natured grin. He wears a blue oxford with the sleeves rolled up to his elbows and dark grey slacks. His name is **John Hollar**. Hanging on the cubicle walls are a few pictures of him with his girlfriend and many, many comic book-esque drawings. John wears a head set as he seemingly draws something. Suddenly the music stops. We hear a very southern voice.

VOICE (O.S.)  
Hello?

JOHN  
(Speaking into head set)  
Hi.

VOICE (O.S.)  
I'm sorry about the wait.

JOHN  
Oh... that's no problem. I was actually... kind of enjoying being on hold. What music was that?

(CONTINUED)

VOICE (O.S.)

The hold music? I have no idea. We don't have access to that.

JOHN

You don't have access to music?

VOICE (O.S.)

No, we don't have anything to do with programming the hold music. Someone else does that.

JOHN

How do you get *that* job?

VOICE (O.S.)

Is there something I can help you with?

JOHN

Uh, yes. Yes. This is John Hollar.

No response.

JOHN (CONT'D)

From Routledge Publishing?...We spoke last week.

There is no answer. John looks for an invoice number on his desk. As he turns we see what he's been drawing... A bizarre cartoon of a baby in an ultra sound photo. The baby looks angrily out at John with a word bubble above it's head. "Oh, great!"

JOHN (CONT'D)

Anyway, I'm calling about order number 6849-49-494-8464-9494-8602.

VOICE (O.S.)

What's the last part?

JOHN

8602.

VOICE (O.S.)

No! The part *before* that!

JOHN

Oh, 9494.

VOICE (O.S.)

Uh huh.

JOHN

You found it?

(CONTINUED)

VOICE (O.S.)

I said "Uh huh"!

JOHN

Oh ok, can you just tell me, is that order finished? Because it was scheduled to be at our interior printer yesterday.

VOICE (O.S.)

No, that order is not finished.

JOHN

It's not... Well, can I ask why?

VOICE (O.S.)

Because... I guess I forgot to put it through. I'm sorry. \*

JOHN

You forgot to put it through? I see. Hmmm. But you didn't forget to send us an invoice?

VOICE (O.S.)

I said I was sorry! I'm the only person in this department. And I've only been here three weeks. \*

JOHN

No, no. I understand. \*

VOICE (O.S.)

It's hard to keep everything straight all the time, you know. \*

JOHN

Yes, it is hard to keep things straight all the time. \*

VOICE (O.S.)

Look, you don't need to talk down to me. I only took this goddamn job cuz I got fired from my last one for being late! \*

JOHN

Oh, geez, I'm sorry I didn't realize that- \*

VOICE (O.S.)

They didn't care that my boyfriend was dumping me that morning! \*

JOHN

Oh God, I'm so sorry I-- \*

(CONTINUED)

CONTINUED: (3)

VOICE (O.S.)

Yeah, we were havin' breakfast and he  
just stood up! Like some kinda zombie. I  
looked up and asked him what was wrong  
and he said... (She begins to cry)  
Youuuuu....

\*  
\*

JOHN

Oh, no. No, no. Please don't-- What was  
your name again?

\*

(CONTINUED)

VOICE (O.S.)

Nancyyyy...

JOHN

Nancy, please don't cry. Please don't do that. It's okay. Listen, we all have stuff, right?... I mean, hey, if it makes you feel any better, I think I'm in the middle of a some kind of life crisis myself.

\*  
\*  
\*  
\*

VOICE (O.S.)

... Yeah?

JOHN

Oh God yeah! Are you kidding? I'm anxious, like, all the time. I have no idea what I'm doing with my life. I mean, for starters what is this job? Am I right? Do you even know what we do? Of course not. But it's funny how little money it takes to give up on a dream isn't it? I thought I was an artist. What about you?

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

VOICE (O.S.)

Um... I'm sorry.

\*  
\*

JOHN

No, I'm sorry! About your boyfriend. I have a girlfriend who I don't deserve. She's beautiful and smart and runs her own company. We've been together for 3 years! She's amazing! But, that doesn't stop my insane brain from consistently questioning and over analyzing our relationship. I'm sure that's fun for her. Oh and did I mention she's eight months pregnant??? You have kids?

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

VOICE (O.S.)

...No.

\*  
\*

JOHN

Well, lemme tell ya, nothing holds your life up to a big mirror like a due date. I don't know what's wrong with me. Every day, I'm feeling more and more lost and inadequate. And the craziest part I can't get out of my head is... "Did I ever even really want a kid ANYWAY"???????"

\*  
\*  
\*  
\*  
\*  
\*  
\*

John is in a state. Pause.

(CONTINUED)



VOICE (O.S.)

... I'm sorry I didn't put the order through.

JOHN

No, that's...hey, you'll get em to us when you get em to us, right? \*

VOICE (O.S.) \*

Boy or girl. \*

JOHN \*

Oh we don't-- We want it to be a surprise. We want everything to be a surprise... You, uh... you have a nice day, Nancy. \*

John hangs up the phone and stares at the drawing. He then picks it up and holds it next to an actual ultra sound image that is taped to his computer. He just stares. The phone rings. He picks it up.

JOHN (CONT'D)

Routledge Publishing.

VOICE (O.S.)

John.

JOHN

Nancy?

VOICE (O.S.)

It's me. \*

JOHN

Oh, Rebecca. I'm sorry I missed the appointment. I just got swamped. How'd it go? \*

REBECCA \*

It was... fine. We can talk about it another time. \*

JOHN \*

Ok. Can I call you back in a little bit, I'm in the middle of a-- \*

An extremely pregnant woman on a cellphone rounds the corner of John's cubicle. It is John's girlfriend, Rebecca Feingold, 31. \*

REBECCA

Hey... \*

JOHN

Hey! How'd you get up here? You need a card to--

REBECCA

John, listen. Your Dad called me. \*

JOHN

What?

REBECCA

Your Mom had a seizure this morning. They think it might be a brain tumor. I booked you on a non stop flight, so you should get in around 3:30. I packed you clothes and some lunch in the bag. \*

JOHN \*

There are non-stop flights to-- \*

REBECCA \*

John, this is serious. Your dad called the house. He was sobbing into the phone. \*

(CONTINUED)

4 CONTINUED: (7)

JOHN

Who thinks it might be a brain tumor?

\*

\*

John just looks at Rebecca. A new experience of anxiety washes over his face. He is either not getting it, or not accepting it. It's hard to tell.

\*

REBECCA

I know this is a lot. But, your mother is in the hospital. You have to go. Now.

\*

\*

\*

Rebecca rolls John's suitcase closer to him.

\*

(CONTINUED)

This snaps John out of it.

\*

JOHN

Wait, you're not going to come with me?

\*

REBECCA

They won't let me on a plane like this.

JOHN

Well, I can't-- I can't just leave you here.

Rebecca gives John a long, hard look.

REBECCA

John, it's your mother. You need to go. We'll figure everything else out later.

JOHN

What do you mean figure everything else out?

REBECCA

She needs you.

\*

The weight of this statement hits John for the first time. He looks really scared.

JOHN

Okay. I should tell Mike about missing work--

\*

\*

REBECCA

I'll go find Mike. You just go get a cab. Call me when you get there.

\*

\*

\*

John stands. He takes the bag from Rebecca. She gives him a big hug. They smile warmly at each other.

JOHN

Okay.

BEGIN CREDITS

John exits his work building and drives to airport.

|     |   |     |   |
|-----|---|-----|---|
| B5  | EXT. JFK AIRPORT. DAY.  | B5  |   |
|     | John arrives at JFK.  |     |   |
| 5   | INT. JFK. DAY.  | 5   |   |
|     | John rides along a people mover as people pass.   |     |   |
| AA6 | EXT. JFK. TARMAC  | AA6 |   |
|     | A Delta plane takes off.  |     |   |
| AB6 | INT. DELTA PLANE. DAY.  | AB6 | * |
|     | John sits in his seat on the plane.   |     | * |
| A6  | INT. HOMETOWN AIRPORT. DAY.   | A6  | * |
|     | John deplanes down the jetway and walks into small town terminal.   |     | * |
| B6  | INT. HOMETOWN AIRPORT. DAY.   | B6  |   |
|     | John exits the gate area in his hometown airport.   |     |   |
| 6   | EXT. HOMETOWN AIRPORT. DAY.   | 6   |   |
|     | John walks out of the airport and into the street. He hails a taxi.   |     |   |
| 7   | INT. TAXI. DAY.   | 7   |   |
|     | John sits in the taxi and stares out the window at a lone highway of strip malls, GAPS and APPLEBEES.   |     |   |
|     | JOHN<br>(to the taxi driver)<br>Can we stop at a gas station for a second?  |     |   |
| 8   | EXT. GAS STATION. DAY.  | 8   |   |
|     | John stands at the edge of the gas station and smokes a cigarette. He hasn't smoked in a long time and it shows. He doesn't look right holding it. But he's happy to have the nicotine running through his blood. |     |   |

(CONTINUED)

CONTINUED:

John watches as high school kids exit the gas station with 'slushies' and cigarettes. John stares at the former version of himself.

The taxi driver sits in his car and sighs with boredom.

(CONTINUED)

8 CONTINUED: (2)

8

END CREDITS

9 INT. HOSPITAL ROOM. DAY.

9

Sally lies in bed, knitting, as she watches Project Runway. She is in a hospital gown but otherwise she seems fine. Don and Ron sit beside Sally. They watch the show as well. There is a nurse changing Sally's IV.

RON

Oh, that's really creative. I would have never thought to do that with denim.

DON

He wouldn't.

SALLY

Oh, I would. I think that's terrific.

A10 INT. HOSPITAL HALLWAY. DAY.

A10

John walks down the hospital hallway and pauses just before entering his Mom's room. He takes a breath... then walks in.

B10 INT. HOSPITAL ROOM. DAY.

B10

John enters.

JOHN

Hey, mom.

Sally lights up when she sees him.

SALLY

Oh my God--Look who's here! How did you know?

John looks to his Dad who smiles.

SALLY (CONT'D)

Donald!

Don gives a satisfied laugh as he hugs his son.

SALLY (CONT'D)

Come here and give mom a hug.

John puts down his bag and gives his mother a big hug.

(CONTINUED)

JOHN

How you doing?

John looks at her wrist. It is all bandaged up.

JOHN (CONT'D)

What happened to your hand?

SALLY

Brain tumor. Have you been smoking?

JOHN

What? No?

John pats his brother on the shoulder.

RON

Hey.

SALLY

You smell like an ashtray.

JOHN

Uh...

DON

Don't lie to your mother. She almost died today.

RON

She didn't almost die.

DON

That's not what the doctor said.

RON

That wasn't a doctor. He was a nurse. We haven't seen a doctor yet. And you're scaring mom.

SALLY

I'm not scared. I just don't want John to get lung cancer.

JOHN

(to his mother)

I only had one.

SALLY

Well, don't have anymore. You're going to be a father soon.

JOHN

I know. I know.

(CONTINUED)



DON

That guy was a nurse?

RON

Yeah. He was in John's class in high school.

JOHN

Really? What's his name?

SALLY

Jason.

JOHN

Jason? Jason Owens?

SALLY

Yeah, that's it.

JOHN

Wow, he's a nurse? That guy was such a burn out in high school.

SALLY

I thought he was nice.

RON

He married Gwen.

John is a bit taken aback by this information.

JOHN

(surprised)

She married Jason Owens?

RON

She just had a kid.

JOHN

Are you serious? How did I not know that?

Ron shrugs.

DON

Who's Gwen?

SALLY

(Surprised, but polite)

Oh, you know Gwen. Johnny's girlfriend in high school.

(CONTINUED)

RON  
(can't believe his father  
doesn't remember)  
They were engaged for God's sake!

DON  
John had a girlfriend in high school?

JOHN  
It was complicated.

RON  
Jesus Christ, Dad. Where you been our  
whole lives anyway?

DON  
Working my ass off so you kids could go  
to college. That's where I've been.

RON  
(under his breath)  
Yeah. A lot of good that did.

DON  
What did you say?

RON  
Nothing.

JOHN  
(to himself)  
Gwen married Jason Owens?

Ron nods.

RON  
(To John)  
Just had a kid.

DON  
No, tell me what you just said.

RON  
(To Don)  
I didn't say anything.

DON  
You better watch yourself, boy.

RON  
Oh, is that a threat?

DON  
No. It's a promise.

(CONTINUED)

RON  
That doesn't even make sense.

DON  
I'll punch you in the face.

RON  
(laughs)  
What?

DON  
I swear to God, I will.

RON  
Yeah, well, what's stopping--

Don slaps Ron hard in the face.

RON (CONT'D)  
Ow! Man!

SALLY  
Donald!

RON  
That hurt.

JOHN  
Jesus Christ, Dad. What are you doing?

SALLY  
Donald! Apologize to Ron right now!

Don looks very remorseful for what he's just done. He puts his hand on Ron's back.

DON  
I'm sorry. Ron. I didn't mean to--

Ron slaps his father.

RON  
Asshole.

Don and Ron get into a pretty serious slap fight.

John tries to break up the fight.

JOHN  
Guys! Guys, stop!

Suddenly Sally just slightly raises her hand.

SALLY  
(Quietly)  
Boys.

The boys immediately calm down as a quiet Asian man enters the room holding a medical chart. His name is DR. LARRY FONG, 40. Everyone turns to look at him.

DR. FONG  
(to Sally)  
Sally Hollar?

SALLY  
Yes.

DR. FONG  
I'm Doctor Fong. Sorry about the wait.  
(beat) I was golfing.

SALLY  
No problem, Doctor.

Dr. Fong brings up a cat scan image on a monitor on the wall.

DR. FONG  
I looked over your cat scans.  
You have a pretty big brain tumor in the center of your frontal lobe.

DON  
Oh, Christ. Oh, Jesus Christ.

Don sits down on a chair. He starts trembling. He is way overdoing this. Sally tries to keep a smile on her face but she looks terrified.

JOHN  
What does that mean? Pretty big?

Dr. Fong gives John a serious look.

DR. FONG  
It means...big.

JOHN  
So, what do we have to do?

DR. FONG  
We're going to have to remove it. Soon.  
I've scheduled a craniotomy for the end of next week.

\*

(CONTINUED)

JOHN

Wait. Slow down. What about a second opinion?

DR. FONG

You're free to do as you wish. But I suggest you do it quickly. We can give your mother steroids to reduce the size of the tumor. But the seizures will continue if nothings done.

RON

Now, what will the steroids do to her muscles? Will it make her bulky?

DR. FONG

(a little confused)

No.

DON

Oh, Christ. Oh, christ. Oh, christ.

RON

Get a grip, Dad.

Don is not good in a crisis. Sally has a nervous smile on her face.

JOHN

Well, is it...cancer?

DR. FONG

We won't know that until we biopsy a piece of the tumor.

JOHN

I don't understand. How did this happen?

DR. FONG

It could be any number of reasons. We have no way of knowing right now. I will say this, it's not a young tumor. I'd say it's most likely been growing inside Mrs. Hollar's head for over ten, maybe fifteen years. To be honest I'm surprised there haven't been more symptoms.

Don looks very nervous.

SALLY

Would loss of sight in one eye be a symptom?

(CONTINUED)

DR. FONG

Possibly.

SALLY

How about a numbness in the toes and fingers?

DR. FONG

Probably.

SALLY

And temporary paralysis?

DR. FONG

Well, definitely.

DON

Shit.

SALLY

I told you!

JOHN

What? What is it?

DON

She might have had some symptoms before today.

JOHN

What? When? Why didn't you have them checked out?

SALLY

He sent me to Jenny Craig.

DON

I thought it was a weight thing.

JOHN

Oh, Dad. Temporary paralysis?

DON

I'm sorry. I didn't know.

RON

Jesus Christ, Dad!

DR. FONG

Yes, well. You guys seem like you have some stuff to work out so...

Dr. Fong tries to quietly leave the room. John stops him in the hallway.

(CONTINUED)

B10 CONTINUED: (8)

JOHN

Wait, doctor. Tell me seriously, how bad is this?

DR. FONG

She has a tumor the size of a softball in her head.

JOHN

Well, is it terminal?

DR. FONG

Not necessarily. We won't know until we get in there to remove the tumor.

JOHN

What can I do?

DR. FONG

Honestly?

John nods. Dr. Fong looks into Sally's room at Don and Ron.

DR. FONG (CONT'D)

I'd try to keep them away from her as much as possible.

10 INT. CAR ON STREET. LATE AFTERNOON.

10

Ron drives on the way home from the hospital.

JOHN

What's up with you and dad?

RON

Nothing.

JOHN

He seems really pissed off.

RON

Doesn't he always?

JOHN

Not like that.

Ron takes a breath. He doesn't know if he should tell John this or not...

RON

He fired me.

(CONTINUED)

JOHN

He fired you? I didn't even know you were working for him.

RON

You should really call more.

JOHN

I don't like to talk on the phone.

RON

I'm on Facebook.

JOHN

Really?

RON

Yeah. I put it on my status update last week.

JOHN

So, what did you do?

RON

I didn't do anything.

JOHN

Well, why did he let you go?

RON

The business has been operating at a loss for over a year. Dad's about three weeks away from total bankruptcy. When I confronted him about it he fired me.

JOHN

Oh my God! Are you kidding me??

RON

Don't say anything. He made me promise not to tell anyone. I'm sure he doesn't want mom to worry about it right now.

Ron parks in front of a house. He keeps the car running.

JOHN

Well, what is he going to do?

RON

I don't know. He and mom don't have any savings. The medical bills are going to be crazy. They're totally screwed.

(CONTINUED)



JOHN

Oh my God. Oh my God.

Ron reaches across John to the glove box... and pulls a pair of binoculars out. He begins to surveil the house he's just parked in front of.

RON

How's Rebecca?

JOHN

(puzzled)

She's fine.

RON

Mom said things haven't been great. Is that why you're not going to get married?

JOHN

How would she possibly kn--

RON

Do you think your kid will mind being a bastard?

JOHN

Uh, people don't really think like that anymore.

RON

You sure?

JOHN

(puzzled)

Yeah, what are you doing?

RON

Stacey started seeing someone.

JOHN

You've been divorced from Stacey for years.

RON

I agreed to a divorce. I didn't agree to some strange man hanging around my daughters.

A man comes to the front window of the house.

RON (CONT'D)

Shit! Get down!

(CONTINUED)

Ron and John get down in their seats. The man steps out of the house and walks towards the car. He walks over to Ron's window and taps. Ron rolls down the window.

MAN

Hey, Ron. How you doing?

RON

Fine.

JOHN

You two know each other?

RON

Yeah. He's the new youth pastor over at mom and dad's church.

MAN

Reverend Dan, nice to meet you.

Reverend Dan extends his hand to John. John shakes it. He is a very warm and congenial man with a thing for plaid shirts.

JOHN

John Hollar.

REV. DAN

I heard about your mother. I'm very sorry. How is she?

RON

(bitter)

She's fine. No thanks to you.

John and Dan look puzzled.

JOHN

Come on, Ron. He didn't have anything to do with it.

RON

How do you know? He's supposed to talk to God, isn't he? Maybe he put in an order for a brain tumor or something.

Reverend Dan smiles good naturedly.

REV. DAN

I'm afraid it doesn't work like that, Ron.

RON

Oh, yeah. How does it work, Reverend Dan?

(CONTINUED)

REV. DAN

I'm just a youth pastor.

RON

What's wrong, couldn't get a job as an adult pastor?

REV. DAN

No. I just...like kids.

RON

Yeah, well...that's creepy.

Dan looks at the binoculars in Ron's hand.

REV. DAN

Yeah, look, Ron, I know you're going through a hard time and everything but Stacey asked if you could maybe...stop parking in front of the house and staring at her with your binoculars.

RON

Oh, yeah? Is that what she asked?

REV. DAN

Yes, it is.

Pause.

RON

The girls still up?

REV. DAN

Yes, but we're having dinner right now. And I don't think it would be that great for them to see you like this.

RON

Yeah, well... Fuck you, Reverend Dan!

Ron tries to peel out but the engine dies when he presses down on the gas.

JOHN

What happened?

RON

I don't know.

REV. DAN

Sounded like a broken t-chain. I can take a look for you if you want.

(CONTINUED)

10 CONTINUED: (5)

Ron looks at John.

JOHN  
Don't look at me. I don't know anything  
about cars.

RON  
(to Dan, still angry)  
That would be really helpful. Thanks.

A11 EXT. HOLLAR HOUSE. DAY. A11

Ron and John drive up. John looks up at his childhood home for the first time in a while.

11 INT. HOLLAR HOUSE. DAY. 11

John and Ron walk into the front hall. John puts down his bag and looks around, this once familiar world now feeling completely alien.

RON  
You can have our old room. I'm in the basement.

JOHN  
What, you live here now?

RON  
We're in a recession.

John shakes his head. He can't believe how much he doesn't know about his family. He starts up the stairs to his old room.

A12 INT. HOLLAR HOUSE. HALLWAY. DAY. A12 \*

As John walks down the hallway to his old room, he looks at old family photos that line the walls. \*

12 INT. JOHN'S ROOM, HOLLAR HOUSE. LATE DAY. 12 \*

John walks into his room, a bed on either side. On one side it is plastered with original drawings, cartoons, and funny portraits of semi-celebrities like Bea Arthur and the bearded guy from Highway to Heaven. The other side is covered in music posters from Metallica to Lynyrd Skynrd. John looks around wistfully. He unpacks his bag and then suddenly stops.

(CONTINUED)

12 CONTINUED:

12

At the bottom of the bag we see what looks like a nicely bound journal, along with a note. The note reads, "Maybe you'll get some ideas for this while you're home. Love, Becca." He opens up the journal and flips through one third of a beautifully drawn graphic novel. We recognize the lead character from some of the drawings hanging in John's cubicle. He throws the book on the bed and looks out the window...

A13 EXT. HOLLAR HOUSE. LATE DAY.

A13 \*

From outside the house we see John looking out the window of the bedroom he lived in for 18 years. Suddenly, we see a few neighborhood kids run by playing "Kick the Can". John notices.

13 INT. HOSPITAL ROOM. MORNING.

13

John walks to the open door of his mother's hospital room. He finds his mother and father sleeping. His mother sleeps on the hospital bed and his father sleeps on a chair next to her. They hold hands. John looks very touched by the sight of his parents together in this way. He quietly walks over to his father and puts his hand on his shoulder.

JOHN  
(whispers)  
Dad. Dad.

Don wakes. He groggily turns to John.

DON  
What time is it?

JOHN  
Eight o' clock.

DON  
Shit. Shit! I got to get to work. Shit.  
Shit!

Don gets up.

JOHN  
It's ok. I brought your briefcase. I put  
it in your truck.

Don takes a breath.

DON  
Oh, thank you.

(CONTINUED)

JOHN  
I got you a coffee.

John hands his dad a coffee.

DON  
Thanks.

JOHN  
No problem. Just go to work. I'll stay  
with mom.

DON  
You sure?

JOHN  
Yeah. I'll call if there's any news.

Don looks at Sally. He starts to tear up.

JOHN (CONT'D)  
Dad? (beat) You okay?

DON  
I just don't know what I'll do if I lose  
her.

Don starts to sob. John gives his father a hug.

JOHN  
Hey. Don't talk like that. It's all going  
to work out fine. You'll see.

Don sniffs.

JOHN (CONT'D)  
Go to work.

DON  
Okay.

Don puts his hand on his son's face.

DON (CONT'D)  
You're a good boy.

He smiles and leaves the room. After a beat...

JOHN  
Alright, he's gone. You can stop  
pretending.

SALLY  
Thank god.

(CONTINUED)

JOHN

How you doing?

SALLY

He cried all night. If I didn't know any better I'd think he was the one with the tumor.

JOHN

I think he's feeling a lot of pressure right now.

SALLY

Ron told you we're about to go bankrupt.

JOHN

He said it was a secret.

SALLY

I keep the books.

JOHN

What's going to happen?

SALLY

I don't know.

Awkward pause.

JOHN

I brought you pretzels and ice cream.

SALLY

It's breakfast time.

JOHN

What? You don't want any?

SALLY

I didn't say that.

John smiles. He prepares a bowl of vanilla ice cream and pretzel sticks for his mom. He covers it in chocolate sauce.

JOHN

So. Are you feeling okay?

SALLY

I feel great.

JOHN

Nothing weird during the night?

(CONTINUED)

SALLY

You mean besides your father's sobbing?

JOHN

I googled brain tumors. They're a lot more common than you'd think.

SALLY

Oh, yeah.

JOHN

Yeah. Bob Marley had one.

SALLY

Really? How did that work out for him?

JOHN

Uh...you know. He sold a lot of records.

SALLY

Mmm.

JOHN

You're going to get through this. Don't worry. (beat) The actual procedure sounds pretty simple. They just cut open a little hole the size of a nickel in your skull and take out the--

SALLY

That's enough.

JOHN

Oh. I'm sorry. I didn't mean to upset you--

SALLY

(smiles)

I'm not upset.

JOHN

You're shaking.

SALLY

It's cold in here.

JOHN

Hey, look, Mom, it's okay to be scared.

SALLY

I'm not scared. How's Rebecca?

A male nurse walks into the room. It is John's old high school classmate, Jason Owens, 32. Jason watches Sally eat her ice cream and pretzels with a frown on his face.

(CONTINUED)



JASON

What's this? Ice cream for breakfast?

JOHN

Oh, hey. Yeah. Ice cream and pretzels, actually. It's one of my mom's favorites.

JASON

Oh, yeah? How about heart attacks? Does she like those, too?

JOHN

What? No. Why?

JASON

Your mom's a borderline diabetic.

JOHN

Really?

Sally nods. Jason takes the bowl of ice cream from Sally and hands her a tray with an egg and a piece of toast on it.

JASON

Believe it or not we keep our patients on a strict diet for a reason.

JOHN

Yeah, I know. I just wanted to give her a little something.

JASON

(bitterly)

Yeah, well, next time try a greeting card. They've actually become a lot more sophisticated in the past couple years. You can almost always find one to match the exact sentiment you're going for.

JOHN

Do you have a problem with me or something?

Jason looks very unhappy. He takes a deep breath and walks out of the room. He nods for John to follow. John looks confused. He follows Jason out of the room.

Jason holds the bowl of ice cream and pretzels.

JOHN

What is it? What did I do?

JASON

Gwen's been asking about you ever since she heard your mom was here.

JOHN

Oh. Yeah. I heard you guys were--

JASON

(defiantly)

Married. Yeah.

JOHN

--Congratulations.

JASON

She just had a kid.

JOHN

I... heard that too. Congratulations to *both* of you--

JASON

Cut the bullshit. Are you going to try anything?

John takes a deep breath.

JOHN

Hey, look, man. I got a girlfriend back in New York. We're actually about to have a baby too, so--

JASON

You're not married?

JOHN

No.

JASON

Why not? You're going to have a kid together.

JOHN

It's... a long story. We've talked about it but-- what do you care?

JASON

Don't you think your child might resent you for making it a bastard?

(CONTINUED)

JOHN

The kid's not going to be a bastard!

JASON

Well, no, technically it will.

JOHN

Look, the point is you got nothing to worry about. Gwen and I are way, way in the past. We haven't talked in years.

JASON

She still looks great, by the way.

JOHN

...I'm sure she does but--

JASON

Great! [Alt] Maybe better!

JOHN

Look, I have no feelings for Gwen anymore. Haven't for a very long time. I'm not going to do anything.

JASON

You sure?

JOHN

Positive.

JASON

Okay. Good. In that case I'm supposed to invite you over to the house for dinner tomorrow. We just had a new deck built. It's really nice.

JOHN

That's great.

Jason takes a bite of the ice cream and pretzels.

JASON

This is good.

JOHN

I'm glad you like it.

Ron sits in his car and waits down the road from the same house he was stalking last night. He stays low in his seat. After a moment, two girls come out of the house.

(CONTINUED)

Their names are Constance, 9, and Matilda, 6. They are followed by a woman. The girls' mother, Stacey, 38. She gives each child a kiss goodbye and then the girls walk towards school. Ron waits for Stacey to go back in the house, then he starts his car and follows the girls down the street.

Ron pulls up to the girls. He rolls down his window.

RON

Oh. Hey there. What are you cool girls doing here?

MATILDA

Hi, Dad.

CONSTANCE

Walking to school.

RON (CONT'D)

Oh, wow, that's so random. You want a ride?

The girls look at each other. They think about it for a moment.

Both girls sit in the backseat.

RON

So, how you guys doing?

The girls do not respond.

RON (CONT'D)

What's wrong?

CONSTANCE

Mom said that we can't see you until they review your behavior in 3 months.

RON

Who's they?

MATILDA

Mommy's lawyer.

RON

What? My behavior?

CONSTANCE

They need to see you have a steady job.

RON

That's just-- that's. Anyway.

(CONTINUED)

Beat.

RON (CONT'D)

Yeah? Do anything fun last night?

CONSTANCE

Not really.

RON

No? Did you...see Reverend Dan?

CONSTANCE

Mmm-hmm.

RON

So, what's his story anyway? Seems kind of like a creep to me.

CONSTANCE

I don't know.

RON

Do you like him?

MATILDA

He's a really good dancer.

RON

(disturbed)

He dances for you?

Constance gives her sister an angry look.

CONSTANCE

He bought us Dance, Dance, Revolution.

RON

(bruised)

Oh. Wow. That's cool. You've been wanting that for awhile, right?

MATILDA

You should come over and play it with us sometime.

RON

Yeah, Yeah. Maybe I will. (beat) You know your grandmother has a brain tumor.

CONSTANCE

Yeah. Mom told us. How is she?

RON

She's probably going to die.

(CONTINUED)

CONSTANCE

What? I thought mom said it was too soon to say.

MATILDA

(emotional)

What's happening?

RON

No. It's for sure. She's going to die.

CONSTANCE

Oh, my god.

MATILDA

Grandma's going to die?

RON

You girls want to come see her at the hospital with me?

The girls look at each other. The oldest one is still skeptical.

RON (CONT'D)

It might be your last chance. (beat) I'll take you to Wal-Mart after.

The girls don't go for it.

RON (CONT'D)

Chuck-E-Cheese?

The girls smile.

A17 EXT. HOLLAR HEATING AND PLUMBING SUPPLIES. MORNING. A17

Don enters his office.

17 INT. HOLLAR HEATING AND PLUMBING SUPPLIES. MORNING. 17

Don walks into his small manufacturing plant. An unhappy woman sits at the front desk of a small office space.

DON

Hey. Where is everyone?

PAM

Not here.

DON

Where are they?

(CONTINUED)

PAM  
Called in sick.

DON  
Everyone?

PAM  
Yep.

DON  
Why?

PAM  
I'm guessing it might have something to do with not getting paid in two weeks.

DON  
Well, don't they know about Sally???

PAM  
Unfortunately, guiltting people into free labor only works on family members.

DON  
I wish I had more sisters.

Beat. Pam looks at Don.

PAM  
How's she doing, Donny?

DON  
...I don't know. She was sleeping when I left. I should go back and check on her.

PAM  
I'll go check on her. You need to get to work. We got an order in this morning.

Don pulls his wallet out. He takes out a credit card. He hands it to Pam.

DON  
Here. Take this. Use it to pay everyone for the last week.

PAM  
Can you afford that?

DON  
Do it anyway. And then tell them to get their asses back to work.

(CONTINUED)

17 CONTINUED: (2)

PAM

Okay.

DON

How about you? How are you doing for money?

PAM

Carl was laid off.

DON

Alright, keep the card. Just... only use it for what you absolutely need. Okay?

PAM

(trying to make Don laugh)  
Carl thinks I need a boob job.

Don considers.

DON

Oh, geez, I don't know Pam.

Pam's face falls as she goes back to work.

18 INT. HOSPITAL ROOM. DAY.

18

Sally and John sit silently in the hospital room. Sally smiles at John. John smiles back.

SALLY

So how are you?

JOHN

I'm fine, Mom. I'm good.

SALLY

You're a terrible liar.

Beat.

SALLY (CONT'D)

How's your job?

JOHN

Oh, you know, soul crushing. It continually forces me to question the purpose of my existence.

SALLY

I wish Ron could find something. He's so lost.

(CONTINUED)



JOHN

Yeah, I guess.

SALLY

And what about your cartoon story?

JOHN

It's not called a cartoon story, Mom.

SALLY

Oh. I'm sorry. What's it called?

JOHN

I don't know. A graphic novel.

SALLY

Rebecca sent me some of it.

JOHN

... She did?

SALLY

She says she thinks you should try to get it published.

JOHN

Yeah.

SALLY

Why don't you?

JOHN

Well, because... it's not good enough.

SALLY

I like Rebecca... She's pushy.

JOHN

Yeah.

SALLY

Men need to be pushed.

JOHN

Well, Mom. Let's face it. I made a mistake. I'm not an artist.

Beat.

SALLY

You know just after your Father and I first met we lived in Detroit. Only about a year.

(MORE)

(CONTINUED)

SALLY (CONT'D)

He worked in a small office downtown and I would pick him up every day. I don't think he never knew why... His office was right by the Fox theatre. It was built in the 1920's as a movie theater. The first movie theater in the world to be built with speakers for sound movies. Your dad would get off work at 5... and I'd leave our apartment at 3 and walk down to the Fox. There was never a show at that time. And I'd go in. And I would sit in a seat... And I'd look up at the ceiling. It was unlike anything I'd ever seen with its beautiful design and colors. And this enormous chandelier. It was made from 1200 pieces of glass. It was breathtaking... And every day I'd go back. I'd go in. And I'd look up.

JOHN

You never told me that.

SALLY

I never really had a chance to pursue anything creative. I got married so young to your father and then Ronnie came along.

JOHN

Do you ever wish you'd...done things differently?

SALLY

(without hesitation)

Oh, yeah. Big time.

JOHN

Really?

SALLY

Definitely. Definitely.

JOHN

Like what?

SALLY

Well, I'm not sure it was a good idea to marry your father.

JOHN

What??

(CONTINUED)

John looks stunned by what his mother has just said. But before he can ask anything else Ron and his girls come into the room. Ron holds Matilda's hand.

RON

Look who I found!

GIRLS

Grandma!

The girls run to Sally and give her big, clutching hugs.

SALLY

Girls! What are you doing out of school?

MATILDA

(crying)

I don't want you to die, Grandma!

Sally and John look at Ron. He holds a bag in his hands.

RON

We brought you pretzels and ice cream.

Constance looks at Sally's cat scans on the wall monitor.

CONSTANCE

Is that your tumor?

John looks out at this scene and, still taken aback from the conversation with his mom, walks to the door of the hospital room.

JOHN

Hey. I'm going to go for a little drive.  
You need anything?

RON

I wouldn't mind a bag of Doritos.

JOHN

I was talking to mom.

RON

Oh.

SALLY

No. I'm good, honey.

John exits the hospital and sees his Aunt Pam walking up.

(CONTINUED)

JOHN

Aunt Pam!

PAM

Hey, Johnny. You look great.

JOHN

You're a terrible liar.

PAM

How's Mom doing?

JOHN

She's good... Weirdly.

PAM

She's a tough broad. I never worry about her... You're dad, I always worry about.

JOHN

Yeah... How's the business doing?

PAM

Not great. At this point it's just about keeping up the facade. But, you'd know all about that.

JOHN

Is there anything I can do?

PAM

Yeah. Get your dad to hire your brother back.

JOHN

What?! What good could possibly come of that?

PAM

Well, first of all we won't have to pay him right away. Second, he's the best salesman we've had.

JOHN

Ron?

PAM

I didn't say I understand it. I'm just telling you how it is. Your brother is the Rain Man of local plumbing sales.

JOHN

Then why did Dad fire him?

(CONTINUED)

19 CONTINUED: (2)

PAM  
That's family, right?

20 INT. BROOKLYN BROWNSTONE. DAY. 20

Rebecca stands in a makeshift studio filled with toy dogs in sweaters as a photographer takes their pictures. Her cell phone rings.

REBECCA (O.S.)  
Hello?

21 INT. CAR. DAY. 21

JOHN  
Oh thank God, it's so good to hear your voice.

John takes cigarette out of his pocket and lights it while he drives, talking on the phone.

INTERCUT

REBECCA  
John? Hi! How are you?

JOHN  
Not so good.

REBECCA  
What's wrong?

JOHN  
Well, my mom has a tumor the size of a softball in her head. They don't know if it's cancerous or not. The doctor wants to perform a craniotomy the end of the week. That's where they take out the tumor. My dad's about to lose his business. Mom says she thinks she regrets marrying him. My brother is living at home and stalking his ex-wife. And on top of everything else my mom's nurse hates me.

REBECCA  
What? Why does your mom's nurse hate you?

JOHN  
Oh, it's just this guy. We used to go to high school together.

\*

(CONTINUED)

REBECCA

What's his problem?

JOHN

Oh, nothing. I don't know. He's...married to Gwen.

REBECCA

Gwen? *Gwen*, Gwen? Like...your Gwen?

JOHN

Well, she's not *my* Gwen anymore.

REBECCA

Oh...wow.

JOHN

Yeah. Anyway, he's really insecure. He still thinks Gwen has a thing for me. (pause) Isn't that crazy?

Rebecca's face changes.

REBECCA

Crazy...Are you going to see her?

JOHN

What? I don't know. I hadn't really thought about it. I mean, maybe. They did invite me over for dinner.

Rebecca doesn't respond.

JOHN (CONT'D)

Listen, don't worry! Nothing's gonna happen. I don't feel anything for her anymore. I mean she just had a kid.

REBECCA

Wow... That's an incredibly insensitive thing to say to me right now.

John takes a drag of his cigarette.

JOHN

No! I didn't mean--

REBECCA

What is that sound? Are you smoking?

JOHN

(meekly)

Kind of. Yeah.

(CONTINUED)

REBECCA

John... you don't smoke. Just throw it away and... call me later ok?

JOHN

Rebecca, I'm sorry, I didn't mean to--

REBECCA

It's ok, John. I have to get back to work.

JOHN

I was calling to tell you how excited I was to talk to you.

REBECCA

And I'm glad you did. We'll talk later, ok?

JOHN

Ok.

22 OMIT SCENE 22

23 OMIT SCENE 23

24 INT. CAR ON HIGHWAY. DAY. 24

John drives through rural landscape. It's all cornfields and old farm houses. He stops and turns off onto a little dirt road.

25 EXT. POND. DAY. 25

John pulls up to a swimming hole with a tire swing over the water. He walks to the water, takes out a cigarette and lights it. He stares wistfully at the little swimming hole. He decides to hang on the swing. He grabs the swing and gets on. He smiles as he swings above the water smoking his cigarette. It reminds him of being a teenager. But before the moment can last too long the tree branch snaps and John falls into the water fully clothed.

John emerges out of the water with a remote expression on his face.

JOHN

Awesome.

26

INT. HOSPITAL ROOM. DAY.

26

Ron sits in the chair, as his daughters lie on the hospital bed with Sally. They all watch a kids TV show. Stacey enters the room, followed by Reverend Dan.

STACEY

Oh, my god. There you are.

CONSTANCE

Hey, mom.

STACEY

I've been looking all over for you. What are you guys doing? Why didn't you go to school today?

CONSTANCE

Dad brought us here instead.

STACEY

No one called me. I was worried sick.

MATILDA

Grandma's got a tumor the size of basketball in her head.

SALLY

It's the size of a soft ball actually.

STACEY

Oh, my god. Sally, I'm so sorry.

Ron looks at Reverend Dan.

RON

What is he doing here?

STACEY

You can't take our kids out of school without calling me, Ron.

RON

My mom is sick.

STACEY

Yeah, you still should have called.

RON

(whispers)

But...she could die any minute.

SALLY

I can hear you, Ron.

(CONTINUED)



STACEY

Can I talk to you for a second? Alone?

Ron follows his ex-wife out of the room. He gives Reverend Dan a deathly glare as he walks past him.

REVEREND DAN

Anyone want to pray?

Stacey waits until she is out of the children's earshot.

STACEY

What the hell are you doing? You're scaring the girls. Not to mention your mom.

RON

What do you care?

STACEY

Come on, Ron. Don't be a child.

Stacey sighs.

RON

What did you bring him here for?

STACEY

I was worried. He comforted me.

RON

So, you guys serious or...

STACEY

Ron. We've been divorced for over two years.

RON

Yeah. So?

STACEY

So, it was your idea to get divorced in the first place.

RON

Well...what if I wanted to change my mind?

STACEY

Change your mind? Change your mind about what?

RON  
You know.

STACEY  
Are you kidding me??

RON  
No?

STACEY  
I don't even know what to say to that.

RON  
(very vulnerable)  
I'm lonely. I just lost my job. I got no one to talk to.

STACEY  
... And who's to blame for that?

RON  
Stacey, I just wasn't ready.

STACEY  
Well, life doesn't wait Ron.

Stacey shakes her head and walks past Ron as she goes into Sally's hospital room to collect the girls. Ron stands in the hallway alone reeling... then finally follows behind her.

Reverend Dan holds Sally and the youngest daughter's hands in a prayer circle.

RON  
Hey, get your hands off my family you pervert.

Everyone stops praying and looks at Ron.

REVEREND DAN  
I was just offering your mother a little prayer.

RON  
Yeah? Well, who asked you?

SALLY  
I did.

RON

Oh.

STACEY

Come on, girls. We're leaving.

The girls kiss their grandmother goodbye and leave the room with their mom.

RON

(whispers to Dan)

If I were you I'd pray for me--

REVEREND DAN

I will.

RON

Wait. You didn't let me finish. I was going to say--

STACEY

Good bye, Ron.

Stacey and kids leave with Reverend Dan.

RON

...for me not to kick your--Oh, damn it!

A beat later John enters the room carrying a dripping JC Penny bag. He wears a T-shirt with a funky graphic on it.

JOHN

Hey, what's going on? Why does everyone look so upset?

SALLY

(upbeat)

No one's upset.

Ron wipes away a tear. John looks at the cat scan on the wall monitor.

JOHN

Hey, look, I was thinking we should ask Dr. Fong about this procedure. I want to know more about the risks involved with removing the tumor.

SALLY

Oh, no. I don't want to know anything about that.

(CONTINUED)

JOHN

He's going to be operating on your brain. If we're not going to get a second opinion we should at least find out more about what he plans to do. His level of experience. Stuff like that.

SALLY

I trust him.

JOHN

But you don't even know him.

SALLY

Asian people are very hard workers.

RON

Yeah. And they have tiny hands which helps in surgery.

John doesn't know how to respond.

JOHN

I just... think we should be prepared.

SALLY

That's fine, John. Ask him whatever you want. Just leave me out of it, okay?

John sees how scared his mother is. He stops pressing the subject.

Ron looks at John.

RON

Is that my shirt?

John and Ron walk up to a nurse's desk in the neurology department.

JOHN

Ron and John Hollar for Dr. Fong, please.

NEUROLOGY NURSE

Have a seat. Dr. Fong will be right with you.

John and Ron sit in a waiting room.

RON

Hey, look, I know you think you're hot shit ever since you moved to New York but don't be an asshole, okay? This guy holds mom's life in his hands.

JOHN

What? I don't think I'm hot shit. What are you talking about?

RON

Sure you do. That's why you never call. You think you're better than us.

JOHN

I told you I don't like talking on the phone.

RON

You used to call Gwen all the time.

JOHN

She was my girlfriend.

RON

It's okay. I understand.

JOHN

What? Understand what?

RON

You're jealous.

JOHN

(laughs)

Why would I be jealous? You live in mom and dad's basement.

RON

You got kind of ignored growing up. I was the one that everyone thought had promise. You were just kind of a spaz. And mom and dad were so busy starting that business they never really had any time for you.

JOHN

I hate plumbing supplies.

RON

You resent me, don't you? You resent all of us. That's why you moved so far away.

(CONTINUED)

JOHN

Are you kidding? I moved to New York because there's nothing to do here. And besides, it's not like mom and dad's attention really helped you out that much. I was probably better off with them not around.

RON

No one's better off without their parents around.

John gives Ron a strange look. His brother has hit a nerve.

JOHN

Whatever.

RON

Yeah, whatever. I don't care, either. Just don't offend this guy, okay?

John and Ron are seated in front of Dr. Fong's desk. Dr. Fong is in scrubs.

DR. FONG

I have to be in surgery in a few minutes, but, how can I help you?

JOHN

Well, my brother and I were just wondering if you could tell us a little more about this procedure you want our mother to have. Will you actually be able to remove all of the tumor--

RON

I wasn't wondering. I trust you. My mom and dad trust you, too.

DR. FONG

Thank you.

RON

Yeah. We love Asian people.

DR. FONG

Ah. That's...nice.

RON

I use to take karate as a kid.

(CONTINUED)

Dr. Fong looks confused.

RON (CONT'D)

The instructor was actually black but I'm pretty sure he'd spent some time in China.

DR. FONG

Mmm, well.

RON

Mmm. What martial art do you do?

DR. FONG

None.

Ron is blown away!

JOHN

Getting back to the tumor--

RON

--I guess you're probably pretty busy with brain surgery and whatnot.

DR. FONG

Yeah. Pretty busy.

JOHN

Ron, let's--

RON

Does it help to have small hands?

Dr. Fong looks at his hands. He's very insulted. John looks at Ron.

JOHN

Please shut up.

RON

Okay.

A31

EXT. HOLLAR HOUSE. MORNING.

A31

Shot of Hollar house. A young girl drives by on a bike and throws a news paper.

31 INT. MIDWESTERN SAVINGS AND LOAN. MORNING.

31

Don sits in a bank office. He looks very uncomfortable. An older man, Don's contemporary, comes back to his desk with a packet of papers.

OLDER MAN

Hmm... Now, it says here you filed for your *third* loan three months ago?

DON

Yeah, things are tough.

OLDER MAN

Mmm. Mmm. Look, Don, I don't see how I can get them to give you another loan given your current financial status.

DON

Business is picking up. I'm going to get a new salesman to drum up more business soon. I just need to cover payroll for the next month or so.

OLDER MAN

I'm-- I'm sorry, Don.

DON

I'm on the chamber of commerce and I can't even take my kids out to dinner.

OLDER MAN

I wish there was something I could do.

DON

Hey, look here, you prick. I gave my life to this business. I gave my life to it. It's not supposed to be like this.

\*

OLDER MAN

I'm sorry, Don.

DON

... You heard Sally is sick.

OLDER MAN

... I'm very sorry.

32 INT. CAR ON A SMALL TOWN ROAD. DAY.

32

Don drives down the street looking very troubled. He passes the Liquor Barn, a midwestern liquor wholesaler. Don pulls into the parking lot.



33 INT. LIQUOR BARN. DAY.

33

Don walks past a young Mexican American man, wearing an apron, stocking shelves and up to an older woman behind the cash register. While she finishes with another customer Don finds himself staring off at their selection of expensive scotch behind the counter. Cashier snaps him out of it with:

CASHIER

Can I help you?

DON

Yeah. I'm here about your help wanted sign.

CASHIER

ID.

DON

What?

CASHIER

You over 21?

DON

Unfortunately.

CASHIER

Need to see ID.

34 OMIT SCENE

34

35 OMIT SCENE

35

36 INT. BATHROOM, HOLLAR HOUSE. DAY.

36

Ron walks past his mother's bathroom and stops... then slowly walks in. Nothing has been touched since Sally suffered her seizure on the floor. The sight of a broken mirror and Sally's curling iron on the floor effects Ron. He picks up the curling iron and places it on the bathroom counter. He catches himself in the mirror. He does not like what he sees. Ron looks at his face, then sees grey hairs in his beard. His face drops.

37 EXT. HOLLAR HOUSE. DAY. 37

Ron does some stretching on the front lawn of his parents house. He wears an old track suit... It says 'HOLLAR' on the arm. He starts to jog.

A38 EXT. ROAD. DAY A38

We follow along with Ron as he runs. He stops, winded. After a long beat... he continues.

38 INT. HOSPITAL ROOM. DAY. 38

In Sally's room, a new patient has been brought in as Sally's roommate. This is LaTisha an African American woman in her 60's. Sally, John and LaTisha watch a Tyler Perry movie on the hospital television.

Don walks into the hospital room. He looks very tired.

SALLY

Hey, honey! How was work.

DON

(confused)

Okay.

SALLY

This is my new roommate, LaTifa!

LATISHA

LaTisha.

DON

Nice to meet you.

LATISHA

You, too.

Don walks over to Sally and John. He hands John a bottle of whiskey.

DON

Here. This is for you.

John looks at the bottle. It is good whiskey.

JOHN

Whiskey?

DON

It's good stuff. Or so I'm told.

(CONTINUED)

JOHN

What's the occasion?

DON

I don't know. I just wanted to get you something.

JOHN

(a little confused)

Thanks, Dad.

John's cellphone rings he picks it up and goes to the corner of the room.

DON

How you holding up, chief?

SALLY

Great. Just watching a movie with LaTiii--

Sally looks to LaTisha unsure of the name again.

LATISHA

Sha.

SALLY

SHA!

DON

What are you watching?

SALLY

Madusa Goes to Jail.

LATISHA

(corrects)

Madea.

SALLY

It's a riot.

Don nods his head. He sits down and watches with Sally. John hangs up his phone.

JOHN

That was Ron. He needs me to go pick him up.

DON

Where is he?

JOHN

At a gas station in Bristol.

39 EXT. PHONE BOOTH. DAY.

39

Ron sits next to a phone booth outside a small appliance store in the middle of nowhere. He is still wearing his high school track suit. He is covered in sweat.

John pulls into the gas station. He opens the passenger door. Ron gets inside the car.

40 INT. CAR ON COUNTY ROAD. DAY.

40

Ron and John drive in silence.

JOHN

What were you doing out here?

RON

I went for a run.

JOHN

It's like twenty miles from the house.

RON

I need to start running again.

JOHN

You can't do it all in one day.

Pause.

RON

I'm so thirsty... You have any water?

JOHN

No.

RON

Well, I need something to drink. You don't have anything in here?

JOHN

Dad gave me a bottle of whiskey.

Ron thinks about this for a beat.

RON

Where is it?

JOHN

It's in the backseat.

Ron digs through the backseat. He finds the bottle. He opens it, takes a sniff. Ron takes a huge drink.

(CONTINUED)

JOHN (CONT'D)

Help yourself.

RON

This is good.

JOHN

Are you okay, Ron?

RON

Yeah. I'm fine.

Ron takes another swig of whiskey. It goes straight to his head. He starts to weep.

JOHN

What's wrong? What is it?

RON

I'm so alone.

JOHN

You're not alone. You have your kids.

RON

They hate me.

JOHN

Oh, come on, they don't hate you.

RON

How would you know?

John thinks about this.

RON (CONT'D)

I live with my parents. I don't have a job. I haven't had sex in almost four years.

JOHN

You haven't had sex in four years?

Ron nods with shame.

RON

It's not that big a deal. I don't think mom and dad have had sex in a lot longer.

JOHN

I really don't want to think about any of you guys having sex.

(CONTINUED)

RON

You don't really care about me, do you?

JOHN

What are you talking about? Of course, I do. You're my brother.

RON

We've never been that close.

JOHN

Well, there's an age difference.

RON

We're like two only children.

JOHN

With brothers.

RON

I bet you wouldn't even talk to me if we didn't know each other.

JOHN

I don't usually talk to people I don't know. So.

RON

You know what I mean. If we were strangers at a bar or something and I came up to you and tried to start a conversation. I bet you would just blow me off, wouldn't you?

JOHN

Let's try it.

RON

What?

JOHN

Let's pretend we're strangers. Try starting a conversation with me.

RON

Right now?

JOHN

Why not?

Ron thinks about it.

RON

Okay.

(CONTINUED)

Ron takes a swig of whiskey.

Hey. RON (CONT'D)

Hey. JOHN

What's up? RON

Nothing. JOHN

You want a drink or...? RON

I'm sorry. I'm not into gays. JOHN

Ron feels like an idiot.

Asshole. RON

(laughing) JOHN  
Come on, Ron. I was just kidding around.

It's easy for you. You got a whole life  
apart from this shit. A beautiful  
girlfriend. A baby on the way. RON

Well, you had all that, too, at one  
point. JOHN

Yeah. RON

So...what happened? JOHN

I don't know. I guess I just...didn't  
want to be a dad. RON

This troubles John.

Do you now? JOHN

(CONTINUED)

RON  
That doesn't really matter. Those kids  
are mine regardless.

JOHN  
That's a depressing answer.

RON  
Hey, look, I love them more than anything  
else in this world. All I want is for  
them to be happy.

JOHN  
They'll be happy if you're happy.

RON  
And that's why we're all screwed.

41 EXT. HOUSE. DAY.

41

John stands at the front door of a small ranch house. He  
knocks on the door. He holds a bouquet of wild flowers in  
his hands. He takes a deep breath. Jason opens the door.

JASON  
Oh. Hey. What are you doing here?

JOHN  
You invited me over for dinner.

JASON  
Oh, yeah. That's right.

Jason looks at the flowers.

JASON (CONT'D)  
Those for Gwen?

JOHN  
No...well...yes....they're for both of  
you.

John gives them to Jason. Jason smells them.

JASON  
We don't like flowers.

JOHN  
Oh.

JASON  
Come in. Gwen's just getting ready.

(CONTINUED)



41 CONTINUED:

41

John walks inside the house. Jason throws the flowers onto the front lawn.

42 INT. LIVING ROOM, GWEN AND JASON'S HOUSE. DAY.

42

A screaming baby sits in a bassinet in the middle of the living room. John looks at the baby.

JOHN

Is this your...baby?

JASON

No, it's just a decoy. We keep the real kid in the refrigerator

John doesn't know how to take this.

JOHN

What's the name?

JASON

Quinn.

JOHN

He's cute.

JASON

She's a girl.

JOHN

Oh.

JASON

We named her after Dr. Quinn, Medicine Woman. (beat) It seemed like a funny idea at the time.

JOHN

Yeah. No. It's...

JASON

You want a beer?

JOHN

Sure.

John looks at the screaming baby.

JOHN (CONT'D)

Is she okay?

Jason walks towards the kitchen.

(CONTINUED)

JASON

Yeah, she's fine. Crying is healthy for kids. Good for their lungs.

John is alone with the screaming baby. He kneels down to say hello.

JOHN

Hey, baby. Hey, little girl. How are you? You okay?

The baby stops crying and gives John a funny look. John smiles at the baby.

WOMAN (O.S.)

She likes you.

John looks up from the baby to see... Gwen. She is the epitome of the girl you never quite get over. John stands. He doesn't know what to say.

GWEN

Hey.

JOHN

Hi.

Gwen is nervous and self conscious.

GWEN

I look... different.

JOHN

You look beautiful.

Gwen tears up. She and John are both very emotional. John walks over to Gwen to kiss her hello. Gwen full on kisses John on the lips. He pulls back.

JOHN (CONT'D)

Your husband's in the kitchen.

GWEN

It's not working out.

JOHN

He's going to be back any minute.

GWEN

I missed you.

\*

JOHN

I missed you, too.

(CONTINUED)

Gwen slaps John.

GWEN  
You should have called me.

JOHN  
I know.

Jason walks in from the kitchen holding two Budweisers in his hands. When he enters the living room he finds Gwen and John studying their bookshelf. Gwen pulls a graphic novel called, "Blankets". On the cover are two young adults holding each other in a snowy forest.

GWEN  
Have you ever read this?

John looks up at her knowingly.

JOHN  
It's the best book ever made.

GWEN  
I thought you'd like it.

Jason walks over. He hands John a beer.

JASON  
I think it's depressing.

GWEN  
You think everything's depressing. \*

Awkward silence.

JASON  
So... \*

He looks at the baby.

JASON (CONT'D)  
How'd you get Quinn to stop crying?

GWEN  
I don't know. John did it.

JASON  
What are you? Like a baby whisperer or something?

42 CONTINUED: (3)

JOHN  
No.

GWEN  
Jason can never get her to stop crying.

JOHN  
Oh.

GWEN  
You hungry?

JOHN  
Yeah, starving.

GWEN  
Let's eat.

Gwen and John leave the living room. Jason bends down to talk to his daughter.

JASON  
Hey, sweetheart. You ready to eat?

The baby starts crying again. Jason frustrated.

JASON (CONT'D)  
Oh, come on!

43 INT. DINING ROOM. NIGHT.

43

Dinner is over. The baby is asleep finally. There are dirty plates all around. Empty beer bottles litter the table.

JASON  
So, why didn't your girlfriend come back with you?

Gwen reacts.

GWEN  
You have a girlfriend?

JOHN  
Yeah.

JASON  
I didn't tell you?

GWEN  
No.

(CONTINUED)

JASON

Yeah. They're going to have a kid.

Gwen is taken aback.

GWEN

Oh.... Oh. Wow. Congratulations.

JOHN

Thanks.

GWEN

When is she due?

JOHN

Soon.

JASON

They're not even married!

Off Gwen's look.

JOHN

... We wanted a bastard.

JASON

Well, I proposed to Gwen as soon as I found the pregnancy test in the trash.

JOHN

Wow. Romantic.

GWEN

How'd you meet her?

JOHN

Who?

GWEN

The girlfriend?

JOHN

At a comic book convention. \*

JASON

She a nerd?

JOHN

No... she was working. \*

JASON

What does she do?

(CONTINUED)

JOHN  
She has her own business.

GWEN  
Doing what?

JOHN  
Designing pet clothing. \*

JASON  
You can make a living designing pet  
clothing in New York? \*

JOHN  
Not really.

JASON  
I don't understand.

JOHN  
Her parents are rich.

GWEN  
How rich?

JOHN  
They bought her a brownstone for her  
birthday.

GWEN  
Wow.

JASON  
Oh. Well, now, I understand why you  
don't want to get married. \*

JOHN  
Oh, yeah? Why is that? \*

JASON  
Well, what's the point? She's already  
taking care of you. You're getting  
everything you want out of it. \*

GWEN  
Jason. \*

JOHN  
Well, not exactly. We keep our money  
separate. \*

JASON  
But you don't have any money. \*

(CONTINUED)

43 CONTINUED: (3)

GWEN  
You're drunk.

\*

JASON  
So?

GWEN  
So, go do the dishes.

Jason looks at Gwen... Then gets up.

\*

JASON  
But, you don't have any money, right?

\*

\*

GWEN  
Jason.

\*

\*

Jason clears the dishes and exits. Gwen gives John a sympathetic look.

\*

GWEN (CONT'D)  
You still smoke?

44 EXT. PORCH. NIGHT.

44

John and Gwen share a cigarette.

GWEN  
How's your mom?

JOHN  
She's okay. She has a brain tumor.

GWEN  
I heard. I'm so sorry.

JOHN  
Don't be. She's doing better than everyone else in my family. My dad and brother are totally falling apart.

GWEN  
How about you? How are you doing?

John thinks about this.

JOHN  
Okay.

(CONTINUED)

GWEN

You must be scared.

JOHN

I guess, a little.

GWEN

Your mom is such a sweetie. She use to give me updates about you the first few months after you left.

JOHN

Yeah. (beat) Look, Gwen. I'm sorry I never called.

GWEN

We were engaged. \*

JOHN

I know. I know. I'm such an asshole.

GWEN

It's okay. I knew we weren't really going to get married.

JOHN

Really?

GWEN

Yeah. Even when you proposed, I knew you weren't going to follow through on it. \*

JOHN

Yeah. I guess, you always knew me too well.

GWEN

(laughs)

I'm not sure I ever really knew you at all.

JOHN

What is that supposed to mean?

GWEN

I don't know.

JOHN

No, tell me.

GWEN

Well, I don't know what you're like now but all through school you were so desperate to be liked, to be accepted. \*

(CONTINUED)



JOHN

Yeah, me and every other teenager in the world.

GWEN

No, it was different with you. You were terrified of disappointing anyone... like your mom... You were always what people wanted you to be, and never what you needed to be.

Beat. This hits John.

GWEN (CONT'D)

So, yeah, I knew you weren't going to call when you left. I hoped you would but...I think it was important for you that you didn't.

JOHN

See. You do know me.

Gwen looks at John and realizes...

GWEN

You haven't changed at all, have you?

44 CONTINUED: (3)

JOHN

Yes. No. Sort of. I don't know. Not  
really... I think I'm just going through  
a tough time.

\*

GWEN

... When are you not?

\*

Gwen smiles. John looks at her.

(CONTINUED)

44 CONTINUED: (4)

GWEN (CONT'D) \*

(laughs)

You still drawing cartoons? \*

JOHN \*

Kind of. \*

JOHN (CONT'D) \*

You still writing? \*

GWEN \*

No... Do you want to have sex with me? \*

Gwen tosses the cigarette. She straddles John. \*

JOHN

Yes.

JOHN (CONT'D) \*

But I shouldn't.

GWEN

Why not?

JOHN

I'm going to have a kid.

GWEN

Don't worry. It doesn't really change that much.

John stops Gwen.

JOHN

I hope that's not true.

Pause. Gwen hardens.

GWEN

What does she do that's so special?

John thinks about it... Hadn't realized til he says it...

JOHN

She lets me be who I need to be. \*

Gwen looks a little stung by this.

(CONTINUED)

44 CONTINUED: (5)

JASON (O.S.)

Hey, guys. What are you doing out here?

GWEN

I was trying to seduce John but he thinks he's in love with his girlfriend.

Jason laughs. Then he abruptly stops laughing.

JASON

That's not true, is it?

JOHN

No. I mean... the part about me being in love with my girlfriend is. But the rest was a joke.

John forces a laugh. Gwen frowns. Jason looks really confused.

JASON

We're out of beer.

JOHN

(eager to get out of there)  
Oh, I'll go get more!

45 EXT. HOUSE. NIGHT. 45

John screeches his mom's car out of the driveway. He calls Rebecca on his cellphone.

46 INT. CAR ON HIGHWAY. NIGHT. 46

John is on his cellphone. We hear ringing.

47 INT. BROOKLYN BROWNSTONE. NIGHT. 47

Rebecca sits knitting what looks like a child's sweater but it has four leg holes. Her phone rings.

REBECCA

John? Oh my God, I haven't heard from you in like two days. I was worried.

JOHN

Rebecca, I just saw Gwen.

Silence.

48

INT. CAR ON HIGHWAY. NIGHT.

48

INTERCUT

JOHN

I went over to her house for dinner--  
with her and her husband. (beat) Honey,  
she kissed me.

REBECCA

(taken aback)  
You kissed her... ok.

JOHN

No, no, she kissed ME! Major difference.

REBECCA

I-- I thought you said you didn't have  
feelings for her anymore. I mean she just  
had a kid.

John turns into the Liquor Barn. He finds a parking spot.

JOHN

I don't-- She did-- oh btw, she still  
looks great by the way! So you have  
nothing to worry about.

REBECCA

Still looks great?

JOHN

Yeah, I mean she may have gained a little  
weight, but I never really liked skinny  
girls.

REBECCA

What!?

JOHN

Rebecca, please, forget about the way she  
looks. It's not important. The point is,  
kissing her, it didn't do anything for  
me. I mean, if anything it just PROVED my  
feelings for you.

REBECCA

Oh, John. You sound like a basket case.

JOHN

No, I don't. I know what I'm saying.

(CONTINUED)

REBECCA

You are not making me feel very secure  
right now.

JOHN

I know. But I will. I promise I will.  
Starting right now.

REBECCA

You're drunk.

John gets out of the car. He puts a cigarette in his  
mouth and looks for a lighter.

JOHN

A little but that's not why I'm saying  
this. Listen--

REBECCA

You're probably still smoking, too,  
aren't you?

John throws the cigarette to the ground.

JOHN

No. I just quit.

John goes into the Liquor Barn.

John looks around the liquor store for a six pack of beer  
while talking on the phone.

JOHN

I'm trying to tell you that I love you. I  
love you. Okay. I just...I don't know. I  
wanted you to hear that.

REBECCA

(moved)

... John.

Suddenly, John spots his father, wearing an apron,  
stocking wine coolers on shelves. He slowly drops the  
phone away from his ear.

REBECCA (CONT'D)

... John?

JOHN

Dad?

DON

Oh, hey, Johnny. What's going on?

JOHN

Dad, what are you doing here?

REBECCA

(faint telephone voice)

John? John? Hello?

JOHN

(to Rebecca)

Sorry, Rebecca. I'm going to have to call you back.

REBECCA

John. What's going on?? John--

John hangs up. Don looks at the same young Mexican American man we saw before... who is now behind the cash register.

DON

Pedro, I'm going to take five.

\*

PEDRO

(in Spanish)

My name is not Pedro.

DON

Thanks.

Don smiles and leaves.

Don and John sit on the tailgate of Don's truck in the parking lot, having a beer.

JOHN

I don't understand. How did it get this bad?

DON

We're in a lot of debt... I took out three small business loans. Mortgaged the house. I thought that would see us through the recession but now the money's gone and we're still not making a profit. I got nothing left to pay my employees with.

(CONTINUED)

JOHN

So, are you bankrupt?

DON

I haven't filed.

JOHN

Dad, I can give you some money.

DON

Don't be ridiculous. You don't have any money.

JOHN

Rebecca does.

DON

I'm not going to take her money.

JOHN

But I want to help.

Don shakes his head.

DON

You got your own family to worry about. I'll figure this out.

JOHN

How?

Don looks out at the highway.

DON

I'm sorry I didn't spend more time with you growing up.

John looks to Don. Don continues looking out.

JOHN

Oh, come on, Dad. I don't care about that-

DON

--*I* do. I never got to know you, I mean really know you. As a man. And it's... one of the greatest regrets of my life.

JOHN

... You're just going through a tough time.

DON

When am I not?

(CONTINUED)



50 CONTINUED: (2)

This registers with John.

DON (CONT'D)

God, I wasted so much on that stupid business. And now I'm probably going to lose it all and it's... terrifying.

JOHN

It's not over yet. You're not going to lose it all.

DON

No, it's terrifying to realize this late...

JOHN

What?

DON

What really matters.

JOHN

... We still have time.

DON

I did it all for you kids and your mom, you know.

JOHN

... And we're all proud of you.

DON

Well...

51 EXT. HOLLAR HOUSE. LATE NIGHT.

51

A New York Yellow Cab stops in front of the Hollar house in the middle of the night. Rebecca gets out of the cab with an overnight bag.

The cab drives off. Rebecca waddles up to the front door of the Hollar house. She rings the doorbell. She looks kind of angry.

Ron comes to the door in boxers and a woman's robe.

RON

(Sleepy)

Yeah?

REBECCA

Where's John?

(CONTINUED)

51 CONTINUED:

RON  
In bed.

REBECCA  
Where's that?

RON  
Upstairs.

Rebecca walks past Ron and up the steps towards John's room.

RON (CONT'D)  
Whoa, whoa, whoa. Who are you?

REBECCA  
I'm Rebecca.

She disappears up the stairs.

RON  
(In a bit of awe)  
... You're Rebecca.

52 INT. JOHN'S ROOM, HOLLAR HOUSE. NIGHT.

52

John has fallen asleep with the light on in his room. He is surrounded by black and white cut-outs of the super hero from his graphic novel in various poses. He has drawn them all himself.

Rebecca enters the room. She looks at all the cartoons. Ron follows behind Rebecca in one of his mother's robes.

REBECCA  
(softly)  
John?

Rebecca puts her hand on John's shoulder.

REBECCA (CONT'D)  
John?

John wakes. He looks at Rebecca. He is very confused.

JOHN  
Is this a dream?

REBECCA  
No.

(CONTINUED)

JOHN  
(looking at his brother)  
Why is he wearing my mother's robe?

RON  
I'm Ron, it's so good to finally meet  
you.

JOHN  
Ron, please.

Ron retreats.

REBECCA  
Don't ever hang up on me again.

JOHN  
I'm sorry. (beat) How did you--

REBECCA  
I took a cab.

JOHN  
Wow.

REBECCA  
(looking at the drawings)  
What is all this?

JOHN  
Drawings. I thought we could put them in  
the baby's room. I read somewhere that  
baby's like contrast.

REBECCA  
They're beautiful.

JOHN  
I've missed you.

REBECCA  
I've missed you, too.

JOHN  
How are you feeling?

REBECCA  
My ass is really sore.

JOHN  
I can't believe you took a cab here.

(CONTINUED)

52 CONTINUED: (2)

52

John and Rebecca embrace. We see that Ron is still in the doorway. He watches covetously for a long moment, then leaves.

53 EXT. HOUSE. NIGHT.

53

Ron's car pulls up in front of his ex-wife's house and parks. It is dark and there are no lights on inside. Ron runs around the side of the house and hops over a fence to get to his daughters' room.

\*  
\*

He taps on the window. Constance comes to the window, putting on her glasses. Ron gestures for her to open it.

RON

Hey.

CONSTANCE

(sleepily)

Dad?

RON

Hi, Angel.

MATILDA

What are you doing here?

RON

I miss you guys.

Beat.

RON (CONT'D)

Do... Do you miss me?

After a beat... they both nod.

CONSTANCE

Yeah.

Ron is elated.

RON

Can I come in?

The girls laugh.

CONSTANCE

What?

RON

I'm comin in!

(CONTINUED)

CONSTANCE

But mom says--

RON

Don't worry about Mom. Move Ellie.

Matilda moves an elephant stuffed animal that sits on the table. Ron jumps up and awkwardly tries to come through the window. The girls end up pulling him in, laughing. Ron smiles and sshs them playfully. He then hugs both of them tight.

A54 INT. HOSPITAL ROOM. NIGHT.

A54

Don sleeps with his head on Sally's stomach as Sally stares out the hospital window, her hand on his head.

54 INT. MATILDA AND CONSTANCE'S BEDROOM. NIGHT.

54

Ron and the girls have pushed the girls single beds together. They all sleep peacefully.

55 EXT/INT. HOLLAR HOUSE. NEXT DAY.

55

Rebecca and John sleep in a lovely embrace. Morning light streams over their bodies. Then suddenly Rebecca wakes up with a sharp pain in her stomach.

REBECCA

Oww!

John wakes up.

JOHN

What? What is it? A kick?

REBECCA

It felt more like a stab. Ow!

JOHN

Is this normal?

REBECCA

I don't think so.

JOHN

You shouldn't have driven here.

REBECCA

Ow!

(CONTINUED)

55 CONTINUED:

55

Rebecca grabs John's arm.

REBECCA (CONT'D)

John!

56 INT. HOSPITAL. BABY NURSERY. DAY.

56

John stares at newborns through a window, contemplating his imminent future. A nurse comes out to talk to him.

OB NURSE

John?

JOHN

How is she?

OB NURSE

She's fine. She's just needs to rest. You can take her home tomorrow.

JOHN

Is the baby okay?

OB NURSE

Their vitals are good.

JOHN

What do you mean their?

OB NURSE

You're having twins. You didn't know?

JOHN

We wanted to be surprised.

Beat.

OB NURSE

Surprise.

John looks like he has been punched in the head.

57 INT. EXAM ROOM. DAY.

57

Rebecca lies in a hospital bed. She looks very nervous. John walks into the room.

REBECCA

You have to get me out of here.

JOHN

They said you should rest.

(CONTINUED)

REBECCA  
I'm not giving birth in this hospital.

JOHN  
What's wrong with this hospital?

REBECCA  
Nothing. It's just not in New York.

JOHN  
I was born here, you know.

REBECCA  
I know... I just want my doctor. \*

JOHN  
My mom's having surgery here.

REBECCA  
But I don't know this place. And the people are too nice.

JOHN  
What's wrong with being nice?

REBECCA  
It makes me nervous.

Beat.

JOHN  
... Did you know we were having twins?

REBECCA  
(sheepishly)  
... Yeah. They told me at the last appointment. \*

JOHN  
Why didn't you tell me? \*

REBECCA  
I was afraid it would be too much. \*

John looks very upset.

REBECCA (CONT'D) \*

It was the same day we found out about your Mom. Then you left. And, with all that you're going through, I can't even tell if you want to have a baby at all so to tell you we were having TWO I was-- \*





57 CONTINUED: (3)

JOHN

That's not what I'm worried about.

\*  
\*

REBECCA

It's not?

\*

JOHN

No, having twins.... it's one more person  
that I'm gonna be failing. And I just  
can't take that.\*  
\*

John tries hard not to break. Rebecca sits up and grabs  
his hands and touches his face.

REBECCA

John. John! Listen to me!

John scoffs at this.

REBECCA (CONT'D)

John, you're the most amazing, talented,  
good hearted person I've ever met. And  
you are not failing anyone!

Beat.

REBECCA (CONT'D)

We're just here waiting for you to come  
back.

JOHN

You promise?

REBECCA

I promise. (beat) Now,

\*

(CONTINUED)

57 CONTINUED: (4)

57

JOHN

I will. Now get some rest.

John smiles.

58 EXT/INT. STACEY'S HOUSE. DAY.

58

Stacey sleepily exits her room and knocks on the door immediately next to hers, then opens it.

STACEY

Constance, Matilda. Wake up, it's time for school.

Stacey begins to walk away, routinely... then freezes. She turns back to the doorway, seeing Ron.

STACEY (CONT'D)

Oh my God.

Ron wakes, seeing Stacey.

RON

Oh, Stacey--

STACEY

What the hell are you doing here?

RON

Hear me out.

STACEY

How did you get in?

RON

I just wanted to see them..

Stacey pauses... which way will she go?

59 INT. STACEY'S HOUSE. DAY.

59

Two cops walk Ron out of the house in cuffs as his wife and children watch.

STACEY

You're not allowed in this house again. Under any circumstance. You understand?

RON

(yelling to Stacey)

Come on, Stacey. Don't you think you're over-reacting?

(CONTINUED)

59 CONTINUED:

59

STACEY

Ron, you broke into my house!! This is why I have full custody.

A60 EXT. STACEY'S HOUSE. DAY.

A60 \*

The cops lead Ron out of the house. They pause at the bottom of the stairs as Ron looks out to see... the entire neighborhood is watching. The cops push Ron forward. Ron steps over the flowers considerately.

RON

Watch the flowers.

The cops trample the flowers.

RON (CONT'D)

Oh come on.

60 INT. POLICE CRUISER

60

Reverend Dan pleads with one of the cops who allows him to go over to the cruiser. When Ron sees Reverend Dan he looks angry.

RON

Not the time, man. Not the time, I promise you.

REV. DAN

How you doin', Ron?

Ron stares pained daggers.

RON

... You're somethin' else, man. You're somthin' else. Things aren't bad enough you have to come over here and what? You win man... you win.

REV. DAN

Your girls sent me.

Ron's face falls. He looks lost.

REV. DAN (CONT'D)

What were you doing in the house, Ron?

RON

I don't know. I've just been feeling so lonely. I didn't know where else to go.

(CONTINUED)

Ron looks emotional.

RON (CONT'D)  
Why does she hate me?

REV. DAN  
She doesn't hate you.

REV. DAN (CONT'D)  
Would you like to talk about it?

Reverend Dan puts his hand on Ron's shoulder.

RON  
No!... Kind of.

REV. DAN  
Come on. Let me buy you a cup of coffee.

RON  
Okay.

Rev. Dan motions to the cop who walks over.

RON (CONT'D)  
Wait, you're not going to try and push  
any of that Jesus shit on me, are you?

REV. DAN  
No.

RON  
You promise?

The cop lets Ron out.

REV. DAN  
I don't force my beliefs onto people.

RON  
Really?

REV. DAN  
Really.

The cop uncuffs Ron.

RON  
Well, what are your beliefs?

REV. DAN  
You just asked me not to talk about them.

Rev. Dan and Ron walk down the street together.

(CONTINUED)

60 CONTINUED: (2)

RON  
Yeah, well, now I'm curious.

REV. DAN  
It's complicated.

61 INT. HOSPITAL ROOM. DAY.

61

Sally stands looking out the window. She is alone in her room. LaTisha is gone. John walks in wearily.

JOHN  
Mom? What are you doing up? Where is everyone?

SALLY  
Gone.

JOHN  
What happened to LaTisha?

SALLY  
She's in surgery.

Sally smiles... very unconvincing. John walks right up to her. Both fragile.

JOHN  
What's wrong?

SALLY  
Dr. Fong just came by.

John braces for the worst.

JOHN  
And?

SALLY  
He said I have to shave my head.

JOHN  
(relieved)  
Oh, Mom. That's okay.

SALLY  
I don't want to do it Johnny.

Sally's stoicism is finally beginning to wane.

SALLY (CONT'D)  
I'm going to look ridiculous.

(CONTINUED)

JOHN

No... you won't. When are they coming to do it?

SALLY

I don't know.

JOHN

Well, I'll wait right here til they do.

Sally looks at her son for the first time. She sees everything.

SALLY

How are you?

John just nods, trying not to break.

SALLY (CONT'D)

How's Rebecca?

JOHN

... we're having twins.

Sally gives John a huge hug. He almost collapses into her.

SALLY

... and you're terrified.

John breaks. He just nods as his eyes well up. Sally looks right into him. Warm. Always motherly.

SALLY (CONT'D)

Don't worry... you won't know til you get there... that you're ok.

John looks at her and for the first time... is comforted. And for the first time in what feels like forever... He smiles.

Jason comes into the room with an electric razor.

JASON

Alright, Mrs. Hollar. You ready for your new do?

John looks at Jason.

JASON (CONT'D)

Oh. Hey. It's you. (beat) What happened? You never came back to the house.

(CONTINUED)

61 CONTINUED: (2)

JOHN  
(lying)  
I got lost.

JASON  
Gwen's pissed.

JOHN  
Will you tell her I'm sorry?

JASON  
Yeah. Whatever. I got to give your mom a haircut.

John looks to Sally.

JASON (CONT'D)  
Just sit right here Mrs. Hollar, we'll be done in no time.

Jason wraps her in a hair cutting cloak. And faces her towards a mirror. Seeing herself in the mirror, Sally's face changes. Jason, turns on the clippers.

JASON (CONT'D)  
You ready?

Sally looks almost terrified.

JOHN  
No. Wait.

Jason looks at John.

JOHN (CONT'D)  
I'll do it.

JASON  
What?

JOHN  
Leave the clippers and the razor... I'll give her the haircut.

John looks to Sally.

JOHN (CONT'D)  
If it's okay with you?

SALLY  
You really want to?

JOHN  
Yeah. I'd be honored.

(CONTINUED)

Jason leaves. John gives his mother a haircut. It is a very sweet and intimate moment between mother and son.

John finishes the haircut.

SALLY

How do I look?

JOHN

Beautiful.

SALLY

Oh, you're just saying that.

JOHN

No, I'm not. You got a really nicely shaped head.

SALLY

Well, thank you.

John takes a breath.

JOHN

What now?

SALLY

I don't know. Wait for supper? (beat)  
It's my last meal.

JOHN

What do you mean? Last meal.

SALLY

They're not letting me have any food tomorrow. I guess you're not supposed to eat before the surgery.

JOHN

So, what's on the menu for tonight?

SALLY

Yogurt and a boiled egg.

JOHN

Oh, that's not a very good last meal.

SALLY

Yeah.

JOHN

What would you want? If you could have anything? Anything in the world?

(CONTINUED)



61 CONTINUED: (4)

SALLY  
Oh, I don't know.

JOHN  
You don't know? Are you telling me you  
can't even fantasize about a good meal?

Sally thinks.

SALLY  
A burger.

JOHN  
That's it? Just a burger?

SALLY  
No, I mean a real burger.

John thinks about this.

JOHN  
Let's go.

SALLY  
What, now?

JOHN  
Yeah.

SALLY  
We can't. They'll never let me leave.

JOHN  
We'll sneak you out.

SALLY  
You'll get in trouble.

JOHN  
I'm not going to let you have an egg and  
yogurt for dinner.

62 INT. HOSPITAL HALLWAY. DAY.

62

John wheels his mother down a hospital hallway. Jason  
spots John and Sally leaving from the nurse's station.

JASON  
Hey. Where are you going?

John starts to run.

(CONTINUED)

62 CONTINUED:

62

JASON (CONT'D)  
Stop, stop! You can't leave!

John and Sally duck into a room.

A63 INT. HOSPITAL ROOM. DAY.

A63

Sally and John laugh then turn around to see...

A woman is giving birth. She screams in pain and terror.  
Her husband tries to comfort her.

WOMAN IN LABOR  
AHHHHHHHHHHHHHHHHHHHHHHHHHHHH1

Her husband tries to take her hand. She bats it away.

Sally peaks out the door while John stares at the woman  
in total shock and horror.

Suddenly a nurse looks up and sees John and Sally.

LABOR NURSE  
What's going on here?

JOHN  
Uh...

SALLY  
(looking back at the hallway)  
Alright he's gone. Let's go.

John wheels his mother out of the room.

SALLY (CONT'D)  
(to the woman)  
You're doing a great job!

63 EXT. HOSPITAL. DAY.

63

John pushes Sally out of the hospital. They are both  
giddy with laughter.

A64 EXT. EMERGENCY ROOM. DAY.

A64

John and Sally peel around the corner of a parking lot  
and drive through the emergency room arrival area. Just  
as they pass the doors... Jason exits and runs after the  
car screaming.

(CONTINUED)

A64 CONTINUED:

JASON

Wait! Stop! You're not supposed to leave  
the hospital. (mutters to himself)  
Assholes.

\*

64 INT. JANIE'S. LATE DAY.

64

\*

John and Sally walk into Janie's, a small eatery frozen  
in time. John smiles.

\*

\*

JOHN

I thought this place closed forever ago.

\*

\*

SALLY

Never.

\*

\*

Sally waves to the women behind the counter. They wave  
back.

\*

\*

SALLY (CONT'D)

Hi girls!

\*

\*

A65 INT. JANIE'S. LATER.

A65

\*

John and Sally are finishing burgers.

\*

JOHN

My, God, I haven't had one of these in...

\*

\*

SALLY

Long time.

\*

\*

John smiles.

\*

SALLY (CONT'D)

You sure this is okay? I look like an  
escaped mental patient.

\*

JOHN

I don't even think anyone has noticed.

Sally shrugs. She eats another fry.

\*

JOHN (CONT'D)

Hey, mom.

SALLY

Yeah?

JOHN

Can I ask you something?

(CONTINUED)

A65 CONTINUED:

SALLY

Sure.

JOHN

What did you mean when you said you  
regretted marrying dad?

SALLY

... Did I say that?

\*

JOHN

Yeah.

(CONTINUED)

A65 CONTINUED: (2)

SALLY  
(dead straight) \*  
It must have been the tumor.

JOHN \*  
... Mom. \*

SALLY \*  
John, I love your father. He's my life. \*

JOHN \*  
But you said you regretted-- \*

SALLY \*  
You never met my mother. She was tough. \*  
Quiet. And tough. The day I married your \*  
father, she only gave me one piece of \*  
advice. "Don't waste your time with the \*  
bad. Live with the good."... Your father \*  
and I have lived thirty two good years. \*

John looks right at her... and nods. Ron and Don enter. \*

DON \*  
Oh, good, I thought we'd miss you... \*

RON  
What happened to your hair?

JOHN  
We had to shave it.

SALLY  
What do you think, Donald?

DON \*  
I think you look great, Chief. \*

Don gives Sally a kiss on her bald head... Sally looks to \*  
John. \*

EXT. JANIE'S. DUSK. \*

B65 Sally exits Janie's... with her family. B65 \*

65 INT. HOSPITAL ROOM. NEXT DAY. 65

John, Don, Ron and Rebecca are all in Sally's hospital  
room. Sally wears a head scarf.

No one says anything.

(CONTINUED)

CONTINUED:

SALLY

What time is it?

Everyone in the room checks their watch.

(CONTINUED)

ALL

8:30.

Sally nods.

SALLY

Thanks for being here, everyone.

RON

We love you, Mom.

SALLY

I love you, guys.

Don starts to cry.

SALLY (CONT'D)

Oh, Don. Don't worry. It's going to be okay. I'm going to be fine.

DON

I'm sorry about Jenny Craig.

Sally opens her arms for Don to give her a hug. They embrace.

SALLY

(whispers)

Take care of Ron for me. He needs your help.

Don nods.

DON

Of course, Chief.

Sally beckons Ron over to her. Ron bends down for a hug.

SALLY

(whispers)

Take care of your Dad for me. He needs your help.

RON

(nods)

I got it.

John comes over to give his mom a hug.

JOHN

See you soon, Mom.

(CONTINUED)

SALLY  
(More poignant)  
Take care of them for me. They need your help.

JOHN  
Sure thing, Mom.

A moment of silence. John puts his arm around Rebecca.

Jason comes into the room.

JASON  
You ready, Mrs. Hollar?

Sally does not say anything.

JASON (CONT'D)  
Mrs. Hollar?

Sally tries hard not to cry but she can't hold it in. She is so scared.

JOHN  
Mom?

SALLY  
(bursting into tears)  
I don't want to do this.

No one knows what to do or say.

JOHN  
(to Ron)  
What should we do?

Ron shrugs.

JASON  
(whispers)  
You could sing to her.

JOHN  
Does that help?

JASON  
Sometimes.

JOHN  
(to Ron)  
Do you know the words to any songs she likes?

(CONTINUED)



RON

She likes Kenny G.

John gives Ron a look.

JOHN

I'm not even sure if I know the words to any songs, period.

RON

We could hum something.

While Ron and John bicker about what to do Don quietly and sweetly breaks into a tune.

DON

I'm trying to tell you something about my life...maybe give me insight between black and white...the best thing you've ever done for me...is to help me take my life less seriously, it's only life after all...

JOHN

Is that the Indigo Girls?

Ron nods.

JOHN (CONT'D)

How does he know the words to this?

RON

She loves this song ever since she watched their Behind the Music story.

Ron joins in.

DON AND RON

Well darkness has a hunger that's insatiable...and lightness has a call that's hard to hear...I wrap my fear around me like a blanket...I sailed my ship of safety till I sank it, I'm crawling on your shore...

John tries to join in with the chorus. He doesn't know all the words but he does his best.

(CONTINUED)

DON, RON AND JOHN

I went to the doctor, I went to the  
mountains..I looked at the children, I  
drank from the fountain...there's more  
than one answer to these  
questions...pointing me in a crooked  
line...the less I seek my source for some  
definitive...the closer I am to fine...

The song continues as actually sung by the Indigo Girls  
as Jason wheels Sally out of the room. Sally smiles and  
mouths a "thank you" to Don. Don grabs her hand for a  
moment, then lets her go. Rebecca gives John a kiss on  
the cheek.

A66 INT. HOSPITAL. ELEVATOR. DAY. A66 \*

Sally is rolled into an elevator. Song continues. \*

B66 INT. HOSPITAL. SURGERY HALLWAY DAY. B66 \*

Sally is rolled down hallway to surgery. Song continues. \*

66 INT. OPERATING ROOM. DAY. 66

The song continues as Sally takes her anesthesia and goes  
to sleep.

67 INT. HOSPITAL WAITING AREA. DAY. 67

The song continues as John, Don, Ron and Rebecca sit  
patiently in the waiting area. John looks out over his  
family. Ron gets up.

RON

I'm gonna go... get some air.

Ron exits. John gets an idea he exits. Suddenly Don  
looks at Rebecca.

DON

How are you feeling?

REBECCA

Better.

Beat.

DON

Thank you for being here.

(CONTINUED)

67 CONTINUED:

67

Rebecca looks up at him. He smiles. It's the first moment Rebecca's had with Don.

68 EXT. HOSPITAL PARKING LOT. DAY.

68

Ron stands outside. John comes out and joins him.

(CONTINUED)

JOHN  
How you doin' Ron?

RON  
I'm fine. I'm good.

JOHN  
We are terrible liars.

Beat.

JOHN (CONT'D)  
How's the job search going?

RON  
Okay. I'm waiting for a second interview  
at Amazon.

JOHN  
Oh. Wow. That's a good company.

RON  
No, not that Amazon. The club in Bristol.  
They need bartenders.

JOHN  
Do you bartend?

RON  
No.

John smiles.

RON (CONT'D)  
I just need a job.

JOHN  
You know dad wants you back?

RON  
What? No he doesn't.

JOHN  
That's not what he told me.

RON  
Dad wants me to work for him again?

JOHN  
Not for. With. He wants you to run the  
company with him.

RON  
You're right you are a terrible liar.

(CONTINUED)

JOHN

No. I'm not. He's just too proud to ask.  
But he can't really pay you until the  
company gets back on its feet.

RON

He can't pay me?

JOHN

Well, you're staying at his house rent  
free.

RON

Yeah. That's his duty as one of the  
people who brought me into this world  
without asking.

JOHN

Come on, Ron. He needs your help.

Ron looks kind of intrigued.

RON

I'll think about it.

Beat.

JOHN

Hey, what did mom say to you?

RON

Nothing. Just that she loved me. Why,  
what did she say to you?

JOHN

The same.

Ron and John smile.

JOHN (CONT'D)

See you inside.

John walks back in. We hold on Ron's smile

John re-enters the waiting area. And goes to his father.

JOHN

Dad?

DON

Yeah?

(CONTINUED)

JOHN

Ron wants his job back.

DON

What?

JOHN

He needs to work. He's willing to come back without pay until the company gets up on it's feet again.

DON

He said he'd work for no pay?

JOHN

That's exactly what he said.

DON

Hmmm.

JOHN

But you'll have to make him vice president.

DON

I'll make him queen of England if he can start makin money again.

JOHN

Great. He'll start next week.

John looks up at Rebecca, who saw the whole thing. She smiles knowingly at John. He smiles at her genuinely.

John paces around while Rebecca sleeps and Ron and Don talk. Dr. Fong comes out into the waiting room.

Everyone looks at him.

DR. FONG

Well, the operation was a success.

Everyone cheers.

DR. FONG (CONT'D)

We were able to remove 95 percent of the tumor.

RON

95%? Why couldn't you remove it all?

Ron looks to John.

DR. FONG

The tumor is putting a good deal of pressure on the brain stem. You don't want to mess with the brain stem.

JOHN

So, it could grow back?

DR. FONG

It could. We'll have to watch it.

DON

When can we see her doctor?

DR. FONG

We're moving her to intensive care. You can visit her once she's settled. But she's still heavily sedated.

DON

Thank you, so much, Dr. Fong. I can't tell you how much we appreciate everything you've done for her.

DR. FONG

Let's just keep an eye on her. See how she progresses. We're not out of the woods yet. She's been living with that tumor for a long time. We have to see how the brain responds to it's removal.

71 INT. INTENSIVE CARE. DAY.

71

Don, John and Ron stand in front of Sally. Her head is heavily bandaged. Her heart is hooked up to a monitor.

DON

I'll stay with her. Why don't you boys go home and get some rest?

RON

We want to stay.

DON

No, no, take Rebecca home. You two should sleep in a real bed.

JOHN

Are you sure?

(CONTINUED)

71 CONTINUED:

71

DON

Yeah. Go. You, too, Ron.

Ron doesn't move. Don speaks right to him for the first time.

DON (CONT'D)

It's gonna be okay.

Ron and John leave the room.

72 INT. HOSPITAL ELEVATOR. DAY.

72

John, Ron and Rebecca walk into a hospital elevator together.

RON

She is going to be okay, right?

JOHN

Yeah. Better then ever.

RON

Tell Dad I'll take the job.

A73 EXT. STACEY'S HOUSE. DAY.

A73

Ron knocks on the door. Stacey answers with Reverend Dan. The girls run out with back packs on hugging Ron then running to the car.

RON

... Thank you.

73 INT. INTENSIVE CARE. NIGHT.

73

Don sits next to Sally and holds her hand.

74 INT. HOLLAR HOUSE. TV ROOM. NIGHT.

74

Ron plays Dance, Dance, Revolution with his daughters. They are all surprisingly good. John and Rebecca watch on the couch.

JOHN

Are you sure you're okay?

REBECCA

Yeah, fine.

\*

(CONTINUED)



74 CONTINUED:

Rebecca is not convinced.

JOHN

We'll get you back home soon.

Ron stops dancing. He looks at John.

RON

You want to try?

John and Rebecca get up and play the dancing game. Everyone is laughing and happy. It's a very warm moment between the family.

75 INT. ICU. NEXT MORNING.

75

Don sleeps holding hands with Sally. Sally opens her eyes.

SALLY

(whispers)

Don?

Don wakes. He smiles.

DON

Hey, Chief. How you doing?

Sally smiles.

SALLY

Did they get it?

DON

Yeah. They got it. The tumor's gone.

SALLY

Oh, good.

DON

You did great, Chief.

Sally blinks. And then without warning her heart rate drops. Don turns to the machine in a panic.

DON (CONT'D)

Sally? Sally? Honey? Sally?

A nurse runs into the room.

ICU NURSE

What happened?

(CONTINUED)

75 CONTINUED:

DON

I don't know.

More nurses come into the room.

ICU NURSE

We need a doctor in here right away!

A nurse starts pumping Sally's heart.

DON

What's going on? What are you doing to her?

ICU NURSE

I'm sorry, sir. You're going to have to leave the room.

DON

But Dr. Fong said the surgery was a success.

ICU NURSE

Please, sir.

DON

I don't understand.

Don steps backwards towards a chair. Time slows down. Sound fades out to the sound of the heart monitor. Slowly the beep turns into a faint flat line.

76 INT. HOLLAR HOUSE. TV ROOM. DAY.

76

Ron sleeps in a make shift fort with his daughters. The phone rings. Ron gets up and answers it.

RON

Hello.

Ron looks very upset.

77 INT. JOHN'S ROOM. DAY.

77

Ron walks into John's bedroom. He and Rebecca are sleeping in each other's arms. Ron gently wakes his brother.

RON

John. John.

John wakes up in a panic, as if in a bad dream.

(CONTINUED)

77 CONTINUED:

77

JOHN  
What? What is it?

78 INT. DR. FONG'S OFFICE. DAY.

78

Don, Ron and John sit in Dr. Fong's office.

DR. FONG  
I'm sorry. There was just nothing we could do. She had lived with that tumor a long time. Her body just couldn't adjust to the change.

RON  
I thought the procedure was a success?

Ron looks to John.

DR. FONG  
It was.

RON  
(truthful anger)  
Do all your successes end in death???

JOHN  
(calming... like his mom)  
Ron.

DR. FONG  
(flustered)  
Look, I understand this is a hard time for you. I did everything I could.

DON  
(quietly)  
Thank you, doctor.

Don turns to leave. He bursts into tears.

79 OMIT SCENE

79

80 INT. CHURCH. NEXT DAY.

80

Don, John and Ron sit in the front pew of a church going over the details of Sally's funeral with a funeral director and a minister.

(CONTINUED)

MINISTER

She will be presented here in front. Do you know what flowers you'd like to have surrounding the casket?

DON

... I don't know.

No one speaks. Ron just stares at the empty space where the casket will be.

FUNERAL DIRECTOR

Now, as far as caskets go--

DON

--We'll take the best one you got.

RON

That's... a lot of money, Dad.

DON

I don't care.

RON

Well, how are we going to pay for it?

DON

We just pay for it.

FUNERAL DIRECTOR

Actually, all expenses have already been taken care of.

RON

What? By who?

FUNERAL DIRECTOR

An anonymous party.

Don looks really confused.

DON

I don't understand.

RON

We don't know any anonymous parties.

John realizes who it was.

JOHN

I think I have an idea.

RON

Are you ready, Dad?

(CONTINUED)

80 CONTINUED: (2)

80

DON

I think I'm going to just... *be here for a bit.*

John and Ron stand and put their hand on their father's back. They slowly exit the viewing room.

81 INT. CHURCH. DAY.

81

Ron and John exit into the foyer of the church.

JOHN

You think dad's going to be okay?

RON

... I don't know.

Beat.

RON (CONT'D)

I'm gonna take a walk... I'll see you at home?

JOHN

Yeah.

Ron walks away. Off to the right, John sees Rebecca looking at a statue. John approaches her.

JOHN (CONT'D)

Did you just pay for my mother's funeral?

REBECCA

Don't tell your father. I wanted to do something. You told me he was strapped for cash.

JOHN

That's really generous but we can't accept it.

REBECCA

Why not?

JOHN

I just can't.

REBECCA

John, please accept it. I have money now. You'll have money later. It doesn't make any difference. We're family.

(CONTINUED)

81 CONTINUED:

John is really touched. He doesn't know what to say. He gives Rebecca a long, hard look.

JOHN

Will you marry me?

REBECCA

What?

JOHN

Marry me.

Rebecca doesn't know what to say. John pulls a pen out of his pocket and draws a line around Rebecca's ring finger. She looks at the ring, fighting tears.

REBECCA

It's beautiful...

JOHN

Marry me. Right now.

REBECCA

Well, do you think now is a good time?

JOHN

It's for better or worse, right? I can't think of a worse time than now. What do you say?

REBECCA

Yes.

JOHN

Really?

REBECCA

Yes!

A82 EXT. CHURCH. DAY.

A82

John and Rebecca run to the car.

82 EXT. CHURCH - PARKING LOT. DAY.

82

John and Rebecca get into his mothers car. They look at each other with nervous excitement. John starts the car.

REBECCA

Take me to some place she loved.

(CONTINUED)

82 CONTINUED:

82

John smiles and reverses out of the parking spot. Just as he stops to put car in drive, in his rearview mirror we see Ron walking slowly to his car.

JOHN  
(to Rebecca)  
Hold on.

John exits the car and walks towards Ron. Through the back window we see John talk to Ron. After a moment. The two brothers walk back to the car and get in. John smiles at Rebecca. Rebecca smiles at Ron. Ron smiles... touched.

83 EXT. POND. DAY.

83

John and Rebecca stand in front of the little swimming hole John visited earlier in the story... Along with Reverend Dan and Ron. They get married.

84 EXT. POND. DAY.

84

John and Rebecca slow dance without music watching the sun go down. Behind them Ron stands talking to Reverend Dan.

REBECCA  
This is nice.

JOHN  
Yeah. My mom used to take my brother and me here to swim every summer.

Rebecca nods.

JOHN (CONT'D)  
We got to bring our kids here when they get older.

REBECCA  
Every summer.

John looks at Rebecca and smiles. He starts to weep.

REBECCA (CONT'D)  
Oh, honey.

Rebecca holds John.

85 INT. HOLLAR HOUSE. KITCHEN. DAY.

85

Don sits at the kitchen table alone. He looks out at the empty kitchen. In front of him is a bowl of Sally's knitting. After a long beat, Ron enters in the doorway behind him.

RON

Hey, Dad. The girls and I were going to go get some ice cream. You want to come?

Don looks at Ron.

DON

No, thanks.

RON

Want us to bring anything back for you?

Don doesn't answer.

RON (CONT'D)

We'll get you a Dilly bar.

Ron stands and looks at his dad for a beat... then exits. Don continues to sit at the table staring out the window. The doorbell rings. Don sighs. The doorbell rings again. Don goes to the front door.

86 INT. FRONT DOOR, HOLLAR HOUSE. DAY.

86

Don answers the door. Jason stands at the doorstep.

JASON

Hello, Mr. Hollar.

Don nods.

JASON (CONT'D)

I'm very sorry about--

DON

What do you want?

Jason takes a breath. He pulls an envelope out of his pocket.

JASON

Sally asked me to give this to you if...you know.

Jason hands the envelope to Don.

(CONTINUED)



86 CONTINUED:

86

JASON (CONT'D)

She was a great woman.

DON

Thanks.

Don closes the door. He takes the envelope back to the kitchen.

87 INT. KITCHEN, HOLLAR HOUSE. DAY.

87

Don sits back down at the kitchen table and opens the envelope. There is a simple note card in it. The note card reads,

"If you're reading this letter then I guess I didn't make it.): I'm sorry I can't be there to help you through this, Donald. But you're going to be okay. Buck up. You gave me a great life. I love you so much. Sally."

Don starts to weep. The doorbell rings again.

Don gets up and goes to the door.

88 INT. FRONT DOOR, HOLLAR HOUSE. DAY.

88

Don answers the doors with tears in his eyes. It's Jason, again. He holds another envelope.

JASON

She asked me to wait five minutes and then give you this one.

Jason hands the envelope to Don. Don opens it right there at the door. This note card reads,

"Stop crying. You got a funeral to plan. Don't forget I like orchids."

Don smiles.

JASON (CONT'D)

Everything okay?

DON

Yeah. Thanks for this.

89 OMIT SCENE

89

90

EXT. CEMETERY. DAY.

90

Sally's coffin is surrounded by orchids. A large group of Sally's friends and family are gathered around her casket as it is about to be lowered into the ground. Don, John, Rebecca and Ron sit in chairs in the front. Don bravely tries to hold in his tears but he can't help welling up. Behind him we see that everyone has shown up for Sally. Stacey stands with Reverend Dan, Constance and Matilda. Pam is there. Everyone is emotional.

\*

MINISTER

In the end the message is most clear in the first book of Corinthians...  
 "Behold, I show you a mystery: We shall not all sleep; but we shall all be changed"

The minister says his last few words... then there is silence. John looks around.

JOHN

(whispers)

Someone should say something.

RON

What?

JOHN

Someone from the family should say something before they put her into the ground.

RON

Go ahead.

John takes a breath... then stands up.

JOHN

Hello. I'm John Hollar. I'm Sally's son. (Saying this immediately has an impact) I unfortunately don't quite know what to say. I just want to thank everyone for coming here... to say goodbye to our mother.

He looks out at the group. This is his family. This is his life.

JOHN (CONT'D)

I, uh... I remember talking to my Mom once... in a time where I was a bit...

He looks directly at Rebecca. She tears up.

(CONTINUED)

JOHN (CONT'D)

Lost... And my Mom said... "You won't know till you get there... that you're ok."

Beat. He looks out at everyone, finishing with his Dad.

JOHN (CONT'D)

Well, we're all here. And she was right... We're ok.

John finishes and goes to hug his father. As he does Rebecca touches her stomach. She starts to feel some serious pains. Ron looks at Rebecca. Rebecca is going into labor. She grabs Ron's hand aggressively.

RON

Uh, John.

John looks over.

RON (CONT'D)

John! You're wife is going into labor.

John runs over to Rebecca and helps her to her feet and begins to walk Rebecca to the car and exits. After a moment he returns.... and kisses the casket.

JOHN

Bye, Mom! We love you.

Ron, John, Don, Rebecca are all packed in Ron's car.

RON

Everyone got on their seat belts?

JOHN

Yeah. Just go. Go, go!

Ron peels out. The car goes dead.

RON

Shit. I never did get that fixed.

JOHN

Oh my God.

Everyone begins to panic. Ron looks around. He gets an idea.

92 INT./EXT. HEARSE. CEMETERY ROAD. DAY. 92

Ron closes the door to... the hearse. Rebecca is next to him. John and Don are in the back.

REBECCA  
I feel like this is a bad way to bring  
kids into the world.

JOHN  
No, no. It's fine.

RON  
Here we go!

As the hearse screeches out of frame, in the background we see... Sally's casket.

A93 EXT. HIGHWAY. DAY. A93

The hearse drives down the highway. \*

93 EXT/INT. HOSPITAL. DAY. 93

Ron pulls the hearse up to the emergency drop off. He jumps out of the hearse and looks around as John helps Rebecca out of the car. Ron suddenly sees an old man in a wheel chair.

RON  
Dad... have a heart attack.

DON  
What did you say?

RON  
Have a heart attack now!

Don suddenly sees the man in the wheel chair... And begins faking a heart attack. Ron smiles... then drops it as he rushes up to the man.

RON (CONT'D)  
Please! I need this wheel chair my  
father's having a heart attack!!

The old man stands up, confused. Ron takes the wheelchair to the hearse... And Rebecca gets in. The old man watches as Ron and Rebecca rush into the hospital followed by John... and then Don. The old man stares at Don.

(CONTINUED)

93 CONTINUED:

DON

Thank you.

94 INT. HOSPITAL. MAIN ENTRANCE. DAY.

94

Ron runs up to the nurses desk.

RON

We're having a baby! Where do we need to go?

ER NURSE

Down the hall and to the left.

Everyone starts to head down the hall.

ER NURSE (CONT'D)

Wait!

Everyone stops.

ER NURSE (CONT'D)

You can't all go.

John looks at his dad and brother.

JOHN

I'll call you when we get a room.

DON

Good luck, Johnny.

JOHN

Thanks, Dad.

John gives his dad a hug. Then his brother. Don leans down and kisses Rebecca on the forehead.

DON

Thank you for being here.

John pushes Rebecca down the hall. Ron looks at Don.

RON

You think they're gonna to be alright?

DON

Yeah. They'll be fine.

RON

... What about us?

Don gives his son a big hug.

95

INT. HOSPITAL HALLWAY. DAY.

95

Rebecca is screaming as John pushes her down a white, gleaming hallway.

REBECCA

You promised me we wouldn't have the babies here.

JOHN

I'm sorry. I didn't know you were going to be early.

REBECCA

I'm scared.

JOHN

Me, too.

REBECCA

You're not supposed to tell me that.

JOHN

It's going to be okay. You're going to do great.

REBECCA

Ahhhhhhhhhhhhhhhhhhhh.

JOHN

Just breathe.

REBECCA

I am breathing.

JOHN

Becca?

REBECCA

Yeah?

JOHN

I love you.

REBECCA

I love you, too.

96

EXT. HOSPITAL. SKY BRIDGE. DAY.

96

John pushes Rebecca in a wheel chair over a glass sky bridge to the hospital.

\*

97 INT. HOSPITAL. DELIVERY WING. DAY.

97

Suddenly a nurse appears looking at a clipboard, then down at Rebecca.

ER NURSE 2  
Mrs. Hollar?

REBECCA  
... yes.

ER NURSE 2  
Right this way.

The nurse hits a button as two large hospital doors open. John, Rebecca and the nurse run through and out of sight.

As the doors close behind them... we fade to white.

THE END

\*