

If I Stay

by
Shauna Cross

Based on the novel If I Stay
By Gayle Forman

Summit
Aug 8, 2009

EXT. HIGHWAY - DAY

Black asphalt meets the horizon of a dove grey sky.

All's calm. And then - a PINK DODGE DART flies into view, splitting the horizon like a Pepto-colored comet.

PUNK MUSIC blares from the OPEN CAR WINDOWS. CUT TO:

INT. REHEARSAL ROOM - DAY

A DELICATE FEMALE HAND raises a BOW to meet the strings of a CELLO, then eases into the first notes of a Beethoven sonata.

A SILVER CELLO CHARM dances off her metal bracelet.

We cut back and forth between the Dodge blasting punk and the refined cello, both pieces of music getting louder and louder until -

The disparate melodies merge into one cacophonous wall of sound as the Dodge disappears behind a curve.

And then SILENCE. Followed by the calm voice of MIA, 18.

*MIA (V.O.)
There's no one to blame. Except maybe
the snow...*

The grey sky gets WHITER and WHITER until...

EXT. HALL HOUSE - ESTABLISHING

A few half-assed SNOWFLAKES fall from the morning sky.

We follow the flurries down a modest street of WEATHERED BUNGALOWS, the kind of houses that always need fixing.

We move up the steps of the HALL HOUSE.

At first-glance, it seems like every other quaint abode, but a closer look reveals -

The porch is painted ACID GREEN and overrun with thrift store lawn furniture. And, instead of potted plants, we find a family of GNOMES PAINTED LIKE THE MEMBERS OF THE SEX PISTOLS.

PUSH IN on the "SID VICIOUS" GNOME, a safety-pin in his cheek, UNION JACK SHIRT, AND SMOKING A BLACK PIPE.

INT. HALL HOUSE KITCHEN - MORNING

We pull out on the PIPE of DENNY SMITH, 40, as he reads the morning paper while NPR drones quietly from a RESTORED STAND-UP RADIO.

Denny is dapper in his 50's CARDIGAN and RETRO GLASSES, but the MINOR THREAT TATTOO on his forearm is a giveaway to his punk rock youth.

MIA (V.O.)

That's Dad. Seven years ago, he got his teaching degree and went all Father Knows Best with his wardrobe.

In stumbles KAT, 39, a vixen in a torn T-shirt and yesterday's eyeliner.

MIA (CONT'D)

And that's Mom. She didn't.

Kat plops down and reaches for the FRENCH PRESS COFFEE.

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

If you went into a lab and created the perfect mix of two of them, you'd get Teddy.

PAN to TEDDY, an exuberant seven-year-old wildly drumming on his bowl of oatmeal, while Kat pours her coffee.

TEDDY

Me too, Mom. I want some coffee.

KAT

No way. I'm not giving crack to someone who's already on speed.

As Teddy continues to drum, a chunk of oatmeal flies off his spoon and lands in Kat's hair.

KAT (CONT'D)

Dude, not before I'm awake.

She gives him a look, then chuckles it back. But Teddy ducks and the oatmeal blob sails across the table to...

An oblivious MIA, 18, quietly reading her textbook and listening to CLASSICAL MUSIC on her iPod.

MIA (V.O.)

And that's me. Mom and Dad swear I'm theirs, but I'm still waiting on the DNA test.

The oatmeal nails Mia on the forehead.

KAT
It was Teddy! He started it!

Mia wipes away the oatmeal with a napkin.

MIA
You people are animals.

She's a sport, but is probably more comfortable playing her cello than with her food.

Denny looks up from his paper.

DENNY
Hey, Mia. Faceplant got a mention in the Calendar section.

He slides the newspaper across the table. Mia suddenly perks up. Her anxious eyes search and land on A GRAINY PHOTO OF:

A LANKY BOY in a mid-air split with a guitar - ADAM (19). Even in a still shot, the boy has swagger.

Teddy climbs on the table to get a better look.

TEDDY
Look at him, Mia. Our Adam is famous!

Mia's gaze wanders to a HUGE AD on the facing page for THE BROOKE VEGA CONCERT, with a PHOTO of the smoldering rock goddess herself, MS. BROOKE VEGA.

And a line that says - OPENING BAND: FACEPLANT.

DENNY
Are they really opening for her?
Man, that's huge.

MIA
It could be. If she likes them, she'll take them on the whole tour.
(then, a little melancholy)
Even Europe.

DENNY
Ah, fame. Wasted on the young.

Denny stands, gathers the breakfast dishes. Kat glances at the photo of Adam then back to Mia.

KAT

Seems like this is the most we've seen of
him since summer. You going tonight?

MIA

(suddenly defensive)

Yeah. Why wouldn't I?

KAT

Nothing, I just thought maybe...

(then, changing the subject)

Ugh. This news crap is putting me back
to sleep. Mama needs some real jams --

Kat reaches for the radio, but there's a breaking
announcement.

RADIO ANNOUNCEMENT

*...further weather advisory on that
storm, the Clackamous County School
District is now calling for a snow day.*

DENNY

Wait -- turn it up, Babe.

Everyone stops and listens -

NEWS RADIO

*....All Clackamous County schools will be
shut down for the day.*

Denny breaks into a slow smile.

DENNY

Well, ain't that a bitch.

Teddy immediately starts singing and dancing.

TEDDY

Schoooooool's out forevah!

DENNY

Really? Alice Cooper. Son, you're
killing me.

Kat slumps.

KAT

I can't believe this. You're all just
gonna play hookey without me?

DENNY

It's not hookey if it's a snow day.

KAT
So not fair.

TEDDY
Life isn't fair.

KAT
(starting to scheme)
True. But sometimes you can give it a
little nudge.
(starting to cough)
It would be terrible to go to work with
this cough...spreading all my germs...

Kat grabs the PHONE and heads into the other room, past
Mia still at the table, lost in the photo of Adam.

MIA (V.O.)
The first time I saw Adam...

INT. BOOK BARN - DAY

FLASHBACK - Mia (16), in all her shy preppy glory,
clutches a stack of RECORDS.

MIA (V.O.)
*...was at Bookbarn - this dusty, used
bookstore that sells classical records
for twenty-five cents in the back.
Nobody buys them. Except for me.*
(beat)
*Not exactly the kind of thing you want to
advertise.*

Mia looks up as ADAM, a budding rock god, and his posse
of COOL BANDMATES, walk towards her.

When they pass, Adam glances down at Mia's selection of
classical records. He raises an eyebrow.

Mia turns and walks into a shelf.

INT. HALL KITCHEN - DAY

Mia's reverie is broken as Kat dances back into the
kitchen, twirling the phone with a wicked grin.

KAT
I'm off the hook.
(off Denny's look)
Don't judge. I happen to love my family.
So, what are we doing today?

TEDDY
Let's make a snow monster!

DENNY
(glancing out the window)
You can make a valiant try, but it's not
even sticking yet.

KAT
(getting an idea)
I know! Let's drive out to the farm to
see Henry and Willow and the baby.
Luna's got to be what -- eleven months
now? How does that even happen?

TEDDY
Can I climb their Hobbit Tree?

DENNY
Of course.

MIA
Have fun. I have to study.

Mia stands, heads for the hall. Kat furrows her brow.

INT. TINY BATHROOM - DAY

In the one bathroom of the old house, an impromptu
gallery of FAMILY PHOTOS covers every inch of the faded
pink wallpaper.

Kat sits on the sink, trying some blue nail polish as Mia
showers behind molted glass.

KAT
No one studies on a snow day, Mia.
Not even you.

The water stops. Mia steps out in a towel.

MIA
I have to practice.

KAT
Listen. Before you know it, you'll be
off at college getting a bad haircut and
racking up credit card debt you'll spend
the rest of your life trying to pay off,
but for now, you're still my baby, and we
should savor any chance we have to hang
as a fam -- oh, god. I sound like a
Lifetime movie, don't I?

MIA

You're not going tell me you have cancer,
are you?

KAT

Nope, I check my melons. I'm good to go.

MIA

Perfect. Then I'm staying here.

Mia kisses her mom on the cheek then heads down the hall.

KAT

(calling after her)

You can play car DJ. Any muzak you want.

MIA

You're just bribing me.

Denny passes Mia in the hall.

DENNY

Honey, bribes are the glue that's kept teenagers and parents connected for generations. Don't fight tradition.

Mia sighs.

INT. FAMILY BUICK - DAY

On a cold Pacific Northwest road, a brown hand-me-down BUICK drives through a tree-lined road, headed for the country.

Classical music plays on the stereo. Everyone sits in pained silence. Kat squints, trying to make herself like it.

MIA

Nevermind, just turn it off. I know you guys hate it.

KAT

No. It's just...an acquired taste. Like stinky cheese.

TEDDY

You have to picture a story because there are no words. Like, I think this song's about robots.

MIA

Really?

TEDDY

Yeah. It's about a robot named Lance. He's an orphan raised by humans so he thinks he's a human too, but then one day all the robots from space attack all the humans.

The classical piece suddenly gets dark and dramatic.

TEDDY (CONT'D)

And, right here, see this is when Barvo has to battle the other robots to save his human family.

MIA

I thought his name was Lance?

TEDDY

He has two names. A robot name and a human name.

Kat and Denny exchange a look.

DENNY

Mia, you could write this as an opera when you're at Juilliard.

MIA

Dad - *shh!* - I haven't gotten in.

DENNY

Oh right. We'll all just pretend it's a "big mystery".

As Teddy continues, Mia's gaze drifts outside as she traces her finger over the fogged up windows, getting lost in the music.

She catches Denny observing her in the rearview.

MIA (V.O.)

They would never admit it, but I think my parents secretly regret putting me in music class so early.

INT. CHILDREN'S ROCK MUSIC CLASS - DAY

A bunch of SEVEN-YEAR-OLDS get acquainted with rock instruments - guitars, drums, bass, tambourines, etc.

MIA (V.O.)

*They were probably expecting me to be
some guitar playing badass like Kim
Gordon...*

FLASH - AN IMAGE of SONIC YOUTH'S KIM GORDON in her early 90's days. Bass slung low, raw and sexy.

MIA (CONT'D)

But instead...

MIA (7) wanders away from the group and makes a bee line for a DUSTY CELLO slumped in a corner.

She slowly reaches out and plucks one of the cello's chords. A low haunting sound comes out of it.

Mia jumps, scared. Then...plucks it again. And grins.

MIA V.O.

*I loved how human it seemed. Like you
could play it. Or crawl inside of it and
it would take care of you.*

INT. MUSIC CLASS - DAY

A younger DENNY (spiky hair, leather jacket) and a younger KAT (mod mini dress, combat boots) enter as the class disperses.

They stop in their tracks when they see tiny Mia clutching the giant cello...then start laughing.

Mia just stares back at them, blankly.

MIA (V.O.)

*When they realized I wasn't kidding, they
found a guy who knew a guy who would
rent us a cello so I could learn to play.*

EXT. NEIGHBORHOOD STREET - DAY

Denny, riding his SKATEBOARD, balances the CELLO across his shoulders.

Kat and Mia ride BIKES on the sidewalk next to him. Mia's helmet has a "No Blood For Oil" sticker on it.

MIA (V.O.)

*And a girl from the local college to give
me cheap lessons.*

INT. - HALL HOUSE - DAY

The front door opens. An unassuming ASIAN GIRL (20) is startled to see Denny. He leads her inside.

The living room is an explosion of INDIE CONCERT POSTERS, INSTRUMENTS and TOYS.

Kat's collection of CREEPY DOLL HEADS lines the mantel.

Despite the seeming-domestic chaos, Mia is in a chair ready to go with her rented cello.

KAT

So, do you guys need anything or...?

MIA

Mom, Su-Chen and I can take it from here.

DENNY

Right, cool. Holler if you need us.

Kat and Denny back away, respectful, but bewildered. Kat whispers as they make their way down the hall.

KAT

Are you sure she's my kid?

DENNY

Are you sure she's mine?

She kicks him in the ass with her boot.

MIA (V.O.)

So, I practiced and practiced...

EXT. BACK YARD - DAY

Kat, Denny and a handful of their PUNK SCENE FRIENDS, including HENRY (20s) and WILLOW (20s), barbecue in the summer sun and drink PBRs.

Their fun is eclipsed by the SCREECHING CELLO bleeding through the house's open windows.

HENRY

Man, Den. She's almost ready for our band.

Denny throws a guacamole-loaded chip at Henry.

KAT

I love her, but I'm this close to
stabbing my eyes out.

WILLOW

See. This is why I could never have kids.

MIA (V.O.)

*And after three years of torturing them,
I was finally ready for my first concert.*

INT. MUSIC RECITAL HALL - BACKSTAGE - DAY

A couple dozen KIDS warm up backstage - a painful aria of screechy violins and clunky fingers on the piano.

MIA (V.O.)

*Well, sort of. I wasn't a natural
performer.*

MIA (10) hides in the folds of the stage curtain, her terrified eyes peeking out. She looks left, then right - then runs out.

EXT. MUSIC RECITAL HALL - DAY

Denny, still wearing his leather jacket, but now with longer hair, wanders around calling out for Mia.

DENNY

Mia!..Mia!...

He rounds the corner near a row of bushes and then --

MIA

Dad. Psst. Over here.

Denny turns and spots Mia crouched in the bushes.

DENNY

Oh. Hey, Lambchop. What's up?

MIA

I can't do it. I can't perform.

Denny parks himself on the ground.

DENNY

Really?

(after a long beat)

Well, that's kind of a shame.

(MORE)

DENNY (CONT'D)

We already got you a bitchin' recital
present and everything.

MIA

You can give it to someone else.
(beat, then)
I'm just not like you guys.

Mia looks up as Kat approaches wearing a vinyl mini,
spider web tights and NEWBORN TEDDY in a black BABY-
BJORN, with his hair in natural faux hawk.

MIA (CONT'D)

Even Teddy's cooler than me.

DENNY

Are you kidding? I used to get the most
gnarly jitters before a gig.

MIA

You're just saying that.

DENNY

Nope. Could barely hold my drumsticks my
hands would shake so much.

MIA

Really? But then, how did you play?

KAT

He got wasted. A couple of forties
before every show.

(then)

I don't recommend that for you.

DENNY

Yeah, social services frowns on drunk ten-
year-olds. Besides, when I puked on
stage, it was punk. I don't know if that
goes over so well with the classical
music crowd.

Mia laughs. She comes out of the bush, plops down next
to her dad, thinking.

MIA

What if I screw up? What if I'm
terrible?

DENNY

I got news for you, Mia. There's gonna
be all kinds of terrible on that stage,
so you won't really stand out.

(beat)

(MORE)

DENNY (CONT'D)

The truth is, there's no cure for the jitters. You just hafta play through 'em like everybody else. That's what we do. We're musicians.

MIA

I was hoping you'd get me a beer.

Denny stands, musses her hair.

DENNY

You wish. Get in there, Ludwig.

INT. RECITAL HALL - DAY

Onstage, Mia plays with her eyes closed, getting through her first recital. She's...decent. Not great.

But the second she finishes, Denny, Kat (and baby Teddy) are on their feet cheering, throwing the devil horns.

Other parents - classical music types - just stare.

EXT. RECITAL PARKING LOT - DAY

Denny, Kat and Teddy and Mia walk to their GRUNGY FIRST CAR. Denny pauses...then ceremoniously opens the back door, revealing a CELLO on the seat with a giant bow.

DENNY

And this one's not a rental. This baby's yours.

MIA

(a gasp)

I love it!

She throws her arms around the cello.

LATER, as their car chugs out of the parking lot blasting the NEW YORK DOLLS, we see Mia riding in the backseat, hugging her new cello. MORPH TO -

INT. FAMILY BUICK - DAY

Mia in the back of the car with her family now. Beethoven's now playing, Teddy is wrapping up his story.

TEDDY

...and that's just the first part. It's really a robot trilogy.

DENNY

It's Shakespearean, Ted.

MIA (V.O.)

*It's weird how quickly your whole life
can change.*

EXT. ROAD - DAY

Up ahead, around a bend, an OLD GREEN PICK-UP is driving towards them, unnoticed.

INT. BROWN BUICK - DAY

MIA (V.O.)

*One minute you're riding in the car with
your family, daydreaming about whether it
will be weird to see Adam tonight.
And the next...*

Denny's tires hit a patch of ice and SWERVE towards the other lane. Before there is even a second to react -

The GREEN Pick-Up is suddenly there and --

The SCREEN GOES WHITE. We don't see it. But we hear it:

SCREECHING TIRES, METAL GRINDING AGAINST METAL and GLASS SHATTERING.

A symphony of someone's whole world being ripped apart.

And then nothing...

But the soft, aching sounds of BEETHOVEN STILL PLAYING ON THE CAR RADIO...drifting into the cold outdoor air.

MIA'S POV - her eyes slowly flutter open, looking up at the web of tree branches and sky overhead.

After a moment, Mia sits up on the side of the road, confused, shaken.

She looks down - not a scratch on her. She dusts herself off, then turns back to the road.

MIA (CONT'D)

Mom! Dad!
(beat)
Teddy?!

Nothing. Just Beethoven on the radio.

It's starting to snow again. Everything's foggy.

And then Mia spots SOMETHING MOVING on the other side of the road. She runs over.

As she gets closer...she sees it's a BLOODY HAND moving, a hand with a little CELLO CHARM BRACELET.

It's HER hand!

Mia, untouched, is now standing over her own body, which lies twisted in a ditch, her hair covering her face.

DARK RED BLOOD starts to ooze through her sweater onto the fresh white snow. Mia jumps back.

MIA (CONT'D)

Oh shit.

She takes a deep breath, then exhales in the cold air.

MIA (CONT'D)

I can't see my breath.

She spins around, getting scared.

MIA (CONT'D)

MOM! DAD! ANYBODY! TEDDY!

The distant wail of SIRENS interrupt her thoughts. RED SPINNING LIGHTS are fast approaching. CUT TO:

EXT. SIDE OF THE ROAD - DAY

AMBULANCE DOORS burst open and TWO PARAMEDICS JUMP OUT.

Mia has to dart out of the way as A MALE and FEMALE EMT go to work on her unconscious body, shining a FLASHLIGHT into her unconscious eyes.

They get busy sticking IVs in her arms. Mia looks away as they plunge a TUBE in her chest.

They don't seem to notice the other Mia watching.

FEMALE EMT

Her Glasgow coma is at eight. Let's bag her now!

The Female EMT pulls out an inflatable bag with a balloon and starts pumping by hand.

FEMALE EMT (CONT'D)
(calling out)
What's the ETA for Life Flight?

MALE EMT
Um...Twenty?

FEMALE EMT
No. We have to get her there in fifteen.
Tell Portland to be ready.

They jump up with Mia's body on the gurney and rush towards the Ambulance. MIA, not knowing what to do, runs along with them.

We get quick, peripheral glimpses of other EMTs on the scene. Mia overhears one calling in to dispatch.

OTHER PARAMEDIC
...one female, late teens, critical, en route to Portland now. One seven year old male - conscious. A thirty-something Male...

Mia's paramedics load her body and climb into the ambulance. And just as the doors are about to shut, Mia jumps into the ambulance with them.

INT. AMBULANCE - DAY

The female paramedic looks down at Mia's lifeless body, still hand-pumping the air bag and barking at the driver.

FEMALE EMT
Damn, Dimitri. You drive like this is a golf cart at an old folk's home. Let's go.

MALE EMT
It doesn't do her any good if we get in a wreck on the way.

FEMALE EMT
And it doesn't do her any good if she's dead before we get there.

The siren's wail slowly MORPHS into the sound of Mia's cello.

MIA (V.O.)
I had plans to meet Adam in Portland tonight. I doubt this is how he's expecting me to arrive.

INT. HIGH SCHOOL - SOUND PROOF REHEARSAL ROOM - DAY

Mia (17) practices her cello in a solo rehearsal room. She's definitely gotten better over the years. CUT TO:

INT. HIGH SCHOOL - DIFFERENT REHEARSAL ROOM - DAY

In a different solo rehearsal room, Adam (18) practices guitar. He's not bad either.

MIA (V.O.)

*It was the fall of my junior year.
Adam's senior year. We both spent a lot
of time in the music wing.*

PULL OUT to the HALL to reveal the practice rooms are side by side, Adam and Mia both attacking their respective instruments, oblivious to one another.

The SCHOOL BELL rings. Adam stops playing, gathers his backpack. Mia, lost in her music, keeps going.

INT. REHEARSAL ROOM - DAY

Adam watches Mia through her window as she continues to play. When she looks up - he quickly ducks out of view.

Mia checks the walls clock, makes a face and quickly puts her CELLO away.

As she gathers her books, she looks out into the hall and notices Adam being joined by his POSSE of COOL FRIENDS.

Including LIZ (18), a lithe, teenage Helen-of-Troy in black skinny jeans.

INT. HALLWAY OUTSIDE REHEARSAL ROOM - DAY

Mia steps out as Liz throws her arm around Adam. They walk away with their friends, all cutting up.

Adam looks back over his shoulder, laughing as he gives Mia a look. She's flustered...and maybe more intrigued than she wants to admit.

KIM (O.S.)

Ugh. Just ignore them.

Mia looks up as her best friend KIM (17), a wry, take-no-shit yearbook nerd, wanders up.

MIA

I know. Like I'm not supposed to notice
they're totally making fun of me?

Kim and Mia start walking down the hall as Adam and his
friends are several paces ahead.

KIM

(watching Adam)

Whatever. Nobody cares about his stupid
little band and his stupid little club
shows.

MIA

Or his cooler-than-thou friends.

KIM

Or his stupid T-shirts with whatever
obscure band on the front.

MIA

Seriously.

She watches Adam and his posse turn down another hallway.

KIM

You know, Mia, there are two kinds of
girls. Those who have boyfriends in high
school...

They pass AN AMOROUS COUPLE MAKING OUT by a stairwell.

KIM (CONT'D)

...and those who have boyfriends in
college. Good ones. That's us.

They pass ANOTHER COUPLE with their hands in each others'
back pockets.

MIA

One can hope.

KIM

So, did you finish the Trig homework?

MIA

Yeah, but number four was brutal --

Mia stops. Shocked - and maybe intrigued - to see Adam
leaned against her locker.

MIA (CONT'D)

-- What is he doing at my locker?

KIM

I'm going to assume he's lost.

ADAM

(smiles)

I'm not lost.

Mia swallows. Awkwardly whispers to Kim.

MIA

Um, Kim? I'll...catch up.

Kim reluctantly heads to the cafeteria.

KIM

(a firm whisper to Mia)

Two kinds of girls, Mia...

Kim glares at Adam as she exits. Adam smiles at Mia.

ADAM

You're Mia, right? Hey. Adam.

MIA

Yeah. I know.

(then, looking around)

Is this some kind of prank? It is, isn't it? It's one of those talk-to-the-weird-girl things, right?

ADAM

Wow. You're a little paranoid, huh?

MIA

No. I just happen to notice you and your friends always laughing at me and --

ADAM

-- "Laughing at you?"

(gives her a look)

Mia, we may laugh, but I wouldn't say it's at you.

The sound of him saying her name suddenly makes her more flustered.

MIA

Oh. Sorry. I just thought...nevermind.

ADAM

No worries.

(beat, then)

So, listen. I have a question for you. Do you know who this Yo-Yo Ma cat is?

MIA

Of course. He's the greatest cellist alive.

ADAM

Yeah, but what's with the name? Is it short for, like, "Yo Mama" or something?

MIA

It's Chinese. Don't mock The Master.

ADAM

I wouldn't dare.
(beat)

But what would you say if I told you I had tickets to see "The Master?"

MIA

Really? How did you get them? They're like 80 bucks a piece.

ADAM

A friend of the family gave them to my mom, but she can't go. I thought you might be interested. In going. With me.

MIA

Wait. You're...asking me out?

ADAM

Try not to look so shocked.

Mia's flattered, but still unsure.

MIA

I'm not just some novelty, y'know.

ADAM

(a wry smile)
Neither am I. See you at seven.

Adam pushes off her locker and heads down the hall.

Mia watches him, a tiny smile spreads across her face. Mia quickly recomposes as Kim walks up.

KIM

OK, what was that about?

MIA

Nothing. He just had a Trig question.

KIM

Liar.

INT. MIA'S BEDROOM - EVENING

Teddy is flopped on Mia's bed, cracking himself up with old Calvin and Hobbes books.

Kat leans in the doorway casually eating a yogurt as Mia nervously sorts through her clothes, hating everything.

KAT

He's just a guy, Mia.

MIA

I know. But he's the first one I've ever been on a maybe-date with. I don't know if I'm supposed to wear date-clothes or hanging-with-friends-clothes.

KAT

Just wear something you're comfy in. That way you're covered.

The doorbell RINGS.

MIA

I think I'm gonna puke.

KAT

(holding up a trash can)

Better before the date, than on the date.

INT. HALL HOUSE - EVENING

Denny opens the door to find an equally nervous Adam in a FULL SUIT. Skinny black tie.

DENNY

Nice threads. Come on in.

Adam enters. Denny shakes his hand.

DENNY (CONT'D)

I'm the old man. Denny Hall.

ADAM

I know. You were in Witness Protection, right?

DENNY

(a little surprised)

I was. A hundred years ago.

FLASHBACK - INT. PORTLAND CLUB - NIGHT

1994. Shirtless and sporting a BLUE MOHAWK, a 24 YEAR OLD DENNY bangs the shit out of some drums with his GRUNGE PUNK band, WITNESS PROTECTION.

In the audience, a 23 YEAR OLD KAT with PURPLE HAIR and a HELLO KITTY BARRETTE holds a sleeping, TWO-YEAR-OLD Mia with AIR TRAFFIC CONTROL HEADPHONES on her delicate ears.

A SWEATY DUDE flies out of the mosh pit, a little too close to Kat and Mia. Not missing a beat, Kat boot-kicks his fat ass back into the pit.

MOSH PIT OAF
(yelling back at Kat)
BITCH!

KAT
THANK YOU! THAT'S JUST ANOTHER WORD FOR FEMINIST!

Kat smiles back at Denny who continues to obliterate the drums onstage. Cut back to:

INT. HALL LIVING ROOM - EVENING

Adam looks at Denny, trying to make sense of musician-turned-dad standing before him.

ADAM
So...like, what happened to you guys?

DENNY
(a wry smile)
We fought the man and the man won.
(then)
I still play. When I get the itch.

ADAM
Cool. I have a couple of your CDs.

DENNY
Well. Bless your heart. They make lovely coasters.

Mia appears. She and Adam share a nervous smile. Then -

MIA
OK. We should go.

INT. ADAM'S CAR - EVENING

Kat, Denny and Teddy wave from the front porch as Adam and Mia pull away in his car.

DENNY

Be careful. I hear the mosh pit at the last Yo-Yo Ma show was insane.

KAT

Have fun! Don't get pregnant!

Adam laughs. Mia shakes her head.

ADAM

Man. Your parents are so cool.

MIA

I know. They're cooler than me.

INT. ARLENE SCHNITZER HALL - NIGHT

A historic theatre in downtown Portland. An OLDER CROWD fills the lobby. Adam and Mia stand there, awkward.

ADAM

Wow. The scene is very...

MIA

"Early Bird Special?"

Adam laughs and nods. The HOUSE LIGHTS start to blink.

INT. ARLENE SCHNITZER HALL - BALCONY - NIGHT

Mia and Adam settle into their seats, far from the stage.

ADAM

Sorry. They're kind of nosebleeds.

MIA

It's OK. You don't come to Yo-Yo Ma for the view.

The MUSIC STARTS. MORPH TO:

Mia and Adam LISTENING TO THE PERFORMANCE. He shifts awkwardly in his seat, trying to get into it.

He notices Mia's eyes are closed; she's in another world. He looks down at her fingers playing along, like "air cello." Adam smiles.

Mia glances up, catches him looking. She looks away.
As the music swells, Adam finally reaches for Mia's hand -
their first touch.

ADAM
Whoa. Your hand's freezing.

Embarrassed, Mia jerks it back, but Adam doesn't let go.
He blows on her hand, warming it up.

She looks down at their intertwined fingers in the dark.
She leans over and whispers.

MIA
You have calluses.

ADAM
(smiles)
So do you.

EXT. HALL STREET/ HOUSE - NIGHT

Mia stands with Adam by his car, not sure what to do.

MIA
OK. Um, well, thanks. Goodnight.

Mia starts to go, leaving Adam standing there, not sure
if she's blowing him off or what.

After a few steps, Mia suddenly turns and looks back.

MIA (CONT'D)
Um, Adam? Why me? Why did you ask me
out?

ADAM
I dunno. I guess...music's my life, but
I've never seen anyone get into it like
you, y'know? When you practice, it's
like you go to some other place.

(beat)
And you get the cutest little crease in
your forehead.

MIA
You watch my forehead when I practice?

ADAM
Sometimes. All the time.

MIA

Oh. Well, I like your suit.

ADAM

Thanks for noticing.

And, in a burst of exuberance, Mia turns back to him and goes to kiss his cheek. But she stumbles...and her lips just graze his neck, but mostly get air.

ADAM (CONT'D)

Whoa -- what was that?

Mortified, Mia pulls back.

MIA

Sorry, that was, um - see you at school.

Mia, quickly turns and practically sprints to her porch.

Adam watches her go, bemused. Then calls out -

ADAM

Hey. For the record, it took me three weeks of delivery tips to save up for those tickets.

MIA

(a little smile to herself)
Totally worth it.

INT. HALL HOUSE - NIGHT

Kat and Denny jump from the window trying to look casual as Mia enters. Teddy's little pajama-clad feet sprint out of the room - all of them obviously spying.

MIA

Subtle. You guys should join the C.I.A.

KAT

But wait. How was it?

MIA

Total disaster.

And as soon as she's out of her parents' sight, Mia makes a giddy little jump. CUT TO:

EXT. PORTLAND HOSPITAL - DAY

The EMTs jump out of the Ambulance.

INT. ER TRAUMA UNIT - DAY

The scene is chaos. Mia runs behind the EMTs rushing her body past the ER, straight to the TRAUMA UNIT where a TEAM of DOCTORS and NURSES is already waiting.

EMT

Collapsed lung, broken ribs - looks like three - abrasions on the legs, face.
Brain contusions, full extent unknown.
And an internal bleed --

The trauma team takes over, swarming Mia's body like locusts with IVs, ultrasounds, x-ray.

A CURTAIN is yanked closed.

Mia, now outside the curtain, is not sure where to stand or sit. She turns, sees a NURSES' STATION. And approaches.

MIA

Excuse me? Where's my family? Are they here? Are they coming?

TWO NURSES breeze past her like she's not there.

Mia notices THE ER PATIENT SIGN-IN SHEET. She tries to look at the names, but ANOTHER NURSE grabs it --

MIA (CONT'D)

Excuse me, I was looking at that.

-- And walks away with it. And now it really sinks in.

MIA (CONT'D)

OK, I may not be dead.

(beat, scared)

But I'm definitely not with the living.

DOCTOR (O.S.)

Ruptured spleen! We need to move!

The curtain FLIES back open and the trauma team is on the move with Mia's body again.

Mia, already out of breath, follows them.

MIA

Jeez. It's like I'm the baton in some really awful relay race.

The SURGEON looks down at Mia's body as they rush her to surgery.

DOCTOR

If she wants to stay, she better start swinging.

Mia just looks at him, her eyes going wide.

MIA

What!? Like I have a choice? What am I supposed to do -- breathe harder? Tell me what to do!?

The team rushes past THREE RESIDENTS, all chatting in the hall.

TRAUMA NURSE

Hey guys. Ruptured spleen.

Their look up, their interest suddenly piqued.

OTHER RESIDENT

No way.

RESIDENT DOCTOR

I'm scrubbing in!

MIA

(running, trying to keep up with the doctor)

Am I...go to die?

The team keeps moving with Mia's body, focused, intense -- offering her no answers. Mia feeling helpless, lost.

They keep going, past a WAITING ROOM. Mia notices on a TEENAGE COUPLE who sit quietly. Her gaze falls on their entwined hands. Mia wishes she had that right now.

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

It was fast, but I think Adam and I were falling for each other that first night. In books and movies, the happily-ever-after is just assumed.

(beat)

But in real life, it's more complicated.

EXT. PORTLAND DIVE CLUB - NIGHT

CLOSE on Adam holding Mia's hand and carrying his GUITAR as they approach the back entrance of a thumping hole-in-the-wall club.

The other, older bandmates, SCOTTY and JO, carry in their DRUMS, GUITAR, etc.

Liz, unloading HER BASS and AMP from her PINK DODGE DART, nuzzles up to Adam the minute she sees him.

LIZ
Adam! Biscuit! Mmm, you smell yummy.

ADAM
Thanks, I bathed. Liz, this is Mia.

Mia looks way out of place.

MIA
Um, hi.

LIZ
(not sure what to say)
Oh, uh, hey. Welcome to our little world.

Mia already wants to go home. CUT TO:

INT. PORTLAND CLUB - NIGHT

Faceplant plays, tearing up the place. It's LOUD.

Mia, watching Adam from the wings, is surrounded by SCENESETTERS getting into it, knowing every lyric.

A GUY spills his BEER all over Mia as he dances.

ADAM
(singing)
*Cause suicidal girls need it too/ You may
hate yourself, but I love you/ They all
say you're clinical/ I just say they're
cynical/ Suicidal girls need love too...*

Mia overhears TWO CLUB GIRLS behind her.

CLUB GIRL #1
You know Adam totally wrote that for
Darcy when she cheated on him in rehab.

They glance at a nearby rock-hottie - DARCY (19), making out with a TATTOOED DUDE wearing guy-liner.

CLUB GIRL #2
Oh please. He wrote it for Jess. She
did the psych-ward vacay before Darcy
even knew what a razor blade was.

She turns reverentially to JESSE (20), a badass bombshell slouched against a back wall, playing with a LIGHTER.

Darcy and Jesse are clearly a certain type of girl. Mia is not that girl.

She tries to ignore this truth, turning her gaze back to THE STAGE -

Where Liz and Adam now play a killer back to back guitar solo. They have amazing chemistry.

Mia feels more out of place than ever.

BACKSTAGE - LATER

In a graffitied GREEN ROOM, a BOTTLED WATER, an empty BEER CAN and a piece of cheese float in a tub of melting ice.

The air is thick with conversations about music.

Liz chats with her PINK-HAIRED friend, ASTRID (18).

As Adam changes out of his sweaty T-shirt, Liz reaches out and tweaks his nipple. They all laugh.

LIZ

You know you love it, fame whore.

Mia finds herself backed out of the circle, sitting alone on a JANKY OLD COUCH. Scotty plops down next to her.

SCOTTY

So, what bands are you into?

MIA

Just, um, classical mostly.

SCOTTY

Right on. I love me some classic rock.

Mia just nods. She watches COOL PEOPLE take turns talking to Adam. After a beat, she stands up and exits.

EXT. CLUB - NIGHT

Mia walks out into the cold night, not sure where to go.

She turns as Adam runs out, catching up.

ADAM

Where are you going? Don't you like me anymore?

MIA

Yeah. I'm just...I don't want to keep you from basking in it. Go. Bask.

ADAM

(gives her a look)

OK. Scale of one to ten - how miserable is this?

MIA

Um...six-ish? It's so weird. You have fans. And ex-girlfriends. And ex-girlfriends who are fans.

ADAM

Ouch, really? Only a six?

Mia shrugs. There is a long awkward beat.

MIA

I just feel like some social experiment. Maybe you should date Liz? She's stunning and you guys clearly have a lot in common.

ADAM

True. One thing Liz and I have in common is that we both like girls.

(beat, then)

She and Astrid are together.

MIA

The one with the pink hair?

(Adam nods)

Wow. Go Astrid.

(beat, then)

I'm sorry. This just isn't my scene.

He takes her hand, blows on it to warm it up.

ADAM

I get that. But maybe you could try?

There's an after-party at Darren's and --

-- Mia is tempted, but looks up just as Adam's backstage posse pours out the club, all loud and laughing, full of fearless energy.

MIA

I have, um, my curfew.

Adam nods, trying to be a sport.

EXT. HALL HOUSE PORCH - NIGHT

As Adam drops Mia off, band members and friends call out from the window of his parked car in the street.

SCOTTY

Do it! Kiss the Amish girl!

JO

Yeah! Rumspringa!

ADAM

(an embarrassed laugh)

They're not really pigs, they're just drunk.

MIA

They're drunk pigs.

Adam laughs, then pulls Mia out of view of his friends, trying desperately to have some kind of moment with her.

ADAM

Look. You're not a social experiment, OK? I just bummed you can't come out.

KAT

(through the window)

Oh Mia, just go. It's fine.

MIA

MOM!?

DENNY

(through the window)

Kat, get away from the window!

ADAM

Wait. Your parents are cool with you to staying out? But you don't want to.

Mia looks at him, dying to say yes, but overwhelmed by insecurity.

MIA

I'm just...catching a cold is all.

ADAM

Right. Well, let me know when you get over it.

He lets go of her hand as he turns and jumps off the porch, a small gesture that breaks Mia's heart.

KAT (O.S.)

Hey Adam?

They both turn to see Kat standing in the OPEN DOORWAY.
Mia is suddenly mortified.

MIA

Mom. Get in the house!

KAT

(to Adam)

We always have these Stragglers Dinners
on Sundays. Y'know, for whoever happens
to drop by. You're welcome to crash.

ADAM

Thanks, maybe I'll check it out.

Adam smiles and heads back in the car with his screaming
friends. Mia turns to her mother, incredulous.

MIA

That was so wrong on so many levels.

Mia storms off to her room. Denny intercepts Kat trying
to follow her. He gives her a *you crossed the line* look.

KAT

What?! The boy's obviously smitten with
her and she's tanking with her crazy
insecurity. We can't let her bomb, Den.

DENNY

So? They'll figure it out. We sure did.

KAT

Yeah, because I didn't act like a crazy
insecure girl.

DENNY

No, you acted like a crazy stalker girl.

KAT

It worked, didn't it?

(then)

I just wish she'd realize how amazing she
is. Why doesn't she know?

All of a sudden, the sounds of Mia in her room playing
cello echoes through the house.

Denny and Kat suddenly stop.

DENNY

Is that...that's not a CD, right?

KAT

No, it's her. She's kinda kicking ass, huh?

DENNY

Kinda? Man, when did she get this good?

KAT

I dunno. Maybe she's fueled by her newfound, sexual frustration.

DENNY

(winces)

Thanks for ruining it.

KAT

(then, seductive)

C'mere. I'll make it up to you.

Kat playfully pushes him on the couch. Mia's Cello swells and merges with a LARGER CLASSICAL PIECE...

INT. OPERATING ROOM - DAY

A LARGER CLASSICAL PIECE that plays from a little BOSE STEREO as the trauma team operates on Mia's body.

A dozen doctors and nurses are wedged around her body under HOT LIGHTS as Mia watches off to the side.

MIA (V.O.)

It's nothing like TV, where the floors are clean and the doctors share witty banter over the patient.

The scene is surreal, like a war zone. Blood is everywhere.

TWO SURGEONS work in unison, wearing CLEAR PLASTIC FACE SHIELDS that get splattered with blood as they slice and suck.

The floor is disgusting. Piles of BLOOD-SOAKED GAUZE and TRASH, WRAPPERS from needles and tubes.

A nurse replaces the surgeon's sweat-soaked BLUE MASK, slipping a clean one on him.

Mia looks on in horror as they work her body like a piece of meat.

MIA (CONT'D)
Careful. That's my body.

Mia shudders, leaning against a counter. She notices some laid out MEDICAL UTENSILS. Mia slowly pushes one off the counter. It falls, CLATTERS LOUDLY on the floor.

Nobody looks up. Nobody saw it. To them, Mia is not there. The utensil is back on the counter.

Frustrated, Mia takes a WHOLE TRAY and flips it off the counter, a CACOPHONY OF NOISE ripping through the room.

The team keeps working, the music keeps playing.

SURGEON
Call the blood bank. I need to two units of O-Neg. And keep two ahead.

OTHER SURGEON
If we need more, maybe we can get a match from a relative.

The mention of relative shakes Mia.

MIA
I need to get out of here.

She turns and tries to walk through A WALL. She bounces off and hits the floor.

MIA (CONT'D)
Ow.

She stands as a nurse walks through the operating door with a BAG FULL OF BLOOD.

Mia brushes past the oblivious nurse and the bag of blood, as she runs out the swinging door.

INT. HOSPITAL HALL - OUTSIDE OPERATING ROOMS

Mia, in the hall now, passes other HOSPITAL STAFF who zip by, oblivious.

She notices other OPERATING ROOMS, starts peeking in their WINDOWS.

One room has an OBESE PATIENT, clearly not her family.

One room is empty.

Mia stops when she sees a TEAM working on a MAN with Denny's physique. His face is covered as they work on his HEAD.

Mia slips into the room when a RESIDENT DOCTOR steps in to observe.

INT. OPERATING ROOM - DAY

Unlike Mia's operating room, the mood here is less tense, calm.

Mia watches as the Resident quietly approaches the table. He whispers to an ATTENDING NURSE.

RESIDENT DOCTOR
Then car accident out by Cedar Creek?

ATTENDING NURSE
Yeah. I think we're getting all of them.

SURGEON
We're almost done here. No long-term damage, just have to relieve the swelling here. This guy lucked out.

Mia sees DENNY'S PIPE & WALLET on a nearby try. Mia sighs, relieved to know her dad's in good hands. CUT TO:

INT. HALL HOUSE - KITCHEN - DAY

Denny enters the kitchen as Mia helps Kat plate food for a TAKE-OUT BUFFET.

DENNY
Hey, Mia. I found this loitering outside. Do we want him?

She looks up to see Adam standing with her dad.

ADAM
Hey. Hope it's cool I came.

MIA
(fumbling an egg roll)
Yeah. No, it's totally cool.

The house overflows with a motley crew of old bandmates, new teacher colleagues, a few kids.

Willow, who is now pregnant and wearing hospital scrubs, barges in.

WILLOW

I just worked a double and need to feast.

OUTSIDE THE KITCHEN WINDOW, a game of pick-up basketball by aging Punk Dudes is starting up in the DRIVE WAY.

Henry pokes his head in.

HENRY

Hey Den, you in or what?

DENNY

I am.

(then, turning to Adam)

You play?

ADAM

I'm no LeBron, but I get the basic concept.

DENNY

Mia? Can we borrow your young lad?

She gives Adam a look - *go ahead, if you want.* Cut to:

LATER

Mia, Kat and Willow, who is stuffing her pregnant face, watch the pick-up game from the kitchen window.

Despite Adam's modesty, he and Denny set each other up for some sweet shots, turning it into their own show.

WILLOW

(whispering to Mia)

Well, if it doesn't work out with you two, maybe your old man can date him.

Adam grabs Teddy from the sideline and holds him over the basket for a dunk. Teddy LOVES it. So does Mia.

Back on defense, Adam goes to block a pass, and as he catches it, he suddenly winces, gripping his hand.

ADAM

Ow. Fuuuuuu -

(remembering kids are there)

-uhaaax Machine. A bee just stung me.

Denny rushes over, looks at Adam's hand.

DENNY

Don't move. I have a trick.

Denny takes Adam's hand and proceeds to SUCK the stinger out from his palm. Mia looks mortified. But -

DENNY (CONT'D)

Got it.

ADAM

Wow. That's impressive.

Everyone laughs and applauds. Kat calls through the window.

KAT

And on that note, maybe we should nosh before Willow eats everything.

EXT. HALL HOUSE/ BACK YARD - EVENING

As everyone heads inside, Mia catches up with Adam.

MIA

I'm so sorry. Do you feel violated?
Was that just totally weird?

ADAM

Hm. I guess the only weird thing is that I've hung out with you a few times now, and as of this moment, I've been more intimate with your dad than I have with you.

He gives Mia a look and smiles.

MIA

I guess, um, we'll have to fix that.

ADAM

(nods, moves close to her)

I guess we will.

(even closer)

I wonder what we could do.

And closer until finally...they kiss - this time for real. Adam knows exactly where to put his hands, but Mia fumbles trying to figure it out.

Adam laughs a little. Mia suddenly pulls back.

ADAM (CONT'D)

Hey, wait. Don't stop.

MIA

Sorry. I'm just not at your skill level.

ADAM

(kissing her more)

It's not a test, Mia. It works better
when you're not judging yourself.

He goes back to kissing her. And she goes back to trying
- awkwardly.

MIA (V.O.)

*Yeah, it's pretty embarrassing. But I'd
rather be back there. Than here.*

CUT TO:

INT. HOSPITAL WAITING ROOM - DAY

Mia walks through a hospital corridor, desperate to find
the rest of her family. She comes upon -

A WAITING ROOM

Where a HANDSOME DOCTOR talking to a YOUNG BOY (10) in an
ARM CAST and his PRETTY MOTHER.

HANDSOME DOCTOR

So, six weeks, Mister, and you'll be as
good as new. Let's get you checked out.

PRETTY MOTHER

Thank you so much.

They follow the doctor out of the room revealing TWO OLD
PEOPLE, sitting nervously on chairs. Mia gasps.

MIA

Gran? Gramps?!

GRAN - in a dirt-stained Gardening Smock, WELLIES and
ANGEL NECKLACE. She also clutches her ANGEL KEY CHAIN.

Mia CONT'D)

Gran thinks angels are everywhere.

(looking around)

I'm not so sure.

And GRAMPS - a tough old cob in a flannel shirt and muddy
work boots. Mia sits down next to them. They don't see
her.

MIA

What have they told you? Where's Mom?
And Teddy?

GRAN

(suddenly turning to Gramps)
I just can't sit here waiting.

She pops up and heads to the nearby NURSES' STATION. Mia follows. The YOUNG NURSE looks up.

GRAN (CONT'D)

Excuse me, my name is Estelle Hall. My son, Denny Hall and his wife Kathleen and their two children were in a car accident this morning and we need to know --

NURSE

-- Ma'am, I know. We are working on it, but I need you to be patient.

The Nurse looks relieved as a woman in a BEIGE CARDIGAN and BIRKENSTOCKS, LIDDY HALL (40s), tries to sneak past.

NURSE (CONT'D (CONT'D)

Liddy, hey. Thus is Mrs. Hall. The car accident at Cedar Creek? That's her family. Do we have any updates?

LIDDY

(trying to be brief)

Right, Hi, Mrs. Hall. I'm Liddy Davis, your social worker. I just got assigned your case three minutes ago, so I'm trying to find out everything now --

GRAN

(following her)

-- But we don't know what's going on.

LIDDY

I don't either yet. I know this is very difficult, but please bear with me while I get all the facts. I do know that, Mia, is it?

GRAN

Yes, that's our granddaughter. She's going to Juilliard.

MIA

Really Gran? You have to bring that up now!?

LIDDY

Well, she's in surgery right now and it's proceeding. I'll try to get an update.

(beat)

(MORE)

LIDDY (CONT'D)

Do you have anyone to call? Relatives who could be here? The stronger you can be, the more it will help your family.

Mia suddenly turns and looks at Gran.

MIA

Adam! Call Adam.

(then)

Crap. Who gives their Gran their boyfriend's cell phone number?

(thinking, then)

Kim. Call Kim.

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

I was afraid to tell Kim about Adam. We had a pact - we were the girls who weren't going to date until college. And now that was changing.

INT. COFFEE HOUSE - DAY

Mia works on her laptop. Kim edits YEARBOOK PHOTOS on her computer, while sucking down a giant FRAPPUCCINO.

KIM

(talking to her laptop)

OK, Hilary Weaver, I'm erasing your double chin in this photo, because even though you're kind of a bitch to me in Latin, I am the bigger, better person.

MIA

I need to tell you something.

KIM

(not looking up)

Something about having a boyfriend?

MIA

Maybe. How did you know?

KIM

Please. It's the hottest gossip since Jen Farrow dropped out to have her baby. Anyway, I knew before you did.

MIA

Shut up.

KIM

Come on. A guy like Adam going to see Yo-Yo Ma? He was buttering you up.

MIA

(beat)

I was afraid you'd be pissed at me.

KIM

Why would I be pissed? My bestie's finally gettin' some. If it can't be me, it might as well be you. You are gettin' some, right?

MIA

Um...sort of.

KIM

Good. Just promise me you won't turn into one of those "we" couples.

(beat)

Y'know -"We love the winter, we think The Smiths are seminal..."

Kim gags. Mia smiles.

MIA

Oh no. We've already decided we won't do that.

KIM

Seriously, if you turn into one of those girls, I will shoot you.

MIA

If I turn into one of those girls, I'll give you the gun.

KIM

Deal.

(then, leaning in)

So, what do you mean "sort of?"

MIA

It's just...he's Adam. He's been with tortured college girls. The only thing I've tortured is my pillow.

Kim

Well. Practice makes perfect, right?

Kim spins her laptop to Mia, revealing a YOU TUBE VIDEO titled How to Be a Great Lover.

KIM (CONT'D)

Look. It's French so they really know what they're doing.

Kim hits PLAY and a FEMALE, FRENCH-ACCENT narrates the FUZZY COUPLE making out.

YOU TUBE VIDEO NARRATOR
(Thick French Accent)
*Zee secret to making zee great love iz
knowing yourself before your lover --*

The IMAGE suddenly gets VERY GRAPHIC, and Mia quickly slams the laptop shut, scandalized and laughing.

MIA
Oh my god, Kim! That's like porn.

KIM
It's not porn, if it's educational.
I'll send you the link.
(beat)
It is very educational.

CLOSE ON a SMILING WAITRESS walking past them with TWO CUPS OF COFFEE. CUT TO:

INT. HOSPITAL WAITING ROOM - DAY

Liddy carries TWO CUPS OF COFFEE to Gran and Gramps in the waiting room. She takes a seat next to them.

LIDDY
OK. I haven't gotten to speak to anyone's doctors yet, but Denny is still in surgery. And Teddy was conscious when he arrived. He is getting a catscan now.

Gran and Gramps seem a little relieved at this. So does Mia.

LIDDY (CONT'D)
A soon as they're done, they'll assign him a room and you can go see him.

GRAN
OK.

MIA
What about my mom? Where's my mom?

LIDDY
Now, Kathleen, is it? We're having a difficult time locating her in the system.

GRAN

No, Davidson. She goes by Kat Davidson.

GRAMPS

(barely audible)

Never took his name.

LIDDY

(reassuring)

Oh. OK, great. I can look her up that way.

Mia watches as Gramps covertly pours his coffee into a nearby plant. He starts pulling DEAD LEAVES off the neglected tree, letting them fall to the floor. They MORPH TO:

EXT/ INT. HALL HOUSE -DAY

Falling leaves in October.

A week from Halloween, Kat puts the finishing touches on the front yard made over with the kind of gusto most folks reserve for Christmas - skulls, spiderwebs, ghosts hanging from the tree.

Mia opens the front door to find Adam holding a PIZZA. Teddy immediately grabs the pizza and runs off with it.

ADAM

Yo, dude. You forgot my tip.

MIA

(trying to be sexy)

I've got your tip right here.

It's so awkward, Adam assumes she's joking.

ADAM

See? You're smart and you're funny.

MIA

Yeah, I'm a total...riot.

Adam proudly holds up a GARMENT BAG.

ADAM

So, check it out. I just scored the best costume ever.

He unzips it, giving her a tiny peak of a FRILLY SHIRT.

MIA

You're going as Puffy Shirt Seinfeld

ADAM

Try Mozart.

MIA

Wow. You must have big plans.

ADAM

We do. It's our first Halloween together. And the band has a huge show, which you can't back out of because you already promised you'd go.

MIA

(genuinely pained)

Yeah, but I also promised Teddy I'd take him trick-or-treating and he's --

ADAM

-- Going as a devil, I know. We already discussed his costume at length. He was afraid people would laugh because his devil suit is really just red footie pajamas. But I told him that PJs, plus pitchfork, plus devil ears and pointy tail is so fully Satanic, no one will question him.

Adam fist-bumps Teddy who has wandered back with a piece of pizza dangling from his mouth.

ADAM (CONT'D)

Now, we're taking Beezlebub out at five and the band doesn't go on until ten.

(beat)

So, you better bring it because I'm gonna be looking hot - in an 18th Century way.

Adam turns, jumps off the porch, heads to the street where his car sits, FLASHERS ON and PIZZA DELIVERY SIGN strapped the roof.

Mia stands at the door watching. Teddy looks at her.

TEDDY

How come you don't want to see his band?

MIA

Because. I'm...an idiot.

CUT TO:

INT. MIA'S ROOM - LATER

Mia is distracted, rehearsing her cello. She stops -- thinking.

Her looks at the WEDDING PHOTO of her mom and dad on her dresser. The bride wore black, the groom wore leather. Mia gets up.

INT. HALL HOUSE - EVENING

Kat tries to sew a DEVIL TAIL onto TEDDY'S COSTUME, but can't thread the bobbin on the OLD SEWING MACHINE.

KAT

Stupid piece of...argh!...

She beats the crap out of the machine as Mia enters.

MIA

Mom. I need your help.

KAT

I can't promise you results, but I'll try. Lay it on me like a wet rag.

MIA

OK. I need to know who the all time, coolest rock chick is.

KAT

(looks up)

Oh. That's one I can actually answer.

(then)

Although, it's kind of a Sophie's choice. I mean, you've got Debbie Harry, Joan Jett, Siouxsie Sioux, Poly Styrene and of course, the Kims: Gordon and Deal. And that little Yeah Yeah Yeah's chick is definitely on my radar --

MIA

-- Well, whoever's the coolest, that's who I need to be for Halloween.

KAT

(suddenly touched)

Oh, Honey, I've waited your whole life for this.

(beat)

You can finally borrow my clothes!

CUE COOL MONTAGE MUSIC -

MIA'S HALLOWEEN MAKE-OVER:

Kat fights her way out of an overstuffed closet, dragging GARBAGE BAGS and BOXES.

Kat, Mia and Teddy empty the bags onto her bed, sorting through TIE-DYED VINTAGE SLIPS, COMBAT BOOTS, VINYL MINI DRESSES and god-knows-what-else...

Kat throws pieces at Mia to try on.

She even slips on a few memory-lane outfits herself.

Even Teddy struts around in so many HEAVILY STUDDED BELTS he falls over.

Kat tilts her head, examining Mia in a mod mini-dress.

KAT

Hm. I'm thinking a pastiche of looks
might be the better way to go.

(then)

Don't move.

Kat leaps off the bed, darts back to her closet and emerges with a banged-up BOX.

She reverentially takes off the lid --

KAT (CONT'D)

This is the closest you'll ever get to a
family heirloom.

And pulls out a perfectly, threadbare VELVET UNDERGROUND T-SHIRT. She holds it up to Mia.

KAT (CONT'D)

Perfect.

She then dives back into mountain of clothes. A pair of SNAKE SKIN PRINT LEGGINGS fly out. Some SILVER DOC MARTENS.

A PLATINUM WIG gets painted with COBALT MANIC PANIC STREAKS.

MIA'S FINGER NAILS get colored with a BLACK SHARPIE MARKER. So do TEDDY's.

Some D.I.Y. SAFETY-PIN JEWELRY goes on.

Kat, now in another outfit, does MIA'S MAKE-UP.

Mia looks down examining the Velvet Underground T-shirt.

MIA

I can't believe your parents never gave you anything else.

KAT

Oh, they gave me plenty. Like, mostly, a big fat lesson on how not to be a parent.

Mia suddenly feels bad for her mom. They all know - but don't discuss - Kat's painful childhood.

MIA

Sorry, Mom. Sorry I brought it up.

KAT

It's not your fault. So they sucked, so what?

(then, refusing to dwell)

The way I see it, you get two cracks at the whole parent-child thing. My first one blew chunks, but the second one's been a beaut. I have zero complaints.

(beat)

Now, do not take that shirt off lest someone grab it and try to sell it on ebay. Oh, and you'll need this.

Kat holds out a small, stick-on NOSE RING. Then steps back, admiring her work.

KAT (CONT'D)

I am a genius.

INT. HALL HOUSE - EVENING

Adam in his Mozart Costume, set off by a pair of RAY-BANS, hangs with Teddy in his Devil Costume (with a hastily sewn-on tail) and Denny.

Kat walks in with Mia. The boys gasp - Mia looks killer.

ADAM

Whoa. I wasn't sure you had it in you.

KAT

Are you kidding? Check the family tree.

TEDDY

Wow, Mia, you look sexy.

MIA

Teddy! You don't even know what that means.

TEDDY
I'm seven. I know what it means.
(beat)
Now let's rock this.

As they head for the door, Denny pulls Adam aside and whispers.

DENNY
If any dude looks at her, punch him.

KAT
In the nuts.

Adam nods, getting the protective message.

EXT. NEIGHBORHOOD SIDEWALK - EVENING

As they trick-or-treat, Adam plays candy-swap with Teddy, clearly tilting the trade to Teddy's favor.

ADAM
OK, Lucifer, I'll trade you my Twix for
your candy corn.

TEDDY
Deal. I hate candy corn.
(then)
Why can't I go see your band tonight?

ADAM
Sorry, man, it's not an all ages gig.

MIA
You can listen to the CD at home.

TEDDY
I know, but Faceplant's known for their
live shows.

Adam and Mia try not to laugh. Mia reaches out and grabs Adam's hand. MORPH TO:

INT. CLUB - NIGHT

CLOSE on Adam and Mia holding hands as they enter the club. The place is packed with everyone in costume.

ADAM
I gotta go set up. You cool for a few?

Mia hesitates, then shoves him away.

MIA

I'm fine. Go. Get out of here.

ADAM

Is that you or the costume talking?

MIA

What costume?

Adam exits. Mia smiles. Liz's girlfriend, Astrid, dressed as a PINK HAIR FLAPPER GIRL dances over to her.

ASTRID

Oh my god, I freaking love those pants!
Did you get them in Seattle?

MIA

...Yeah.

A GUY IN A HILARY CLINTON MASK comes up.

HILARY CLINTON MASK GUY

Aren't you in the Crack House Quartet?
Man, I've been hearing about your shows.

Adam's band steps on stage, the guitar rips and the place ignites. Astrid grabs Mia's hand, pulls her to the pit.

Mia stands there frozen for a moment as all the bodies bounce around her. And then - she starts to dance too.

Adam looks down from the stage, surprised to see Mia, her arms wide open, starting to tear it up in the pit.

She lets out a primal scream and goes wild. Astrid laughs and screams back as Adam and Liz rock out.

LATER, AFTER THE SHOW - Adam, sweaty from playing, finds Mia in the crowd.

ADAM

I'll load up and we can get out of --

MIA

(grabbing him)

-- No, don't. Let's stay.

ADAM

Really? You never want to watch the other bands.

MIA

I do tonight.

LATER

ANOTHER PUNK BAND in SKELETON COSTUMES rock the stage as Adam, Mia, Liz, Astrid, Scott and Jo dance in the pit.

The place is a madhouse with everyone in costume having fun.

Except for one GUY IN A HELLRAISER COSTUME who keeps trying to dance too close to Mia, grabbing her. She gives him a stern look - *back off, Dickhead.*

But Hellraiser Guy doesn't get the message and grabs Mia again.

Adam is about to jump in, but Mia turns and lets her elbow fly and, clocking the guy in the face. He goes down - hard.

Liz and Astrid hi-five Mia as Adam looks at her with newfound awe. And they all keep dancing.

EXT. CLUB - NIGHT

Later, Mia even helps load gear in Liz's pink Dodge.

Liz mouths "Love her" to Adam as she starts the car. Then calls out the window as they drive away.

LIZ

Bye, Adam. Bye, Super Cool Chick.

Mia smiles as Adam turns back to her, the two of them alone now against the back brick wall of the club.

Adam moves in closer. Takes Mia's cold hands and blows on them, warming them up - a habit at this point.

ADAM

You were so cute in the pit.
You totally took that guy down.

MIA

He had it coming.
(he laughs, then)
Hey, Adam? Do you, um, like me better
...like this?

ADAM

Like what?

MIA

You know, like tonight? With the clothes
and the make-up and the *grrr*.

ADAM

Well, I definitely like the *grrr*.
And it's cool that you weren't chomping
at the bit to leave. And dancing with
you was fun. And so is doing this...

He leans in, kisses her neck.

MIA

I know. But do you like me better?

Mia looks him in the eye. Adam just shakes his head.

ADAM

Mia, Mia, Mia. Don't you get it? You're
the same you I liked yesterday and the
same you I'll like with tomorrow.

(beat)

You're one of the punkiest girls I know,
no matter what you wear or listen to.

And with that, Mia throws herself into Adam with sudden
gusto, finally letting go as they make out.

And this time, there's nothing awkward about it. Just
pure, unbridled, teenage hotness falling against the
wall. CUT TO:

INT. OPERATING ROOM -DAY

A nurse leans against the wall, exhausted after Mia's
long surgery. Everyone peels off their bloody smocks as
Mia watches her body being wheeled out of the room.

She follows...

INT. HOSPITAL HALLWAY/ OUTSIDE ICU - DAY

TWO ORDERLIES pushing Mia body down a long hallway. They
arrive at TWO LARGE, METAL DOORS.

One of them hits a BUTTON on the wall, the doors open and
they enter. Mia follows them in.

INT. ICU - DAY

ICU is a fortress within the hospital. Disturbingly quiet, except for the rhythmic hum of machines keeping fragile people barely alive.

Semi-private rooms form a horseshoe shape around a SPECIAL NURSE'S STATION, which is manned by HEAD NURSE DAVIS (40), a hawk silently tracking everyone's move.

Just walking past Nurse Davis gives Mia a chill as the orderlies wheel her body into her assigned room.

Another nurse with LOLLIPOP SCRUBS, drawn-on eyebrows, and airbrushed fingernails of beach scenes quickly takes over from the orderlies. Her badge says NURSE RAMIREZ (30s).

Mia turns and sees the patient in the room next to hers - Denny, now out of surgery, his head bandaged.

MIA

Great. We're practically roomies.

She darts over to get a closer look now that he's not surrounded by doctors.

But when Mia gets a foot away from his bed, she suddenly stops. The man is not Denny. Not by a long shot. He's much older.

Mia's heart sinks, a fresh wave of confusion setting in as she backs out of the room.

She turns back to her room, where the Sweaty Surgeon from before, clearly exhausted, writes notes as Ramirez reads Mia's chart.

SWEATY SURGEON

I'll just finish writing the orders and she's all yours.

RAMIREZ

Girl's been through the ringer, huh?

SWEATY SURGEON

This is the easy part. The Mom was DOA and Dad died on the table. Kid's waking up an orphan. If she does wake up.

As Mia stands there, listening in shock, we CUT TO:

EXT. SCENE OF THE CAR ACCIDENT - DAY

ORANGE FLARES illuminate the fresh layer of snow on the highway as we get the full view of the accident - a haunting tableau.

It looks like an atom bomb went off. Vehicles reduced to twisted metal carcasses. Debris everywhere.

AMBULANCES, FIRE TRUCKS and POLICE CARS parked in random fashion, their lights all spinning.

Emergency workers swarm the scene.

One EMT rushes past us pushing a stretcher. Her stricken face says it all. CUT BACK TO:

INT. ICU - CONTINUING

Mia looking back at the bed she thought was her dad. The man's WIFE comes in as HIS NURSE hands her something.

OTHER MAN'S ICU NURSE
Here. They got his pipe at the scene.

The nurse hands her DENNY'S PIPE. The wife looks confused.

Wife
Oh. This isn't George's.

Mia realizes the man must be the other driver.

Mia stumbles back, catching herself on a chair, A RUSH OF IMAGES flooding her mind:

Denny, pipe in hand, glancing up from his chair as he reads a pulp novel.

Denny flipping a pancake with a flourish.

Kat jumping off her bed.

Kat's fingernails being painted all different colors.

A ROW OF SHOES by the FRONT DOOR. Denny's WINGTIPS. Kat's MARY-JANES. And SMALL BLACK CONVERSE SNEAKERS.

Mia suddenly bolts up.

MIA
Teddy!

Mia pushes herself out of the chair. She rushes past Nurse Ramirez checking her body's vitals, past the stern gaze of Nurse Davis and follows an orderly out of ICU.

Mia runs...CUT TO:

EXT. ROAD - DAY

The punk music blasts from the open windows of the pink Dodge Dart flying down the highway.

The pounding of the DRUMS is overtaken by...

INT. HOSPITAL HALLWAY - DAY

Mia's pounding footsteps, running through the hospital halls.

She runs past -

THE WAITING ROOM

Where Libby approaches Gran and Gramps, who look up with expectant faces, hoping to hear good news they won't get.

MIA (V.O.)
It's just me and Teddy now.

Mia keeps running until she gets to a HOSPITAL MAP on the wall, her eyes quickly scanning and finding...PEDIATRIC UNIT.

Mia takes off running again.

She passes a COUPLE of YOUNG PREGNANT LADIES and THEIR HUSBANDS, all carrying PILLOWS - headed for Lamaze class.

MIA (V.O.) (CONT'D)
Mom always said he thought I was his other mother. Because I was the first one he saw.

EXT. HALL HOUSE - DAY

CLOSE-UP: KAT'S HUGELY PREGNANT BELLY stretches out a black BIKINI KILL T-shirt under her winter coat.

Mia (10) stands bundled at her Mom's side as Denny, Henry and their bandmates load his drums into A VAN covered in PUNK STICKERS parked in front of the house.

MIA (V.O.)

Three days before Mom was due, Dad had a show in Olympia. He didn't want to go. But Mom wouldn't hear of it.

The guys regard Kat's belly with terror.

KAT

Oh stop it. If I pop, you have plenty of time to get back. And if I don't, you'll have missed a good gig for nothing. I don't want that on my conscience.

Kat is too stubborn to fight with. Denny looks at Mia.

DENNY

Just make sure she takes it easy.

Mia nods. Denny glumly gets in the van.

MINUTES LATER, as the van disappears down the street, Kat turns to Mia.

KAT

OK. Let's go Christmas shopping.

INT. MALL STORE - LATER

Kat books along at a disturbingly fast clip, carrying shopping bags. Mia practically jogs just to keep up.

Kat stops at a bin of UGLY SCARVES, starts loading up.

KAT

One for Gran, one for Aunt Suze, one for Willow. Willow would like this, right?

(Mia shrugs)

Eh, who cares. Y'know, Mia, pregnancy is the one time in life when you can make all kinds of crazy decisions and nobody holds it against you. It's like a free pass to be Courtney Love.

MIA

Who's Courtney Love?

KAT

Please tell me that's your budding sarcasm.

Kat heads for the check out, but suddenly grabs her side and drops the scarves. She winces for a long beat, then -

KAT (CONT'D)
OK. It might be time to call Dad.

MIA (V.O.)
I called him. But there was a snowstorm and they closed the roads.

INT. BIRTHING CENTER - DAY

The place is very granola. A macramé FAMILY OF OWLS hangs on a wall. NEW AGE MUSIC. AROMATHERAPY CANDLES.

Kat, Mia's hand, breathes through a tough contraction. She smiles victoriously.

KAT
See, Mi? Women are superior beings. We can handle the worst kind of pain. You'll find out one day.

Mia nods. Then Kat lets out a DEMONIC SCREAM, and --

KAT (CONT'D)
Screw this Lillith Fair, wind chimes shit. I want some freakin' Melvins!

The terrified MID-WIFE suddenly turns to Mia.

MID-WIFE
Hon, maybe you want to get some fresh air outside, huh?

MIA
No. I'm OK. Here's the CD she wants.

Mia pulls a home-made PUNK MIX from Kat's bag.

LATER: The Melvins are now cranked on the stereo. Kat gives the final push just as...

Denny comes rushing in. The Mid-wife turns to him.

MID-WIFE
Nice timing. You want to cut the cord?

Denny smiles, nods...then faints. Mia looks at Denny on the floor, then to Baby Teddy who looks up at her --

MIA
I guess I could do it.

The Midwife helps Mia as an exhausted Kat cheers her on.

LATER: Kat, Mia and a revived Denny huddle around a newborn Teddy, all blissed out and exhausted.

KAT

So? How was the show?

DENNY

Nothing compared to this.

(beat, then)

I'm taking a break from the band. You guys are the only gig I care about.

KAT

Really? You want to do that?

(Denny nods)

OK. Just promise me you'll still play sometimes. Even for run.

DENNY

Definitely.

(then, a wink to Mia)

Nice work with the cord.

A high-five between Denny and Mia. Kat pulls Mia into the bed with her and Teddy.

KAT

(closing her eyes)

Mm. Hospitals can bite me.

INT. HOSPITAL - LOBBY OUTSIDE PEDIATRICS - DAY

Mia runs up, sees a sign and proceeds to the pediatrics wing.

Mia searches room after room, past kids who are waiting to get their tonsils out -

Past kids chemotherapy kids without hair =

Then skids to a stop when she hears a familiar voice.

WILLOW

Ooh. Tapioca and chocolate.

Mia turns. And there's Willow standing next to Teddy in his room. He's conscious, WEARING a HELMET, and hooked up to all kinds of beeping machines.

MIA

Teddy!

Mia runs in.

INT. TEDDY'S HOSPITAL ROOM - DAY

Teddy seems...really tired. But Mia doesn't care.

She reaches out, touching Teddy - on his leg, his arm, his cheek, looking in to his eyes, making sure it's him.

MIA

You're here. You're OK.

Teddy just swipes his hand as if shooing away a fly. Mia smiles.

MIA (CONT'D)

It's OK. All that matters is you're here.

Teddy notices Willow, still in her coat, holding an OLD SUITCASE covered in hand-painted decoration.

TEDDY

Why do you have Mom's suitcase?

WILLOW

Oh, I stopped by your house to pick up stuff for everybody. It's kind of drag to hang out in the hospital without any your stuff.

Willow opens the suitcase.

Mia notices some of the items inside - BOOKS for Denny, A BALL OF YARN AND KNITTING NEEDLES for Kat, Mia's CELLO BOW. Mia looks away.

WILLOW (CONT'D)

Thought you might like these.

Willow hands Teddy his DRUMSTICKS. He smiles, taking them.

TEDDY

(sleepy voice)

Willow rocks.

WILLOW

Check it out. You can hear the rhythms of the machines. Bee-buh-BUM, Bee-ba-BUM, Bee-ba-BUM. Pretty cool, right?

Teddy nods. Then picks up a container of pudding from his tray by the bed.

TEDDY

Mia can have my Tapioca. I think it's gross, but she likes it.

WILLOW

OK. I'm sure we can get it to her.

Willow looks up as Gran and Gramps enter the room.

TEDDY

Gran!

Gran looks wrecked, like she's been crying.

WILLOW

Oh hi. I got here right when they were assigning his room, so I thought I'd just hang out.

Gran goes straight to Teddy, clutching him like she's holding on for dear life.

Willow immediately picks up on how bad things are. She turns to Gramps with a questioning look.

He nods, and fighting off tears, starts to COUGH and CLEAR his throat.

GRAMPS

Excuse me.

He steps back into the hall.

Gran, looks away from Teddy, trying to keep a grip on her emotions, but she is quickly fraying, on the verge of hysterics.

Willow takes the briefest moment to acknowledge the loss of her friends, then holds the pain at bay and springs into nurse-mode. She looks at Teddy.

WILLOW

How about we eat this pudding, huh?
(opening the chocolate)

Get our strength up. And then your Grandparents get their lunch too.

Gran pulls away. Trying to act normal and not freak out Teddy.

GRAN

Yeah. Gramps needs his pill.

TEDDY

OK. And I'll take my pill too.

WILLOW

And I'll be right here with Teddy. I'm not going anywhere. And we won't talk about anything too important until you guys get back.

Gran nods grateful to Willow as she steps out.

Mia pokes her head out of Teddy's room and sees Gran and Gramps walking away down the hall, their arms around each other.

She turns back to Teddy, watching him lightly tap his chocolate pudding with his drumsticks, splattering Willow. She laughs

Mia looks at them. If you didn't know better, Willow could be his mother. And it would be OK.

MIA

Willow? Am I going to die? What can I do? How do I get back?

TEDDY

(then, a little confused)
We were coming to visit you guys.

WILLOW

I know. But now I came to visit you.

Willow squeezes Teddy's hand. As Mia observes their sweet interaction, a NOISE outside suddenly interrupts her thoughts.

She walks to the window, and looks down at the PARKING LOT covered in WHITE SNOW and sees...Liz's PINK DODGE pulling in.

MIA

Liz? Who called Liz?

The driver door opens. And Adam gets out. Mia gasps.

MIA (CONT'D)

You came!

Mia quickly turns back to Teddy and Willow, who is keeping him calm and occupied.

MIA (CONT'D)

I just have to see him. And then I'll be back.

Mia tickles Teddy's toes peeking out from the blanket. Then runs out of the room.

INT. HOSPITAL HALLS - DAY

Mia runs. She can't get to Adam fast enough.

MIA

You're here! You're here! You're here!

INT. MAIN ENTRANCE DAY - DAY

A Nurse points Adam in the direction of ICU. He takes off running.

INT. HOSPITAL HALL - DAY

Mia runs, dodging people in the hall.

INT. OTHER HOSPITAL HALL - DAY

Adam also runs, dodging people.

INT. HOSPITAL OUTSIDE ICU - DAY

As Nurse Davis steps out of the unit talking to a HOSPITAL ADMINISTRATOR, Mia slips back in the ICU doors.

INT. MIA'S ICU ROOM - DAY

Mia ducks inside her room. Ready for Adam. She even primpers a little out of habit - not that he'll be able to see her.

She takes a deep breath, turns and looks back --

And spots him coming through the WINDOWS OF THE ICU DOORS.

She jumps up, running to greet him, and just as she gets to the doors, she hears --

ADAM (O.S.)

What do you mean I can't see her? This is bullshit!

ON THE OTHER SIDE OF THE DOORS, OUTSIDE ICU

Is the Head Nurse Davis, blocking Adam's entrance.

Adam can't get in. Mia can't get out.

MIA

No! You have to let him in. Or me out.

Mia can see Adam through the window, looking right past her, not realizing they're practically face to face.

MIA (CONT'D)

Adam!

ADAM

Mia!

HEAD NURSE DAVIS

Young Man, you need to calm down.

ADAM

I need to see my girlfriend.

HEAD NURSE DAVIS

I'm afraid that's not possible.

MIA

Just let him in!

ADAM

You don't understand. I would have been here sooner. We were in the middle of a sound check and my car doesn't start in the snow and Liz had to lend me hers and -- Mia, she needs --

HEAD NURSE DAVIS

-- She's being well taken care of.

ADAM

I'm grateful for that. But I really need to see her. She needs to know I'm here.

HEAD NURSE DAVIS

I'm sorry. Visitations are restricted to immediate family only.

This fact is like a punch to Mia. She starts to pound on the door.

MIA
JUST LET HIM IN! PLEASE!

IN MIA'S ICU ROOM, Nurse Ramirez looks up from checking Mia's vitals, hearing the commotion outside ICU. She shakes her head, hating Nurse Davis.

BACK WITH ADAM PLEADING WITH NURSE DAVIS.

HEAD NURSE DAVIS
Do I need to call security?

Adam gives her a defiant look.

ADAM
This isn't over. I'm coming back.

As he slowly backs away, Adam stumbles.

But suddenly someone is there, helping him up - Kim. He turns to her and they fall into a desperate hug.

Mia watches, touched, as Adam and Kim exit the corridor.

After a moment, Nurse Davis - satisfied the threat of a young punk has been thwarted - turns and re-enters the ICU doors.

And Mia darts out the doors, running through the hospital trying to catch up to Adam and Kim.

MIA (V.O.)
The weird thing is it wasn't until after Adam and I were a couple, that I realized he and Kim couldn't stand each other.

As Mia keeps running, we MORPH TO:

EXT. ROAD OUTSIDE COFFEE SHOP - DAY

Mia chasing after Kim as she angrily walks off. Adam hangs back by his car at the coffee shop.

MIA
Kim, wait. He was just joking.

KIM
Yeah, Mia, Adam's hilarious.

MIA
C'mon, he didn't mean it that way. Don't go. We'll give you a ride.

KIM

No way. I'm not getting in his car.

Kim stubbornly keeps going. Mia sighs and finally jogs back to Adam.

MIA

Why do you have to be so harsh with her?

ADAM

Me? I was trying to be nice. She's the one who's all uptight.

MIA

Look. Just because she can't sit around and have deep conversations about your favorite bands, doesn't make her uptight.

ADAM

Mia, I'm not dating Kim. I'm dating you.

MIA

So? You could at least try to be friends. For me.

ADAM

I'm sorry, but it's just not there. You can't force these things.

Mia looks away, annoyed.

EXT. VINTAGE SHOP - DAY

As Mia and Kim try on clothes, Mia is still wound up.

MIA

You know what the problem is? He doesn't like anybody who isn't exactly like him.

KIM

Um, hello - he likes you. And you're nothing like him.

Mia stops. Kim has a point.

MIA

I guess. That's what makes this is all so confusing.

KIM

So deal with that. But don't drag me into your couples drama. Besides, I don't really click with him either.

(MORE)

KIM (CONT'D)
(off Mia's look)
What? Not every girl swoons over some
melancholy guitar boy in skinny jeans.

MIA
But...I want you guys to be friends.

KIM
Yeah, and I want to live in New York and
have a not-psycho mother. But as the man
said, you can't always get what you want.
(Mia smiles)
Look. I accept Adam because he loves
you. And he accepts me because I love
you. But we don't have to love each
other, 'K?
(then)
And you better buy that vest because it
looks hot.

INT. HOSPITAL CORRIDOR - DAY

Mia catches up to Kim - who is now alone - as she steps
off an elevator.

MIA
Kim, what happened to Adam?

Kim keeps walking

Mia spins back to a nearby window with an angle on the
parking lot. The Pink Dodge is pulling out. Mia lets
out a painful sigh.

MIA (CONT'D)
As long as you comes back.

Mia turns back to catch up with Kim, who just looks lost.

VOICE (O.S.)
Oh Kimmy, there you are!

KIM
Great. This is the last thing I need.

MRS. SCHEIN (40s), a controlling drama queen with big
hair and a bigger purse, is barreling towards Kim.

MRS. SCHEIN
You scared me, Kimmy. I didn't know
where you went and this place is huge!
Did you get to see her, what's going on?

KIM

Mom, no, she's --

MRS. SCHEIN

-- Oh god. Oh no! It's the most
horrible thing that could ever happen!

Mrs Schein is on the verge of a public meltdown. She dramatically steadies herself on the chair of a nearby WAITING AREA.

Mia can't but be a little bemused by this.

MIA

Wow. She doesn't miss an opportunity,
does she?

KIM

Mom, stop it. If I'm not allowed to cry,
you don't get to. Mia is still here and
that's all I can deal with right now.

MRS. SCHEIN

I have a right to my emotions, Kimmy!
I'm a mother. I feel things as a mother!

People stare as Mrs. Schein dissolves into Greek Widow sobs.

Kim sighs, throwing up her arms.

KIM

OK. I need to take a little walk. I'll
be back later.

A dapper, OLDER GENTLEMAN COUPLE nearby give Kim a nod.

OLDER GENTLEMAN

Hon, go. We'll sit with her.

Kim mouths "thanks" and bolts.

INT. HOSPITAL HALLWAY - DAY

Kim walks with determination, talking to herself.

Completely unaware that Mia is walking beside her.

KIM

You see what happens, Mi? If you go,
I'll be left alone with that sack of
crazy. You know I can't handle her.

MIA

I dunno. Looks like you're stepping up.

Kim stops at an elevator, rapidly pushing the button over and over out of frustration.

KIM

How can this even be happening? How?

The elevator doors open, Kim steps on. So does Mia.

INT. ELEVATOR - DAY

Mia stands next to her best friend who can't see her, but she can't help trying to communicate.

MIA

Kim?

(nothing, then)

KIIIM!

Kim just takes deep breaths, trying not to freak out.

INT. PORTLAND HOSPITAL CHAPEL - DAY

Kim looks around the small, hospital chapel, taking it all in. Then --

KIM

This is their idea of non-denominational?
We get a token Star of David and they get all this...

Giant crosses are everywhere.

KIM (CONT'D)

What about the Muslims, huh? No prayer rug? And the Buddhists? Couldn't spring for a little gong?

Kim plops on a seat in the back. A couple of moments pass, she closes her eyes. She starts to chanting quietly in Hebrew (The Lord's Prayer).

KIM (CONT'D)

Mizmor l'david -- adonai ro-ee loh ekh-SAR beeNot dehSHEH yarbeeTZAY nee al-may mih-noo-KHOAT yinna-ha-LAYnee --

Kim stops, too overwhelmed to finish. Then, quietly -

KIM (CONT'D)
Please don't die, Mia.

She is unaware that Mia has taken the seat beside her.

KIM (CONT'D)
I can understand why you you'd want to.
But if you go, there's gonna be one of
those cheesy Princess Di memorials at
school where everyone puts flowers and
notes next to your locker. I know you
hate that kind of thing.

Mia makes a face - she does hate that kind of thing.

MIA
Kim? It's nice to hear someone actually
talk to me. Instead of just about me.

Kim stands, wiping her eyes.

INT. HOSPITAL WAITING ROOM - DAY

Mia walks with Kim who returns to her mom, now holding court in the waiting room. Mrs. Schein looks up.

KIM
C'mon, Mom, let's go get some coffee.

MRS. SCHEIN
OK, Kimmy.

Mia watches as Kim walks away with Mrs. Schein.

MIA
I should check on Gran and Gramps.

INT. HOSPITAL - ICU WAITING ROOM - DAY

Mia walks up to the waiting room outside ICU. Liddy is now leading Gran and Gramps towards ICU.

Liddy
...Now, she's still unconscious, but her
vital signs are improving slightly.
They're running tests to see if her lungs
are functioning and whether she can be
weaned off the ventilator.

Gran
Well, that's good news, isn't it?

Liddy
It's a good step for her lungs.
(beat)
The big question mark is her brain contusions.

Gramps nods stoically.

LIDDY (CONT'D)
We don't yet know when or if she can wake up on her own.
(trying to be reassuring)
The first twenty-four hours are the most critical and she's getting the best care.
(then)
It's good for her to have a short visit.

INT. ICU - MIA'S ROOM - LATE AFTERNOON

Liddy leads Gran and Gramps to Mia's ICU room. Mia follows them in.

They steel themselves when they see her body. Mia looks away, not wanting to face it herself. Then.

GRAMPS
Hi, Duck.

MIA
(smiles)
You haven't called me Duck since I was five.

LIDDY
I'll leave you guys alone now.

GRAN
Can she...hear us?

LIDDY
Truly, I don't know. But your presence can be soothing.

She exits. Nurse Ramirez comes in, straightens Mia's blanket.

NURSE RAMIREZ
Of course she can hear you. Doctors and nurses like to think they run this show, but they don't. She does. So talk to her. Tell her to take her time, but tell her to come back. You're waiting.

MIA

(incredulous)

"Come back?" I'm right here, where am I supposed to "come back" from?! Like I'm just supposed to open my eyes and this is all over? Should I just stay here in the room? What?

Gran looks at Mia's body. She clutches her angel necklace and forces herself to be chipper.

GRAN

You hold on. My angels tell me you'll be back at that cello before you know it.

MIA (V.O.)

The whole Juilliard thing was Gran's idea. Well, sort of.

The sounds of Mia's cello take us to...

INT. COLLEGE RECITAL HALL - NIGHT

Mia on stage, performing an intense solo, her eyes closed.

Gran, Gramps, Mom and Dad are in the audience. Teddy sits in between Adam and Kim, keeping things cordial.

MIA (V.O.)

Even though I was still in high school, Mrs. Christie had scored me a spot at the university's spring concert.

Mia finishes her difficult piece. The spellbound audience erupts in applause.

ON STAGE, Mia is overwhelmed as people start to stand.

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

That had never happened before.

IN THE AUDIENCE, Gran notices a REFINED HUSBAND and WIFE talking to each other in the row ahead of her.

REFINED HUSBAND

Incredible. You just don't hear that kind of depth from someone so young.

REFINED WIFE

And you can't teach it. That kid's Juilliard material.

Gran perks up at the mention of this, already scheming.

MIA (V.O.)

We were all supposed to go to dinner, but Adam was just back from a week-long tour and we didn't really feel like celebrating as a group.

(beat)

And I wasn't going to chicken out this time.

INT. MIA'S ROOM - NIGHT

With the house to themselves, Adam and Mia burst through her bedroom door kissing.

Mia suddenly stops herself. Pushes Adam away.

ADAM

Hey. Where're you going?

MIA

(nervous)

Do you want to play Scrabble? I love Scrabble.

ADAM

(with a look)

Scrabble is the last thing I want to play right now.

He flops on her bed. She takes a seat in a nearby chair.

ADAM (CONT'D)

What are you doing over there?

MIA

Just...sitting.

He gets up, walks over to the cello leaning against the wall. He spins it around, plucks a string.

ADAM

You have no idea how jealous I am of this thing.

MIA

Jealous? Of my cello?

ADAM

Uh-huh.

Adam picks up the bow and holds it out to her.

ADAM (CONT'D)

Play me.

MIA

What?

ADAM

Play me like you play this cello.

MIA

(her heart racing, then)

UM, OK.

(taking the bow)

You have to sit on the floor.

Mia sits on the edge of the bed and makes Adam sit on the floor in front of her.

MIA (CONT'D)

This is, um, a Shostakovich piece I'm trying to learn.

She grips him with her legs the way she would hold her cello.

She leans down, a little nervous, then slowly drags the bow across his chest.

She starts to play faster and WE HEAR the music she plays to. Her hair grazes Adam's cheek as she plays.

It starts to get more and more intense, Mia really getting into it, until --

Adam grabs her wrist, the MUSIC STOPS. He smiles.

ADAM

My turn.

Adam scoops her onto the bed. DISSOLVE TO:

Adam laying next to Mia, "plucking" her torso like his guitar. Mia laughs; it tickles.

ADAM (CONT'D)

(playful)

Stop laughing. This is serious.

Adam lifts her shirt a little more with each "strum" until they are tangled up in one another. MORPH TO:

EXT. HALL HOUSE - EARLY MORNING

Gran walks up to the porch in the early morning sun, a woman on a mission.

INT. HALL HOUSE KITCHEN - EARLY MORNING

Mia yawns as she walks in, surprised to see Gran at the kitchen table drinking coffee with Denny.

MIA

Hi Gran. It's early.

GRAN

Not too early to plan.

Gran lays a JUILLIARD APPLICATION on the table.

GRAN (CONT'D)

This is your future.

Mia looks at it. Denny seems a little uncomfortable.

DENNY

Whoa, Mom. Let's not pressure her. She just woke up.

GRAN

Didn't you hear her last night? You can't teach talent like that, Denny.

DENNY

I know -- trust me, I know. It's just -- (then, to Mia)

Mia, your talent is your gift. You get to decide what to do with it.

GRAN

Well, you better decide fast. You have to send a video just to get an audition.

And with that, Gran stands and grabs her purse.

DENNY

You don't want to stay for breakfast? Kat and Teddy will be up soon.

MIA

Well, at least, Teddy will.

GRAN

Next time. I'm planting my tulips today.

Gran exits. Mia looks at her dad.

MIA

You really think...I have a gift?

DENNY

Yep. But the bigger is question is what you think.

Mia sighs. She isn't sure yet.

INT. MIA'S BEDROOM - LATER

LATER: Mia slips the application in her BACKPACK.

MIA (V.O.)

I carried that stupid application around with me for three weeks. Too scared to fill it out.

EXT. HIGH SCHOOL - MORNING

Mia hugs Adam goodbye as Liz, Scotty and Jo wait by their crappy VAN (like Kat and Denny back in the day).

MIA (V.O.)

Faceplant got to play the South by Southwest music fest in Austin.

The SCHOOL BELL rings.

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

While I got to take a History exam.

INT. HIGH SCHOOL - DAY

Mia sits in class, writing an essay. Her backpack hangs open off her chair - Juilliard Application peeking out.

INT. COFFEE SHOP - AFTERNOON

Mia and Kim hang out, studying. Mia's CELL PHONE RINGS. She reaches her backpack to grab it.

MIA

(on her phone)

Adam! Hey.

Kim barely looks up.

INT. AUSTIN CLUB - NIGHT

Adam is backstage, celebrating with Liz, Scotty and Jo somewhere in Texas. We intercut:

ADAM

Mia, guess what. We just got signed!

MIA

You did?! For real?!

ADAM

Yeah, and we just played the best set of our lives. It was insane. Man, I wish you were here.

MIA

That's so great. Are you famous now?

ADAM

Not yet. But at least we'll get to record in a real studio with a real producer. It's a big step --

Liz grabs the phone from Adam.

LIZ

-- Hey, Mia. I'll have you know some Texas skank totally tried to tear off Adam's leather pants and I head-butted her for you. You're welcome!

MIA

Wait -- what? Adam, when did you get leather pants?!

Kim, overhearing this, rolls her eyes and pretends to choke and die on her scone.

Mia laughs, then notices the Juilliard application peeking out of her open backpack, daring her.

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

I figured if Adam could chase it, then so could I.

INT. MIA'S ICU ROOM - LATER

Mia watches as Gran turns to Gramps who is sitting there, starting to doze.

GRAN

Hey. I'm going to go see Teddy.

GRAMPS

OK. I'll come with you.

GRAN

No. I think I'm OK for now. I just want to check in with his doctor again. They said you have to watch him for seizures.

(beat)

You stay with Mia. Then we can switch.

GRAMPS

OK.

She kisses him on the forehead and leaves the room. Gramps settles back into his chair. Mia watches him.

MIA (V.O.)

It's weird. He sits the same way Dad does.

We MORPH from Gramps sitting in his chair to...

INT. HALL HOUSE - DAY

Denny sitting in his chair, listening to Sinatra, grading papers.

Mia walks up and hands him the filled-out Juilliard application. He looks up.

DENNY

Really? You want this?

MIA

I do. Can you film me?

Mia holds out a VIDEO CAMERA. Denny breaks into a wide smile.

DENNY

Turns out I'm available.

INT. HALL HOUSE - DAY

The furniture's been cleared to one side. Denny has the camera duct-taped to an old tri-pod. Mia finishes playing her piece. Really good, as always.

Kat applauds from the hallway.

MIA

OK, that just makes me more nervous.

KAT (O.S.)
Sorry. Just ignore me.

TEDDY
(holding a WHITE BOUNCE CARD)
Yeah. Pretend we're not here.

Mia looks at Denny shaking her head, then.

MIA
Dad. How was that? Honestly?

DENNY
(thinks about it, then)
Well, I think --
(beat)
Oh, C'mon, Mia, who am I kidding. I'm
just some old dude who occasionally
played drums in an early 90's punk band.
You blew past me ages ago.

MIA
I think I could do better.

DENNY
Then fire it up. We've got daylight to
burn.

Mia starts again. The low sounds of the cello again
mingling with...

INT. HOSPITAL/ ICU - EVENING

The sound of Gramps quietly snoring. He has fallen
asleep next to Mia's bed.

Mia tip-toes out of her room towards Nurse Ramirez who
quietly chats with YOUNGER ICU NURSE at the Nurse's
station as they look at a PORTLAND WEEKLY NEWSPAPER.

YOUNGER ICU NURSE
...Girl, I know. I miss every good
concert because I'm always working.

They look up as Nurse Davis enters the unit. They
immediately break apart and look busy.

Mia looks at the open paper left behind the counter - an
article about BROOKE VEGA. Looking cool as ever.

There is a small mention of FACEPLANT. Just looking at
it hurts.

MIA

Great. Maybe they can do a cover of Girlfriend In A Coma tonight. She's more his type anyway.

(beat)

After Adam's band got signed, things were different.

INT. CLUB - NIGHT

Faceplant plays. CLOSE on Mia's faces as she watches from the wings.

MIA (V.O.)

They were still playing the same clubs, but now they were selling them out.

PAN to the audience. It's PACKED.

AFTER THE SHOW, Adam is practically mobbed by fans, mostly COOL-LOOKING GIRLS. Liz is mobbed by girls too.

Mia hangs back, bored, TEXTING on her phone.

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

And when they weren't playing here, they were gone playing somewhere else.

EXT. HALL HOUSE - DAY

Again, the band waits by the van as Mia and Adam kiss goodbye.

MIA

I feel like this is all we do.

ADAM

Don't blame me. You're the one leaving for Juilliard.

MIA

I only got invited to audition. I didn't get in.

ADAM

Yet.

MIA (V.O.)

And when they actually were in town, they were still working.

INT. REHEARSAL STUDIO - DAY

Mia eats TAKE OUT as Adam skips his meal in favor of a nap on a nearby BEAN BAG CHAIR. Annoyed, Mia tosses a Fortune Cookie at his head. He keeps sleeping.

MIA (V.O.)
And he wasn't working or touring.

INT. BOOK BARN - DAY

In the back room, Adam helps Mia sort through cheap classical records. He holds one up of a crazed-looking composer.

ADAM
What about this? The guy looks a drunk.
And, traditionally, drunks are
responsible for some great music.

Mia laughs and looks up as a trio of SLUTTY ROCKER GIRLS boldly make their way to Adam.

MIA
(under her breath)
Big classical fans, huh?

One of the girls bats her lashes at Adam.

SLUTTY ROCKER GIRL
You're the guy from Faceplant, right?

Adam smiles and nods. Mia wants to punch him.

MIA (V.O.)
*And he started forgetting things.
Like...my birthday.*

INT. HALL HOUSE - NIGHT

Mia picks at a PIECE OF CAKE surrounded by her family and Kim.

MIA
Thanks, but I'm not really hungry.

Mia gets up and heads to her room. Kim follows.

Denny calls out, after.

DENNY

Hey, Mia, even the best guys are jerks sometimes.

TEDDY

Except for me. I'm not a jerk.

KAT

Exactly. Because you have me as your mother.

INT. HIGH SCHOOL REHEARSAL BOOTH - DAY

Mia pours herself into practicing her cello. We pull out to the hall, to where she and Adam played in their side by side booths.

Only now, the other booth is empty. Mia plays alone.

MIA (V.O.)

And just when I thought it could end...

INT. MIA'S BEDROOM - DAY

Mia opens the door to her room to find Adam. Half her entire ceiling has been covered with a THREE-POSTER, PHOTOCOPY MURAL of AN OLD FRESCO DEPICTING GREEK GODS AND GODDESS PLAYING MUSIC.

The seams are taped together, the whole thing held up by about a thousand staples. Adam holds a STAPLE-GUN.

ADAM

I'm sorry. I suck for forgetting your birthday.

MIA

(looking up)

I know, but this great.

(beat)

What is it?

ADAM

This is your own Jolari Hall. In San Francisco? The theatre where you'll be auditioning for Juilliard. The building's a landmark. This is the ceiling.

Mia falls back on her bed, studying the mural.

MIA
It's...overwhelming.

ADAM
I know. And wait until you see it in person. We played two shows there last summer.

Adam lays down next to her, takes her hand.

ADAM (CONT'D)
So, here's the plan. You look at this every night, getting used to it. And then when you're there auditioning, it won't seem scary. Just look up and you the stage will feel like home.

Mia rolls over and smiles at him.

MIA
You still suck for forgetting my birthday.

ADAM
I know. But I'll pay my penance.

LATER: Adam and Mia hang out under the new mural. He plays with his guitar, she studies a copy of JANE EYRE.

MIA
(then, looking up)
Hey Adam? How come you've never written me a song?

ADAM
I've tried. I just don't do love songs.

MIA
What are you talking about? Half your songs are about love. And other girls.

ADAM
No. They're about love gone terribly wrong and girls who have tortured me.

MIA
So what you're saying is I don't give you enough grief? I'd have to dump you to get a song?

ADAM

Or cheat on me with some jerk in rehab,
maybe steal one of my guitars and try to
sell on ebay - y'know, something romantic
like that.

MIA

(thinks, then)

Eh. Too much work.

ADAM

No pain, no gain.

MIA

Ooh. I know how to make it hurt.

(with a wicked grin)

I won't let you kiss me until I get a
song.

ADAM

Even you couldn't handle that.

MIA

Please. It'll be easy.

ADAM

Really?

In one fell swoop, Adam puts down his guitar, grabs Jane Eyre out of Mia's hands, and flings an it across the room.

Then pins Mia's hands over her head, his lips hovering inches above her face.

It's hot. Mia's eyes flutter. She makes him kiss her.

ADAM (CONT'D)

Ha. You can't even resist me for 10
seconds.

MIA

At least I tried.

She gets up to get her book, but Adam pulls her back.

MIA (CONT'D)

Stop it. I have to study.

ADAM

No you don't. I know how Jane Eyre ends.
C'mere. I'll show you.

And he kiss her even more. CUT TO:

INT. ICU - NIGHT

Nurse Ramirez is making kissing noises into her CELL PHONE as she sneaks a call in Mia's room.

NURSE RAMIERZ

...And did you put your jammies on?
Good...Now let Pappi read you a book and -
- of course, I'm taking you to the park
tomorrow, unless it snows again.

Gramps stirs himself awake. Yawns, checks his watch.

GRAMPS

OK, Duck. I think I'm gonna go visit
with Teddy for a bit.

He stands, squeezes her foot. As he stands, Mia decides -

MIA

Well, I'm going with you. I don't want
to be here alone.

Mia follows Gramps as he makes his way out of ICU.

Mia notices the Other Driver's in his room next door. He is now awake, talking to his wife and DOCTOR.

OTHER DRIVER'S DOCTOR

Everything looks good. We may be able to
move you out of here tonight.

This news is like a punch to Mia. Who huddles closer to her grandfather as they leave ICU.

INT. HOSPITAL CORRIDOR - EVENING

Mia walks with Gramps, watching him. He looks tired.

MIA (V.O.)

*Gran was supposed to take me to San
Francisco for my Juilliard audition,
but...*

INT. HALL HOUSE LIVING ROOM - EVENING

Gramps, Mia, Teddy, Denny and Kat play GUITAR HERO.

Gran hobbles into the room wearing a CAST BOOT.

MIA (V.O.)

*She broke her ankle working in the garden
and couldn't drive.*

Gramps leans over to Mia and whispers.

GRAMPS

Suppose I could take you.

MIA

Really? You would?

GRAN

(disappointed)

Wait -- what? But...that was going to be
our girls' trip. I found an adorable
little bed and breakfast. And we had
plans for high tea at the Fairmont.

GRAMPS

(winks at Mia)

So. I like high tea.

Denny flops down next to crestfallen Gran and pats her leg.

DENNY

It's OK, Mom. We all know Juilliard was
your idea.

GRAN

(stewing)

He don't know high tea from high tide.

EXT. GRAMPS' TRUCK/ HIGHWAY - DAY

In the back of GRAMPS' OLD PICK UP, Mia's cello is strapped down with several bungee cords as they drive to San Francisco.

INT. GRAMPS' TRUCK - DAY

Inside the truck, classical plays on the radio. Mia, with her eyes half-closed, plays "air cello" to the music. Gramps glances over.

GRAMPS

You nervous?

MIA

(totally)

No.

Gramps nods, looks back at the road.

INT. JOLARI HALL/ LOBBY - DAY

Mia waits outside her audition, nervously tapping her cello. Gramps isn't sure what to do with himself.

GRAMPS

Maybe I'll wait outside.

Mia nods. He exits.

Her cell phone BEEPS, getting a text. It's from Adam.

ADAM'S TEXT

LOOK UP.

Mia lets out a deep breath.

VOICE (O.S.)

Mia Hall?

Mia looks up as the doors open. It's her turn.

INT. JOLARI HALL/ THEATRE - DAY

A FOURSOME of STONE-FACED JUDGES watch from the empty theatre.

On the HUGE STAGE, Mia looks like a pebble lost in the ocean. Sink or swim time. She closes her eyes, her bow shaking as she begins her Shostakovich concerto.

The first couple of notes are rough, but Mia forces herself to open her eyes and look up. And there it is --

The ceiling mural that Adam hung in her room. Only bigger, better and more beautiful. Achingly so.

And something happens - Mia ignites. In that moment, her playing goes to new place, the best we've seen her.

The poker-faced judges suddenly sit a little straighter, a little more focused -- Mia has them.

INT. JOLARI HALL/ LOBBY - CONTINUOUS

Gramps, having snuck back in, leans his head against the door, enjoying the sound of his grand-daughter kicking ass inside.

MIA (V.O.)

We didn't talk about it. We just enjoyed the rest of the time, playing tourists.

INT. FAIRMONT DINING ROOM - DAY

In a palatial, Victorian dining room set off by silk ballroom drapes, giant potted palms and gilt chandeliers, groups of Females dressed to the nines enjoy high tea.

Except in one corner is the lone male - Gramps, in his flannel - sitting with Mia. He enjoys high tea too.

GRAMPS

These lemon cookies are outstanding.

MIA (V.O.)

Something had happened in that audition. I finally played the way I heard it in my head. And when Gramps drove me home...

EXT. HALL HOUSE - DAY

Slow-motion as Gramps' truck pulls up. Mia looks at her house with new eyes, like it's not her home anymore.

MIA (V.O.)

I suddenly had this vision of myself.

FLASH - Mia in NEW YORK CITY, in a RED COAT on a crisp wintery day, lugging her cello.

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

I just knew.

(beat)

Which suddenly made other things even more complicated.

EXT. OUTSIDE RECORD/ COMIC STORE - DAY

Adam and Mia hang out, drinking coffees and talking.

ADAM

So, are you going to tell me? Did you knock 'em dead? They gonna let you in on a full scholarship or what?

MIA

I did...okay.

Adam seems a little relieved.

ADAM

Oh, well, that's OK. There are lots of
good schools around here and maybe --

MIA

-- Actually, Adam. That's a lie.

(beat, he looks at her)

I played better than I've ever played in
my whole life. It's like...I was
possessed for three perfect songs.

ADAM

(a slow smile)

Oh man. I wish I could have seen that.
Yo Mama better watch his back.

(then)

Hey. Why did you downplay it? Why
didn't you call me right away?

MIA

I didn't...I mean, you guys are in the
studio doing recording and --

Adam scoops her up.

ADAM

-- Stop it. This is great news. We
should be celebrating,

MIA

You're right, we should.

(thinking, then)

But when? You're in Olympia and Seattle
this weekend.

ADAM

You could come. But that's probably not
a celebration for you.

MIA

Probably not.

ADAM

And then we're back in the studio for the
final mix, but -- hey, look. Let's go
somewhere around here tonight. Mexico
City?

MIA

Sure.

(under her breath)

We'll go the same burrito place we always
go to.

ADAM

What?

MIA

Nothing. It's a beautiful day.

INT. BURRITO PALACE - NIGHT

Adam and Mia's date is tinged with awkward silence as they eat their burritos. Adam looks at her, smiles.

ADAM

Hi.

MIA

Hi.

ADAM

(then)

Things are getting complicated, aren't they?

MIA

Our schedules are too hectic.

ADAM

That's not what I meant.

MIA

(looks away)

I know.

Adam tries to make a joke of it all - release the tension.

ADAM

Hey. I was reading that Willamette has a really good music program. And Salem's getting cooler by the second.

MIA

Except, I'm not cool. But speaking of, maybe Faceplant could move to New York. It's the heart of the punk scene, right? The Ramones. Blondie.

ADAM

Thirty years ago, maybe. And even if I wanted to move, there's no way the rest of the band would.

The WAITER brings the check. Adam goes for his wallet.

WAITER

No, man. It's on the house. I saw you guys play three weeks ago. Great show.

Adam shrugs, proud and embarrassed at the same time.

MIA

He's right. You guys keep getting better.

INT. ADAM'S CAR/ OUTSIDE HALL HOUSE - NIGHT

Adam and Mia sit as he drops her off. She forces a smile.

MIA

Maybe I won't get in. I sortof hope I don't. Then I won't have to choose.

ADAM

Well, if you get in, isn't the choice already made? I mean, I'm not the guy who keeps you from going to Juilliard. And If the tables were turned, you'd let me go.

Mia stares out the window, at Teddy's skateboard on the lawn.

MIA

I already have. In a way, you're already gone, right.

ADAM

(a painful admission)
I guess.

His reaches for her hand and blows on it to warm it up. Mia looks away so he doesn't see her eyes watering.

MIA (V.O.)

If we just had a big fight, things would have been so much easier. We could've made up. But this was worse.

(beat)

It's like we were breaking up in slow motion.

INT. MIA'S BEDROOM - NIGHT

Mia walks in, drops her bag. Looks up at the ceiling poster, a corner piece has flopped down.

She climbs on her bed, trying to get the corner to stick it back up. But it falls again - dragging a bigger piece with it.

INT. HOSPITAL CORRIDOR - ELEVATOR DOOR - NIGHT

A couple of ORDERLIES pushing carts stacked with DINNER TRAYS brush past Mia, shaking her from her day dream. She looks up and sees Gramps already on the elevator.

The door START TO CLOSE, but Mia is edged out as TWO DOCTORS rush up and jump on the elevator.

MIA
(call to Gramps)
Fine. I'll just take the stairs.

Mia turns away and jogs to a nearby stair well.

INT. HOSPITAL STAIRWELL - EVENING

Mia runs down a few flight of stairs.

MIA (V.O.)
If I'm really kind of ghost, being able to fly would be a big help.

INT. HOSPITAL HALLWAY - EVENING

Mia steps out of the stairwell and turns for the pediatric unit, but looks up, startled to see -

A posse of cool walking towards her - Adam, Liz, Scotty, Jo and several other MUSIC SCENE KIDS, all headed up by --

MIA
Whoa. This cannot be real.

BROOKE VEGA (22), in the flesh, a chick so swaggering and cool she makes Liz like a forgettable wall flower.

Brooke's wearing her trademark bubble skirt, torn fishnets, knee high boots, and giant sparkly sunglasses.

She's the sun, around which her admiring planets revolve. She throws her arm around Adam as they walk.

ADAM
Thanks for doing this. I'll have you out of here in fifteen.

And as the group passes a gawking Mia.

BROOKE

Anything for you, Baby. How you holding up?

MIA

(watching them)

"Baby?" What to do you mean 'baby?' You guys just met.

Mia sees Kim following the group from behind, like a little puppy trying to play with the big dogs. Mia follows them too.

AS THEY WALK, Brooke looks Adam -

BROOKE

So, what's the plan?

ADAM

Actually, I hadn't really thought beyond just going up there and causing a ruckus.

BROOKE

Well, you're in luck. Because causing a ruckus is one of my favorite hobbies. What should I do? Let out a primal scream? Strip? Smash a guitar -- oh, damn. I forgot my guitar.

They all step onto an elevator. Mia makes sure she gets on this time.

INT. ELEVATOR - NIGHT

Mia and Kim get wedged to the back. And then Kim calls out.

KIM

Um, I have an idea.

(Everyone looks at Kim)

Maybe someone could scream, like, "Oh my God, it's Brooke Vega" and then everyone will be looking at you and that's when Adam can dart in.

Brooke smiles and pulls Kim close to her.

BROOKE

OK. That works.

And - ding! - as the elevator doors open, Brooke steps off, linking arms with Kim, who is kind of freaking out.

MIA
(smiling, loving it)
Kim, you so owe me for this!

And as the posse gets closer and closer to ICU, PEOPLE stare, some start to follow.

A rock-star train gathering steam and passengers, until they come upon...

THE NURSES' STATION OUTSIDE ICU

And, in the most bad-acting voice ever, Kim screams -

KIM
OH MY GOD, IS THAT SUPERSTAR BROOKE
VEGA?! IT IS!!

And the place falls to a hush. Several younger nurses look up in awe. Especially a YOUNG MALE NURSE.

YOUNG MALE NURSE
Oh hello.

It's enough to get everyone's attention.

Even Nurse Davis steps out from ICU to see what's going on. Adam dives behind a FICUS PLANT to avoid her as she wonders away from the doors to get a closer view.

The other staff stuck inside ICU peek through the windows, watching.

Brooke climbs onto the nurses' station. And before anyone can pull her down, she starts to SING --

A raw, SOULFUL BALLAD that just stops the world for a few minutes. We realize that underneath all the rock-star affectation, this girl's just an incredible singer.

People are taking cell phone pictures, video, Tweeting.

MIA
(standing next to Kim)
Oh my god. If I weren't already dying,
I'd be totally dying!

And as Brooke has the whole place in the palm of her hand, she glances over her shoulder at Adam and whispers -

BROOKE
Go for it, Doll.

KIM
Yeah. Let's do it!

And with that Adam and Kim charge towards ICU DOORS, full speed.

Inside, Nurse Ramirez, furtively hits the wall button on to open the doors and -

They pop open, just as Adam and Kim slip inside.

INT. ICU - NIGHT

But Adam and Kim skid to a stop when the gravity of being in ICU suddenly chills them. The whiff of death zaps their exuberance.

They look around, carefully whispering.

ADAM
Where is she? Where's Mia?

NURSE RAMIREZ
She's over there. Go on.

They make a move. Mia sees Adam coming towards her room.

MIA
I just want to feel him touch me.

But before Adam can reach Mia's room, he is suddenly moving away from her. HUGE GUARDS have him and Kim by the shoulders and are dragging him out.

MIA (CONT'D)
NO! Let them go!

Nurse Davis smirks triumphantly in the doorway.

NURSE DAVIS
Get them out of my hospital.

Mia runs out after them, glaring at Nurse Davis as she passes.

MIA
Bitch.

INT. HOSPITAL OUTSIDE ICU - NIGHT

As Adam and Kim get dragged out, the other kids scatter before they get busted too. Brooke blows Adam a kiss -

BROOKE

Sorry, Hon, I gotta jet before I miss my show.

And off she goes down the hall, followed by a couple of ONLOOKERS begging for her autograph.

Adam and Kim get dragged off in then other direction. Mia follows.

INT. HOSPITAL HALLWAY/ ELEVATORS - NIGHT

Mia follows as the guards pushing Adam and Kim off the elevators.

GUARD

This way.

They pass a familiar rainbow mural as they turn towards -

INT. HALLWAY OUTSIDE ADMINISTRATIVE OFFICES - NIGHT

Mia follows the guards hustling Adam and Kim to the door.

GUARD

You can tell the police your sob story.

VOICE (O.S.)

Adam? Is that you?

Adam and Kim both turn to see...

ADAM

Willow?

KIM

Willow?

And there she is, boldly confronting the guards.

WILLOW

Excuse me, where are you taking them?

GUARD

They were caught trying to break in to ICU.

KIM

Only because Jabba The Nurse wouldn't let us see Mia.

Willow smiles at the guards and takes out her CELL PHONE.

WILLOW

Hi. I'm an RN at Cedar Creek and I did my training here. So, if you'd like we can straighten this out with Dr. Carruthers, director of community affairs?

(starting to dial)

I doubt he would be pleased to know this is how his hospital treats someone who is trying to visit his critically wounded girlfriend. Can I get your names, please?

GUARD

Uh, we were just following orders.

WILLOW

How about I save you the paperwork and just take care of it. The patient's family is here and waiting for these two.

They shrug, then let Adam and Kim go as they shuffle off.

MIA

Go Willow.

Kim throws her grateful arms around Willow.

KIM

Thank you. You're the best.

Willow starts walking with Adam and Kim.

WILLOW

C'mon, guys. I'll get you in to see Mia.
(then, fighting off emotion)
She needs you now. More than ever.

Mia's hear suddenly drops.

MIA

Wait -- what do you mean I need them now more than ever? And why aren't you with Teddy?

(it suddenly hitting her)

Where's Teddy!!

Mia searches Willow's face. Her eyes are read and puffy.

WILLOW

Over here, you guys.

They turn down a hallway and suddenly Mia recognizes they are at Pediatrics. She looks down the hall and sees social worker Liddy and a Doctor standing near -

Gran and Gramps collapsing into one another against the hall.

Mia stumbles back.

MIA (V.O.)
And that's how I know. Teddy is gone too.

INT. MIA'S ICU ROOM - NIGHT

Nurse Ramirez looks up as Mia's machines suddenly start going off like crazy, blinking like a desperate S.O.S.

INT. HOSPITAL HALLS - CONTINUING

Mia runs, careening through the hospital like a caged animal trying to escape.

FLASH - Young Mia running, pushing a smiling Teddy in a stroller.

Mia tears down another hospital hallway.

FLASH - Mia, a little older, running, pushing Teddy on a his skateboard. He's laughing.

MIA (V.O.)
He will never graduate from T-ball to baseball. He'll never see one of Adam's shows. He'll never finish telling us his robot story. He will never learn to drive. Never kiss a girl. Never fall in love.

Mia runs past MATERNITY WARD with newborns all fighting their way into life.

FLASH - Teddy and Mia running. Getting chased by Adam.

Mia runs towards the hospital doors ready to burst through them and get out of there. Ready to go.

MIA (V.O.) (CONT'D)
*I don't want to be the survivor.
This is not something you survive.*

And just as Mia holds out her arms and makes contact with the handles - something happens. The doors don't budge.

They're locked. Mia starts to shake and bang on them,

MIA (CONT'D)
C'MON! I thought it was my choice,
right? Isn't it?!
(throwing herself into them)
Open the damn doors!

Tears are running down her cheeks now.

She falls in front of the doors crying and banging.

And suddenly she feels WIND BLOWING AGAINST HER. A GALE FORCE pushing her back from the door.

MIA (CONT'D)
No! I don't want to be here!

CUT TO:

INT. ICU - NIGHT

Mia is suddenly back, standing in her ICU room.

Her body is surrounded by a new group of nurses and doctors furiously working on her as her monitors frantically blink and chirp.

NURSE RAMIREZ
Her BP and pulse ox are dropping.

A bleary-eyed DOCTOR, rubbing the sleep from his eyes, yanks down her covers and lifts her gown.

DOCTOR
Her abdomen's rigid. Ultrasound.

Nurse Ramirez does the ultrasound as the doctor flips through Mia's chart.

DOCTOR (CONT'D)
Jesus. Splenectomy, brain contusions, collapsed lung. Kid's a frigging mess.
(checking the ultrasound)
Damn. Full of fluid. Maybe a slow leak from perforated bowel. Car accident, right?

NURSE RAMIREZ
Uh-huh.

DOCTOR

Yeah, let's get her back to surgery!
Now!

MIA

No! Let's not get me back to surgery!
Just let me go!

The team works rapidly, detaching monitors, sticking another tube down her throat.

A PAIR of ORDERLIES rush in with a gurney and heave her body onto it. Mia's still exposed from the waist down.

MIA (CONT'D)

Well, cover me up, at least!

Nurse Ramirez reaches over and grabs a blanket covering her up.

MIA (CONT'D)

Thank you.

And just before they whisk her body away, Nurse Ramirez leans over and taps Mia's forehead three times with her acrylic nail and whispering -

RAMIREZ

We can only carry you so far, Sweetheart.
After this, it's all you.

Mia touches her forehead like she can feel it. *OK, that was weird.*

INT. HOSPITAL - HALLWAY OUTSIDE ICU - NIGHT

Adam and Kim stand in the hall as the ICU doors burst open and Mia body is wheeled back out.

Adam and invisible Mia are now suddenly face to face. She looks at him for several seconds.

MIA

I'm so sorry. For everything.

But Adam's looking past her. He gasps.

ADAM

Oh god. Mia.

Mia spins back to see what he's looking at. She gasps too. The two of them looking at the horror show that is now her body.

MIA (V.O.)

*I spent the whole day avoiding it,
looking past it, pretending it wasn't
that bad. But Adam's reaction suddenly
makes it...real.*

And this is the first time we get an eye-full of Mia's injuries - she looks truly terrifying; her face is covered in cuts, tubes everywhere, her hair in clumps of dried blood, and her hand bandaged.

ADAM

Your hand.

NURSE

Out of the way, please!

They shoved past Adam, rushing Mia's body to an open elevator.

Mia follows, as if dragged by some invisible force. Adam just stands there in shock. Watching her go.

INT. ELEVATOR - NIGHT

The elevator doors start to close. Mia, next to her body and surrounded by doctors, - looks back at Adam, alone in the hall with Kim. He starts to back away.

ADAM

I...I have to go.

And as elevator doors shut, Mia closes her eyes so she doesn't have to watch him disappear.

MIA (V.O.)

*In a way, this makes things easier.
We've known for months things could end.
We just didn't want to admit it.
(beat)
Even two weeks ago.*

INT. LIZ AND ASTRID'S APARTMENT - NIGHT

A NEW YEAR'S PARTY rages. A banged-up Christmas tree decorated with GUITAR PICKS anchors the room.

We follow Liz dancing through the party with a piece of MISTLETOE, playfully giving a peck to every CUTE GIRL.

MIA (V.O.)

Even Kim came to Liz's New Years Eve Party. For the college-boy factor.

We glide past Kim chatting up some EXOTIC COLLEGE BOY in the corner.

We continue out the back door and up onto...

THE ROOF

Where Adam and Mia hang out, having a little too much fun.

ADAM

...and every time we see each other, we should do one thing we've never done, so we'll have all these memories that are cooler than anything that could distract us while we're apart, y'know?

MIA

Totally. Like right now we should, um...

Mia looks at the SWIMMING POOL in the courtyard below.

MIA (CONT'D)

Jump into that pool.

ADAM

That's the stupidest idea I've ever heard.

(then, smiles)
Let's do it!

He stands. And pulls her up as they walk to the edge.

Inside, people are starting to count down to midnight.

EVERYONE

10...9...

MIA

(looking down)
You know what, maybe we shouldn't.

ADAM

Too late.

Adam grabs her hand. They share a look, then...JUMP.

SPLASH! They land in the pool, then pop up, laughing.

ADAM (CONT'D)
FOTHER MUCKER!

MIA
IT'S FREEZING!

EVERYONE
6....5....4....

But exhilarating. Other copy-cat PARTIERS start to dive into the pool all around them. Adam pulls Mia close.

ADAM
Just promise me one thing. No matter what happens or where we are, we'll spend next New Year's together.

EVERYONE
3....2....

MIA
I promise.

And they kiss as the new year begins, everyone singing and celebrating around them.

MIA (V.O.) (CONT'D)
I knew it might be a lie. But saying it felt so good I forgot how cold I was.
(beat)
Until the next morning.

EXT. HALL HOUSE - NEXT MORNING

Denny and Kat and Teddy serve New Year's Brunch to the usual crew of friends and kids, including Henry, Willow and their baby, LUNA.

Denny is in full pancake making mode.

Mia drags in, tired and cold.

WILLOW
There she is!

DENNY
If you're still drunk, you're grounded.

MIA
I'm not drunk.

Kat hands Mia a mug of coffee.

KAT

How'd it go? Did you get to see Adam?

MIA

Yeah.

WILLOW

Ooh spill. Tell us everything.

MIA

It was...perfect.

Mia then looks up at Kat. And suddenly a flood of tears come rushing. Kat immediately jumps up, protectively shielding her daughter.

KAT

OK, that's it, everybody. The buffet is relocating to the living room. Let's go, move it. Take your Mimosa and your Stumptown's finest with you.

Kat shuttles everyone out, even Denny, still holding his spatula.

Kat shuts the kitchen door and heads for the sink, piled with dishes.

KAT (CONT'D)

OK. I wash. You dry. And when you're ready, we'll talk.

CUT TO: Kat and Mia wash for several minutes in silence.

KAT (CONT'D)

I know it's 50's housewife bullshit, but I always find doing the dishes calming - the warm water, the soapy bubbles.

Mia looks out the kitchen window. At the driveway where Denny and Adam first played basketball. She sighs.

MIA

It's just...it's like we had this perfect year and a half and I never even thought about the future. About it taking us in different directions.

Kat gives her a sad, knowing smile.

KAT

Really? I thought about it.

MIA

I know. I'm only 18, right? What do I know about love?

MOM

Actually, I was thinking just the opposite.

(beat)

The love you guys have is real. It's just your age that makes it inconvenient.

MIA

And if we weren't musicians we could at least go to college together and it would be fine.

KAT

That's a cop-out, Mia. All relationships are tough.

MIA

I guess. But music's pulling us apart.

KAT

No. Music can't do that. Life might give you different roads, but you choose which one to take.

(then)

Adam's not trying to keep you from going to Juilliard, is he?

MIA

No more than I'm trying to make him move to New York. It's all stupid, anyway, I may not even go.

KAT

Maybe not. But you're going somewhere. I think we all know that. And the same is true for Adam.

MIA

So...what do I do?

KAT

(after a long beat)

I don't know. I can't tell you what to choose. Either way you win. And either way you lose.

(then)

What can I say, Mia? Love's a bitch.

Mia nods and looks out the window, knowing she has a huge decision to make. The Sunday morning DISSOLVES TO:

INT. ICU - NIGHT

Evening in the ICU.

Mia's body is back in her room. The quiet hum of the machines has been restored. Everything is calm.

Too calm. Mia's body looks bereft of color. And the machines beep at a different, slower rhythm.

Mia is curled up on the floor beneath the bed her body lays in.

MIA (V.O.)
I just want to sleep.

She looks out and see Nurse Ramirez' BRIGHT YELLOW CROCS in front of her.

Ramirez looks down at Mia's colorless body. She sighs and pats Mia's hand.

She's spent too much time in ICU to believe everyone can be a miracle.

Mia looks out and now sees Gramps' boots in the doorway.

GRAMPS
May I?

NURSE RAMIREZ
Of course.

Ramirez steps out, leaving Gramps alone with Mia. Gramps takes a seat on one side of her bed.

Mia crawls out from under the other side, pulling her spent self into a chair so she is looking at Gramps across her lifeless body.

He looks like he's aged hundred years in one day. He lets out a deep sigh.

GRAMPS
You know, Duck, there's so much bullshit in the world, sometimes it's hard to know where to begin.

(beat)

Like, when they say the good Lord never gives you more than you can handle. I'm not sure I buy that one. Only so much you can take, right?

(beat)

(MORE)

GRAMPS (CONT'D)

What I mean is, you don't have to hang on
for us. If you need to go...

(his eyes well)

Then you go. We still love you. And
nothing changes that.

Mia, touched, reaches out for Gramps' hand, even though
he can't feel it.

MIA

Thanks. For understanding.

He nods, then stands and shuffles to the door. He
gives her foot a squeeze before he exits.

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

He made it OK for me to go.

CUT TO:

INT. ICU - OUTSIDE MIA'S ROOM - NIGHT

Mia's surgeon gathers with Nurse Ramirez, Liddy, Gran,
Gramps and Willow, giving them the difficult news.

SURGEON

...And what concerns me is her increasing
lack of brain activity. We can't reverse
that. We can only make her as
comfortable as possible...

TIME LAPSE IN ICU

Several people making their way past Mia's bed, OLD
RELATIVES she barely knows.

MIA

*Lots of people showed up. My Great Aunts
Myrnie and Bernie, some people from
Gran's church...*

Liddy and a CHAPLAIN help usher people in.

Willow, now with Henry and Luna, say goodbye.

Gran says goodbye.

A MAN IN KHAKIS makes his way past Mia's bed.

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

*And him - I have no idea who that guy is.
What if he came for someone else? That's
awkward.*

And then Kim walks in and sits next to Mia's body. Her hair is frizzy mess at this point. She flops in a chair.

KIM

You would laugh, Mia. I have total dumpster hair.

(beat)

This day has been so insane. I just wish you were here to see it.

Mia smiles, nods - *she was here.*

KIM (CONT'D)

Oh, and by the way, Adam's pretty great. I suck for never telling you that before.

MIA

But he couldn't handle this.

(then, sadly)

But I guess it's pretty intense, right?

KIM

We tried to break into ICU to see you - and Ms. Brooke Vega totally helped us, which was surreal all on its own. But then these huge security guys grabbed us, and Mia, I wasn't scared at all. I was like "what's the worst that can happen? They take me to jail? My mom freaks out? So what?" That would be nothing, Mia. Nothing compared...

(breaking down)

To losing you.

MIA

Oh Kim. Please stop.

KIM

Mia, you can't go.

(through her tears)

You're the only real friend I have, and I know I tried to make it sound like I was super tight with those girls at Photography Camp, but honestly, they're kind of shallow and they're just not you -

-

MIA

-- Kim. Just shut up for two seconds.

Kim suddenly stops. Swallows her tears for a moment.

MIA (CONT'D)

Listen to me.

(beat)

You are going to be OK. You are. I'm not gonna lie. Losing me is going to hurt - the kind of pain that doesn't feel real at first, and when it does, it will take your breath away. And the rest of this year will suck with all the cloying your-best-friend-died sympathy you're gonna have to deal with.

(beat)

But you will. You'll get to leave Oregon. You'll go to college. You'll make new friends. You'll meet tons of great guys. You'll fall in love and become a photographer. And one day, you'll have a kid who you won't smother and embarrass like your mom does to you.

(beat)

And, Kim, you're gonna be a stronger person because of what you lost today.

Kim calmly lays her head next to Mia, wiping away a tear. After a moment, she takes out her CELL PHONE.

She has a PICTURE OF MIA LAUGHING. Kim lets out a bittersweet smile and holds it up.

KIM

No matter what, Mi, this is how I will remember you.

(beat)

You were so happy that day.

Seeing the picture of herself, Mia suddenly stops.

MIA (V.O.)

People always say certain moments are going to be the best day of your life - like your sweet sixteen, or Prom, which for the record, kind of sucked.

(beat)

The best day of my life was the one I didn't even plan for.

EXT. HALL HOUSE/ BACK YARD - DAY

End of summer. It's early morning, but already hot. Kat stands over A GIANT WATERMELON in backyard, calling over her shoulder.

KAT

Hey, Babe? Remember when I tried to be
gardener a few summers ago?

INT. HALL HOUSE - DAY

THUNK! Kat heaves the watermelon onto the table.

DENNY

(laughs, impressed)

Well, even a blind squirrel gets a nut
once in a while.

KAT

Yeah, well we're going to need some other
squirrels to help eat this.

DENNY

Let's call Henry and Willow.

(then)

Hell, it's Labor Day, let's just call
everybody and barbecue.

MIA

Can Adam come?

KAT

Sure. We haven't seen nearly enough of
him lately.

MIA

He's just been busy with the band.

DENNY

Well, if the rockstar can handle a humble
picnic with a bunch of squares like us.

MIA

Dad. If he can handle a square like me,
he can handle squares like you. Maybe
I'll call Kim too.

KAT

Let's just make it a blow out like the
olden days?

TEDDY

When Dinosaurs ruled the earth?

DENNY

Exactly. When dinosaurs roamed the earth
and your mom and I were young.

MONTAGE: ACCIDENTAL LABOR DAY PARTY.

Music plays. Watermelon is passed. Steaks, veggie dogs and corn mingle on the grill.

Everyone is packed into the backyard. Adam and his band, Kim, Henry, Willow, their new baby, Gran, Gramps, Aunt Suze and her family.

Denny turns on the SPRINKLER. Teddy and the kids run through it. It's so hot, even the adults run through it.

Adam and Mia laugh, getting soaked.

MIA (V.O.)

It was so hot, I just kept dousing myself whenever I needed to cool off.

All the lawn furniture from the front porch - and some pieces from inside - have made their way to the backyard.

Later in the afternoon, the sprinkler still runs, turning the brown grass into a slippery mud.

Teddy streaks his shirtless torso with mud, running around like a refugee from Lord Of the Flies.

Adam, Mia and Kim throw mud at each other, which escalates to Adam tackling Mia into the mud, rolling in it, laughing.

They get back in the sprinkler to get clean again as the sun sets.

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

When it started getting dark, most folks left to go see the fireworks.

(beat)

But a handful stayed.

Adam, Liz, Astrid, Henry, Willow (with the baby) and Kim all stay.

DARK NOW, they have the chairs around a CAMPFIRE roasting marshmallows.

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

And then the instruments came out.

All the musicians - except Mia - play, while others sing and dance along. Teddy and Kat cut a mean rug together.

MIA (V.O.) (CONT'D)
I remember watching them, thinking 'this is what happiness feels like.'

Mia looks up to see Adam and Denny are carrying her cello out of the house. She blushes.

MIA (CONT'D)
Oh, no no no. I'm not giving a concert.

DENNY
No, we don't to play for us. We want you to play with us.

MIA
No way.

ADAM
Why not? Are you a classical music snob?

MIA
It's not that. It's just the two styles don't fit together.

KAT
Says who?

WILLOW
(rocking her baby)
Please, Mia? I never get to hear you play anymore.

HENRY
C'mon. It's just family.

Adam takes Mia's hand, looks at her.

ADAM
Het. I really want to play with you just once. Please? I'll never ask again.

Mia looks at all of them.

Mia hesitates, then grabs her bow from her dad and takes a her cello.

MIA
Fine.

Mia starts slow at first, joining in with notes here and there from her cello.

But Adam gives her a look, encouraging her. He signs a lyric about heartbreak.

Mia jumps in, making her cello sound like a breaking heart.

Meanwhile, Teddy has picked up a BONGO and is pounding out a sweet groove.

And Denny's jamming on base, going back and forth with Adam.

Watching them, Mia really dives in, starting to tear it up on her cello and elevating the entire song, making it richer and deeper.

Everyone plays. It's like one of those great Springsteen encores where musicians of all genres share the stage in an exuberant symphony.

Even Kat picks up a tambourine and shakes the shit out of it with happy abandon.

And it's best song of the movie - even better than Mia's audition.

With fireworks in the distance illuminating their backyard, impromptu stage. Mia radiates joy as she plays. She shares smile with Adam.

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

The thing is. Mom and Dad always had their scene. And Adam had his. And I was always jealous because I didn't.

(beat)

Until Labor Day. That was my scene.

Mia looks back her dad playing to Teddy banging a bongo to Kat dancing with the tambourine -- and whatever party they're at right now, Mia wants to be with them.

They keep jamming, the song carries us to --

INT. HOSPITAL ICU - NIGHT

Mia, alone now, seems to rise up out of her lifeless body in the hospital bed.

She stands there for a moment, looking at herself. She reaches out and brushes her hair off her forehead, then turns to go.

She walks out past the nurse's station. Past the other patients. Past the Other Driver who, even more awake now, is now being wheeled out the ICU doors.

Mia hears the song from Labor Day as she goes. It's comforting.

She walks past the waiting room, where the Chaplain comforts her friends and family.

Past the HOSPITAL CAFETERIA where the worn-out SURGEON and TRAUMA NURSES who worked hard to save her grab a late dinner --

And rounds a corridor to the MAIN WAITING ROOM with the LARGE DOORS. The doors that were locked before.

It's dark now, but as Mia approaches, the SKY OUTSIDE GETS BLUER, BRIGHTER -

And then slowly, the music starts to change. We hear something else, but we're not sure what it is yet.

Mia's hand hits the door handle. It gives, opening up.

But Mia suddenly stops, looking up at the speakers in the ceiling playing their hospital muzak. A familiar tune.

It's the YO-YO MA song Mia and Adam first held hands to. She smiles, letting it wash over her.

MIA

OK. Just after this song.

As she takes a step back into the hospital, the song gets louder, as though it is coming from somewhere.

Mia starts to follow it.

The deeper she goes into the hospital, the louder it gets, as if Yo-Yo Ma himself were playing it live at the end of some hallway somewhere.

Mia keeps going...

And going...

Until she is stunned to find herself standing back in her ICU room.

And Adam is sitting next to her body.

GIANT EAR MUFF HEADPHONES are on her body's ears - like the ones her parents put on her when she was little and they took her to punk clubs.

Only these are BLASTING YO-YO MA from Adam's iPod.

Mia suddenly realizes what he's up to.

MIA (CONT'D)

Adam. No.

He gently takes Mia's hand, trying to peek at her injury, but ends up UNWRAPPING THE BANDAGE.

Mia walks around the bed so she can see his face.

MIA (CONT'D)

It's too late.

Adam examines her bare hand. It's only scraped up, but doesn't look seriously wounded.

He holds it delicately, blows on it to warm it up, then -

ADAM

Mia --

MIA

-- Don't.

ADAM

Stay.

Mia looks at him, unable to say anything. He leans into her, looking at her, not flinching. Holding her hand.

ADAM (CONT'D)

I know there are no words for what happened to you today. There is no good side of it, there is no silver lining.

(beat)

But there is something to live for. And I'm not talking about me. I...I don't know what I'm talking about. Maybe I'm just in shock. Maybe I haven't digested what's happened.

(beat)

But all I can think of is how messed up it will be if your life ends here. I mean, I know. I know that your life is forever fucked because of this, and I'm not dumb enough to think I could erase it, but I just can't wrap my head around the idea of you not getting old, not having kids, not going to Juilliard, and not getting to play for all those people, so they can get chills the way I do every time I see you pick up that bow. Mia.

Nurse Ramirez pokes her head in. Adam jumps.

NURSE RAMIREZ
She's barely got any brain activity.
(with empathy)
Just so you're...prepared.

Adam nods. Ramirez sighs and leaves them alone.

Adam doesn't give up.

ADAM
C'mon Mia, don't make me write a song.
(beat)
If you stay, Mia, I promise you I will do
whatever you want. I'll quit the band,
and I'll go with you to New York if
that's what you need. But if you need me
to stay away, I'll do that too. Maybe
coming back to your old life would just
be too painful, maybe it would be easier
to erase it all. And that would suck,
but I would do it.
(beat)
I can lose you like that if I don't have
to lose you today.
(beat)
I will let you go. If you stay.

She closes her eyes and covers her ears - *she can't take Adam going on and on.*

And soon Adam is drowned out by the sound of CELLO. Mia
playing as she is flooded with IMAGES -

Sitting at the breakfast table this morning. Laughing as
she gets hit with flying oatmeal from Teddy.

Walking down the street and hearing people utter the word
"orphan."

Walking arm and arm with Kim in New York, skyscrapers
casting shadows on their faces.

Holding Teddy on her lap, tickling him till he rolls off
her bed laughing.

Looking down at her hand as she plays the cello.

Looking down, holding Adam's hand. They both have
calluses.

Riding her bike next to Denny skateboarding, bringing
home her first rented cello.

Kat holding sleeping two-year-old Mia at a punk show.

Kat dressing Mia up for Halloween.

And the cello getting louder and louder and louder. Mia playing harder and harder until her hand starts to bleed -

In ICU, Adam looks down at Mia's comatose hand.

Mia, playing cello, lets go of the bow. It falls.

The SCREEN GOES WHITE. And The music stops.

Silence...that seems to go on forever.

And then everything fluttering and OUT OF FOCUS as...

A fluorescent ceiling light becomes clear through eyes blinking slowly - Mia's POV.

And then -- Adam's hopeful leans over the bed. He looks at her.

ADAM (CONT'D)

Mia?

She looks up. Awake and alive.

Fade to black.