

THE MEDDLER

by Lorene Scafaria

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FADE IN:

A ceiling fan spinning slow and sad above us.

1 INT. APARTMENT - BEDROOM -- MORNING 1

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. Looks out at the California sun. And immediately brightens.

She props herself up and out of bed.

MARNIE (V.O.)

Anyway...

Her chipper Brooklyn/Jersey accent rings out:

2 INT. WEST HOLLYWOOD - APPLE STORE -- DAY 2

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 64 gigabytes cause I wasn't sure if I should get the 16s or the 64s but the 64s looked good so there you go.

3 EXT. THE GROVE -- LATER 3

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 they filmed "The Hills" here for two seasons. 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.

4

INT. PALAZZO APARTMENT -- VARIOUS

4

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

MARNIE (V.O.) (CONT'D)

And just wait 'til you see my apartment.

-- Marnie has a cup of decaf at the kitchen table.

MARNIE (V.O.)

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.)

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 toward the elevator, bags in hand.

MARNIE (V.O.)
*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.*

5 INT. MARNIE'S TOYOTA -- MORNING 5

Marnie awkwardly drives up Laurel Canyon, 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:

6 INT. LORI'S HOUSE -- SAME TIME 6

LORI (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.

7 INT. LORI'S HOUSE -- MOMENTS LATER 7

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.

Marnie shuts the front door, leaving the dogs outside.

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, then whispers to Heaven:

MARNIE
Sorry, Joey.

LORI
See, *this* is why I asked you not to
put me in charge.
(MORE)

LORI (CONT'D)

You can't just give someone a 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.

8 INT. GROVE - MOVIE THEATER LOBBY -- DAY 8

Marnie steps up to the ticket counter.

MARNIE
Three for "Fight School".

9 INT. MOVIE THEATER -- LATER 9

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

10 INT. APPLE STORE -- LATER 10

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 an
address for a baby shower?

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

MARNIE
Oh you just Google it?

FREDDY
Yeah you just type it in. And 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
(humble)
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.

11 EXT. HUGE BACKYARD -- DAY

11

Marnie, wearing black as usual, tries to mingle with various 30-SOMETHING WOMEN at a fancy 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.

12

EXT. HUGE BACKYARD -- LATER

12

EMILY

And this one's from Mrs. Minervini.

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

EMILY (CONT'D)

Oh my god... an iPad.

The women "ooh" and "ah" at it, a bit confused.

EMILY (CONT'D)

Wow, Marnie, that's crazy 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, what do you call it's...

EMILY

... iPads...

MARNIE

... 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 BRUNETTE (30s) sitting next to her, leans in.

BRUNETTE

Where *is* Lori?

MARNIE

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

BRUNETTE

She said she'd baby-sit Tehya 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 CURLY-HAIRED WOMAN (30s) leans in, holding a TINY DOG.

CURLY-HAIRED WOMAN
She told me she was sick.

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

BLONDE WOMAN
I'd be sick too. With everything
Jacob puts her through.

CURLY-HAIRED WOMAN
She's so pretty. Why can't she
just get over him?

BRUNETTE WOMAN
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.

EMILY (CONT'D)
Does this come in my size? I'm
kidding. I know it doesn't.

The women ooh and ah at it, except Marnie.

MARNIE
What does he want?

13

EXT. HUGE BACKYARD -- LATER

13

Marnie is standing by the buffet table, 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

14 INT. MARNIE'S TOYOTA -- DAY 14

Marnie drives while leaving Lori a voicemail, on speaker.

MARNIE

Anyway... I just wanted to tell you that I'm on my way to the hospital to volunteer. So give me a call 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 same Beyonce song we've already heard in progress. Marnie holds up the phone for a verse. Then lowers it:

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 song. When it comes to an end, she starts it over again. It continues:

15 OMITTED 15

16 OMITTED 16

17 INT. HOSPITAL WAITING AREA -- LATER 17

Through the double doors, Marnie is frozen, hesitating to come inside. SOMEONE is wheeled outside, opening the doors automatically. Marnie finally walks through.

18 INT. HOSPITAL WAITING AREA -- LATER 18

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. Someone coughs. Someone cries.

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

FEMALE NEWSCASTER (ON TV)

... Within ten miles of where the skeletal remains 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 them all, panicked.

MARNIE

Excuse me, sorry....

She quickly bursts out of the hospital doors.

19 INT. LORI'S HOUSE -- MORNING

19

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 TEEN SOAP plays, MUTED. ON TV: a HANDSOME ACTOR (30s) charms a PRETTY ACTRESS (20s).

MARNIE

Your friends at the baby shower.

Lori disappears behind the curtain again.

LORI (O.S.)

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 (O.S.)

Well, we should be fine then.

MARNIE

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

LORI (O.S.)

That's crazy.

MARNIE

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

LORI (O.S.)
 Mom, maybe you shouldn't just drop
 by here all the time.

MARNIE
 But I barely see you.

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

*Jacob Mailer girlfriend 2015 > 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.)
 I just have a ton of work to do.
 And it requires a lot of research.

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.

LORI (CONT'D)
 I'm just saying, I'm in no shape to
 be entertaining right now. I don't
 have any good stories.

MARNIE
 Is there anything you want to talk
 about?

Lori rushes into the living room. Marnie follows.

LORI
 Didn't you hear what I just said?
 What I need to do is write, okay?
 This is my office. This is my
 desk.
 (gesturing to couch)
 These are my coworkers.
 (gesturing to dogs)
 If I was in a real office, you
 wouldn't just come in and 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.

20

INT. THERAPIST'S OFFICE -- LATER

20

Marnie sits across from DIANE (40s) perched in a papasan
chair. Next to her, a desk and a RABBIT in a cage.

MARNIE

And I just think she's never gonna
get over him if she keeps giving
him what he wants. You know? 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?

(no response)

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 that she should quit
smoking grass. I mean, I know
she's in some 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 Lori is cause I don't have to worry about a career or 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 I don't have to worry about it. 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 important 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. Diane reaches for her notepad.

21

INT./EXT. PALAZZO APARTMENTS -- VARIOUS

21

-- 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 on her phone.

-- 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 watching TV; more 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 playing sounds of the ocean. The ceiling fan spins above Marnie.

FADE TO: BLACK

22

INT. BLD RESTAURANT -- NIGHT

22

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

(trying to be funny)
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 his 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. Watching the 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). SOMEONE stops
him/them for a picture. They finally reach the table.

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

Oh, well, maybe when you get older.

23

INT. LORI'S HOUSE -- NIGHT

23

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, and I
think it could be a guy or a friend
or a job and it's my mother.
Almost every single 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.

24 INT. MARNIE'S TOYOTA -- MORNING

24

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.

25 INT. HOSPITAL -- DAY

25

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

26 INT. GIFT SHOP -- MOMENTS LATER 26

Marnie strolls though the gift shop, scanning the different stuffed animals. She decides on a STUFFED BUNNY. Its goofy face makes her smile.

27 INT. HOSPITAL -- LATER 27

Marnie strolls the halls with the stuffed bunny, 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 toward her. As he gets closer and closer to her, she turns away, pushing through a door --

28 INT. HOSPITAL ROOM -- CONTINUOUS 28

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 up to 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 her 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 finger extends, pointing. Marnie lowers her arm, placing the stuffed bunny in her hand.

MARNIE (CONT'D)

Here. I'll get someone.

Marnie slowly backs away and out of the room.

29 INT. HOSPITAL HALLWAY -- CONTINUOUS 29

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 toward the woman's room. Marnie watches, feeling proud of herself, a smile curling on her face, as she continues down the hall.

PRE-LAP: A doorbell.

30 EXT. LAUREL CANYON HOME -- DAY

30

The brunette from the baby shower, JILLIAN, opens the door to see Marnie.

BRUNETTE/JILLIAN

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.

31 INT. LAUREL CANYON HOME -- LATER

31

Jillian cuts up a salt bagel for her daughter, TEHYA (4 years old).

JILLIAN

I swear, I'm like the only one of my friends without full-time help. And in this town, it literally cost more than my salary to hire a decent nanny. So I quit. And now I'm home all day. All day, every day. Isn't that right, Tehya?

Tehya screams.

MARNIE

You could go into the nanny business.

Jillian looks at Marnie and cracks up, laughing.

JILLIAN

Oh my god. That's like the funniest thing ever said, ever.

(MORE)

JILLIAN (CONT'D)
No wonder Lori's so funny. Well,
not anymore, but....

Marnie reaches out to Tehya, but she runs off to the other side of the room to eat her bagel.

JILLIAN (CONT'D)
It's just nobody ever tells you how lonely it is. Like some days, I don't think I talk to another grown person the entire day. Like by the time Dani gets home, I can't even turn off the baby talk.

MARNIE
Well, that's normal.

JILLIAN
Really?

MARNIE
But just think, someday you and Tehya will be having like real conversations... You could talk about everything. Like me and Lori.

JILLIAN
Yeah. You're right. I don't know why I worry so much like I'm not doing it right. Like at any moment I'm gonna do the thing that gives her a body complex or a foot fetish.... I don't know. I lost my mom when I was young so... I'm kinda flying blind.

Jillian lets out a laugh. Marnie stops.

MARNIE
Oh, yeah. Lori said something about that, I'm sorry.
(then)
Well, anytime you need a baby-sitter, you can call on me.

Jillian smiles.

JILLIAN
Lori's lucky to have you so close. If she ever has kids. 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?

JILLIAN

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 Tehya home. But then I thought it'd be so selfish to spend any of the money I'd spend on her on having a special day, so....

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

MARNIE

What about Danny? Is he working?

JILLIAN

She.

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

JILLIAN (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?

JILLIAN

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

JILLIAN
Marnie, that's crazy.

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

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

MARNIE
Why? She's not getting married.

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

MARNIE
Cause. It sounds romantic. Like renewing your vows. Joe and I talked about that. I mean, who doesn't love love?

Jillian bursts into tears and leaps into Marnie's arms.

JILLIAN
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... What do you think you'll want?

JILLIAN
Oh I don't know, nothing extravagant.... 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."

32

INT. APPLE STORE -- DAY

32

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

Looks 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 boat 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. Could you ring me up another iPad?

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. Maybe engineering or programming, see how far I get. And work'll pay for my classes, so...

MARNIE

Oh, Freddy. You took my advice.

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

FREDDY

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

MARNIE

You don't have a car?

FREDDY

Well, my mom uses it for work. It's okay, I like taking the bus. You get to 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)

But 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.

DISSOLVE TO:

33 EXT. MARINA DEL REY HARBOR -- DAY 33
The boat from the picture stares back at Marnie.

34 INT. BOAT -- LATER 34
Marnie snaps pictures with her iPhone of every crevice of the boat's insides, trying to get just the right angles. She texts Jillian way too many pictures.

35 INT. FLORIST -- LATER 35
Marnie browses the different flowers, thinking of the centerpiece possibilities. She takes pictures of various flowers with her iPhone. She pays for an assorted bunch.

36 EXT. MARINA DEL REY STREET -- LATER 36
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 GUY WEARING A HEAD-SET (20s) comes up to Marnie.

GUY IN HEAD-SET
Are you supposed to be here?

MARNIE
What?

GUY IN HEAD-SET
Here.

He backs her away from the homeless man.

GUY IN HEAD-SET (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.

GUY IN HEAD-SET (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.

GUY IN HEAD-SET (CONT'D)
 Okay, we're going again.

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

GUY IN HEAD-SET (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
 Shhhhh...

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

MARNIE (V.O.)
 Anyway...

CUT TO: LATER

GUY IN HEAD-SET (O.S.)
 Background!

Marnie crosses again. This time with more confidence.

MARNIE (V.O.)
The craziest thing happened, you would not believe.... 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.*

37 EXT. STREET -- DAY/EVENING

37

Marnie says good-night to her fellow extras as she walks to the edge of the 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.*

38 INT. MARNIE'S TOYOTA -- NIGHT

38

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.*
 (then, to Freddy)
 He scalps his victims while they're
 still alive and then he eats their
 brains.

FREDDY
 Sick.

39 EXT. BOAT -- DAY

39

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

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

40 INT. FANCY BAKERY -- DAY 40

Marnie and Jillian taste different cakes.

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

MARNIE JILLIAN
Definitely the chocolate. The coconut.

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

Jillian smiles at Marnie. Marnie smiles back.

41 INT. HOSPITAL ROOM -- DAY 41

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

Marnie chats up a HANDSOME DOCTOR (30s) as he checks the old woman's chart.

MARNIE (V.O.)
*You should come down here with me
sometime and meet the staff.*
(to the doctor)
Oh, you're not married? That's
funny. My daughter's not married.

42 EXT. LORI'S HOUSE -- DAY 42

In the backyard, Marnie feeds Lori's dogs, phone under her chin, pacing.

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

Sinatra.

ITALIAN WOMAN (O.S.)

Well, of course, Sinatra, but
should it be "My Way"....

ITALIAN MAN (O.S.)

Of course it should be "My Way"....

ANOTHER ITALIAN MAN (O.S.)

Why wouldn't it be "My Way"....

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.

43

INT. JILLIAN'S HOUSE -- DAY

43

Marnie sits with Jillian, little Tehya, 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.

JILLIAN

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

ELAINE

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

Elaine shows Jillian the band photo on her phone.

JILLIAN

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.

Tehya wanders up to Marnie. Marnie immediately shifts her attention to playing with Tehya.

JILLIAN

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

MARNIE

No.

Jillian turns to Marnie.

MARNIE (CONT'D)

I mean... 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".

Jillian 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. Jillian 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 flower girl is!

They all tickle Tehya. Tehya laughs with glee. The sound of a FOUR-PIECE takes us to:

44 EXT. THE GROVE -- NIGHT 44

Marnie strides happily through the empty square toward the well-lit harbor of the Apple Store.

45 INT. APPLE STORE -- MOMENTS LATER 45

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.

46 INT. MARNIE'S TOYOTA -- LATER 46

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

No. My brother. He sends 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, man. Ever since we were kids. It's like as soon as I get something good going, he tries to wreck it.

(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.

47 INT. HOSPITAL GIFT SHOP -- DAY

47

CLOSE ON: Marnie stocking up on stuffed animals.

48 INT. HOSPITAL ROOM -- LATER

48

Marnie shows the old woman a stuffed bear. The old woman smiles. Marnie puts the giraffe under one of the woman's arm. Marnie shows her a stuffed elephant. And a bird.

With each toy, the old woman smiles as much as she can. Marnie laughs as she places them all around the old woman's head and throughout the room.

49 OMITTED

49

50 INT. BRIDAL SHOP -- DAY

50

Marnie is still smiling, as she's handed a glass of champagne. Jillian is in the dressing room, while Marnie sits with, Emily, Elaine, the curly-haired woman AKA TRISH (30s), and TWO OTHER BRIDESMAIDS.

TRISH

I just don't look good in strapless.

EMILY

I don't look good in anything.

ELAINE

A wrap dress looks good on everyone.

MARNIE

So how many bridesmaids are there now?

ELAINE

Well, it's me, Emily, Trish, Stacy, Casey... Katie M., Katie P., Molly... Gina, Amy, Fern... Windy, 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.

TRISH

Did you really book Blues Traveler?

MARNIE

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

JILLIAN (O.S.)

Okay, you guys....

Jillian emerges in a couture wedding gown. The women all go crazy.

TRISH

Oh that is it!

ELAINE

I could murder you.

EMILY

You have seriously never looked skinnier.

JILLIAN

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, Jillian.

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?

JILLIAN

Well, of course, but....

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

JILLIAN (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.

ELAINE

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

TRISH

Mine too!

MARNIE

Oh, you girls!

They jump together in a circle, squealing and screaming.

MARNIE (V.O.)

Anyway....

51 INT. JILLIAN'S HOUSE -- DAY 51

Marnie and Jillian huddle around an iPad on a Crate & Barrel's bridal registry. Marnie helps Jillian click on different items.

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 want to miss it.

52 EXT. GROVE -- DAY 52

Marnie walks with Crate & Barrel bags full of everything on Jillian's list.

MARNIE (V.O.)

It's gonna be the party of the century. So hopefully you don't have to do reshoots or whatever.

53 INT. MARNIE'S TOYOTA -- LATER 53

The car is filled with Crate & Barrel shopping bags. Marnie shouts into her hands-free cell, on speaker.

MARNIE

Anyway, I hope you're having a good time.

Marnie spots a YELLOW SIGN on a telephone pole: TO SET! She immediately follows the sign's arrow.

MARNIE (CONT'D)

I'm kind of dying to hear about everything. I miss you....

Suddenly, a RIGHT ARROW. TO SET! Marnie tries to change lanes, looking over her shoulder--

MARNIE (CONT'D)

But basically I feel fine, so give me a call or don't if you can't--

CRUNCH! Marnie looks up to see she has crashed her Toyota into the back of the car in front of her. She reaches for her cell.

MARNIE (CONT'D)

(into phone)

... Okay, love you.

She hangs up.

54 EXT. THERAPIST'S OFFICE -- DAY 54

Marnie gets dropped off in a TAXI CAB.

55 INT. THERAPIST'S OFFICE -- LATER 55

Marnie sits across from Lori's therapist again, surrounded by the Crate & Barrel shopping bags.

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 mother works full time and all he really wants is an education.

DIANE

And what about Jillian?

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 Jillian's last name?

Marnie stops, giving it real thought.

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

DIANE
A consonant?

Marnie looks at the rabbit in the cage on the desk. The
rabbit looks back.

DIANE (CONT'D)
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? And maybe
your relationship with Freddy and
Jillian is all a way of replacing
your own daughter and husband?

Marnie looks at her.

56 INT. HOSPITAL ROOM -- DAY

56

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, trapped in her body. Marnie looks back, also stirring.

57 OMITTED 57

58 INT. PARKING GARAGE -- DAY 58

Marnie 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.

59 EXT. LOS ANGELES -- LATER 59

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

60 INT. JOE'S CAR -- CONTINUOUS 60

She pushes a button. And the top goes down. She drives towards the sunset, wind in her hair, Beyonce turned up.

61 INT. JOE'S CAR -- NIGHT 61

Grove parking lot. Marnie sits in the parked car, looking at pictures of the bridesmaid dresses on her phone when a text comes through from a 917 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 hat, 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!

62

INT. JOE'S CAR -- LATER

62

Marnie drives, Freddy squeezed in back, Fredo up front.

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, legislative, judicial.

MARNIE
Very good.

FREDO
Does this top go down?

MARNIE
Sure.

Marnie pushes a button and the top goes down.

FREDO
Yeah, this is the kind of car I
need. But I'd paint it black.
Matte black.

MARNIE
Ooh, that's an idea.

FREDO
(to Freddy)
Hey, remember when Tre stole 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.

63 INT. JOE'S CAR -- LATER

63

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

FREDO

... Well, 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. 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.

FREDO (CONT'D)

See, we're not so different.

He points ahead.

FREDO (CONT'D)

Here we go.

63A EXT. CITY STREET/INT. JOE'S CAR -- CONTINUOUS

63A

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

FREDO

Thanks, Mrs. M.

MARNIE

So nice to meet you, Fredo.

Freddy shuts the door. Marnie watches Fredo go. He waves. She waves back. He walks toward the seediest house ever.

MARNIE (CONT'D)

Isn't it crazy? At one point, you were just these little kids who looked exactly the same. And now look at you.

She pulls ahead.

64

INT. JOE'S CAR -- LATER

64

Marnie pulls over in the parking lot of Freddy's school.

MARNIE

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

FREDDY

A pocket veto is when the President doesn't sign a bill for ten days but 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:

ORANGE AND BLUE LIGHTS flash behind them.

MARNIE (CONT'D)

Oh God.

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.*

65

INT. JOE'S CAR -- LATER

65

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?

FREDDY

Okay.

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

FREDDY (CONT'D)

But Marnie?

MARNIE

Yeah, Freddy?

FREDDY

I am really sorry.

MARNIE

I know, Freddy. 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.

66 EXT. THE GROVE -- LATER THAT NIGHT 66

-- 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.

-- The stores have closed. Marnie walks the full length of The Grove and keeps going, crossing into:

67 EXT. FARMER'S MARKET -- LATER 67

She wanders through the cluster of closed restaurants.

68 EXT. DUPAR'S -- LATER 68

She makes her way to the brightly-lit diner.

69 INT. DUPAR'S -- LATER 69

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

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 set.

(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?

MARNIE
Hm?

ZIPPER
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 toward them.

MARNIE (CONT'D)
Um...

70 INT. DUPAR'S -- LATER

70

Marnie sits next to Zipper in the middle of the circle of COPS, some in uniform, some detectives, all chugging coffee and talking a mile a minute. Marnie is staring at her hands.

OFFICER LEE
So we get to the area and sure enough there's a naked guy and he's just walking down the street, waving in the wind.

OFFICER BERNIE
He wasn't waving. He was saluting.

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

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

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

OFFICER DAVIS
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.

OFFICER DAVIS

(laughing, shaking)

He would not go down. He just stood there, vibrating, pointing north...

(turns 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.

71 EXT. DUPAR'S -- LATER

71

Zipper opens the door for her. She hurries outside.

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 parking lot, 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 climbs on.

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 toward their COP CAR.

ZIPPER (CONT'D)

Let me just kick-start her here.

Zipper "kick-starts" his Harley with his thumb.

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.

72 EXT. LOS ANGELES STREETS -- LATER

72

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

LATER!

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

73 EXT. SANTA MONICA STREET -- LATER

73

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 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

No. No, but I knew of the guy following him. Hadn'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.

ZIPPER (CONT'D)

But you try.

Marnie smiles at him.

74

EXT. ANOTHER SANTA MONICA STREET -- LATER

74

With a view of the pier, Marnie and Zipper sit on a bench, the motorcycle nearby. She looks through the binoculars now, like they're in the last row of an action movie.

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

Oh, don't be sorry. She's not.

He laughs. She joins him.

ZIPPER (CONT'D)

She never smiled with her teeth. You know? I should've known.

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.

(MORE)

ZIPPER (CONT'D)
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 am a man with 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 Ameraucana. 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 out at the bar all night but she should be home by now.

She deliberates, fighting the voices in her head.

75

EXT. ZIPPER'S TOPANGA HOME -- EARLY DAWN

75

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

He pushes PLAY on the boom box and a Dolly Parton song 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.

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 til then 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. Like the day we got married.

Marnie smiles. Zipper sits across from her.

MARNIE (CONT'D)

We came out here for his treatments and then took care of him for another two months and....

(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 stayed in LA? 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.

He looks at her. For a second too long. And smiles.

MARNIE (CONT'D)

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, which 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 guess 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 a hot head
then. I let my temper get the best
of me. 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. 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 has its moments. 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. I mean... you can't not call.

ZIPPER
I left her messages until it was full.

MARNIE
So? I'm sorry. I should mind my own business. But you should call her.

ZIPPER
I really 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?

77 EXT. LORI'S HOUSE -- EARLY MORNING

77

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

MARNIE

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 away. He watches her go.

78 INT. LORI'S HOUSE -- MOMENTS LATER 78

-- Marnie puts down the carton of eggs.

-- Outside, she feeds the dogs. Watching them eat.

-- She opens the carton of eggs and sees eleven brown eggs and one blue one. She smiles.

-- Music begins over:

79 INT. LORI'S HOUSE -- LATER 79

-- 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-fried 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 from ecstasy to something like guilt.

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

MARNIE (V.O.)
 Anyway...

80 INT. LORI'S HOUSE -- LATER 80

Marnie packs a suitcase.

MARNIE (V.O.)
*I'm taking United flight 352
 landing at JFK at 4:30. Just
 thought I should head back east for
 a little bit. See Daddy's brothers
 and maybe get to visit you on set.*

81 EXT. HOLLYWOOD HOUSE -- LATER 81

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 tall girl from Valentine's.

82 INT. AIRPLANE -- LATER 82

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.*

83 EXT. MANHATTAN -- DAY 83

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.*

84 EXT. MIDTOWN BUILDING -- MOMENTS LATER 84

Marnie takes a picture of herself under the address, but cuts off half her face. She looks up at the skyscraper, people flowing in and out, 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.*

85

INT. SILVERCUP STUDIOS -- NOT A GOOD TIME/NEXT DAY

85

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".

ON A BELL. 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 this is? I
thought the characters seemed a
little slutty.

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 started 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 here*. I need to
 get a life. I need to meet a guy
 and get married and give you
 grandchildren so you'll leave me
 alone. Wet towel, Dad. Wet towel.

TV DAD
 Oh, sorry.

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
 Aaaaaand.... 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.

86

INT. HOTEL BAR -- LATER

86

At a round booth, Lori sits in between Marnie 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, all the way back to Jock and the seaplane. Indy screams, "Come on, Jock! Get going!" but the natives are chasing him to the edge of the water. So Indy grabs onto a vine and goes swinging through the air...

Ben sings some theme music. Marnie laughs, enchanted. Lori takes a big sip of her drink.

BEN (CONT'D)

Indy hits the water. Splewsh. Poison arrows are firing all around him. Pew pew pew pew pew.... Then 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.... are you ready?... a giant snake in his lap.

Marnie gasps.

BEN (CONT'D)

Indy screams, "Jock, why is there a snake on this plane?". And Jock says, "Oh that's just Reggie!" And Indy says, "But Jock, I hate snakes!" 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.
Like 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

I think when you know, you know,
you know?

BEN

I totally agree.

He pulls Lori towards him.

LORI

I'm gonna run to the bathroom.

BEN

Hurry back.

Lori slides under the booth and away. 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 in a light-up box.

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....

87

INT. HOTEL ROOM -- LATER

87

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. I need to date below-the-line for a change.

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

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.

Lori half-smiles. It's almost working.

MARNIE

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)
How do you take a selfie?

LORI
What do you mean? You just take
it. You just take a picture of
yourself.
(immediately curious)
Who are you sending a selfie to??

MARNIE
Nobody. Shhhhh.

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

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

MARNIE
I said I didn'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 --

88

INT. HOTEL ROOM -- LATER

88

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. I had one. Briefly. 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 out of frame.

89 INT. JERSEY HOME -- DAY 89

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

90 INT. JERSEY HOME -- STILL DAY 90

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. They don't have anything like this anywhere. Only my mother made these and now I make them and I take the recipe to the grave.

Marnie turns to two other wives.

MARNIE

Tina, Pina, how are you feeling?

TINA and PINA (60s) both make hand gestures.

COS

Hey, 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.

91 INT. JERSEY HOME -- STILL DAY

91

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. 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, knowing the story.

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.

TONY

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

MARNIE

I know. A whole year.

They look at her.

DOMINIC

You mean, two years.

Marnie recovers.

MARNIE

Right. A year since last year.

ANGIE

Time flies.

COS

Time flies.

TONY

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.

TONY

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

Marnie stops, out of excuses.

COS

Maybe since we're all on the east coast for a change, we could at least pick out a headstone.

TONY

Lori said you wanted to use a quote maybe?

DOMINIC

Something from "My Way".

Marnie looks at them all, starting to sweat.

COS

It doesn't have to be "My Way".

DOMINIC

How could it not be "My Way"?

TONY

As long as it's Sinatra.

DOMINIC

Well, of course it's Sinatra.

COS

Obviously.

ANGIE

But it's totally up to you, Marnie, if you want to bury his ashes here with our parents or if you wanted to sprinkle a little here and a little out there.

TONY

"A little here and there?"

DOMINIC

How could it not be "My Way"?

The brothers talk over each other. Marnie can't catch her breath. Panting. Panicking. The walls caving in.

92

INT. JFK AIRPORT -- EARLY MORNING

92

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.

93 INT. AIRPLANE -- EARLY MORNING

93

Marnie sits in her seat, staring at Joe's license at the top of her stack of credit cards. She starts to cry, leaning toward the window so people can't see. She doesn't make a sound. The tears fall until they don't. Then, she pulls out Joe's license, and slides it into the middle of the stack.

94 INT. AIRPLANE -- MORNING

94

The plane lands on the tarmac. Marnie wakes up with it.

FLIGHT ATTENDANT (O.S.)

Welcome to Los Angeles where the local time is 9:37am. Please remain in your seats while we taxi to the gate. If your cell phone is in reach, you may use it now.

Marnie straightens herself, then opens the window shade, the sun blares through.

She lowers it halfway, then pulls out her cell phone and takes it off AIRPLANE MODE. She looks at it, then sets it in her lap. IT BUZZES. She picks it back up, surprised to see a NEW VOICEMAIL. An 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. 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.

95 INT. APPLE STORE -- DAY

95

-- Marnie walks up the glass steps.

-- Marnie combs the accessories department.

-- Marnie buys a SPEAKER SYSTEM from an APPLE EMPLOYEE (20s). Marnie looks around for Freddy but doesn't see him.

96 EXT. TOPANGA HOME -- LATER

96

Marnie pulls the red Lexus 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 a Beats 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 wanna 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.

ZIPPER

Oh. That's fun.

He walks down the steps towards her. She swallows.

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

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. 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 should 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...

(MORE)

MARNIE (CONT'D)

I can't do that right now....

(then)

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

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

ZIPPER

Okay.

He doesn't move. Marnie turns away. And starts toward her car. She doesn't turn back. He lets her go.

97 INT. LORI'S HOUSE -- LATER

97

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

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

She wraps herself up in the red dress. She looks stunning, transformed. She turns to the side and exhales. Okay, it's a bit tight. But the color of the dress puts the roses in her cheeks. She tries her hair up. Then down. Then up.

She paints her never-painted nails.

She slides on lipstick.

She puts contacts, leaving her glasses behind.

98 EXT. MARINA DEL REY HARBOR -- LATER/DAY

98

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

99 INT. BOAT - WEDDING -- LATER/DAY

99

Marnie steps onto the boat just as it starts to leave.

The water churns.

Marnie races up the stairs to THE BOW OF THE BOAT, where the bridesmaids stand in a row, wearing their color-coordinated dresses. They look flustered until they turn and see Marnie in the red dress.

Marnie joins the back of the line, creating a perfect rainbow of color. Jillian gives her a squeeze, sighing, relieved.

EMILY

Tehya, come here.

Emily tries to wrangle Tehya, dressed as the flower girl, but she runs to Marnie's side.

MARNIE

I got her.

ON THE TOP DECK -- A string quartet begins to play. And one by one, the bridesmaids make their way down the aisle.

Marnie is at the end of the line, twice their age but just as gorgeous, holding Tehya's hand.

She waves hello to the people she knows. She spots Emily's husband GREG (30s), and his father, Mark, near the front.

Mark smiles at Marnie. Marnie smiles back.

And the music begins. Everyone stands.

Jillian 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) with her BRIDESMEN & WOMEN and the boat's CAPTAIN (40s).

Everyone is a-glow. Especially Marnie.

99A EXT. HARBOR -- LATER/DAY

99A

The boat moves across the calm harbor waters, as the party starts on the second floor.

100 INT. RECEPTION -- LATER/DAY

100

Marnie holds her number, shyly looking for her table. It's beautifully lit, filled with flowers, and simply beautiful.

ELAINE

Marnie, everything looks incredible.

MARNIE

Oh, yeah, isn't it pretty?

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 touches everywhere. She has to admit -- it's quite remarkable.

101 INT. RECEPTION -- LATER/DAY

101

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

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

The room laughs, including Marnie.

DANI (CONT'D)
Jilly Bean, 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. Jillian takes the microphone.

JILLIAN
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)
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.

JILLIAN (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.

JILLIAN (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.

JILLIAN (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.

102 INT. RECEPTION -- LATER

102

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.

Jillian swings Tehya onto the dance-floor and into Marnie's arms. Marnie beams as she dances with the little girl, holding hands with Jillian.

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

They boogie and jump and scream along to the music. Then:

JOHN POPPER

This is a newer one.

The band plays a slower song. Marnie and Mark stand there, catching their breath.

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 Jillian 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?

MARK

Oh-kay.

Marnie runs away from Mark.

103

EXT. BOAT -- EVENING

103

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.

104 EXT. MARINA PARKING LOT -- NIGHT

104

The boat is docked in the background. Marnie fast-walks toward her car, Mark trailing behind her.

MARK

You sure you don't want to stay for another drink?

MARNIE

No 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.

105 INT. MARK'S CAR/EXT. LORI'S HOUSE -- LATER

105

Mark pulls over in front of Lori's house, as Marnie finishes up a phone call.

MARNIE

Okay, thank you...
(hangs up, to Mark)
Well, looks like it was stolen.

MARK

Oh my God. The crime in this city.

She doesn't realize Mark is facing her.

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)

And hair to match.

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.

MARK
Ow! Marnie! What are you doing?

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

106 INT. LORI'S HOUSE -- LATER

106

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

MARNIE
Pick up, pick up, pick up....

LORI (O.S.)
Mom?

Marnie jumps. And looks up to see Lori.

MARNIE
You're home.

Lori is holding her laptop.

LORI
You gave my rebound guy every single one of my contacts so he could propose in a video?

MARNIE
Uh--

LORI
That's gonna be fun to explain to everyone I know, including Jacob, who I have to see right now because that's where my dogs are, so that's not uncomfortable.

Lori's phone buzzes. She answers, while walking out of the room. We stay with Marnie.

LORI (O.S., INTO PHONE) (CONT'D)
Emily?
(then)
Wait, what? Slow down. She did what?

(MORE)

LORI (O.S., INTO PHONE) (CONT'D)
 (then)
 Are you kidding? Is he okay?

107 OMITTED 107

108 EXT. APPLE STORE -- NIGHT 108

Marnie walks up to the store. She stops in the doorway.

108A INT. APPLE STORE -- CONTINUOUS 108A

Freddy helps a NERDY GIRL (20s) with her phone. Marnie watches Freddy for a moment, seeing him in his element, at home in his work. Freddy makes the girl laugh.

Marnie smiles to herself, proud of Freddy, knowing that he's going to be okay, knowing she can't go inside. Still smiling, Marnie turns away and out of the store.

109 EXT. THE GROVE -- CONTINUOUS 109

As soon as she does, A BELL RINGS. Marnie snaps out of her smile and sees that she's standing on the trolley tracks. The TROLLEY is heading straight for her and --

CUT TO: BLACK

110 INT. HOSPITAL ROOM -- MORNING 110

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 makes it to the air. And then only a handful of those gets to stay on the air. Seinfeld....

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.

111 INT. LORI'S HOUSE -- LATER/DAY

111

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.

LORI

What is this?

MARNIE

Oh. 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 puts it on top of
the piled garbage. The garbage 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 what?

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 what??

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.

112 INT. DOCTOR'S OFFICE -- LATER 112

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.

113 INT. LORI'S CAR -- LATER 113

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.

114 INT. LORI'S HOUSE -- LATER

114

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....
 (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.

115 INT. LORI'S BEDROOM -- NIGHT 115

Marnie lies awake, 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.

116 INT. MARNIE'S APARTMENT -- LATER 116

Marnie searches her closet. Then pulls out a TUPPERWARE box and sets it on the bed. She opens the lid. It's full of photos, memories, Joe's old shirts. She slides things aside. Looking for something. Until... her eyes light up.

117 INT. HOSPITAL -- DAY 117

Marnie walks down the hall carrying something in a plastic bag. She makes her way straight toward the old woman's room.

118 INT. HOSPITAL ROOM -- CONTINUOUS 118

And up to 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:

119 INT. HOSPITAL ROOM -- LATER

119

The old lady is surrounded in 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. I'm here.

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

120 EXT. TOYOTA BODY SHOP -- DAY

120

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

121 INT. MARNIE'S TOYOTA -- LATER

121

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

122 INT. MARNIE'S TOYOTA -- LATER

122

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

123

EXT. BEACH -- LATER

123

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 horizon.

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. It's over too quickly.

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 MALIBU COP (40s) is making his way to her. It's nobody she knows.

MALIBU COP

What is that you're doing?

MARNIE

Uh... none of your business.

MALIBU 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.

MALIBU COP

Can you step out of the water please?

MARNIE

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

124

INT. HOLDING AREA -- LATER

124

Marnie is pushed into a seat, soaking wet.

MALIBU COP

Think about who your one phone call
is.

He walks out, soaking wet, and shuts the doors on her. She
sits and thinks about who her phone call will be.

125 EXT. JAIL -- LATER 125

Marnie comes down the jail steps, looks up, and stops to see
Zipper standing by his motorcycle, smiling. She looks
exhausted, but can't help but smile when she sees him.

126 EXT. PACIFIC COAST HIGHWAY -- LATER 126

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

127 EXT. BEACH -- SUNSET 127

Zipper pulls his motorcycle up to Marnie's Toyota, still
parked in the lot. She steps off the bike. He cuts the
engine. They look at each other. The ocean sounds 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

That sounds like a good one.

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.

They look at each other. And suddenly, slowly, they lean in. He kisses her on the mouth, gently, but with fire behind it. They slowly pull away. Their hands slide apart. Marnie turns away, walking back to her car, smiling the whole way.

He watches her go, then "kick-starts" his bike and rides off.

128

INT. MARNIE'S TOYOTA -- MOMENTS LATER

128

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) JILLIAN 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. Okay, love you.

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
 weird. This is your daughter.*

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

JILLIAN (O.S.)
*Hey, Marnie. It's Jillian. I was
 wondering if you could watch Tehya
 for me today...*

Marnie's eyes shoot open.

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

Marnie looks at the clock.

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

Marnie drops her phone. Turns the ignition. And takes off.

129

INT. JILLIAN'S HOUSE -- LATER/NIGHT

129

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

JILLIAN
 You are a lifesaver.

Jillian hugs Marnie, then shouts into the house.

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

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

JILLIAN (CONT'D)
 Do you mind putting her to bed?

Tehya runs up the stairs to her room. Marnie follows her.

MARNIE
 Sure.

130

INT. TEHYA'S ROOM -- MOMENTS LATER

130

Tehya kicks around some toys, while Marnie situates herself in a nearby rocking chair.

MARNIE

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

TEHYA

Yeah.

Tehya hands Marnie a book.

MARNIE

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

Tehya peels open the pages and Marnie begins to read.

MARNIE (CONT'D)

(reading)

"The Skin Horse had lived longer in the nursery than any of the others. 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.

Tehya lies down in her lap. Marnie 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.

(MORE)

MARNIE (CONT'D)

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. 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.

TEHYA

More.

She blinks the tears away, then turns to the girl. And smiles. Opening up the book again.

MARNIE

More.

130A EXT. LOS ANGELES -- DAY - SOME TIME LATER 130A

The sun is shining. Another blue-sky day. Marnie's Toyota makes its way down a tree-lined street.

131 INT. MARNIE'S TOYOTA -- CONTINUOUS 131

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. ONE BAR. TWO BARS. FULL BARS.

Marnie pulls up her list of FAVORITES: LORI and ZIPPER. She chooses Lori. The phone rings and rings and then:

LORI (O.S.)
Hey, it's Lori, leave a message.

Marnie waits for the BEEP. Takes a breath.

MARNIE
 Anyway... I just wanted to see what you were up to and how your date went last night... or whatever you said to call it... I don't know how much longer I'm gonna have service....

As Marnie continues, CREDITS BEGIN TO ROLL OVER HER.

MARNIE (CONT'D)
 Cause I'm headed to Topanga to see my friend with the chickens, and also that new Jason Statham movie about the guy who stops time. It looks fabulous. And then I told Jillian that I'd baby-sit Tehya tomorrow, so I'll be in the neighborhood if you want me to drop off any bagels....

FADE TO: BLACK

OVER BLACK: Credits continue. And so does Marnie.

MARNIE (OVER BLACK) (CONT'D)
 ... or read to me what you're working on or whatever... Cause I was thinking that maybe next weekend I might take a ride out to the desert maybe. Not sure if I'm gonna stay overnight, but.... It's just something I've been thinking about.... Seeing the desert.... And, you know, it's right there, so.... Anyway, call me. Love you.

Marnie thinks she's hung up. But we still hear her. She starts humming to herself. Then, finally realizes.

MARNIE (OVER BLACK) (CONT'D)
 Ooh.

Marnie hangs up.