

THE MEDDLER

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FADE IN:

A ceiling fan spins slow and sad above us.

INT. APARTMENT - BEDROOM -- MORNING

MARNIE MINERVINI (60s) stares at the ceiling, tucked in her side of the bed, a chasm of empty space beside her. She sighs, forgotten. Then turns to the window, looking out at the California sun. She immediately brightens.

We hear her chipper Brooklyn accent ring out:

MARNIE (V.O.)
Anyway...

She props herself up and out of bed.

INT. WEST HOLLYWOOD - APPLE STORE -- DAY

Marnie makes her way through the store, happy and confused.

MARNIE (V.O.)
Today I went across the street to the Apple store and got one of the new iPhones with the 32 gigabytes cause I wasn't sure if I should get the 16s or the 32s but the 32s were on sale so there you go.

EXT. THE GROVE -- LATER

Marnie has breakfast with her iPhone.

MARNIE (V.O.)
The genius bartender showed me how to make things bigger but I already forgot. God, my eyesight is so shot. But I got on the Safari before and I looked up The Palazzo and it said that "The Hills" filmed two seasons here. Isn't that neat?

-- Marnie happily weaves through The Grove's morning crowd.

MARNIE (V.O.)
And they used to do the Extra program at The Grove every day with Mario Lopez. He seems nice.

-- Marnie stands shyly at the fountain, watching the children play nearby.

MARNIE (V.O.)
*I swear I could stand there and
watch that fountain for hours.
Today they played "Come Fly With
Me" and I almost started crying
thinking about Daddy. But I didn't
cause basically, I feel great.*

-- Marnie buys a Wetzel Pretzel.

MARNIE (V.O.)
*It's like living on Main Street in
Disneyland. Every day is sunny and
I wake up and I think, "Thank you,
Joey for making it possible."*

-- The trolley man rings the bell, Marnie scuttles out of the way, packages from Crate & Barrel in her arms.

MARNIE (V.O.)
*I swear if I get hit by that
trolley, I'll die happy.*

INT. PALAZZO APARTMENT -- VARIOUS

Marnie puts pillows, still tagged, on her small couch.

MARNIE (V.O.) (CONT'D)
*And just wait 'til you see my
apartment. I have a balcony that's
far enough from other peoples'
balconies so nobody could jump down
from the roof or whatever...*

-- Marnie looks off her small balcony, eyeing, suspicious.

MARNIE (V.O.) (CONT'D)
*And I have a parking spot right
next to the elevator so I can just
run right in there.*

-- Underground, Marnie sprints from her Toyota to the elevator and pushes DOORS CLOSE over and over.

MARNIE (V.O.) (CONT'D)
*And I got everything shipped out
from Jersey. All my artwork...*

-- Marnie hangs up a local-artist painting of Kermit the Frog playing guitar in the woods.

MARNIE (V.O.)
The doll I had made of you...

-- Marnie sets out a HANDMADE DOLL replicated to look like her DAUGHTER as a little kid, next to a matching photo.

MARNIE (V.O.)
*And of course the pictures of me
 and Daddy on our honeymoon.*

-- She slides a photo in her mirror. A YOUNGER MARNIE and her HANDSOME ITALIAN HUSBAND when he was alive.

MARNIE (V.O.)
*God, I can't believe I smoked back
 then. I hope you're not still
 smoking. It's really bad for you.*

INT. MARNIE'S TOYOTA -- MORNING

Marnie awkwardly drives up Laurel Canyon Boulevard, traffic building up behind her, holding her iPhone on speaker.

MARNIE
 Anyway... call me back. Love you.

She hangs up. Then turns up her Beyonce CD, humming along.

CUT TO:

INT. LORI'S HOUSE -- SAME TIME

LORI (late 30s) lies face down in bed, a cell phone buzzing in her outstretched hand. She looks at it.

CLOSE on: MA VOICEMAIL (5)

Lori closes her eyes again. Almost immediately, the doorbell RINGS. She sits up.

INT. LORI'S HOUSE -- MOMENTS LATER

Lori opens the door to see Marnie holding up a brown bag.

MARNIE
 I brought bagels.

LORI
 You should've called.

MARNIE

I did.

LORI

But I didn't answer.

MARNIE

Well, I'm sure you were busy.

Marnie hugs Lori, then gives her the bag. Lori follows her inside the small, neglected house.

LORI

Say hi to your grand-dogs.

TWO MUTTS jump and sniff at Marnie. She pets them with the back of her hand, clearly uncomfortable.

MARNIE

Hi, doggies. Hello.

LORI

(looking in bag)
Six bagels. All salt.

MARNIE

They're the best kind.
(seeing something)
Oh Lor, you let Daddy's bonsai die?

Marnie goes to the bonsai, trying to spruce it back to life.

LORI

Yeah... Sorry, Mom... I tried.
They're like crazy delicate. It
was... crazy.

Marnie tsks sadly over and over, then whispers to Heaven:

MARNIE

Sorry, Joey.

LORI

See, *this* is why I asked you not to
put me in charge. You can't just
give someone a dead man's bonsai
and orchid and put all this
pressure on them.

MARNIE

You let the orchid die too?

LORI
Yes "I let it die". I watered it every day.

MARNIE
Oh, Lor, you're not supposed to water it every day.

LORI
Well, I watered it the right amount, okay? Plants die. It's a part of plant life. Please don't make me feel any more bad about it.

MARNIE
Alright, forget it.

Lori puts a bagel in the toaster. Marnie looks through a pile of Lori's mail and sees an INVITATION.

MARNIE (CONT'D)
What's this?

LORI
Emily's baby shower.

MARNIE
Do you get to bring somebody?

LORI
Why? I probably won't go.

MARNIE
Why not?

LORI
Cause I'll have to get all dressed up... And it's gonna be like everyone I know there...

Lori disappears into a cabinet.

MARNIE
I thought you stopped smoking.

LORI
(holding in smoke)
Cigarettes.
(exhaling)
You said this was better.

MARNIE
I said it was okay after your father died when your stomach hurt.

LORI

Well, it's after my father died.
And my stomach hurts.

Lori disappears into the cabinet again.

MARNIE

Well, have you heard from Jacob?
You shouldn't call him. What's
going on with work? Did they call
you about the pilot? You shouldn't
be smoking if you have a deadline.

LORI

Mom. Please. Don't say deadline.
Don't say pilot. And do not,
please, ever again, say the word
Jacob, okay?

MARNIE

Alright.
(then)
I just don't think you should call
him. Especially when you have a
deadline on your pilot. Jacob, I
mean.

Lori bites her cheek.

LORI

We should find you a hobby.
(then)
I thought you were gonna volunteer
at the hospital.

MARNIE

Yeah, I keep meaning to do that.
(then)
Or maybe you could be my hobby.

Lori looks up, eyes wide. A bagel POPS out of the toaster.
Mother and daughter both jump.

INT. GROVE - MOVIE THEATER LOBBY -- DAY

Marnie steps up to the ticket counter.

MARNIE

Three for "Fight School".

INT. MOVIE THEATER -- LATER

Marnie sits alone, eating popcorn in the back row of a Liam Neeson movie. She jumps at the explosive action.

INT. APPLE STORE -- LATER

Marnie is being helped by FREDDY (20s, GENIUS T-shirt).

FREDDY

And you just put your fingers on the screen like this...

MARNIE

Oh, look at that, you magnified it.
(squinting)
So if I wanted to look up a local restaurant called the Soho House, how would I do that?

FREDDY

Well, you'd go on Safari and...

MARNIE

Oh you just google it? There it is. So-ho House. Is it Chinese?

FREDDY

I don't think so.

He hands her back the phone.

FREDDY (CONT'D)

If you need to find it again, it's in your search history. There.

MARNIE

Oh my god Freddy, you really are a genius.

FREDDY

It's just a label.

MARNIE

Your mother must be so proud.

FREDDY

I guess so.

MARNIE

Well, I would be. My daughter's a genius, but she's too old for you. How old are you?

FREDDY

I turn twenty-three in October.

MARNIE

Get outta here. Happy Birthday.
What does that make you? A Libra?
What does that mean? It's the
scales, right? Justice? You're
probably very diplomatic. You
should be a lawyer.

FREDDY

Maybe.

MARNIE

You should.

Marnie smiles. Freddy nods, not sure how to respond.

EXT. SOHO HOUSE -- DAY

Marnie, wearing black as usual, tries to mingle with various
30-SOMETHING WOMEN at a Beverly Hills baby shower.

-- Marnie stands on the outskirts of one group.

MARNIE

You should get the kind I have.
Transitions. They go from regular
glasses to sunglasses when you walk
outside. You can find 'em
anywhere... Lenscrafters....
(pulling out her iPhone)
You want me to make you an
appointment?

-- Marnie interrupts an ENGAGED WOMAN --

MARNIE (CONT'D)

You're gonna want to clean that
with Windex.

-- To an INFERTILE WOMAN --

MARNIE (CONT'D)

What you should do is have him tip
you upside-down. That's what Joe
and I did when we conceived Lori.

EXT. SOHO HOUSE -- LATER

EMILY

And this one's from Mrs. Minervini.

Marnie sits among the much-younger group, feeling under-dressed, squeezed next to a tree growing out of the floor. They watch EMILY (30s, pregnant) unwrap a white box.

EMILY (CONT'D)

Oh my god... an iPad.

The women ooh and ah, a bit confused.

EMILY (CONT'D)

Wow, Marnie, that's really generous.

MARNIE

Well, I know it wasn't on your list but I went to the Apple store the other day and I saw this little Filipino boy, practically a baby, playing on one of these iPads, and then Freddy told me they have all these programs you can download, like Barney's Circus and Nemo--

EMILY

Thanks, Marnie. That's sooooo nice. Lori has the best mom ever.

Emily moves on to other gifts. Marnie goes back to eating a scone. The redheaded woman sitting next to her, leans in.

REDHEAD

Where *is* Lori?

MARNIE

Oh, I think she's working today. She's got that deadline. I mean... countdown.

REDHEAD

She was supposed to baby-sit Tembo tonight. Dani and I haven't gotten out in a year.

MARNIE

Oh, well I could--

A BLONDE WOMAN (30s) leans in.

BLONDE WOMAN
I thought she was out of town.

A CHUBBY WOMAN (30s) leans in.

CHUBBY WOMAN
She told me she was sick.

MARNIE
Oh. Well, she was sick....

REDHEAD WOMAN
I'd be sick too. After everything
with Jacob.

CHUBBY WOMAN
Why can't she just get over him?

BLONDE WOMAN
Well, she's never gonna get over
him if she keeps giving him what he
wants.

They all nod in agreement. Marnie looks at them.

MARNIE
What does he want?

EMILY (O.S.)
O M G shut it.

Everyone turns back to Emily holding up a tiny onesie. The women ooh and ah at it, except Marnie.

MARNIE
What does he want?

EXT. SOHO HOUSE -- LATER

Marnie is standing at the buffet line, a pastry in one hand, her iPhone in the other. She texts Lori: *Where r u?*

EMILY (O.S.)
Marnie?

Marnie turns to see the mom-to-be with an OLDER MAN (60s).

EMILY (CONT'D)
Marnie, this is Greg's dad. He
came out to help us with the
nursery.

OLDER MAN

Mark, hi.

MARNIE

Oh. Marnie.

She gestures with her hands full.

EMILY

He's in town til Thursday.

Emily walks away. It takes awhile for Marnie to finish her bite. Finally:

MARNIE

So you're out visiting your son?

MARK

Yeah. Emily said it was important that I come but... I think I'm just here to carry gifts.

(laughs, then)

His mother isn't around.

MARNIE

Oh, my husband died a year ago.

MARK

Oh. Well, she lives in London, but, we're divorced....

Marnie takes a sip of her drink.

MARK (CONT'D)

Emily said that you grew up in Brooklyn. Which, um, which part?

MARNIE

Near Sunset Park.

MARK

I lived on the corner of 48th and 7th right by the church.

MARNIE

Get outta here. I was on 43rd and 4th right by the other church.

MARK

We used to go to the public pool before it became a parking lot.

MARNIE

Get outta here. I went there every summer we weren't with my aunt at Greenwood Lake.

MARK

I bet we ran in similar circles.

MARNIE

Isn't that funny?

She laughs.

MARK

Well, maybe before I leave town, we can have lunch with the girls.

Marnie stops, frozen, unable to breathe.

MARK (CONT'D)

Or there's this Holocaust museum I've been meaning to check out. Have you been to the Holocaust museum?

Marnie finally exhales, flustered, and starts piling food on her plate.

MARNIE

Oh, yeah, no, I can't, I've got so much to do, settling into my apartment, getting all my papers in order, plus I'm just about to start volunteering at the hospital... And maybe get into baby-sitting, so...

She backs away from him.

MARNIE (CONT'D)

(too loud)

I've never been so busy.

She puts down the full plate and scuttles away.

PRE-LAP: BEEP

INT. MARNIE'S TOYOTA -- DAY

Marnie drives while leaving Lori a voicemail, on speaker.

MARNIE

Anyway... I just wanted to tell you that I'm on my way to Cedar's Sinai to volunteer. So give me a call back soon or else I'll already be in there and it'll be too hard to reach me, okay? Oh and I've been listening to the best Beyonce song...

She turns up the volume, the Beyonce song we've heard before already in progress. Marnie holds up the phone for a verse. Then lowers it again:

MARNIE (CONT'D)

Anyway, I'm almost at the hospital so give me a call. Soon. Otherwise I'll already be in there. Okay. Love you.

Marnie hangs up, then turns up the same Beyonce song. When it comes to an end, she starts it over again. It continues:

EXT. CEDAR'S SINAI -- SAME TIME

We see her car circling the hospital.

INT. PARKING STRUCTURE -- LATER

Marnie's Toyota is sent up a spiral of underground parking.

INT. CEDAR'S SINAI -- LATER

Marnie cautiously walks through the automatic doors. She tries to look comfortable with her surroundings.

INT. HOSPITAL WAITING AREA -- LATER

Marnie sits among the sick and injured, filling out a volunteer form. She writes in her name and address. She puts down Lori as her emergency contact. She stops at marital status, unsure what to write.

A HOMELESS WOMAN (40s) coughs loudly across from her. Marnie looks up and gives a polite smile.

HOMELESS WOMAN

The demons are chasing me. With their dicks.

MARNIE

Oh. Well, that must be scary.

HOMELESS WOMAN

It is. Can you buy me a Sprite?

MARNIE

Sure.

Marnie puts down her volunteer form. And makes her way toward the VENDING MACHINES. She weaves in between patients and their ailments.

Marnie puts a dollar in the machine, pushes the button, now hearing the TELEVISION playing the NEWS above her.

ANCHORMAN (ON TV)

... Within ten miles of where the skeletal remains of Alice Hargrove were found. Police suspect this could be the work of a serial killer that's been targeting young women in the area since 2005...

HOMELESS WOMAN (O.S.)

Can I get my Sprite?

Marnie jumps, startled, as the homeless woman takes the soda and disappears. Marnie looks around at all the people in need and starts backing away from the crowd.

MARNIE

Excuse me, sorry....

She weaves through the unfortunate, quickly making an exit as she bursts out of the hospital doors.

INT. LORI'S HOUSE -- MORNING

Marnie unlocks the door with a key, holding a brown bag.

MARNIE

Lori?

There's no answer. Marnie greets the dogs, then rounds the corner, into the bedroom --

MARNIE (CONT'D)

Don't you get the mail anymore?

Lori screams from inside the shower. Then pokes around the shower curtain.

LORI
Jesus, Mom, I was shaving. You
need to ring the fucking doorbell.

MARNIE
But I have the key.

LORI
Well, what if I had company?

MARNIE
Who? Jacob?

LORI
No. Who told you that?

Marnie looks at the TV. A SITCOM plays, MUTED. ON TV: a
HANDSOME YOUNG ACTOR (30s) charms a PRETTY ACTRESS (20s).

MARNIE
Your friends at the baby shower.

Lori disappears behind the curtain again.

LORI
Please don't talk to my friends,
okay? They're not my friends. And
you're not supposed to plus one
when there isn't a one to plus.

MARNIE
Well, you never told me if you were
going or not. Did you get my
message about the serial killer?
He's been all over Southern
California, targeting young women.

LORI
Well, we should be fine then.

MARNIE
Maybe we should have a system in
place, like if you let me know when
you're leaving the house and then
text me when you get home.

LORI
That's crazy.

MARNIE
Just until the guy is caught. And
if you ever run into him, remember
"Eyes, Throat, Crotch."

LORI

Mom, maybe you shouldn't just drop
by here all the time.

MARNIE

But I barely see you.

Marnie looks at Lori's computer.

LORI (O.S.)

I just have a ton of work to do.
And it requires a lot of research.

Marnie does a quick scan of Lori's SEARCH HISTORY. In
reverse order:

*Jacob Mailer girlfriend 2013 > Jacob Mailer girlfriend >
Jacob Mailer > weird color stool > green stool > least
painful suicide > how much valium does it take to kill
yourself > adoption agencies LA > adoption*

LORI (O.S.) (CONT'D)

I'm in no shape to be entertaining
anyone right now. I don't have any
good stories.

Lori shuts off the faucet. Marnie quickly moves away from
the computer and sits on the bed as Lori wraps herself in a
robe and steps out. They look at each other.

MARNIE

Is there anything you want to talk
about?

LORI

Did you hear what I just said?
What I need to do is write, okay?
This is my office. This is my
desk.

(gesturing to bed)

These are my coworkers.

(gesturing to dogs)

If I was in a real office, you
wouldn't just walk in, sit on my
desk and pet my coworkers, would
you?

Marnie tries to answer correctly.

MARNIE

No?

Lori takes a breath.

LORI

I've been talking to my therapist
about it and I think we need to
establish... certain... boundaries.

Marnie tries to hide how much this hurts.

MARNIE

Sure. I get it. You need to work.
I'll get out of your office.

Marnie starts out. Lori feels guilty immediately.

LORI

You don't have to leave right now.

MARNIE

No, it's fine. Wouldn't want to
cross peoples' boundaries.

INT. THERAPIST'S OFFICE -- LATER

Marnie sits across from DIANE (40s, taking notes).

MARNIE

And I just think she's never gonna
get over him if she keeps giving
him what he wants. And I think
she'd feel better if she at least,
you know, tried to get over him,
but she just seems so angry all the
time... I mean, you've been seeing
her for awhile, did she always seem
so angry? I just don't want her to
hurt herself or anything, I mean,
has she talked to you about that?
I'm not saying I want to know
anything, I just hope that if she's
talking to you, she's talking to
you about the right stuff and that,
you know, you tell her not to hurt
herself or anything. And she
should quit smoking grass. I mean,
I know she's in some sort of stage
of grief or something...

DIANE

And what about you?

MARNIE

What about me?

DIANE
How do you feel?

MARNIE
Well, I feel like she should find other ways to make herself feel better besides marijuana.

DIANE
I mean, how do you feel since your husband died?

MARNIE
Oh. Well, of course I get sad. But I don't think I'm as stressed as she is cause I don't have to worry about money. I mean, Joey left me set for life, so really I can do anything. Like when I go to an action movie, I always buy three tickets. One for me, one for Joe and one for my mother, and it's like they're there. I mean, I spend a lot of time by myself and sometimes I don't really know what to do with the hours in the day so I call Lori, but it's not like she really wants my advice or like I have anything interesting to say...
(adrift, then)
But basically I feel fine. I love my apartment. And of course you can't beat this weather. I mean, who doesn't love The Grove? It's like living on Main Street in Disneyland.

Marnie smiles. The therapist takes notes.

INT./EXT. PALAZZO APARTMENTS -- VARIOUS

-- Marnie unlocks the front door and locks it behind her.

-- Marnie spruces the dead bonsai out on the balcony, trying to bring it back to life.

-- Marnie does a Sudoku puzzle.

-- Marnie leaves another message after the beep.

MARNIE

Anyway, let me know that you got in safe. Oh and remind me to tell you what your therapist said.

-- Marnie makes a single cup of decaf, while reading on her iPhone about the serial killer called "Red Ripper". Marnie tsks at the gruesome crime photos.

-- Marnie takes forever to send Lori a text "Cl me". The history of texts is very one-sided.

-- Marnie falls asleep in bed next to her iPhone. The ceiling fan spins above her.

FADE TO: BLACK

INT. RESTAURANT -- NIGHT

It's raining outside. Marnie and Lori sit across from each other, both dressed in black, surrounded by Valentine's Day decorations.

MARNIE

It's so good to see you out of the house. And for such a nice occasion.

Lori reaches for her drink. Marnie reaches for the bread.

MARNIE (CONT'D)

Mmmmm... Pretzel bread reminds me of my father. Well... pretzels.
(then, to Heaven)
And I got risotto for Daddy.

Lori downs her drink. Marnie munches.

MARNIE (CONT'D)

If Daddy saw me eating like this, you know what he'd say...
(bad Italian accent)
"Marnie, you're killing yourself."

LORI

Well, you got the last laugh.

Marnie smiles, but doesn't laugh. Lori clears her throat.

LORI (CONT'D)

So... listen, I have to go to New York for a few weeks. To shoot the pilot.

MARNIE

New York? Why?

LORI

Well, cause the show is set there, so it's actually a good thing. But I wanted to tell you that I'm not gonna be reachable, like, at all, for a few weeks. Like someone else will be holding my phone for me. But I was thinking at the end of it, maybe you could come visit the set and we can finally think about getting a headstone for Dad. Or at least maybe figure out what to do with the ashes....

MARNIE

Sure, we can talk about all that before you go. There's no rush.

LORI

Well, I leave tomorrow.

MARNIE

Tomorrow?
(sinking in)
That's really soon.

LORI

I know. But if you want to come over after dinner and help me pack and maybe even crash so you could take me to the airport in the morning, that'd be fun....

MARNIE

Well, of course, but are you sure you don't want me to come with you? I could be like your assistant.

LORI

(quick)
No. No, if anything I'd need you here. Keeping an eye on my house and taking care of your grand-dogs.

Marnie sighs.

LORI (CONT'D)

It's my job, Mom.

MARNIE

No, of course. You're right.
That's great news.

LORI

It is. And it's really good timing
for me, you know? I can get out of
town and be busy and finally take
my mind off things.

Marnie suddenly gasps.

MARNIE

Jacob.

LORI

Exactly--

Then Lori follows Marnie's wide eyes to see JACOB (30s), the
handsome actor we recognize from TV. He comes toward them,
holding hands with a VERY TALL GIRL (20s).

JACOB

Hey, you two.

LORI

Hey. You two.

JACOB

Hey, Marnie.

MARNIE

Jacob, good to see you. I never
had anything bad to say about you.

Marnie looks down, trying not to say things.

JACOB

(to Lori)

You know Elise.

VERY TALL GIRL

Hi.

LORI

Yeah.

They stand there awkwardly for a second.

JACOB

Well, we don't want to interrupt
your girl time.

LORI

Oh no it's fine. We're just doing a drive-by before I head out later. I just didn't want her to have to spend Valentine's Day alone.

MARNIE

And I didn't want her to be alone.

LORI

I'm not alone.

MARNIE

That's right. We're here together.

LORI

Until later. And then I'm with other people.

MARNIE

I thought I was sleeping over.

VERY TALL GIRL

Aw, that's so cute. I wish my mom and I were that close.

MARNIE

Maybe when you get older.

INT. LORI'S HOUSE -- NIGHT

Lori charges in and slams the door behind her. The door then opens and Marnie walks inside, shutting it again.

MARNIE

What would make you happy?

Lori flops onto the couch.

LORI

If I could be stuffed into a cannon and shot into space.

MARNIE

Should we go get milkshakes?

Lori screams into a pillow.

MARNIE (CONT'D)

Why don't we go to a waterpark this week?

LORI
I'm going to kill myself.

MARNIE
Don't say that.

LORI
I can't live here anymore, Mom.
There's no safe place. My TV is
haunted. My job is make believe.
And just when I wanted to hit the
eject button, *you* move here.

MARNIE
What does that mean?

LORI
It means, I tried to book a session
with my therapist to talk about my
mother, and I couldn't. Because my
mother was there.

MARNIE
You said maybe I should talk to her
after Daddy died. So?

LORI
Don't you understand that eighty
percent of the time my phone rings,
it's you? The phone rings, I think
it could be a guy or a friend or a
job and it's my mother. Almost
every time. Do you understand how
terrible that makes me feel?

Marnie blinks, stung.

MARNIE
Well, I could call you less. Like
if I don't hear back from you, I
could just text you.

Lori suddenly breaks down, sobbing. Marnie goes to her.

LORI
I'm never gonna get over him.

MARNIE
How can I help? What can I do?

LORI
Nothing.

Lori pulls out her phone and starts texting.

MARNIE

Who are you texting? Don't act out.

LORI

Mom, I need to have sex with someone else, and you can't be here for it.

MARNIE

Okay, just not with Jacob.

Lori's body explodes, shoving Marnie out of her room.

LORI

Please, Mom, I can't do this anymore. I need to get a life of my own, okay? And so do you.

Lori slams the door. Marnie sighs. A sad beat, then Lori talks from the other side of the door.

LORI (O.S.) (CONT'D)

I still need a ride to the airport.

INT. MARNIE'S TOYOTA -- MORNING

Marnie drives, Lori is quiet in the passenger seat. They make their way up to the terminal.

MARNIE

Do you have everything?

LORI

I have no idea.

Lori kisses Marnie on the head, then drags out two suitcases, shutting the door behind her. Marnie watches her daughter until she gets safely inside. Then she slowly pulls away.

We stay with Marnie as she drives ahead. The silence is deafening. Marnie quickly turns on Beyonce, humming along.

She reaches for her phone. About to call Lori. Then.... She puts the phone down. Both hands on the wheel. Determined.

INT. CEDAR'S SINAI -- DAY

Marnie stands in the hospital hallway staring at a sign. "Volunteer Center" to the left. "Gift Shop" to the right.

INT. GIFT SHOP -- MOMENTS LATER

Marnie strolls through the gift shop, scanning the different kitschy objects; cards, flowers, stuffed animals. She picks up a STUFFED BIRD. Its goofy face makes her smile.

INT. CEDAR'S SINAI -- LATER

Marnie strolls the halls with the stuffed bird, trying to walk tall. There's a LOUD BEEPING. Nurses rush through with an emergency. Marnie starts to look uneasy.

Up ahead, a MAN IN A GOWN (60s) dragging his IV. He's coming towards her. As he gets closer and closer to her, she turns away, pushing through a door --

INT. HOSPITAL ROOM -- CONTINUOUS

Marnie ducks into the room and shuts the door behind her, the noise of the hospital hallway is muffled. She looks up to see an OLD WOMAN (80s), lying in bed, mouth agape, no visitors. Something next to her is beeping.

Marnie takes a few small steps towards the hospital bed.

MARNIE

Hi. Hello.

She leans over to see some wires twisted under the woman's twisted arm. Marnie reaches down and fixes the wires, moving the arm into a more comfortable position. The beeping stops.

MARNIE (CONT'D)

Is anyone here with you?

The old woman slowly raises her arm. Her hand points, then strangely, her finger traces the air. Marnie lowers her arm, placing the stuffed bird in her hand.

MARNIE (CONT'D)

Here. I'll get someone.

Marnie slowly backs away and out of the room.

INT. HOSPITAL HALLWAY -- CONTINUOUS

Marnie quickly finds a NURSE (40s).

MARNIE

Excuse me, the woman in 142, I
don't know if she's in pain. Could
you just?

The nurse walks off. Marnie watches her enter the woman's room and feels proud of herself. She nods, a smile curling on her face, and she continues down the hall.

PRE-LAP: A doorbell rings.

EXT. LAUREL CANYON HOME -- DAY

The redhead from the baby shower, GILLIAN, opens the door to see Marnie.

REDHEAD/GILLIAN

Marnie? What are you doing here?

MARNIE

You said you needed a baby-sitter.

Marnie holds up a brown bag.

MARNIE (CONT'D)

I brought bagels.

INT. LAUREL CANYON HOME -- LATER

Gillian peels a clementine for her son TEMBO (18 months, African-American).

GILLIAN

I'm the only one of my friends
without full-time help. And I
swear, in this town, it seriously
cost more than my salary to hire a
nanny. So I quit. And now I'm
home all day.

MARNIE

You could go into the nanny
business.

Gillian looks at Marnie and cracks up, laughing.

GILLIAN

Oh my god, that's the funniest
thing ever said, like, ever. No
wonder Lori's so funny. Well, not
anymore, but....

Marnie reaches out to Tembo, but he runs off to the other side of the room to eat his clementine.

GILLIAN (CONT'D)

It's just nobody ever tells you how lonely it is. Being a mom. It's like some days, I don't think I talk to another grown-up the entire day. Like by the time Dani gets home, I can't even turn off the baby talk.

MARNIE

Well, that's normal.

GILLIAN

Really?

MARNIE

Sure. But just think, someday you and Tembo will be having real conversations... You could be best friends. Like me and Lori.

GILLIAN

You're right. I don't know why I worry so much I'm not doing it right. I guess I have no frame of reference cause I lost my mom when I was a kid.

Marnie stops, remembering this.

MARNIE

Oh, yeah. Lori said something about that, I'm sorry.

(then)

Well, anytime you need a baby-sitter, you can call on me.

Gillian smiles.

GILLIAN

Lori's so lucky to have you close by. My dad couldn't even fly in for my fake wedding. I had to walk myself down the aisle.

MARNIE

Aw. Why was your wedding fake?

GILLIAN

Because. It was at City Hall and we had just found out that the adoption had gone through and I told myself that I didn't care about having a special day. I just wanted a quickie wedding and we'd have a real wedding sometime after we got Tembo home. But then I thought it'd be so selfish to spend any of the money I'd spend on him on having a special day, so....

Marnie looks at Tembo who is slamming a toy phone on the opposite side of the room.

MARNIE

What about Danny? Is he working?

GILLIAN

She.

Marnie tries not to react. If anything, it's a thrill.

GILLIAN (CONT'D)

Yeah, Dani's a chef at Bouchon, but she's like fifth in line and she works crazy hours.

MARNIE

She does....

The wheels are turning in Marnie's head.

MARNIE (CONT'D)

Well, what if I gave you the money?

GILLIAN

What?

Marnie turns back to her.

MARNIE

Well, I can gift a certain amount of money to a person per year without having to pay taxes.

(then)

I mean, I don't know if it's enough to have the wedding of your dreams but... thirteen thousand dollars?

GILLIAN

Marnie, that's crazy.

MARNIE

What's crazy? I have it. You need it. Can't just have it sitting there.

GILLIAN

You should save it. Spend it on yourself. I mean, wouldn't Lori be upset?

MARNIE

It doesn't have anything to do with Lori. She's not getting married.

GILLIAN

I just... I mean, why would you want to do that?

MARNIE

Cause. It sounds romantic. Like renewing your vows. Who doesn't love love?

Then all at once, Gillian bursts into tears and leaps into Marnie's arms, squealing.

GILLIAN

Oh my God, this is so totally amazing. Of course you're gonna be in on all the planning.

MARNIE

Well, only as much as you'd want...
(then)
What do you think you'll want?

GILLIAN

Oh I don't know, nothing extravagant...
(then)
Dani was in the Navy, so... maybe it could be a nautical theme?

MARNIE

Yes. You could wear a sailor dress and she could wear her uniform. Like Officer and a Gentleman.
(she gasps)
You could do it on a submarine.

CLOSE on Marnie's face. More excited than the "bride-to-be."

INT. APPLE STORE -- DAY

Freddy helps Marnie look up things on an iPad.

FREDDY

I don't see any submarines for rent. But there are a bunch of boats at the yacht club in Marina Del Rey.

MARNIE

And you can rent 'em out for a party?

FREDDY

Seems like it.

Marnie magnifies the screen, squinting at the boat image.

MARNIE

Oh Freddy, you really are a genius.

Freddy smiles. Marnie squints at the price.

MARNIE (CONT'D)

Jeez, ten thousand dollars for just the venue?

Marnie clicks a few buttons.

MARNIE (CONT'D)

God, I really should get one of these for my daughter. Can you add on another iPad and send it to the Hollywood Hills address?

FREDDY

Sure.

Freddy smiles at her generosity. Then:

FREDDY (CONT'D)

So I decided to take your advice.

She looks up.

MARNIE

You're gonna be a lawyer?

FREDDY

Well, no, but... I'm gonna go back to school. Well, night school. I mean, I'm gonna take a few classes and see how far I get.

MARNIE

Oh, Freddy. You took my advice.

Marnie looks at him, smiling, proud, marveling. Then:

MARNIE (CONT'D)

Well, that's great. You're getting a life for yourself. You're making it your own. You can't expect somebody else to do the living for you.

FREDDY

Yeah. Now I just have to figure out my work schedule. And the bus schedule.

MARNIE

You don't have a car?

FREDDY

It's okay, I like taking the bus. You meet a lot of freaky people....

Marnie doesn't like the sound of that.

MARNIE

I could take you. When is it?

FREDDY

What do you mean?

MARNIE

I'm in the neighborhood. Plus, you're always helping me out here. It'd be my way of paying you back.

She hands him her credit card. He swipes it. She slides it back in her rubber-banded stack of cards. We see her husband's driver's license on top of the pile.

MARNIE (CONT'D)

We wouldn't have to take the freeway, would we?

FREDDY

We can avoid it.

(then)

Are you sure? It's pretty late.

MARNIE

It's okay.

She stares at the image of the boat.

MARNIE (CONT'D)
I don't sleep much.

EXT. MARINA DEL REY HARBOR -- DAY

The boat from the picture stares back at Marnie.

INT. BOAT -- LATER

Marnie snaps pictures with her iPhone of every crevice of the boat's insides, trying to get just the right angles. She texts Gillian way too many pictures.

INT. FLORIST -- LATER

Marnie browses the different flowers, thinking of the centerpiece possibilities. She takes pictures of various flowers with her iPhone. She buys an assorted bunch.

EXT. MARINA DEL REY STREET -- LATER

Marnie walks with the bouquet of flowers. A HOMELESS MAN (40s) is begging for change against a brick wall. Marnie stops in front of him, digging in her pocket for loose change. She pulls out a twenty and hands it to him.

VOICE (O.S.)
Cut!

A SHORT GUY (20s) in a head-set comes up to Marnie.

SHORT GUY
Are you supposed to be here?

MARNIE
What?

SHORT GUY
Here.

He backs her away from the homeless man.

SHORT GUY (CONT'D)
On "background" you cross and talk
to the woman in the blue hat.

Marnie looks up at a WOMAN IN A BLUE HAT (50s). The woman smiles at her.

SHORT GUY (CONT'D)
 (listening to his walkie)
 Losing the flowers.

He takes the flowers away from Marnie and walks off. Marnie looks around to see a CAMERA CREW is filming on this part of the street. And she's in the middle of it.

VOICE (O.S.)
 Okay, we're going again.

The "homeless man" pockets the twenty. Marnie is frozen, unsure of what's happening, then:

VOICE (O.S.) (CONT'D)
 Background!

MARNIE
 Oh!

She quickly crosses to the woman in the blue hat.

VOICE (O.S.)
 Action!

MARNIE
 (to woman in blue hat)
 Hi, how are you?

WOMAN IN BLUE HAT
 Shhhh...

The woman mouths words to Marnie through a smile. Marnie tries to do the same, confused.

MARNIE (V.O.)
 Anyway...

CUT TO: LATER

VOICE (O.S.)
 Background!

Marnie crosses again. This time with more confidence.

MARNIE (V.O.)
*The craziest thing happened
 yesterday, you would not believe
 it. I wandered onto a Hollywood
 movie set and ended up being a part
 of the action. Isn't that wild?*

CUT TO: LATER

Marnie eats lunch with the other extras. She laughs and talks to the woman in the blue hat.

MARNIE (V.O.)
*They say that movie stars aren't
nice people, but they really are.*

EXT. STREET -- EVENING

Marnie says good-night to her fellow extras as she walks to the edge of set. Yellow signs marked TO SET point her back in its direction.

As she reaches the perimeter of orange cones, she sees a COP IN UNIFORM (late 50s, too tan) leaning against a motorcycle. He looks up at Marnie and gives a devastating smile.

COP
Half day?

He winks. She opens her mouth but nothing comes out. She quickly disappears around the corner and runs to her car.

MARNIE (V.O.)
*I don't think I'll go back but I'm
glad I did it.*

INT. MARNIE'S TOYOTA -- NIGHT

Marnie drives Freddy to school.

MARNIE (V.O.)
*Then, three nights a week, I take
Freddy to his class and we talk the
whole way.*
(to Freddy)
He scalps his victims while they're
still alive and then he eats their
brains.

FREDDY
Sick.

EXT. BOAT -- DAY

MARNIE (V.O.)
*And I've been having a great time
doing wedding planning with what's
her name.*

Marnie uncovers Gillian's eyes, showing her the boat. Gillian gasps, excitedly. She pulls Marnie in and they walk up the ramp together.

INT. FANCY BAKERY -- DAY

Marnie and Gillian test different cakes.

MARNIE (V.O.)
*She seems really excited and loves
 all my ideas...*

MARNIE GILLIAN
Definitely the chocolate. The coconut.

MARNIE
That's true. A lot of people are
allergic to chocolate.

Gillian smiles at Marnie. Marnie smiles back.

INT. HOSPITAL ROOM -- DAY

MARNIE (V.O.)
And I've been really getting into
volunteering at the hospital.

Marnie puts another STUFFED ANIMAL from the gift shop in bed with the old woman, still somewhat keeping her distance. A HANDSOME DOCTOR (30s) comes in to check the woman's chart.

MARNIE (V.O.)
*You should come down here with me
 sometime and meet the staff.*

Marnie talks to the doctor.

MARNIE
Oh, you're not married?

INT. LORI'S HOUSE -- NIGHT

Marnie feeds Lori's dogs dinner, phone under her chin.

MARNIE (INTO PHONE)
Anyway, just wanted to let you know
I've been keeping busy with my own
life and basically I feel great, so
give me a call.
(MORE)

(MORE)

MARNIE (INTO PHONE) (CONT'D)
 I just want to hear that you're
 safe and sound and hopefully you're
 not thinking about Jacob too
 much...

BEEP. CALL WAITING.

MARNIE (INTO PHONE) (CONT'D)
 Oh, is that you?

Marnie clicks over.

MARNIE (CONT'D)
 Hello?

ITALIAN MAN (O.S.)
 Marnie, is that you?

Marnie stops. For a moment, the voice is too familiar. The Italian accent is strong.

ITALIAN MAN (O.S.) (CONT'D)
 It's Tony. I'm here with Cos and
 Dominic and we all wanted to say
 hi. Here, talk to Dom.

ANOTHER ITALIAN MAN (O.S.)
 Hi, Marnie. How are you?

MARNIE
 Hi, Dom. How you feeling?

ANOTHER ITALIAN MAN (O.S.)
 Are you coming back to Jersey for
 Joe's anniversary?

MARNIE
 Oh. Yeah. Uh... I don't know if I
 can come on the actual day, but
 I've been meaning to visit, so as
 soon as I'm settled, I'll get on
 Jetblue and come see you guys. You
 feeling good? How's Angie?

ANOTHER ITALIAN MAN (O.S.)
 She's good. You want to talk to
 her?
 (calling out)
 Angie!

MARNIE
 Oh, that's okay, if she's busy....

Each Italian accent is thicker than the last.

ITALIAN WOMAN (O.S.)
(taking phone)
Marnie, where are you? When are
you coming to visit?

MARNIE
Hi, Ang. Soon, yeah. I just...
can't right now. I actually have a
lot on my plate.

ITALIAN WOMAN (O.S.)
Have you thought about what kind a
headstone you want to get for Joe?
We were talking and Tony thought it
should have a quote on it....

ITALIAN MAN
Sinatra.

ITALIAN WOMAN
Well, of course, Sinatra....

Marnie's head spins.

MARNIE
You know, I'm actually so busy
planning this wedding right now
and... dog-sitting... and I have to
drive a friend of mine somewhere,
so.... Oh shoot, Ang, there's a
problem with something, I have to
go fix it, can I call you back?
I'll call you back.

Marnie quickly hangs up. She stands there in silence,
watching her daughter's dogs finish their dinner.

INT. GILLIAN'S HOUSE -- DAY

Marnie sits with Gillian, little Tembo, and the blonde woman
from the baby shower, Elaine. Marnie seems distracted, lost
in thought, as they sift through online footage of various
wedding bands.

GILLIAN
Unless you want to spend a million
bucks, bands suck. They just suck.

ELAINE
My sister had this Police cover
band for her wedding. It has a
lady singer.

Elaine shows Gillian the band photo on her phone.

GILLIAN
She's too pretty.

MARNIE
Maybe a DJ is more fun cause then
you get to hear the real people
sing the songs. Or what if you got
a karaoke machine and then
everybody just gets up throughout
the celebration to sing dedicated
songs to you?

ELAINE
No, you have to get a band.

Tembo wanders up to Marnie. She immediately shifts her
attention to playing with him.

GILLIAN
I don't know. The venue is already
so expensive. Maybe we should just
pare this down. Stop all this
planning. We can do most of this
over the phone--

MARNIE
No.

Gillian turns to Marnie.

MARNIE (CONT'D)
Okay... what if we start off by
having a string quartet play when
you come down the aisle? Then we
have a DJ playing records while
everybody eats. We get a kick-ass
band for the big dance party, spare
no expense. And, it might be fun
to have a four-piece playing at the
front of the boat the entire night.
Like in "Titanic".

Gillian looks at her, overwhelmed.

MARNIE (CONT'D)
Come on. This could be the only
wedding I get to be a part of. I
say we blow it out.

Marnie puts her hand out. Gillian beams. She puts her hand
on Marnie's hand. And they start laughing. Elaine puts her
hand in the mix too. And they all squeal and scream.

MARNIE (CONT'D)

And we know who the ring bearer is!

They all tickle Tembo. He lets out a happy scream.

EXT. THE GROVE -- NIGHT

The fountain dances to Sinatra. Marnie strides through the empty square towards the well-lit harbor of the Apple Store.

INT. APPLE STORE -- MOMENTS LATER

She walks up to the Genius Bar. The door in back bursts open. Freddy emerges, still buttoning his shirt, flustered.

MARNIE

You okay?

He hurries out of the store. She quickly follows.

INT. MARNIE'S TOYOTA -- LATER

Marnie drives, Freddy is quiet next to her. Beyonce plays.

MARNIE

You don't have to say anything if you don't want to. Is it a problem with work?

FREDDY

He just always does this to me.

MARNIE

Your boss?

FREDDY

My brother. He sent me an email, saying he wants to see me. I'm not even talking to him and he's still telling me what to do.

MARNIE

Why aren't you talking to him?

FREDDY

Cause he's always getting me in trouble. Ever since we were kids. It's like as soon as I get something good going, he tries to ruin it.

MARNIE
Is he older or younger?

FREDDY
We're twins. But he's older.
(frustrated sound)
He bailed me out one time and I've
been paying for it ever since.

She pulls over outside of the school.

MARNIE
You know, Freddy, sometimes I think
it looks like a person doesn't care
as much, but really they're just
not as strong as you.
(then)
I bet it'd make your mother happy
if you gave him another chance.

Freddy exhales, really listening.

FREDDY
Yeah, okay.

He starts out.

FREDDY (CONT'D)
Thanks.

He shuts the door and walks off to class. Marnie looks
pleased with her advice. She waits until he gets safely
inside, then pulls away, smiling.

INT. BRIDAL SHOP -- DAY

Marnie is still smiling, as she's handing a glass of
champagne. Gillian is in the dressing room, while Marnie
sits with, Emily, Elaine, the chubby woman, and a slew of
OTHER BRIDESMAIDS.

ELAINE
I just don't look good in
strapless.

EMILY
I don't look good in anything.

CHUBBY WOMAN
A wrap dress looks good on
everyone.

MARNIE

So how many bridesmaids are there now?

ELAINE

Well, it's me, Emily, Stacy, Casey... Katie M., Katie P., Trish, Molly... Gina, Amy, Fern... Wendy, and... who am I forgetting? Lori. If she's even in town.

MARNIE

She'll be in town.

ELAINE

Are you sure? Cause the dresses are color coordinated and we need an odd number.

MARNIE

She'll be in town. I'll make sure.

CHUBBY WOMAN

Did you really book Blues Traveler?

MARNIE

The guy with the harmonica? Oh yeah, he's fantastic.

GILLIAN (O.S.)

Okay, you guys....

Gillian emerges in a ridiculously overdone wedding dress. The women all go crazy.

CHUBBY WOMAN

Oh that is the one.

EMILY

You have seriously never looked skinnier.

GILLIAN

Well, don't fall in love with it, because I'm not gonna get this exact dress. I'm gonna copy it and buy cheaper fabric and have it made for half the cost.

A STORE EMPLOYEE (20s) hears this and rolls her eyes.

MARNIE

Oh, Gillian.

Marnie stands and comes towards her.

MARNIE (CONT'D)
You really look beautiful.

They look in the mirror together.

MARNIE (CONT'D)
Do you love it?

GILLIAN
Well, of course, but....

RIP. Marnie rips the price-tag off of the dress. The women all gasp. Then Gillian jumps up and down. A flurry of girls screaming, then the women all envelope Marnie in a huge hug.

GILLIAN (CONT'D)
My mom was my birth mother, but
would you be my Earth mother?

The other women surround them in a group hug. The store employee joins in.

BLONDE WOMAN
My mom's not dead but will you be
mine too?

CHUBBY WOMAN
Mine too!

MARNIE
Oh, you girls!

They jump together in a circle, squealing and screaming.

MARNIE (V.O.)
Anyway....

INT. CRATE & BARREL -- DAY

Marnie runs around the store with Gillian. They both have "guns" to mark different items for her bridal registry.

MARNIE (V.O.)
*I just wanted to make sure that
you're gonna be back in time for
what's her name's wedding. I don't
think you're gonna wanna miss it.*

INT. CRATE & BARREL -- LATER

Marnie buys everything on Gillian's list.

MARNIE (V.O.)
*It's gonna be the party of the
century. So hopefully you don't
have reshoots or whatever.*

INT. MARNIE'S TOYOTA -- LATER

The car is filled with shopping bags. Marnie awkwardly holds the phone in her hand, on speaker.

MARNIE
Which reminds me, I'm thinking
about doing some of that extra work
again for the movies. Do you know
where I could find out about that?
Like what movies are shooting
where? If not, it's okay.

We see Marnie is following different YELLOW SIGNS stapled to telephone poles. They guide her TO SET.

MARNIE (CONT'D)
I hope you're having a good time.
I'm dying to hear about everything.
I miss you.

Suddenly, a RIGHT ARROW. TO SET! Marnie tries to change lanes but can barely see over the shopping bags.

MARNIE (CONT'D)
But basically I feel great--

SLAM. Marnie crashes her Toyota into the back of the car in front of her. The phone flies out of her hand. She looks up, in shock, then finds her cell on the floor.

MARNIE (CONT'D)
(into phone)
Anyway, give me a call. Love you.

She hangs up. Looks up at the accident.

EXT. THERAPIST'S OFFICE -- DAY

Marnie gets dropped off in a TAXI CAB.

INT. THERAPIST'S OFFICE -- LATER

Marnie sits across from Lori's therapist again.

MARNIE

And then I realized that Freddy doesn't have anyone to help him with his studying. So I found out what classes he's taking and what books they're using at the school and I found them on Amazon for half the price, so... you know, I could help him with his studying.

DIANE

And why do you think you're helping him?

MARNIE

Freddy? Well... he lives in a poor neighborhood and his mom's an immigrant and all he really wants is an education.

DIANE

And what about Gillian?

MARNIE

Well, she didn't get to have a proper lesbian wedding and I have the money so I figured, well, I could do that.

DIANE

What's Gillian's last name?

Marnie stops, giving it real thought.

MARNIE

I think it starts with a J. Or a K. It's definitely a consonant.

DIANE

Marnie, do you think there's some part of you that feels guilty that you have your husband's money? Like you received this consolation prize that you don't know what to do with? Or is there a part of you that thinks that maybe money is the way to save everybody? Or possibly even a way to stay in peoples' lives and be needed?

(MORE)

DIANE (CONT'D)
And maybe this is all a way of
replacing your husband and
daughter?

Marnie looks at her.

INT. HOSPITAL ROOM -- DAY

Marnie fluffs the many stuffed animals around the old woman.

MARNIE
(scoffing)
And I told her, I said, I don't
need to replace anybody. And why
should I feel guilty for Joe's
money? He came from nothing and
worked his whole life for it. He
would've wanted me to put it to
good use. Like Cinderella.
Bippity-boppity-boo. But she just
kept saying all this stuff and
asking all the questions. And I
was like, you're a therapist,
aren't you supposed to listen?

Marnie then fluffs the pillow under the woman's head. She
looks up at Marnie, grateful.

MARNIE (CONT'D)
You know, this hospital is one of
the best in the country. My
husband died here, so you're in
really good hands.

The woman slowly raises her arm and points her finger at
Marnie. Marnie looks at it.

MARNIE (CONT'D)
ET phone home?

Marnie smiles and puts her finger on the woman's finger. The
woman begins to make small half circles again, tracing the
sky. Marnie's finger moves with it.

The old woman's eyes are fixated on Marnie, but she's
stirring inside. Marnie looks back, also stirring.

INT. PALAZZO APARTMENT -- DAY

Marnie takes the elevator down to the parking garage.

INT. PARKING GARAGE -- CONTINUOUS

She steps out and looks at her empty parking space. Then turns to the car parked in front of it, under the tarp. She walks to it and rather unceremoniously pulls off the tarp.

She steps back. And the ceremony takes over.

EXT. LOS ANGELES -- DAY

Marnie drives the sunny streets in Joe's shiny, two-door, cherry-red Lexus convertible, palm trees reflected in the glass.

INT. JOE'S CAR -- CONTINUOUS

She pushes a button. And the top goes down. Her glasses transition into sunglasses. She drives towards the sunset, wind in her hair, Beyonce turned all the way up.

INT. JOE'S CAR -- NIGHT

Grove parking lot. Marnie sits in the parked car, looking at pictures of Vera Wang bridesmaid dresses on her phone when a text comes through from an unknown number.

It reads: *Hey Marnie, I'm in town again. Want 2 get that lunch sometime? xo Mark*

Marnie looks petrified, unsure how to respond when:

FREDDY

Whoa, look at this. Is this yours?

Freddy tosses his backpack in the car.

MARNIE

No. Well, it was my husband's.
So, I guess so.

Just then, Freddy's twin, FREDO (20s) appears at his side, wearing a tank top, also carrying a backpack.

FREDO

Got room for one more?

FREDDY

Marnie, this is my brother Fredo.

Marnie's eyes explode with pleasant surprise.

MARNIE
Oh, wow, it's so nice to meet you.

FREDDY
I told him we'd give him a ride
somewhere, is that okay?

FREDO
Actually I have to stop one other
place first...

MARNIE
Of course. Any brother of Freddy's
is a friend of mine.

FREDO
Shotgun!

Fredo holds the seat up for Freddy to take the back-seat.
Freddy reluctantly climbs in back. Fredo hops up front.

INT. JOE'S CAR -- LATER

Marnie drives Freddy and Fredo.

FREDDY
I read the book cover to cover, and
you were right about that
memorization technique....
(then, testing it out)
The executive's legs are juicy.

MARNIE
Ooh, what's that?

FREDDY
Executive, legislature, judiciary.

FREDO
Does this top go down?

Marnie pushes a button and the top goes down.

FREDO (CONT'D)
Yeah, this is the kind of whip I
need. But I'd paint it black.
Matte black.

MARNIE
Oh, that's an idea.

FREDO
(to Freddy)
Hey, remember when Tre jacked that
car and it turned out to be a
hearse? You pissed your pants!

Fredo laughs hard. Freddy can't help but laugh a little.
Marnie smiles at them both.

FREDO (CONT'D)
This is the place.

Marnie pulls the car over. It's not a great neighborhood.

FREDO (CONT'D)
I'll be two minutes.

Fredo takes his backpack and makes his way to a run-down
house. Marnie and Freddy wait.

FREDDY
Thanks for taking him.

MARNIE
Of course. It's just nice to see
the two of you together.

They watch as a THUG (20s) opens the door and lets Fredo in.

MARNIE (CONT'D)
If you guys want, we can stop for
ice cream on the way back.

Freddy laughs, knowing that's unlikely.

INT. JOE'S CAR -- LATER

Marnie, Freddy and Fredo eat ice cream. She drives on.

FREDO
... By then Freddy lost like thirty
pounds and the doctors said if he
didn't get another kidney within
three months, the toxins would
spread through his entire body and
he'd definitely die.

MARNIE
Oh my God.

FREDO
I said, "Mom, Freddy's the smart
one in the family."
(MORE)

FREDO (CONT'D)
I'm not worth saving, but he is."
(then, to Freddy)
Show her the scar.

Freddy rolls his eyes, then turns around and shows the scar on his lower back. Marnie marvels at Fredo's generosity. She turns back to Fredo, showing his scar. He points ahead.

FREDO (CONT'D)
Here we go.

Marnie pulls the car over and Fredo zips up his bag and hops out. Freddy climbs in the front seat.

FREDO (CONT'D)
Thanks, Mrs. M.

MARNIE
So nice to meet you, Fredo.

Freddy shuts the door. Marnie watches Fredo go.

MARNIE (CONT'D)
Isn't it crazy? At one point, you
were just these little kids who
looked exactly the same.

Marnie waves goodbye to Fredo. He waves back, revealing a graphic tattoo under his arm of a woman's legs on either side of his armpit hair. She blinks and pulls ahead.

INT. JOE'S CAR -- LATER

Marnie pulls onto campus, testing Freddy on the way.

MARNIE
And what's the difference between
that and a pocket veto?

FREDDY
A pocket veto is when the President
doesn't sign a bill within ten days
and Congress can't overrule it.

MARNIE
You're ready, Freddy.
(laughing)
Ha. Ready, Freddy.

Just then, Freddy reaches down and picks something up off the passenger seat floor, trying to hide it.

MARNIE (CONT'D)

What's that?

Freddy reluctantly shows her what he's found. A plastic bag filled with weed. She looks at it, disappointed. Then:

RED AND BLUE LIGHTS flash behind them.

MARNIE (CONT'D)

Oh God.

Marnie pulls her car over. A car parks behind her. A FLASHLIGHT shines on the two of them inside.

MARNIE (CONT'D)

Cheese it!

She looks at Freddy. He's panicking.

FREDDY

What do we do? What do we do? I
can't get in trouble. Not now.

A man is coming towards her. Marnie thinks fast. She takes the weed by the handful and turns to Heaven.

MARNIE

Sorry, Joey.

Freddy watches as Marnie throws the entire chunk of weed in her mouth and chews it. The man gets closer and closer. Marnie chews faster and faster. He's at the window. She swallows. He knocks. She lowers the window.

CAMPUS SECURITY

Are you alright, ma'am?

Marnie looks up at CAMPUS SECURITY (20s). Marnie shakes her head yes. The guy walks away. She looks back at Freddy. Her head starts shaking no. No, no, no.

INT. JOE'S CAR -- LATER

Still on campus, Marnie drives as slow as humanly possible, Freddy beside her. The drugs move through her system.

FREDDY

I am so so sorry, Marnie. I never
should've let him in the car. I
shouldn't even be talking to him
again. Damn this stupid kidney!

MARNIE

Freddy? I'm very *something* right
now but when I'm not *this* we should
talk about everything, okay?

She rolls to a stop. Freddy climbs out of the car.

MARNIE (CONT'D)

I'm gonna get off the road now,
Freddy.

He shuts the door. She looks at him for a stoned beat, then
pulls away, ever-so-slowly.

EXT. THE GROVE -- LATER THAT NIGHT

-- Marnie wanders The Grove, stoned out of her mind. The
sights. The sounds. Everything is vivid, alive.

-- The fountain is more mesmerizing than ever.

-- The trolley is a locomotive.

-- Outside the theater, she stares at a poster of Jacob in an
upcoming indie. Marnie's mind explodes, like she's seeing
the universe through her daughter's eyes.

-- It's officially dark out. Marnie walks the full length of
The Grove and keeps going, crossing into:

EXT. FARMER'S MARKET -- LATER

She wanders through the cluster of closed restaurants.

EXT. DUPAR'S -- LATER

She makes her way to the brightly-lit diner.

INT. DUPAR'S -- LATER

She stares at the gigantic cakes and pies spinning in a glass
case. Her eyes are glazed over. She looks up at a WAITRESS.

MARNIE

How?

WAITRESS

(confused)

How?

MARNIE
Howm...uch?

WAITRESS
They're all twelve dollars.

MARNIE
I can have them all for twelve dollars?

COP (O.S.)
Hey, I know you.

Marnie turns to see the motorcycle cop from set. Out of uniform. He's even better-looking up close. Marnie's glazed eyes widen, starting to panic.

MARNIE
Uh... No, you don't.

COP
You're an actress, right?

MARNIE
And you are a police... officerman.

She turns back to the pies, nervous, paranoid, feeling the weed. He steps up to her.

COP
Well, technically, I'm retired.
But they still need us on sets and stuff.
(making joke)
In case a director starts throwing things.

He laughs. She laughs, confused.

COP (CONT'D)
Everybody calls me Zipper.

MARNIE
Oh, that's nice.

He looks at her.

COP/ZIPPER
And you are, Miss...

MARNIE
Minervini.

ZIPPER
Miss Minervini...

MARNIE
Mrs.

ZIPPER
Mrs. Minervini...

MARNIE
Or is it Miss? My husband died,
but it's still Mrs., right? Or do
I go back to my maiden name? You
know what? Call me Marnie, that
way it won't be confusing.

She steadies herself, trying to look casual.

ZIPPER
Marnie. Do you want to join us?

MARNIE
Us?

Marnie looks up to see an entire corner of the restaurant
swarmed with COPS, some detectives, some off-duty. She turns
ghost white. Zipper leads her towards them.

MARNIE (CONT'D)
Um...

INT. DUPAR'S -- LATER

Marnie sits next to Zipper in the middle of the circle of
COPS, some in uniform, some in trench-coats, all chugging
coffee and talking a mile a minute.

Marnie is staring at her hands.

COP #2
So, we get a call that a black guy
wearing nothing but tennis shoes is
walking up Sunset Boulevard outside
of Rock 'n' Roll Ralph's.

COP #3
Why is it important that he's
black?

COP #2
I'm painting a picture, would you
stop?

(MORE)

COP #2 (CONT'D)

So we're in the area and sure
enough there's a naked guy,
could've been black, who cares,
just walking down the street,
waving in the wind.

COP #4

He wasn't waving. He was saluting.

The cops crack up. The sound echoes through Marnie's body.
She looks up from her hands.

COP #3

Anyway, he was being real
belligerent and refused to put any
clothes on or get in the car. So
Bernie suggested we taze him.

COP #4

(throwing up an arm)
What can I say? I love tazing.

COP #3

So Bernie gets his tazer out and...
you know how Bernie's aim has
always been a little low...

ZIPPER

No...

Everyone dies of laughter. Marnie tries to join them,
laughing too hard.

COP #3

(laughing, shaking)
But the bastard would not go down.
He just stood there, vibrating,
pointing north...
(then, to Marnie)
Pardon my language.

Marnie stop and turns to him.

MARNIE

Oh. Were you talking?

They all look at her, then everyone bursts into laughter.
Zipper smiles. She laughs, unsure.

EXT. DUPAR'S -- LATER

Zipper opens the door for her. She hurries outside to the
parking lot.

ZIPPER

Sorry about them. They're good guys. They just like hearing themselves talk.

MARNIE

Well, if I had stories like them, I'd just like to hear myself think.

He laughs. They stand at the edge of Dupar's, under a street-lamp. She looks at him, knees weakening.

MARNIE (CONT'D)

Well, I better get home.

ZIPPER

Okay.

MARNIE

I gotta dog-sit my daughter's kids and my hands are really loud, so...

ZIPPER

Do you need a ride or...?

He gestures. Marnie looks at Zipper's motorcycle.

MARNIE

I can't drive that thing.

ZIPPER

(slight laugh)

Okay, well, how bout just this once I drive it and you can sit on back.

He pats the seat.

MARNIE

Are you crazy? I would kill my daughter if she died on a motorcycle.

ZIPPER

Oh, no, this isn't a motorcycle. This is a Harley Davidson. There's a world of difference. It's important that you understand that.

A few other cops start out of Dupar's. Zipper climbs on the bike and kick-starts it.

ZIPPER (CONT'D)

You wanna go on a ride-along?

MARNIE

A what-along?

ZIPPER

You're new in town. Let me give you the tour.

She looks at him, unsure.

ZIPPER (CONT'D)

The safest place you can be in Los Angeles is on the back of this bike, I promise you.

He extends a helmet.

ZIPPER (CONT'D)

Don't worry. I'll go slow.

EXT. LOS ANGELES STREETS -- LATER

Not slowly, the motorcycle tails a COP CAR. Marnie is strapped to Zipper's back, helmet on, terror in her eyes.

ZIPPER

So tell me about your kids.

MARNIE

(screaming)

Later!

She grips his waist and closes her eyes, starting to pray.

EXT. CITY STREETS -- LATER

Marnie and Zipper are parked behind the cop car. Zipper looks through binoculars at something.

ZIPPER

After I retired, I used to drive around listening to the CB just to see where the action was. And then I started following them around, so the guys said I should just come along. Sort of like unofficial back-up. In case anything goes wrong.

MARNIE

That's so cool. So you make your own hours.

He swallows, letting her think it's cool.

MARNIE (CONT'D)
Were you on the Red Ripper case?

ZIPPER
Who, the serial killer? No. No,
but I knew the guy following him.
Had't seen his family in eight
years. That's what chasing a
rabbit will do to you.

This hits her. She nods, letting go of irrational fears.

ZIPPER (CONT'D)
Took thirty years on the force to
realize you can't save everybody.

He looks through the binoculars. Marnie smiles at him.

EXT. SANTA MONICA STREET -- LATER

Parked outside of another building, with a view of the ocean,
Marnie and Zipper sit on a bench, the motorcycle nearby. She
looks through the binoculars now, like they're in the last
row at the movies.

MARNIE
So why do they call you Zipper?

ZIPPER
It's my last name.

MARNIE
Oh, well, that makes sense. What's
your first name?

ZIPPER
Randy. Randall.

MARNIE
Are you from out here? Am I asking
too many questions?

He smiles and shakes his head.

ZIPPER
I'm from Oxnard originally. I
moved to Ventura when I got married
and then I moved to Topanga when I
got divorced.

MARNIE

Oh, I'm sorry.

ZIPPER

Don't be sorry. She's not.

He laughs. She joins him.

ZIPPER (CONT'D)

She never smiled with her teeth.
You know? She said she looked old
when she did it, but I swear, it
made her look ten years younger.

Marnie doesn't know whether or not to smile.

MARNIE

Topanga? Is that by the beach?

ZIPPER

It's *by* the beach. Not *on* the
beach. I wouldn't mind living on
the beach. But I wouldn't know
where to keep the chickens.

MARNIE

Chickens?

ZIPPER

Some people have dogs. I have
chickens.

MARNIE

How many?

ZIPPER

You know what they say about
counting chickens.

She laughs.

ZIPPER (CONT'D)

We have a very symbiotic
relationship. I give them a coop
and some grass and sometimes a
little Parmesan cheese and they
keep me in eggs.

He reaches into his pocket and pulls out a blue egg.

ZIPPER (CONT'D)

This is from the Americana. I only
have one Easter Egger.

He hands her the blue egg. She looks at it up close.

MARNIE

I can't believe it didn't break.

ZIPPER

Yeah, she's a toughie.

(then)

You want to meet her?

She looks up at him, thinking.

MARNIE

You mean at your house?

ZIPPER

(looks at his watch)

Well, she's been at the bar all night but she should be home by now.

She deliberates, fighting the voices in her head.

EXT. ZIPPER'S TOPANGA HOME -- LATER

Marnie and Zipper walk up to the coop. He holds open a chicken-wire gate and she nervously walks through it. She stands there as Zipper calls to the chickens and spreads out some feed.

ZIPPER

Okay, that's Joan, that's Gertude, that's Henrietta... Don't let her sass you. She's got an attitude on account of being so damn beautiful. Ladies, this is Marnie.

Marnie shyly waves at them. Zipper walks to the other side of the coop and messes with a boom box, an extension cord extends into the house.

ZIPPER (CONT'D)

Couple a months back, I was cleaning the coop and playing my boom box and I looked at their faces and I swear, the chickens just looked happy. So I did a little experiment to see what kind of music they dig the most. Rock 'n' roll makes them lay eggs like crazy, but seems to stress them out. Classical works. Reggae does not.

(MORE)

ZIPPER (CONT'D)

But I find for the perfect balance
of productivity and happiness, all
roads lead to Dolly.

He pushes PLAY on the boom box and Dolly Parton's "Here You
Come Again" plays. Zipper and Marnie stand in the coop.

MARNIE

How can you tell if it's working?

ZIPPER

Don't they look like they're
smiling?

She looks at the chickens. They all have different chicken
faces. She can't tell if they're smiling, but she sure is.
It gets wider and wider, as she moves around the coop, two-
stepping out of the chickens' way. It's almost dancing.

INT. ZIPPER'S HOUSE -- LATER

The sun is just coming up, bathing the room in a pink glow.
Zipper makes Marnie a cup of coffee in his small kitchen.

MARNIE

Well, Joe didn't want to know how
much time he had left. But Lori
and I knew. So he asked her if she
could throw us our wedding
anniversary in August. But she
knew he wouldn't make it to Easter
so she said, "Why don't I throw you
a party forty years from the day
you met?" So Lori decorated her
house like it was 1969 and all the
music was from 1969 and all her
friends came dressed in 60s clothes
and Joe's brothers flew out and she
served fondue. And it was just the
most spectacular day. Really.
Like the day we got married.

Marnie smiles. Zipper sits across from her.

MARNIE (CONT'D)

We took care of him for two more
months and then....

(smiling)

Lori said we were in the delivery
business.

(hands to Heaven)

Shipping and handling.

She forces a smile. Zipper can see this is still an open wound. He moves on.

ZIPPER

And then you moved here? That's a pretty big sea change. Literally. I mean, that's really, very brave.

MARNIE

Yeah? Well, who wouldn't love it here? The sun is always shining. It's like living on Main Street in Disneyland.

ZIPPER

I couldn't agree more.

She looks at him. For a second too long. Then:

MARNIE

What about you? You got kids?

ZIPPER

Two beautiful girls.

She smiles.

ZIPPER (CONT'D)

The one who likes me lives far away. And the one that doesn't is in Palm Springs.

Her smile drops. He explains.

ZIPPER (CONT'D)

Lizzy was still in high school when her mom and I fell apart. It was mostly my fault. 70/30. 60/40, maybe. I was working all the time. I brought it home with me. And as soon as she started to slip away, I started gripping and I held on too tightly. And I lost her. Lizzy, I mean. The younger one.

(then)

She's in a rehab--

(correcting himself)

Program. She's in a program. I was hoping one of those steps would lead her back here, but....

(then)

I don't know. I was too aggressive then. I was a hot head. I let my temper get the best of me.

(MORE)

ZIPPER (CONT'D)

I was too strict. Had too many rules. Curfews. Made them scared to tell me things.

MARNIE

Well, sure. Look at everything you were seeing all day. Serial killers and stuff? I just *watch* the news. Never-mind being a part of it. It's like an action movie.

ZIPPER

(slight scoff)

Well, not anymore.

MARNIE

Still. You do your best. It's not your fault the world is a scary place.

She takes a sip of coffee. He looks at her. She has no idea how beautiful she looks.

MARNIE (CONT'D)

Thank God you're retired.

He clears his throat, almost laughing, but not.

ZIPPER

Yeah, it's better in some ways. I've learned to calm down. I meditate, if you can believe that. The chickens keep me in line. Sometimes I hit the bag in the garage. Mostly I just exercise patience. With everything. My ex. My girls. If Lizzy doesn't want me to call her anymore, I have to respect that.

MARNIE

(bursting)

No.

(then)

I mean... you can't not call.

ZIPPER

I left her messages until it was full.

MARNIE

So?

(then)

(MORE)

MARNIE (CONT'D)
I'm sorry. I should mind my own
business. But you should call her.

ZIPPER
I wouldn't know what to say.

MARNIE
Just tell her you love her. No
matter what she's up to.
(then, matter-of-fact)
Everybody knows their mothers love
them unconditionally. Fathers have
to... say it out loud. I think.

He smiles. Struck by this. Her. She can suddenly feel the
weight in the air and barrels through it.

MARNIE (CONT'D)
Joe used to have a temper. But he
was Italian, so..... Oh my God,
what time is it?

EXT. LORI'S HOUSE -- EARLY MORNING

Zipper pulls the motorcycle over and Marnie hops off. She
hands him the helmet. He hands her a carton of eggs.

MARNIE
Okay, well, thanks.

ZIPPER
Okay.

He reaches into his wallet and hands her his card. Their
hands touch for a flash. She quickly puts the card in her
pants pocket.

ZIPPER (CONT'D)
In case you need to get out of a
speeding ticket or something.

She turns and hurries into the house.

INT. LORI'S HOUSE -- CONTINUOUS

The dogs greet her at the door. Marnie shuffles in, puts
down the carton of eggs, and gets out the bag of dog food.

She fills their bowls and sets them down, watching them eat.
Then she turns to the carton of eggs. Opens it and sees
eleven brown eggs and one blue one. She smiles.

Fiona Apple's "Hot Knife" begins over:

INT. LORI'S HOUSE -- LATER

-- Marnie takes a piece of bread and cuts a hole in it.

-- She places the bread in a hot pan. The butter sizzles.

-- She cracks the blue egg open and drops the yolk in the center of the bread.

-- The egg fries in the heat. The steam rises up to meet her. She slides the spatula underneath it and flips it at exactly the right time.

-- Marnie sits at the table and cuts into the egg-friend bread. She salts the single bite and puts it in her mouth. It's so good, her eyes roll back.

-- Bite after bite, it seems to only get better. She hasn't tasted an egg like this in so long. Maybe ever.

-- Marnie finishes the last bite, wipes her mouth and pounds a fist on the table, as she swallows. And exhales. Slowly, her expression changes for ecstasy to something like guilt.

-- At the sink, she scrubs the plate clean, shaking her head.

MARNIE (V.O.)

Anyway...

INT. LORI'S HOUSE -- DAY

Marnie packs a suitcase.

MARNIE (V.O.)

*I'm taking Jetblue flight 352
landing at JFK at 3:30. Just
thought I should head back east for
a little bit. See Daddy's brothers
and maybe get to visit you on set.*

EXT. HOLLYWOOD HOUSE -- DAY

MARNIE (V.O.)

*Don't worry about the dogs. I
dropped them off at Jacob's house
so they'd be somewhere familiar.*

Marnie hands the dogs off to the very tall girl from Valentine's Day.

INT. AIRPLANE -- DAY

Marnie looks out the tiny window at the incomparable New York City skyline. Her eyes light up.

MARNIE (V.O.)
*To be honest, I can't wait to be
back in the city.*

EXT. MANHATTAN -- LATER

The streets are alive. Marnie walks along the bustling sidewalks, taking hundreds of pictures with her iPhone.

MARNIE (V.O.)
*Seeing the old stomping grounds.
Walking through Midtown and the
garment district and seeing Daddy's
old building.*

EXT. MIDTOWN BUILDING -- LATER

Marnie tries to take a picture of herself under the address, but cuts off half her face. She looks up at the skyscraper, people flowing in and out of the front doors, unable to bring herself inside.

MARNIE (V.O.)
*But mostly I can't wait to see you.
So let me know when's a good time.*

CUT TO:

INT. SILVERCUP STUDIOS -- NOT A GOOD TIME

The set of Lori's TV pilot. Lori looks frazzled, surrounded by a crew of people asking questions, as Marnie approaches, smiling proud, clapping excitedly. Lori looks up at her and smiles wide, coming in for a long hug. Then, pulling away:

LORI
Okay, this is your chair.

She sits her mother in a chair.

LORI (CONT'D)
These are your cans.

She hands her mother a pair of headphones.

LORI (CONT'D)
 Don't talk to anyone. And the safe
 word is "cantaloupe".

Marnie puts on her headphones, already on the edge of her seat. Lori sits behind the DIRECTOR (40s). Marnie sits behind Lori. Marnie peeks around them all to look at the tiny monitors, A and B.

A clapboard comes into view.

Rolling. Set. Action.

ON THE A-MONITOR:

A TV DAUGHTER (20s, too pretty) says good-night to a DATE (20s) at the door.

TV DAUGHTER
 Okay, call me. Good-night. Bye.

She shuts the door, swooning, then walks into the kitchen to find --

ON THE B-MONITOR:

The TV MOM (40s, too young) sits at the table, eating ice cream from a carton and reading a book.

TV DAUGHTER (CONT'D)
 Jesus, Mom, you scared the crap out of me. Don't you have ice cream in the guest house?

TV MOM
 Well, yeah but I already picked all the cookie dough out of it.

TV DAUGHTER
 What are you reading?
 (then, freaking)
 Is that my journal?

TV MOM
 Oh is that what it is? I thought it was an erotic melodrama.

TV DAUGHTER
 Give me that!

TV MOM
 Aren't you too old to keep a journal?

TV DAUGHTER
Aren't you too old to read your
daughter's journal? That's a
violation of space and time.

TV DAD (O.S.)
What's all the yelling about?

A TV DAD (50s, bad Italian accent) enters in nothing but a
towel. He fills the frame, taking over the B-CAMERA.

TV MOM
I violated space and time.

TV DAD
You peed in the upstairs shower
too?

The director chuckles. Lori looks pained. But Marnie is
mesmerized. The father and daughter talk, their images
facing each other on opposite monitors.

TV DAUGHTER
What's wrong with the shower in the
guest house?

TV DAD
It's starting to get this weird
smell.

SLOW PUSH on Marnie. For a moment, Joe is alive. She
watches without blinking, riveted.

TV DAUGHTER (O.S.)
Mom, Dad, when I said you guys
should move here after you retire,
I didn't mean *here*. I need to get
a life. I need to meet a guy and
get married and give you
grandchildren to get rid of you.
Wet towel, Dad. Wet towel.

TV DAD
Alright. I'll air dry.

The dad removes the towel and hands it to the daughter.

TV DAD (CONT'D)
Could you hang this up for me?
(then)
Lorraine?

DIRECTOR
Aaaaaaand.... cut.

Everyone stands up and starts moving, back to work.

Lori goes to talk to one of the CAMERA GUYS.

But Marnie is frozen in place, dazed, nostalgic. Until:

The actor playing the father comes to sit at video village. Marnie is a chair away from him as he checks his phone. She tries not to breathe. Then can't help herself, and leans in.

MARNIE

You look so much like him.

He turns to her. No Italian accent.

TV DAD

I'm sorry?

MARNIE

The character you're playing. You look so much like the person it's based on.

TV DAD

Oh. I didn't realize it was....

LORI

Cantaloupe, Mom.
(clearing throat)
Cantaloupe.

Lori gestures to her mother, while over-coughing.

INT. HOTEL BAR -- LATER

Marnie sits with Lori and the camera guy from Lori's set, BEN (30s). He's in the middle of a long, animated story.

BEN

Indy races through the jungle towards Jock and the seaplane. Indy screams, "Jock! Get it up!" while the natives are chasing him to the edge of the water. Indy grabs onto a vine and swings...

Ben sings the "Indiana Jones" theme music. Marnie laughs, enchanted. Lori takes a big sip of her drink.

BEN (CONT'D)

Indy hits the water. Poison arrows are firing all around him.
(arrow noises)
(MORE)

BEN (CONT'D)

Indy climbs into the seat of the plane just as it lifts out of the water and takes to the sky. And that's when Indy looks down and sees... a giant snake in his lap.

Marnie gasps.

BEN (CONT'D)

Indy screams, "There's a big snake in the plane, Jock". And Jock says, "Oh that's just my pet snake, Reggie!" And Indy says, "I hate snakes, Jock! I hate 'em!" And Jock says, "Come on, show a little backbone, will you? And the plane flies off into the sunset. And that's the first twenty minutes of "Indiana Jones and the Raiders of the Lost Ark".

Marnie claps, entertained. Lori forces a laugh. Ben laughs the hardest, wiping his brow, and exhales.

MARNIE

I've never seen it.

BEN

Well, we'll have to watch it before you leave town.

He gives Lori a too-hard squeeze. The WAITER brings more drinks. Lori can't get to hers fast enough.

MARNIE

So you guys met on set?

LORI

(pointed)

That's right, just two weeks ago. That's what I was telling you right before you invited him to dinner.

MARNIE

Well, I think it's romantic. Meeting on a movie set.

LORI

People meet on sets all the time and it's usually scandalous and home-wrecking.

MARNIE

I knew my husband for two weeks
before he proposed.

BEN

Two weeks?

MARNIE

He asked and I remember thinking,
"Well, this is really soon but what
if he never asks again?" And then
six months later, we got married.
I think when you know, you know.

BEN

I totally agree.

He pulls Lori towards him. She gives him her cheek.

LORI

I'm gonna run to the bathroom.

BEN

Hurry back.

Lori goes to the bathroom. Ben looks around, then looks back
at Marnie, with a secret.

BEN (CONT'D)

Hey...

He gestures for Marnie to lean in. As she does, he leans
forward and presents an ENGAGEMENT RING.

MARNIE

Oh my God....

BEN

I got it the day after we met.

(then)

I don't do things half-assed. When
I know I want something, I go for
it. That's how I got this far in
my career. Russell Boyd, Rodney
Charters, Don McAlpine... when the
top cinematographers need a B-
camera operator, do you know who
they call?

MARNIE

You?

He shuts the ring box and leans back.

BEN

When you know, you know.

MARNIE

Wow, it's all so fast. But if
it'll make Lori happy...

He leans in, too intense.

BEN

So I was thinking that we get
everyone she knows, all her friends
and family and people she works
with and the entire crew and we put
together one of those Youtube
videos, and maybe it starts with
you putting Lori on the back of my
truck and then the radio starts
playing our song...

Marnie beams. Her eyes couldn't get any wider.

BEN (CONT'D)

And everyone she knows comes out
one at a time and does this
choreographed dance number until it
ends with me appearing with the
ring and getting down on one knee,
all in one tracking shot, of
course....

INT. HOTEL ROOM -- LATER

Lori rummages through the mini bar while Marnie sits up in
bed, smiling too wide, practically vibrating.

LORI

I just feel like the whole thing is
getting bastardized by everybody's
notes and the guy playing the dad
is just not up for the challenge.
Why are you so hyper?

MARNIE

Nothing. I'm just excited for you.
(then)
And Ben seems nice.

LORI

Yeah, well, don't get too used to
him, Mom, it's not gonna last.

MARNIE
(sing-songy)
I wouldn't be so sure.

LORI
No, I'm telling you. I'm just
rebounding. Hard.

MARNIE
You know, sometimes, people think
they're having a rebound but then
it evolves into something more.
(then)
Actually, there's something I
should tell you.

Marnie sits Lori down. She takes a breath.

MARNIE (CONT'D)
I was engaged to someone else
before Daddy.

LORI
Yeah, I know. You told me before.

MARNIE
I did?

LORI
Yeah, his name was Matteo and you
weren't that attracted to him and
then you went to Atlantic City with
your girlfriends and that's where
you met Daddy. You have like three
stories, Mom.

MARNIE
Alright. So, if you're rebounding
then why don't you and Jacob give
it another go?

Lori gets up, downs a quick drink.

LORI
That's not up to me.

MARNIE
Well, maybe if you just told him
how you feel....

Lori scoffs.

LORI

See, that is the great lie of your life, Mom. That if you dream it, you can do it. And the world doesn't work that way.

MARNIE

What are you talking about? You dreamt you could move to Hollywood and you did it. You dreamt you could be a writer and you did it. You dream up different stories all the time, so maybe you write your own ending.

Lori half-smiles. It's almost working.

MARNIE (CONT'D)

Which reminds me, I met the cutest girl in the bathroom at JFK. She's in a wheelchair and she writes a blog about empowering young women and I told her you were a writer and she hadn't heard of you but she was really impressed when I told her you'd have coffee with her sometime and give her some industry tips. Your cell phone's 323?

Lori stops smiling.

LORI

I don't have industry tips.

MARNIE

Well, it's just a coffee. She's in a wheelchair.

Lori climbs into bed next to Marnie, drink in hand. Marnie has her cell phone out, camera on, unsure where to aim it.

MARNIE (CONT'D)

So, how exactly do you take a selfie?

LORI

What do you mean? You just take a picture of yourself.

(immediately curious)

Who are you sending a selfie to??

MARNIE

Nobody.

Marnie quickly puts her phone down, then grabs the remote.

LORI
(playfully)
Do you have a new friend??

MARNIE
I said I don't want to talk about
it!

Lori stifles her happy curiosity as much as she can. She toasts the air, takes a sip of her drink and --

INT. HOTEL ROOM -- LATER

Lori is passed out in bed. Marnie pours a tiny bottle of vodka into a cup and into her mouth. Marnie swallows it in one gulp, then reaches for her phone.

She squints to see the phone number written on his card. Dials before she changes her mind. Straight to voicemail:

ZIPPER (O.S.)
This is obviously me.

BEEP. Marnie loud-whispers in the dark.

MARNIE
Hello. Zipper, um, it's Marnie.
Minervini. I'm in New York with my
daughter who is making her TV show
and I saw the set today and it made
me think of you. Well, your job.
And also what you do for a living.

She gestures and hits the table, knocking over bottles.

MARNIE (CONT'D)
Anyway, I ordered the scrambled
eggs at the hotel this morning and
they were nothing like what I ate
of yours. I mean, the eggs you
gave me. So I just wanted to check
in... on the chickens and, oh...
(whispering more)
Lori has a new boyfriend, or should
I say fiancée... so give me a call,
okay, love you. I mean, bye.

She gasps, hanging up as quickly as possible, then tosses her phone across the room, immediately regretting the call.

INT. JERSEY HOME -- DAY

The door opens and Marnie is pulled in by Joe's surviving brothers COS, TONY and DOMINIC (60s).

INT. JERSEY HOME -- LATER

Marnie eats dinner with Joe's brothers and their wives. ANGIE (60s) is among them.

ANGIE
You lost weight.

MARNIE
Oh, yeah, right.

ANGIE
Here. Mangia.

Angie dumps food on Marnie's plate.

MARNIE
Ooh, Angie, ariancini. They don't have anything like this in Los Angeles.

ANGIE
Of course not. Only my mother made these and now I make them and I take the recipe to the grave.

COS
How's the TV show?

MARNIE
So funny, you wouldn't believe it. I don't know where she gets her characters from.

Marnie takes a bite and makes food noises.

INT. JERSEY HOME -- LATER

They continue to eat and talk loudly.

MARNIE
The first time I cooked for Joe, I wanted to make him pasta. And my mother told me that you know if pasta is done is by throwing it against the wall and if it sticks, you take it out of the water.
(MORE)

MARNIE (CONT'D)
So I had the water boiling and I
broke the pasta in half...

The Italians let out a collective "ugh".

MARNIE (CONT'D)
(laughing)
And then I cooked it and threw it
against the wall and nothing. So I
cooked it some more and then a
little bit more until it finally
stuck on the wall and stuck to the
pot and stuck to itself and stuck
to everything it touched.

Marnie laughs. The group laughs along with her.

MARNIE (CONT'D)
After he took the first bite, I saw
him take a little pasta off of his
plate and put it in his napkin and
I said, "What are you doing?" And
he said, "I just have to show this
to my mother."

They howl with laughter, hitting the table. Then one by one,
they laugh into sighs. Marnie is the last, wiping away
laughing-tears.

COS
I can't believe it's his
anniversary already.

MARNIE
I know. A whole year.

They look at her.

TONY
You mean, two years.

Marnie recovers.

MARNIE
Right. A year since last year.

ANGIE
Time flies.

TONY
Time flies.

COS

So, we were thinking that half of his ashes could stay with you and Lori in California and the other half could be buried in Elizabeth with our mother and father. That way we all have a place to go.

Marnie swirls the food on her plate.

MARNIE

Yeah, you know, I really just want to talk to Lori about it first? She's been really sensitive about it lately and I just don't want to cause her too much stress while she's doing the tv show.

COS

Well, we talked to her and she said it was up to you.

Marnie stops, out of excuses.

COS (CONT'D)

Maybe since we're all on the east coast for a change, we could at least pick out a headstone. You said you wanted to put a quote? Something from "My Way"?

Marnie looks at them all.

MARNIE

Well, actually, I've been listening to the best Beyonce song....

She pulls out her iPhone, scrolls through her music and pushes PLAY. The R&B beat begins.

INT. JFK AIRPORT -- DAY

Departure gate. Marnie gives her license to AIRPORT SECURITY (30s). The man looks up at Marnie.

AIRPORT SECURITY

Joseph Minervini?

MARNIE

What?

(realizing)

Oh. I handed you my husband's license by mistake.

She puts his license back on top of her rubber-banded stack of cards. And pulls out her license, handing it over.

AIRPORT SECURITY

Marnie Minervini. That makes more sense. And where are you headed today, Mrs. Minervini?

MARNIE

Los Angeles. I live there now.

Marnie stands up straighter, saying it out loud. The security guy hands back her license.

AIRPORT SECURITY

And how was your time in New York?

Marnie takes her license.

MARNIE

Great. My daughter shot a pilot.

The guy looks at her, not letting go of the license, then gestures for an ARMED SECURITY GUARD. Marnie's eyes widen.

INT. AIRPORT GATE -- LATER

Marnie falls into a lone seat, exhausted, and sets her bag in her lap. She pulls out her cell phone and is surprised to see a NEW VOICEMAIL. UNKNOWN CALLER. She pushes PLAY.

ZIPPER (O.S.)

*Hey, Marnie, it's your new friend
Zipper.*

(she sits up)

*Or Randy. Depending on who you
ask. I just saw that you called.
Sorry I'm just getting back to you
now. There's such bad reception in
the canyon, I could barely hear
your message.*

Marnie exhales, a bit relieved.

ZIPPER (O.S.) (CONT'D)

*But I wanted to try you back and
see how the east coast is treating
you. And also let you know that
the chickens have expanded their
musical library to include Peggy
Lee, as well as Dolly Parton
covers, so you've got that to look
forward to.*

(MORE)

ZIPPER (O.S.) (CONT'D)
*If you ever make it back this way.
But... give me a call if you get a
chance. Okay.*
(then, being funny)
Love you, bye.

Click. Marnie's eyes widen. She covers her mouth, shocked, unable to breathe. Then, she cracks up, laughing. And goes to listen to the message again.

INT. AIRPLANE -- LATER

Marnie flies back through the smog of Los Angeles. She stares at Joe's license at the top of her stack of credit cards. It takes awhile, but eventually, she pulls out his license, and slides it into the middle of the stack.

INT. APPLE STORE -- DAY

Freddy helps Marnie in the accessories department.

MARNIE
So they could listen to music
together with these? That's kind
of fun.

FREDDY
Yeah, who doesn't need headphones.

MARNIE
Okay, I'll take it.

Freddy starts to ring her up.

MARNIE (CONT'D)
So are you still going to school?

Freddy looks at her.

FREDDY
I decided to take off for a little
while. Work double time here.

MARNIE
Is your brother staying out of
trouble?

FREDDY
I don't know. I haven't seen him
in awhile.

Marnie looks at him, feeling bad.

MARNIE

Well, you can't save everybody.

He smiles. She looks around, noticing a HOME SPEAKER SYSTEM.

MARNIE (CONT'D)

Can I get another one of these?

She hands him the box.

FREDDY

Sure.

He rings her up for both. Gives her the bag and receipt.

FREDDY (CONT'D)

Well, in case I don't see you,
thanks for being nice to me.

MARNIE

Don't be silly. I'll be back.
It's only the Grove.

He smiles as she starts out.

FREDDY

Have fun tonight.

EXT. TOPANGA HOME -- LATER

Marnie pulls her Toyota up in front of Zipper's house and climbs out, holding the Apple bag. She walks up the front step. There's music playing inside. As she gets closer, she realizes it's Zipper, singing and playing guitar.

She stops short, listening through the screen door. It takes a moment to recognize the song, Dolly Parton's "To Daddy".

ZIPPER

(singing)

Being took for granted was a thing
that she accepted / And she didn't
need those things to make her happy
/ She didn't even seem to notice /
That he didn't kiss and hold her /
If she did, she never did say so to
daddy....

Marnie mouths along with the lyrics, getting lost in the song. She leans against the screen door and it CREAKS. The guitar stops. She quickly hangs the bag on the door knob and starts away. The screen door swings open.

ZIPPER (CONT'D)
This counts as trespassing.

She turns back to him. He "hides" an acoustic guitar.

ZIPPER (CONT'D)
You didn't hear any sort of music-
type sounds coming from inside....

MARNIE
Oh, was that you?

He steps out.

ZIPPER
Just a little Dolly cover band I'm
putting together. Zipper and the
Fuzz. We have a mostly avian fan-
base. You want to come in, let me
test this out on a human lady?

He holds the screen door open, then notices the bag.

ZIPPER (CONT'D)
What's this?

MARNIE
Oh, it's nothing. I just thought
you could use it to play music for
the chickens.

He opens the bag, seeing the home speaker system inside.

MARNIE (CONT'D)
You can plug it in your iPhone.
Oh, God, do you have an iPhone?

ZIPPER
I have been meaning to get one of
those. Thank you. You wannna come
in? Show me how to plug it in?

She looks at him, her courage waning.

MARNIE
I'm supposed to be at this wedding
in a few hours.

ZIPPER
Oh. Are you bringing anybody?

He takes a step towards her. She swallows.

MARNIE

Actually, I have to get there kind of early, so I just wanted to drop that off for you, for the chickens, before I have to be there....

ZIPPER

Okay.

He takes another step toward her. They're close now.

ZIPPER (CONT'D)

Well, I missed ya.

(then)

Isn't that funny?

She doesn't know how to respond.

ZIPPER (CONT'D)

I ended up calling her. My daughter.

Marnie smiles, genuinely excited.

MARNIE

Yeah? Oh, Zipper, that's great.

ZIPPER

Yeah. She yelled at me. A lot. I'm thinking I should ride out there and let her scream in my face a little.

MARNIE

You should.

ZIPPER

You wanna come with?

He reaches out and takes hold of her hand. She's stunned, silenced.

ZIPPER (CONT'D)

Just a day trip. Nothing overnight or... I just thought you could check out the desert and... I could use the moral support--

MARNIE

I can't!

She rips her hand away. He puts his hands in his pockets.

MARNIE (CONT'D)

(softening)

I... um... I can't do that right now, but... I support you morally.

(then)

Anyway, I just wanted to give you the speaker and tell you that I probably won't be around for a little while. Lori needs me back east and... I just won't be around.

He looks at her, hurt, disappointed, but understanding.

ZIPPER

Okay.

She looks at him. Neither of them moves. Then:

ZIPPER (CONT'D)

Well, it was so nice to meet you.

She inhales. Then turns back to her car. He watches her go.

INT. LORI'S HOUSE -- LATER

Marnie stands in her black clothes, looking at her daughter's RED BRIDESMAID DRESS hung in front of the closet.

Marnie shakes her head, takes a breath and begins to undress. Throwing off her black top. Kicking off her black pants.

She wraps up in the red dress. She looks gorgeous. She turns to the side and exhales. It's a bit tight. But the color of the dress puts the roses in her cheeks.

She tries her hair up. Then down.

She paints her never-painted nails.

She puts on lipstick.

She puts in her contacts, leaving her glasses behind.

EXT. MARINA DEL REY HARBOR -- LATER

She parks her husband's car near the harbor and walks towards the twinkling strings of lights that lead to the boat.

INT. BOAT - WEDDING HALL -- LATER

Marnie steps onto the boat, and looks around. It's beautifully lit, filled with flowers, and simply gorgeous.

The bridesmaids stand in a row, wearing their color-coordinated dresses. They look flustered until they see Marnie in the matching red dress.

Marnie runs up to the girls and joins the middle of the line, creating a balanced color palette. Gillian smiles at her and sighs, relieved.

EMILY

Tembo, come here.

Emily tries to wrangle Tembo, dressed as ring-bearer, but he runs up to Marnie's side.

MARNIE

I got him.

And the music begins. At the bow of the boat, a string quartet begins to play. And one by one, the bridesmaids make their way down the aisle.

Marnie is in the middle of them, twice their age but just as gorgeous, holding Tembo's hand.

She waves hello to the people she knows. She spots Emily's husband Greg, and his father, Mark, near the front.

Mark smiles at Marnie. Marnie smiles back.

And the music begins. Everyone stands.

Gillian is walked down the aisle by her SMILING FATHER (70s). The bride looks beautiful in the overdone dress, beaming, near tears, as she reaches her wife, DANI (30s, dress whites) and the boat's CAPTAIN (40s).

Everyone is a-glow. Especially Marnie.

INT. RECEPTION -- LATER

Marnie holds her number, shyly looking for her table. A RANDOM WOMAN (40s) stops her.

RANDOM WOMAN

Marnie, everything looks incredible.

MARNIE

Oh, yeah, isn't it pretty?

The woman walks away.

EMILY

Over here, Marnie.

Emily waves Marnie over to the bridesmaids table. She is surprised to take a seat next to the other girls.

EMILY (CONT'D)

Marnie, you really did it.

MARNIE

Oh?

EMILY

Can you believe how gorgeous this is and it's all thanks to you.

Marnie looks around, seeing her touch everywhere.

INT. RECEPTION -- LATER

Marnie and the rest of the guests watch Gillian's wife Dani finish up her speech.

DANI

And that's when Gillian turned to me and said, "Now about that pilot's license."

The room laughs, including Marnie.

DANI (CONT'D)

Gilly, I know people could've thought we were fools rushing in, but I want to spend the rest of my life getting to know you.

Marnie nearly sheds a tear. Everyone cheers as the couple shares a sweet kiss. Gillian takes the microphone.

GILLIAN

Thank you guys so much. There are so many people in this room that made this day possible, I can't believe it. First, my incredible wife who married me a year ago against her better judgment....

(laughing)

(MORE)

GILLIAN (CONT'D)
And then agreed to do it again in
front of everyone we love, cause
she knew it was important to me.

Everyone awwwws. They kiss.

GILLIAN (CONT'D)
I want to thank all of my
bridesmaids. Nobody could ask for
thirteen better friends. I love
you all so much.

Marnie and the other twelve bridesmaids smile.

GILLIAN (CONT'D)
And I want to thank my family for
flying in from all over the
country. Daddy, I love you.
(blows a kiss)
And Marnie...

Marnie stops, looking up, surprised to hear her name.

GILLIAN (CONT'D)
(starting to cry)
There are no words to describe my
gratitude. I have never met anyone
more generous and truly selfless.
When my mother died, I never
imagined that I could feel loved
so... unconditionally... by someone
who wasn't in my family. You are
proof that when one angel leaves
this Earth, another angel takes its
place. I love you. To Marnie!

Everyone holds up their glasses and cheers.

EVERYONE
To Marnie!

Marnie looks around at everyone toasting her. She is
overwhelmed, tears welling up in her eyes as she takes it in.

INT. RECEPTION -- LATER

Blues Traveler plays on-stage while everyone dances. Marnie
is among them, shoes off, shaking what the good Lord gave
her. She dances with the other bridesmaids.

Gillian swings Tembo onto the dance-floor and into Marnie's
arms. Marnie beams as she dances with the little boy,
holding hands with Gillian.

They make a circle. Emily joins the circle. And so does Mark. Marnie and Mark dance with Tembo between them.

They all dance and jump and scream along to the music. Until, the song ends.

JOHN POPPER

We're gonna take a quick break.

The band steps off-stage. Marnie and Mark stand there, catching their breath, as a DJ steps up and puts on a Frank Sinatra tune.

MARK

I can't remember the last time I danced this much.

MARNIE

I know. When I was a kid, we always went out dancing. I'm always telling Lori, "Why don't you go out dancing?"

MARK

You know, you did a really amazing thing, Marnie. All of this. They look really happy.

Marnie turns to see Gillian and Dani slow-dancing, happy. She smiles. Then, just beyond them, Jacob crosses through a group of people on his way out of the room.

MARK (CONT'D)

So about that lunch....

MARNIE

Would you excuse me?

Marnie runs away from Mark.

EXT. BOAT -- LATER

Jacob walks to the bow of the boat, lighting up a cigarette.

MARNIE

Jacob!

He turns to see Marnie racing up to him, without shoes, out of breath.

JACOB

Hey, Marnie.

MARNIE

Listen...

She huffs and puffs.

JACOB

You okay?

MARNIE

She loves you.

(then)

Lori loves you, you know. And I know because I see how unhappy she's been since you guys split up. And I know people are supposed to make their own happiness, but she's never been that way. Or maybe she used to be, but not anymore. And I don't know if it's too late for you guys and maybe this is totally awkward and I'm overstepping my bounds, I know I'm overstepping my bounds, but it doesn't matter. Cause if there's even the slightest chance that you could end up with her, and make her happy, then that's all that matters to me. Her happiness is all that matters. So what do you say?

She stops. He looks at her. Takes his time.

JACOB

Marnie, I.... I'm sorry.

Marnie looks at him, devastated, silenced. Just then, the very tall girl appears at Jacob's side.

MARNIE

Hello, I was just leaving.

Marnie turns on her heels and starts out.

EXT. MARINA PARKING LOT -- LATER

Marnie throws on her coat while fast-walking towards her car, Mark trailing behind her.

MARK

You sure you don't want to stay for cake?

MARNIE

I really have to get back to...

Marnie arrives in her empty parking space. Her car is not there. She looks around, confused.

MARNIE (CONT'D)

Huh.

INT. MARK'S CAR -- LATER

Mark drives, as Marnie finishes up a phone call.

MARNIE

Okay, thank you...

(hangs up, to Mark)

Well, it wasn't towed. It was stolen.

MARK

Oh my God. The crime in this city.

MARNIE

I guess I should call the police.

MARK

Maybe you should wait until morning. There's nothing anyone can do right now and it's late.

He pulls over in front of her apartment building.

MARK (CONT'D)

Well, I'm sorry this is how your night's ending.

MARNIE

That's okay.

MARK

Can't remember the last time I had so much fun.

MARNIE

Oh. Well.

MARK

Couple of Brooklynites, we are.

MARNIE

Yeah.

MARK

And that dress is a knockout.

(then)

The color. Blood red.

Mark touches her face. Marnie stops, frozen.

MARK (CONT'D)

Your skin is really soft.

(then)

And that hair.

Suddenly his touch feels strange. He puts his hand on the back of her neck. Marnie's eyes widen, as Mark's eyes close. She can feel his grip. He leans in. And she explodes.

MARNIE

Eyes, Throat, Crotch!

Marnie pokes Mark's eyes, chops his throat, punches his balls, screaming over and over, as she defends herself against him.

MARK

Ow! Marnie! What are you doing?

MARNIE

No! Get away!

She bursts from his car door and runs in a zig-zag pattern away from him. He is not chasing her.

INT. MARNIE'S APARTMENT -- LATER

Marnie locks every lock behind her. Then frantically fumbles for her cell phone, quickly CALLING LORI.

MARNIE

Please pick up, please pick up,
please pick up, please pick up...

LORI (O.S.)

Hello?

MARNIE

Lori! Thank God. Wait, are you at home?

LORI (O.S.)

What's left of it.

MARNIE

What do you mean?

INTERCUT WITH:

INT. LORI'S HOUSE -- SAME TIME

Lori stands in her half-empty house.

LORI
I was robbed. Apparently.

MARNIE
What??

LORI
Everything I own is gone. I've
been living out of two suitcases
and now I own two suitcases.

MARNIE
I don't understand.

LORI
My neighbor, who didn't bother to
call the police, says she saw two
clones loading a U-Haul in my
driveway, so... at least we've got
some leads.

Marnie's eyes shoot open.

LORI (CONT'D)
The good news is, my dogs are okay
because they're at my ex-
boyfriend's who I now need to call
so I can pick them up, so that's
not uncomfortable.
(then)
Oh and thanks for giving my rebound
every single one of my contacts so
he could propose. That'll be fun
to explain to everyone I know.

MARNIE
Lori, I--

Lori hangs up. Marnie lowers her phone, in shock, unable to
move. She looks across the room to see the dead bonsai on
the balcony.

INT. APPLE STORE -- DAY

Marnie walks up to the Genius Bar, looking around. She stops
a GOTH GIRL (20s) working there.

MARNIE

Excuse me, is Freddy in today?

GOTH GIRL

Freddy doesn't work here anymore.

(then)

Is there something I can help you with?

Marnie backs away, realizing Freddy is long gone. With her car. With her daughter's belongings.

MARNIE

No. Thank you.

EXT. THE GROVE -- LATER

Marnie walks through the traffic of people. She gets lost in the shuffle, consumed by the crowd. Spinning for a moment. Losing her balance. She stumbles.

A BELL RINGS.

Marnie looks up, the trolley is headed straight for her and --

CUT TO: BLACK

INT. HOSPITAL ROOM -- DAY

Marnie rubs lotion on the old woman's arm.

MARNIE

See, every year the writers pitch the studios their ideas and then the studios choose a small percentage of those ideas to pay the writers to write the pilots, and then out of those scripts, they only pick, like, five percent of the pilots to actually shoot. I mean, film. And then only a handful of those pilots make it to the air. And then only a handful of those gets to stay on the air. Seinfeld....

The woman looks at Marnie, clearly listening. Marnie takes her other arm and rubs it with lotion.

MARNIE (CONT'D)

I miss Freddy. I mean, I know he did a bad thing, but...

(MORE)

MARNIE (CONT'D)
he obviously needed a car more I
did. And if Joe knew him, he
would've wanted him to have it.
Joe was an immigrant. He'd
understand. At least I know Freddy
and his brother are talking again.

Marnie lets go of the woman's arm but it stays in place,
pointing at Marnie.

MARNIE (CONT'D)
Who? Me?

The old woman's finger moves. Marnie turns.

MARNIE (CONT'D)
You want me to put on the TV?

Marnie reaches for the remote.

MARNIE (CONT'D)
I thought you didn't like the news.

The old woman traces the air with her finger. Making small
half circles over and over. Marnie looks at it. Like a
puzzle. Trying to decipher it.

Just then, Marnie's cell phone rings. She looks down to see:
LORI CALLING. Marnie can't answer fast enough.

MARNIE (INTO PHONE) (CONT'D)
Hello? Hello?

LORI (O.S.)
Mom. I need you.

INT. LORI'S HOUSE -- DAY

Lori opens the door to find Marnie holding a paper bag.

LORI
Did you bring 'em?

MARNIE
Yeah, yeah.

Lori grabs the paper bag. Marnie follows her inside. The
place is still mostly unfurnished and empty.

LORI
What is this?

MARNIE
Those are the bagels.

Marnie holds up a plastic bag.

MARNIE (CONT'D)
These are the pregnancy tests.

Lori grabs the plastic bag. Starts towards the bathroom,
Marnie following.

LORI
Why did you get the jumbo pack?

MARNIE
Well, I don't know how many times
you have to take it.

Lori rips open a box and unveils a white stick.

LORI
Please don't watch me pee on a
stick?

Marnie turns her whole body the other way.

LORI (CONT'D)
I'm not really that late, for me.
It's probably just stress. I can't
stop sleeping, but other than that.

MARNIE
I just hope you know who the father
is.

Lori stops.

LORI
I can't believe you just said that.

MARNIE
I didn't mean it in a bad way...

LORI
I slept with Jacob one time. When
I had to go to his house to pick up
my dogs, thanks to you. Besides,
I'm probably barren. You should
worry about that. I have a lot of
testosterone in me.
(looking at stick)
There. See? A single line. No
grand-kids. Congratulations.

Lori wraps the stick in toilet paper and throws it in the box and puts it on top of the piled garbage. The box tips over and the stick shoots out. Marnie leans over it.

MARNIE

Lor?

Lori comes back and leans over it. They both see a double line. It takes a second to sink in.

LORI

What the fuck?

Lori grabs the box and pulls out a second stick.

-- LATER

Marnie and Lori look at two sticks with double lines.

LORI (CONT'D)

What the fuck?

MARNIE

Maybe we should google it.

Marnie pulls out her phone.

LORI

Google what?

MARNIE

Well, it could be a false positive.

LORI

It doesn't work that way. It's not AIDS. I need to get a blood test.

MARNIE

For AIDS?

LORI

For this, Mom! Are you here?

MARNIE

I'm sorry.

LORI

I'm pregnant. And I'm too old to have an abortion. This is real.

Lori hugs her knees and buries her head. Marnie goes to her.

MARNIE

Oh, Lor. Don't be sad.

Lori lifts her head.

LORI

I'm not.

Lori tries to hide her smile but she can't. She smiles wider and wider. Marnie quickly gets just as happy.

INT. DOCTOR'S OFFICE -- LATER

Marnie watches Lori bounce her legs while a NURSE (50s) takes her blood.

NURSE

My daughter was a surprise.

Lori smiles, then winces from the needle.

INT. LORI'S CAR -- LATER

Lori drives with Marnie in the passenger seat.

LORI

I should sell my house. Get something bigger with carpets... How am I gonna tell Jacob?

Lori starts crying.

LORI (CONT'D)

I can't believe Dad's not around.

MARNIE

I'm around.

Lori turns to her mother and smiles.

LORI

Yeah, I know.

Lori's cell phone rings. She answers on speaker.

LORI (CONT'D)

Hello?

NURSE (O.S.)

Hey, hon, it's Anna in Dr. Segal's office. It's negative.

LORI

Really?

NURSE (O.S.)
I know, I'm sorry.

LORI
What about all the tests I took?

NURSE (O.S.)
I don't know, but we tested your
blood and urine and you're not
pregnant. I'm sorry, hon.

Marnie takes out her phone, looking online.

LORI
Okay, thanks for calling.

Lori hangs up.

LORI (CONT'D)
I don't understand.

MARNIE
It says here that a false positive
could be certain types of stomach
tumors. Do you feel sick?

Lori looks ahead.

LORI
Yes. I feel very sick.

INT. LORI'S HOUSE -- LATER

Lori storms into the house, heading straight for the
bathroom. Marnie follows.

MARNIE
Maybe you could ask the doctor to
test the blood for other stuff?
Like AIDS.

LORI
I don't have AIDS.

MARNIE
I said like AIDS.

Lori picks up the bag of sticks and looks.

LORI
I don't get it, it says if you have
two lines, that means you're
ovu...lating....
(MORE)

LORI (CONT'D)
(then)
What the fuck??

She holds the bag out to Marnie.

LORI (CONT'D)
Are you kidding me? I've been
peeing on ovulation sticks?

Marnie looks at the bag.

LORI (CONT'D)
You bought ovulation sticks?

Marnie suddenly cracks up laughing.

LORI (CONT'D)
This isn't funny, Mom.

MARNIE
Oh, come on...

LORI
Do you understand the roller-
coaster you put me on? I went from
pregnant to stomach tumors to...
ovulating in three hours.

Lori suddenly bursts into laughter. Marnie cracks up more.
The two of them roll around on the bathroom floor together,
hysterically laughing. Until, Lori stops. And she's crying.

MARNIE
Oh, Lor, I wasn't laughing at you.

Lori can't stop crying. Marnie wraps her arms around her.

MARNIE (CONT'D)
But this is a good thing. You
didn't plan it.

LORI
I know.
(then)
I was just relieved to have that
decision made for me.

Lori sobs in her mother's arms.

LORI (CONT'D)
Oh God, I'm so sorry.

MARNIE
For what?

LORI
For the way I am.

MARNIE
I love you the way you are.

LORI
I just miss him so much.

MARNIE
Well, maybe he's not the one for
you...

LORI
Not Jacob. Dad. I miss Dad. I
miss my dad.

MARNIE
Me too.

LORI
I know and it's hard to look at you
sometimes.

MARNIE
Why?

LORI
Cause half the room is missing.
(then)
And we're both alone.

Marnie pulls her in as tight as she can.

MARNIE
We're not alone.

Lori wipes away a few tears, leaning into her mother.

LORI
See, this is what happens when you
follow the black sheep across the
country.

Marnie rests her head on Lori's head.

MARNIE
Well, if you're a black sheep, I'm
a black sheep.

Marnie rocks her back on forth on the bathroom floor. Lori
slowly stops crying.

LORI
You beat up Greg's dad.

INT. LORI'S BEDROOM -- NIGHT

Marnie lies awake on a blow-up mattress, staring up at the ceiling fan, Lori asleep next to her. The fan cools the room with a mechanical breeze. Marnie stares at the blades spinning around and around and around and around and --

She gasps, sitting straight up.

EXT. THE GROVE -- LATER

Marnie scours different stores. Looking for something.

INT. CEDAR'S SINAI -- LATER

Marnie walks down the hall holding a plastic shopping bag. She makes her way straight towards the old woman's room.

INT. HOSPITAL ROOM -- CONTINUOUS

And towards the old woman's bed. The woman turns her eyes to Marnie, mouth agape, breathing.

MARNIE
It's me.

The woman's hand raises into the air and points. Marnie reaches into her plastic bag and pulls out a ROTARY PHONE.

She pulls the plug out of the hospital phone and inserts it into the rotary phone. She holds it up, then lifts the receiver to her ear. The old woman's finger guides through the air and lands in a slot - 7. The old woman turns her finger and begins to dial.

Marnie's eyes widen - 5.

The woman moves her hand in the same circular motion - 4.

MARNIE (CONT'D)
Oh, shoot, I think you need to dial
a nine first, let me, darn it...

Marnie hangs up, tsks at herself and quickly dials a 9. Then holds it out again. The woman uses all of her energy to dial again - 7 - 5 - 4 - 4 - 1 - 7 - 7 - and stops.

Marnie waits, phone to her ear. And it rings.

Now Marnie's breathing fills the room. It rings again and --

MAN'S VOICE (O.S.)

Hello?

Marnie stops, can't speak.

MAN'S VOICE (O.S.) (CONT'D)

Hello?

MARNIE

Hello?

CUT TO:

INT. HOSPITAL ROOM -- LATER

The old lady is surrounded by stuffed animals. Marnie sits next to her, holding her hand, when a MAN (40s) enters the room. Marnie stands to greet him.

He hugs Marnie, grateful, then quickly moves to the hospital bed. He leans over the old woman.

MAN

Mom?

The old woman looks up at him. Her eyes fill with happy tears. His do the same.

MAN (CONT'D)

Yeah, it's me, Mom.

He brushes the hair off her face, kissing her hands. Marnie watches, overwhelmed. The same tears fill her eyes.

EXT. TOYOTA BODY SHOP -- DAY

Marnie watches as her fixed Toyota is lowered to the ground.

INT. MARNIE'S TOYOTA -- LATER

Marnie drives up the Pacific Coast Highway, windows down, perfect weather, the sun glistening on the ocean.

INT. MARNIE'S TOYOTA -- LATER

Marnie parks near the sand and opens the glove compartment. Inside, a SEALED URN. Marnie takes it out.

EXT. BEACH -- LATER

Marnie walks across the sand, holding the urn. As she gets closer to the water, she kicks off her shoes.

She steps out into the ocean, her pants getting wet up to her knees. It's colder than the Atlantic.

She unseals the urn. And talks to the sky.

MARNIE

Joey, I don't know if this is what you want. But it's all I can do.

She takes the ashes and begins to sprinkle them. The waves move around her, sending his spirit out to sea.

VOICE (O.S.)

Hold it right there.

A VOICE echoes across the beach. Marnie turns back to see a POLICE CAR in the sand. A FAT COP (40s) is making his way to her. It's nobody she knows.

FAT COP

What is that you're doing?

MARNIE

Uh... none of your business.

FAT COP

Ma'am, this is a private beach. It's illegal to be doing what you're doing.

MARNIE

You've gotta be kidding me.

FAT COP

Can you step out of the water please?

MARNIE

I am a resident of greater Los Angeles and I know the law. And if you want me to get out of this ocean, you're just gonna have to come in here and drag me out of it.

INT. JAIL -- LATER

Marnie is pushed into a cell, soaking wet.

FAT COP

Think about who your one phone call
is.

The bars shut behind her. She sits and thinks about who her phone call will be. She puts her hand in her pocket.

EXT. JAIL -- LATER

Marnie comes down the jail steps, holding the half-empty urn, to see Zipper standing by his motorcycle, smiling. She's a wreck, but can't help but smile when she sees him.

EXT. PACIFIC COAST HIGHWAY -- LATER

Marnie rides on the back of Zipper's bike, her arms wrapped around his waist. The sun is setting and simply beautiful.

EXT. BEACH -- LATER

Zipper pulls his motorcycle up to Marnie's Toyota, still parked in the lot. She steps off the bike, holding the urn. He turns off the engine. They look at each other. The sound of the ocean nearby.

MARNIE

Do you ever listen to Beyonce?

ZIPPER

Of course.

MARNIE

She has this song called "I Was Here", have you heard it?

ZIPPER

I don't think so.

MARNIE

It goes... "I wanna leave my footprints on the sands of time, know there was something that I left behind. When I leave this world, I'll leave no regrets, to leave something to remember, so they won't forget".

Zipper thinks and nods.

ZIPPER

That sounds like a good one.

She agrees.

MARNIE

Did you bail me out because you had
to as an officer of the law?

ZIPPER

No, that's actually the opposite of
what I usually do.

(then)

I bailed you out as a friend.

She smiles. Then reaches out and takes hold of his hand.
His thumb gently rubs hers. She interlocks fingers. Then:

MARNIE

Do you want to go to an action
movie sometime?

He looks up at her. A smile spreads across his tan face.

ZIPPER

Definitely.

Their hands slide apart and she walks back to her car,
smiling the whole way. He watches her go, then kick-starts
his bike and rides off.

INT. MARNIE'S TOYOTA -- MOMENTS LATER

Marnie climbs into the driver's seat and shuts the door.
Taking a moment to realize her iPhone is on the console where
she left it.

She picks it up to see:

LORI VOICEMAIL (3) GILLIAN VOICEMAIL

Marnie gasps, surprised. She quickly listens, in order.

LORI (O.S.)

*Mom, where are you? You left in
the middle of the night and I got
worried. Are you okay? Call me
back when you get this.*

Marnie beams brighter than we've ever seen her. She hits the
next voicemail.

LORI (O.S.) (CONT'D)
*Hey, it's me, I hope you're not mad
at me. Maybe just text me and let
me know that you got this.*

Marnie's eyes well with happy tears. She hits the next voicemail.

LORI (O.S.) (CONT'D)
*Okay, I'm officially worried.
Where are you? Call me. This is
your daughter.*

She hits another voicemail. Gillian's voice comes on.

GILLIAN (O.S.)
*Hey, Marnie. It's Gillian. I was
wondering if you could watch Tembo
for me today...*

Marnie's eyes shoot open.

GILLIAN (O.S.) (CONT'D)
*The nanny is sick and Dani and I
have this thing at 6....*

Marnie looks at the clock.

GILLIAN (O.S.) (CONT'D)
So if you could be here by then...

Marnie drops her phone. Turns the ignition. Throws the car in drive. And takes off.

EXT. FREEWAY -- LATER

The Toyota tears across the buzzing lanes of the freeway.

EXT. LOS ANGELES -- LATER

She races against the setting sun. From Malibu to Laurel Canyon, she drives.

EXT. GILLIAN'S HOUSE -- LATER

Marnie flies into the driveway and slams on the brakes, running up to the front door and ringing the bell.

INT. GILLIAN'S HOUSE -- LATER

Gillian opens the door to see Marnie panting, out of breath.

GILLIAN
You are a lifesaver.

Gillian hugs Marnie, then shouts into the house.

GILLIAN (CONT'D)
Dani! We're leaving!
(then, to Tembo)
Grandma Marnie is here!

Little Tembo comes running up to Marnie. She bends down and his tiny arms wrap around her neck. It's the greatest feeling in the world.

GILLIAN (CONT'D)
Do you mind putting him to bed?

Tembo runs off to his room.

MARNIE
Yeah. Sure.

Marnie follows him.

INT. TEMBO'S ROOM -- MOMENTS LATER

Tembo stands in his crib, shaking the bars, while Marnie situates herself in a nearby rocking chair.

MARNIE
What should we do? You want me to
tell you a story?

TEMBO
Yeah.

He hands her a book from inside his crib.

MARNIE
Oh, I know this. I used to read it
to my Lori.

She opens the book and begins to read.

MARNIE (CONT'D)
(reading)
"The Skin Horse had lived longer in
the nursery than any of the others."
(MORE)

MARNIE (CONT'D)

He was so old that his brown coat was bald in patches and showed the seams underneath, and most of the hairs in his tail had been pulled out to string bead necklaces. He was wise, for he had seen a long succession of mechanical toys arrive to boast and swagger, and by-and-by break their mainsprings and pass away, and he knew that they were only toys, and would never turn into anything else. For nursery magic is very strange and wonderful, and only those playthings that are old and wise and experienced like the Skin Horse understand all about it.

Tembo lies down in his crib. She clears her throat.

MARNIE (CONT'D)

'What is REAL?' asked the Velveteen Rabbit one day... 'Does it mean having things that buzz inside you and a stick-out handle?' 'Real isn't how you are made,' said the Skin Horse. 'It's a thing that happens to you. When a child loves you for a long, long time, not just to play with, but REALLY loves you, then you become Real.' 'Does it hurt?' asked the Rabbit. 'Sometimes,' said the Skin Horse, for he was always truthful. 'When you are Real you don't mind being hurt.' 'Does it happen all at once, like being wound up,' he asked, 'or bit by bit?' 'It doesn't happen all at once,' said the Skin Horse. 'You become. It takes a long time. That's why it doesn't happen often to people who break easily, or have sharp edges, or who have to be carefully kept.'

She has trouble reading, keeping the tears from her eyes.

MARNIE (CONT'D)

Generally, by the time you are Real, most of your hair has been loved off, and your eyes drop out and you get loose in the joints and very shabby.

(MORE)

MARNIE (CONT'D)

But these things don't matter at all, because once you are Real you can't be ugly, except to people who don't understand."

She stops.

TEMBO

More.

She blinks the tears away, then turns to the boy. And smiles.

MARNIE

Okay.

INT. MARNIE'S TOYOTA -- LATER

Marnie climbs in the driver's seat. She puts the car in drive and heads down the hill. The same Beyonce song is playing. She shuts it off. Turns on the radio instead.

Marnie holds her cell phone in her hand, her daughter's picture on the home screen.

She looks at the phone, waiting for it to get service.

NO SERVICE. NO SERVICE. ONE BAR. TWO BARS. FULL BARS.

Marnie dials the only number in her favorites: LORI. The phone rings and rings and then, goes to voice-mail:

LORI (O.S.)

Hey, it's Lori, leave a message.

Marnie waits for the BEEP. Then:

MARNIE

Anyway....

CUT TO: BLACK