

THE REMAINS

Written by

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INT. ELEMENTARY SCHOOL SCIENCE CLASS. - 1997

Close on a dead mouse, ready for dissection.

JADE (V.O.)
It started with a dead mouse.

Reveal the class of excited, blood thirsty fourth graders.

JADE (V.O.)
Fourth grade science class. Our
teacher tells us we're starting
dissections later that week.

YOUNG MARY SHINE, 10, soulful eyes, raises her hand sharply.

JADE (V.O.)
Mary was the first to object.

YOUNG MARY
Isn't it unfair? 'Cause we didn't
ask him for permission?

TEACHER
Ask who for permission? For what?

YOUNG MARY
The mouse. To look at his insides.

INT. BOB DOLE FUNDRAISING DINNER - 1996

Mary sits miserably with her ultra conservative parents.

JADE (V.O.)
Mary's parents were these right
wing bible lovers. Her dad worked
as a political commentator and
thought everyone was secretly a
communist.

Mary's Dad gives a knowing nod and thumbs up to his wife,
signifying his certainty of Dole's victory.

INT. MARY'S BEDROOM - 1997

Mary stands at her mirror applying war paint to her face.
She's surrounded by black Barbies and dolls.

JADE (V.O.)

They put Mary in therapy when she was six, because she said she was going vegan and would only play with the black Barbies.

EXT. RYE COUNTRY DAY SCHOOL - 1997

Mary wears mouse ears and holds poster of a mouse that says "Honor the Dead." She preaches to group of confused students.

JADE (V.O.)

The dissection was her first protest.

YOUNG MARY

Everyone deserves to die with dignity!

Nobody pays any attention, Mary is extremely frustrated.

JADE (V.O.)

But eventually she realized she was gonna need some help.

EXT. SWIMMING POOL - 1997

YOUNG LUKE, 10, a golden boy, juggles balls with a proud, shit eating grin while his parents and maid applaud. Mary goes unnoticed, dancing aggressively in the background.

JADE (V.O.)

Luke was her fraternal twin, and by all accounts everyone's favorite.

Mary falls violently into the pool, thrashes helplessly while Luke continues to juggle for the adults.

INT. SCHOOL GYM - 1997

Luke plays basketball. He scores and a group of girls stand up and cheer. He flashes a cocky smile back at them.

INT. CAFETERIA - 1997

Luke and Mary sit, she hands him \$20 and a candy bar.

JADE (V.O.)

He was also really easy to bribe.

EXT. OUTSIDE SCHOOL - 1997

Mary and Luke hold protest signs. YOUNG NORA BEAU, bookish and 10, listens raptly, focused on Luke, full of puppy love.

JADE (V.O.)
That's when Nora got involved.

INT. NARCOTICS ANONYMOUS MEETING. - OCTOBER, 2011

JADE, 25, a beautiful wreck, unleashes her angry story on the rest of the N.A attendees; they watch the outburst awkwardly.

JADE
Nora fucking Beau. My best friend at the time. Best friend for a long time - turned out to be the shadiest asshole of all of us.

NARCOTICS ANONYMOUS MEMBER
What did she do?

JADE
Oh - *we'll get to that.*

INT. THE BEAU'S KITCHEN - 1996.

Young Nora, her mom and her dad, DAVID, each read a newspaper.

JADE (V.O.)
Nora's parents were struggling writers who worked like ten jobs to keep her in private school. They always taught her education was God and God was a myth.

INT. FUNERAL - 1996

A coffin sits in front of Young Nora and her dad in the front row.

JADE (V.O.)
When she was nine her mom ate some under cooked meatloaf and died of salmonella poisoning.

INT. FUNERAL RECEPTION - 1996.

An older woman speaks kindly to a stoic Nora.

WOMAN

You know your mother will always be with you. She's not really gone.

YOUNG NORA

Do you think I'm a fucking moron?

INT. CLASSROOM - 1997.

Teacher speaks, Nora listens attentively in the front row.

JADE (V.O.)

Nora made the best grades, won all the awards... everyone assumed she'd be the first female president... cure cancer, or, you know, whatever. Succeed at anything she ever attempted.

In response to the Teacher's question, Nora's hand shoots up in the air. Jade's voice dubs over Nora's moving mouth.

JADE (V.O.)

I'm Nora Beau, and I'm so fuckin' smart.

INT. LIBRARY - 1997.

YOUNG JADE, 10, beautiful and stylish, draws in her sketchbook, Nora studies Mary's anti-dissection poster.

JADE (V.O.)

Anyway, after Nora joined the protest she convinced me to join also.

YOUNG NORA

I think we should help them, Jade.

Young Jade pops her bubblegum loudly.

INT. JADE'S LIVING ROOM - 1997.

Young Jade and her mother, CANDY, lounge wearing face masks.

JADE (V.O.)

Now, I'm not saying I didn't care about animal rights or humanitarian issues, or whatever, but I had other shit going on.

YOUNG JADE
I'm never getting expression lines,
Mom.

INT. NARCOTICS ANONYMOUS MEETING. - OCTOBER, 2011

Jade speaks proudly of herself.

JADE
I was also a blossoming artist.

CUT TO:

INT. JADE'S BEDROOM - 1997.

Young Jade, in a Madonna costume, holds a statue of Jesus as a microphone and paints a huge, purple penis on her wall as "Dance Magic Dance" blares in the background.

EXT. RYE JUNGLE GYM. - 1997.

Nora drags Jade to where Mary and Luke sit plotting.

JADE (V.O.)
But Nora was my best friend, and
she convinced me the mouse thing
was important.

Mary gestures to crayon drawn diagrams covering the ground.

YOUNG MARY
Here's what we do.

INT. CLASSROOM - 1997 - DAY OF DISSECTION.

Mary, Nora, Jade, and Luke sit at different tables. Teacher places mice before them. Suddenly Mary throws firecrackers.

YOUNG MARY
Team Mickey, go!

All four of the "team" grab the dead mice from their tables and rush towards the door.

YOUNG MARY (CONT'D)
Freedom!!!

Jade holds the mouse far from herself, disgusted, looks ill.

YOUNG JADE
Ew Mary, it's so dead!

YOUNG MARY
FINISH THE MISSION!

INT. SCHOOL HALLWAY - 1997

The group runs in slow motion, heroic - except for Jade, who looks sick. A male teacher stands in their way.

MALE TEACHER
Hey, no running in the hallway!

Their teacher runs out of classroom behind them.

TEACHER
Stop them!

He grabs Jade, she vomits on him. The rest of the group stop and stare. Jade holds out the dead mouse in defeat.

INT. DETENTION - 1997.

The four children sit in detention.

JADE (V.O.)
I don't know if it was the bond of failing together, but after that first detention we were inseparable.

MONTAGE OF THE KIDS BONDING

The group sits on school steps, laughing, a nun shushes them.

In Nora's living room, the kids sit with all their feet stretched out, peace signs painted on their drying toenails. Mary paints peace signs on her own toenails last.

Luke teaches girls to play basketball, Mary tackles Nora violently.

END MONTAGE.

INT. CLASSROOM - 1997

Mary holds back tears as a mouse is dissected.

JADE (V.O.)
(bitterly)
We still had to dissect the mice,
though.

Jade squeezes Mary's hand.

EXT. RYE JUNGLE GYM. - 1997

Mary sobs - unnaturally upset - as the rest of the group
watches, awkward and confused.

JADE (V.O.)
I guess we should have figured it
out then, that Mary was kind of
different... that something in her
was sadder than it should've been.
But we were kids, so we didn't.

INT. MARY'S BEDROOM - 1997

Mary lays crying on bed, her mother consoling her.

YOUNG MARY
It's so unfair.

MRS. SHINE
But honey, they were already gone.

YOUNG MARY
But if I died, I wouldn't want
people to dissect me.

MRS. SHINE
Things don't always seem fair, but
in the end, whatever happens,
happens for a reason.

YOUNG MARY
You promise?

MRS. SHINE
I promise. Everything works out
like it's supposed to.

JADE (V.O.)
It was a terrible lie to tell a
child.

Music begins as we are close on Mary's sad little face.
Blackout to Title. Credits begin against black, then-

EXT. RYE CEMETARY. - SEPTEMBER, 2011 - DAY

Two weeks prior to Jade's Narcotics Anonymous Meeting.

Sweeping shots of tombstones. As the music builds the frame widens revealing the cemetery's place within Rye, New York. A police car blares by, we follow it to a scene of commotion at-

EXT. SUBURBAN MANSION. - CONTINUOUS

Police car pulls up to where an ambulance, firetruck and crowd have gathered. As we pan up the house, we see bare feet hanging off the roof with peace signs painted on them.

Reveal MARY, now 25, holding a joint and bottle of wine, sitting on the roof. A REPORTER speaks to a camera crew.

REPORTER

We're live from 23rd street in Rye, New York, where 25-year-old protester Mary Shine has positioned herself on the roof of a house which is set to be torn down today to make room for a new hotel.

A policeman speaks into a megaphone.

POLICEMAN

This is not the way to make yourself heard.

MARY

I grew up under this roof! It's over a hundred years old!

RICK, 35, has appeared.

POLICEMAN

Your parole officer is here.

MARY

Oh, awesome.

RICK

Mary, come down. This is just like the time you protested ATT. You sat up in that cell tower for a week, and what happened then, Mary?

Mary smokes her joint.

RICK (CONT'D)
ATT is still providing service to
millions, and you went to jail.

Inside the room someone tries to break down the locked door.

MARY
You sent someone up here? You think
they can force me in? Against my
will?!

RICK
Put the marijuana down and come
back inside.

More banging, Mary accidentally drops bottle, it shatters.

MARY
If they break down my door I'll
jump!

RICK
How many times have we done this?
No you won't.

Mary smokes the joint thoughtfully. Beat.

MARY
What'd you say? I won't?

RICK
Mary.

She takes another puff and stands. She smiles.

RICK (CONT'D)
Mary, people love you.

MARY
Then they'll keep loving me.

INT. NORA'S BEDROOM. - NEXT MORNING

Nora's childhood bedroom. Childhood photos, high school
academic awards and Honor Roll plaques line the walls.

NORA, now 25, sleeps. Suddenly CHARLIE, 6, jumps on the bed.

CHARLIE
Mom, wake up!

Nora wakes groggily.

NORA

Why?

CHARLIE

I'm hungry.

NORA

Five more minutes.

CHARLIE

I'm hungry now!

Nora pulls him to her, tickles him into submission.

CHARLIE (CONT'D)

David says you should be up by now!

Nora puts a pillow over his face.

NORA

Don't call him David. Call him
Grandpa.

CHARLIE

(muffled under pillow)

He said he's too young to be called
Grandpa and that it's not his fault
you made bad decisions senior year.

Nora removes the pillow, gives him a look. He smiles naively.

INT. NORA'S KITCHEN. - MOMENTS LATER

Her childhood home, very modest and low income.

Nora multi tasks. Makes breakfast, drinks coffee and buttons
her shirt, frazzled. Charlie goes for a cookie.

NORA

Charlie, no cookies for breakfast.

Charlie gives Nora a very serious death stare while slowly
replacing the cookie. David enters, annoyed.

DAVID

So Nora, you use the last of the
toilet paper?

NORA

Oh - sorry, I -

CHARLIE

I don't want scrambled eggs, Mom, I
wanted them fried!

NORA

But you love scrambled eggs!

DAVID

Tell me Nora, do you think the
paper magically appears in the
bathroom? Do you think little elves
come in and put it there?

NORA

Charlie, sit and eat your eggs.

DAVID

Nora? Are you going to answer my
question?

NORA

What question?

DAVID

The one I just asked.

NORA

You asked if I think elves come in
and replace the toilet paper.

DAVID

Yeah.

NORA

No Dad, I- I know that's not what
happens.

Beat. David sits with his coffee and paper. Nora turns to
Charlie, he chews a stack of cookies with a smug grin.

NORA (CONT'D)

(whispering to Charlie)
You're dead.

Nora struggles with Charlie for the cookies, David's unaware.

DAVID

You going into the city today?

Nora squeezes the contents of Charlie's mouth onto the floor.

DAVID (CONT'D)

You must be learning a lot, working
with an author like Albert.

NORA

I'm just his assistant. It's not like we sit around giving each other writing tips.

CHARLIE

(to David)

A blowjob is when a boy puts his weiner in a girl's mouth.

Beat. David looks at Nora.

NORA

He's been curious about sex lately.

CHARLIE

(ominously)

I know what it is.

DAVID

Not doing your hair today, Nora?

NORA

I did do my hair. A messy bun is a legitimate hairstyle now, Dad.

Charlie farts on Nora intentionally. David mumbles while reading the paper.

DAVID

What the hell's wrong with your generation... some suicidal idiot jumping off a house in protest of it being torn down.

NORA

I doubt that'll stop them from tearing it down.

DAVID

(looks up in shock)
Mary Shine.

NORA

What?

(grabbing paper)
Oh my god.

CHARLIE

Who is it?

DAVID
(to Nora)
When's the last time you talked to
her? Or any of those kids?

Nora reads the paper in horror, slowly sits down.

INT. GEORGE AVERY'S BATHROOM - NYC. - SAME DAY.

Jade, hungover, vomits in the toilet. A knock is heard.

GEORGE (O.S.)
Jade, you've been in there all
morning. I'm getting concerned.

Jade moans unintelligibly, climbs into the bathtub.

INT. OUTSIDE BATHROOM.

Jade's dad GEORGE, 55 and gay, knocks on the door. His lover MARK, in partial drag, watches, annoyed.

GEORGE (CONT'D)
Okay Jade, I'm coming in.

INT. GEORGE AVERY'S BATHROOM.

George enters, closing the door behind him. Jade acts nonchalant, forcing herself to sit up in the tub.

JADE
What's up Dad?

A bottle of shampoo falls on Jade's head. Beat.

GEORGE
Mark's trying to work. The sound of
your vomiting is very distracting.

JADE
Okay, I'm almost done.

She vomits into the toilet again.

GEORGE
Are you using again?

JADE
No, this is just a hangover.

Mark speaks from other side of door.

MARK (O.C.)
Tell her what we decided!

GEORGE
We have to be sure.

George apologetically holds out a plastic cup.

JADE
I'm not peeing in that. Mark can go
fuck himself.

MARK (O.C.)
I can hear you!

JADE
Good! You're a pervert!

GEORGE
This isn't working. You being here.

JADE
But I'm your daughter. And I'm
nice.

MARK (O.S.)
YOU'RE A HOT FUCKING MESS!

JADE
YOU'RE WEARING MY BRA!
(to George)
Where am I supposed to go, Dad?

GEORGE
To your mom's?

JADE
In Rye? I can't leave Manhattan.

MARK (O.S.)
It's not our problem! Didn't you
used to have friends at one point?!

INT. LUKE'S HOUSE IN LOS ANGELES. - SAME DAY

On the TV an interview plays, LUKE, 25, is the interviewee.

INTERVIEWER
Some have called your book the
bible for emotional unavailability.

LUKE (ONSCREEN)
I think those are mostly people who
watch too many Lifetime movies.

As the show continues we see half packed suitcases strewn
across the floor of Luke's gorgeous home.

LUKE (ONSCREEN) (CONT'D)
In all seriousness. I don't preach
emotional unavailability. I just
think emotional capital is valuable
- where you spend your emotion -
too many people throw it around
without thinking. That doesn't get
you anywhere. And my book is about
going places. Moving forward. Too
many people look to the past for
answers.

The TV is suddenly muted and we see Luke in the flesh,
holding the remote and smoking a cigarette. The doorbell of
Luke's home rings.

LUKE (CONT'D)
It's open.

HEATHER, 21, a beautiful but vapid model, enters.

HEATHER
Hey baby... I left as soon as I got
your message.
(seeing suitcases)
Are you going somewhere?

LUKE
New York. The funeral's this week.

HEATHER
Aw Lukie. Do you want me to come?

LUKE
It's family only. And I have to
deal with some business there.

HEATHER
What kind of business?

LUKE
There's an apartment in Manhattan
my grandmother left my sister and
me when we were sixteen. It's been
empty for years. I'm gonna go ahead
and sell it.

HEATHER
What can I do to help?

Luke pulls her to him, kissing her. She gets it, kissing him back, letting him undress her.

Later, Luke lays alone in bed, epitome of emptiness. He flips through old photos of him and Mary. Stops at one of Mary, Nora and Jade. He grabs his phone, hesitates, then dials.

INT. GRAND CENTRAL STATION. - SAME DAY

Jade gets on train to Rye, New York. She sits next to WOMAN.

WOMAN
I'm sorry, aren't you that model?
Who was on all the billboards?

JADE
No.

She puts earphones in. Her cell rings, caller ID says "Luke Shine." She's surprised, rolls her eyes and presses Ignore.

EXT. CANDY'S HOUSE IN RYE. - AN HOUR LATER

Jade gets dropped off by taxi, rings doorbell. Candy answers.

CANDY
Oh shit.

JADE
(walking past her)
Pretend you've missed me, Mom. By the way, I think it's extremely tacky that you changed the locks.

INT. JADE'S BEDROOM. - SAME DAY

Gym equipment surrounds her childhood things. Jade stares glumly at a collage of her old modeling photos. The phone rings again, it's Luke. She finally answers.

JADE
Normally I don't answer calls from bastard ex boyfriends, but since you called twice and are obviously desperate to hear my voice.

LUKE (V.O.)
How are you?

JADE

Um, not too well, Luke. I'm on the phone with you, for one thing, so that sucks. How's L.A? How's my dog? You know he hates you, right?

LUKE (V.O.)

Mary died.

Beat, Jade sits up, horrified.

JADE

Wait. Is this a joke to make me feel bad for being cunty just now?

EXT. THE SHINE'S OLD HOUSE. - LATER THAT EVENING

The location of Mary's suicidal jump, deserted except for a construction crew, which has begun to demolish the house.

Jade sits in her car staring up at the Shine's old house. She's been crying. Finally she begins to drive forward, ready to leave, when she notices another car has pulled up in front of the house. Driving forward, Jade realizes the other car belongs to Mrs. Shine, who stares at the house in grief. Suddenly Mrs. Shine sees Jade. From their separate cars they stare in shock at each other; there's serious history between the two. Jade gives an awkward wave, slowly Mrs. Shine's face transforms into an expression of pure hate. She drives off angrily, leaving Jade alone and guilty in her own car.

INT. NORA'S LIVING ROOM. - SAME NIGHT

That evening. Nora and Charlie watch "Silence of the Lambs." Hannibal Lecter speaks on screen. Nora looks at her watch.

INT. CHARLIE'S BEDROOM. - SAME NIGHT

Few minutes later. Nora gets Charlie ready for bed.

CHARLIE

Today in Mass my butt fell asleep.
Why do I go to Catholic school if we aren't Catholic?

NORA

It's the best school in Rye. I hated Mass too when I went there.

CHARLIE

Maybe we shouldn't live in Rye.

NORA

I'm trying. Manhattan's expensive.

(tucking him in)

But when we do move you won't ever have to go to mass again.

CHARLIE

Ben's mom says when you die you go to a waiting room and either Jesus lets you into heaven or the devil drags you to hell. Is that true?

NORA

No. That's a fabrication.

CHARLIE

She says in hell, everyone has their own house, but every house is on fire. And you can't get out and you can't have any friends over-

NORA

Well, that's not-

CHARLIE

-and once a day the devil comes over and he stabs you in your toes and rapes you.

NORA

Oh my god!

CHARLIE

We don't believe in any of that?

NORA

No! Shit, that's - You're not going over there anymore.

CHARLIE

Okay. (beat) What do we believe?

NORA

You get to believe whatever you want. But you have a lot of time to figure that out.

CHARLIE

What do **you** think happens? When you die?

NORA

I don't think anything happens. I think it just ends.

(MORE)

NORA (CONT'D)
But that doesn't mean that's what
you have to believe.

Beat. Charlie considers this seriously.

CHARLIE
I think something happens.

EXT. THE SHINE'S NEW HOUSE. - THE NEXT DAY.

Luke pulls up in a towncar. Driver opens his door, he gets out, stares up as the driver gets out his luggage, he lights a cigarette.

INT. SHINE'S LIVING ROOM. - SAME DAY

Luke stares mutely at a trio of taxidermy dogs - former pets.

Luke crosses to a side table, picks up an old family photo in which one of the taxidermy dogs is still alive. Mr. Shine enters, goes to mix himself a drink.

MR. SHINE
The new house is nice, isn't it?

LUKE
You didn't tell me Skipper died.

MR. SHINE
Skipper died. Got eaten by coyotes.

LUKE
(gesturing to taxidermy dog)
But he's right there.

Mr. Shine looks.

MR. SHINE
Oh, right. Missy was eaten by
coyotes. Skipper died naturally. He
had a seizure and swallowed his
tongue.

Disgusted, Luke sets the picture down. Mrs. Shine enters.

MRS. SHINE.
I forgot to tell you. I saw Jade
Avery yesterday. In her car. You
haven't spoken to her, have you?

Luke is surprised, shakes his head no.

MRS. SHINE (CONT'D)
Good. After the mess she got Mary
into your senior year... don't know
how you ever spoke to her again.

MR. SHINE.
He already learned his lesson from
that mistake. Didn't you, Luke?

Luke picks up a high school photo of him playing basketball.
A slight pain crosses his face but is quickly gone.

LUKE
I'm selling the apartment.

Luke notices a stack of worn papers, handwritten. The top
page reads, "The Living Will of Mary Shine."

MRS. SHINE
Why don't you keep it, honey? For
when you visit.

LUKE
(distracted by the will)
I don't visit that often.

Luke has turned to a page in the will with a hand drawn map
of the US - several places marked with stickers.

LUKE (CONT'D)
What is this? Mary left a will?

Mr. Shine looks up. Immediately annoyed.

MR. SHINE
Judy, I told you to put that away.
(to Luke)
It's not a will. It's a bunch of
papers she was carrying around in
her backpack - a will is a legal
document.

Mr. Shine tries to grab the will, Luke holds on, reads.

LUKE
She listed where she wants her
ashes spread? I thought they said
the suicide wasn't premeditated.

MR. SHINE
It wasn't. She wrote that months
ago - probably longer.

MRS. SHINE
"Just in case."

LUKE
Just in case?

MR. SHINE
That's the point of a living will.

LUKE
What kind of twenty-five year old
writes a will "just in case?"

MR. SHINE
The suicidal kind.

Beat.

MRS. SHINE
Luke, honey... do you know what's
in Atlanta? Or Boston? Why Mary
would want her ashes there?

MR. SHINE
Judy.

LUKE
How would I know? She hadn't talked
to me in seven years either.

MR. SHINE
She wasn't in her right mind when
she wrote that - she outlined it
like some kind of scavenger hunt.

LUKE
A scavenger hunt is when you're
looking for something. Not getting
rid of something.

MR. SHINE
Don't be a smart ass.

LUKE
You're right, we should just
taxidermy her.

MRS. SHINE
Luke!

MR. SHINE
I'm going to sleep.

Mr. Shine leaves. Mrs. Shine rubs Luke's shoulder briefly before following her husband, Luke's alone with the will.

Later that night, Luke sits with the will, has been studying it for a while. Finally puts it down, after a long moment he gets his cell phone. Goes to Nora's number, dials.

LUKE

Hey, Nora? It's Luke. (beat) I'm in Rye. I need to see you guys.

EXT. DINER. - THAT EVENING.

Nora and Charlie wait outside having a thumb war, laughing.

Suddenly Jade has appeared across the street. She and Nora stare at each other; it's been a long time.

INT. DINER. - MOMENTS LATER

Nora and Charlie drink water, Nora eyes Jade's beer.

JADE

So you're a writing assistant now?

NORA

No. Assistant to a writer.

JADE

Is there a difference?

NORA

Yeah.

JADE

(genuine)

It's so funny. I always thought you'd be like the first one of us to leave Rye.

NORA

How's your beer? I thought you were sober nowadays.

JADE

I was for a while. I mean, "sober" is relative, but-

NORA

Are you clean?

JADE

Yes I'm clean. Jesus, Nora.

NORA

Well I heard a lot of stories.

JADE

Well I'm sure they're not true.

NORA

What about that story about you at
the San Diego Zoo?

JADE

The Bronx Zoo. And I don't know
what story you're referring to.

NORA

They said you had this fanny pack
full of cocaine and-

JADE

Let's not do this.

Beat.

NORA

So, do you and Luke still talk?

JADE

Not since I broke up with him in
L.A. Best decision of my life.

NORA

His sister just died.

JADE

He's still an asshole. And he
thinks he's better than me because
he wrote one successful book.

NORA

One **very** successful book.

JADE

A **self help** book. On how to be a
successful bastard and get women to
lower their standards. I'm offended
not only on behalf of women, but,
on behalf of books.

NORA

They're turning it into a sitcom.

JADE

I don't care. I never wanted to
write. You did.

Suddenly Luke enters. Beat. Nora stands, hugs him lovingly.

NORA
I'm so sorry, Luke.

LUKE
Yeah. Thanks. Me too.
(beat. Turns awkwardly to
Jade)
Jade.

JADE
(gives an awkward wave)
Hiii.

Beat. Luke turns towards Charlie, super awkward.

LUKE
And this is the little uh - person
you had - wow. Hello. I'm Luke.

CHARLIE
How big is your penis?

Beat, Luke looks uncertain.

Little while later, Nora and Jade finish reading the will.

NORA
This is so Mary.

JADE
Does she say anything about me?

NORA
(Ignoring Jade)
Did you notice the spot she listed
here in Rye?

LUKE
Yeah. I saw.

NORA
The other spots - are those places
she'd been living?

LUKE
Not sure. I hadn't spoken to her
anymore recently than you guys. My
parents think it's pretty crazy.

JADE
That's really surprising. Your
family's usually so open minded.

LUKE

Well, not everyone can be as open minded as you, Jade. There aren't enough rehab centers.

NORA

Come on guys.

JADE

It's fine. I've always been less judgemental than him.

LUKE

Right. Lacking all sense of judgement whatsoever. Senior year of High School, for example.

Beat. Something has struck a chord. Luke back tracks.

LUKE (CONT'D)

I'm just kidding. I didn't really mean that.

JADE

Did your mom tell you she saw me?
(beat, stares him down)
What do you say when they talk about me? Do you defend me? Tell them how hard I searched for Mary after she disappeared?

LUKE

We don't talk about you anymore.

Jade rolls her eyes, then stands, gathering her things.

NORA

Jade, wait.

JADE

Really good to see you again, Nora.

Jade leaves. There's an awkward silence.

LUKE

I shouldn't have said that.

Beat. Nora agrees but doesn't have the heart to say it.

NORA

I didn't know Mary was back in New York.

LUKE

No one did.

NORA

What about your parents?

LUKE

No. She just showed up on the roof.

NORA

I wonder if she ever forgave us.

Beat.

LUKE

I should probably get home.

(He rises)

I'm glad you're doing so well.

He kisses her on the cheek, Nora forces a smile and nods.

LUKE (CONT'D)

Charlie. Good to meet you, buddy.

Charlie has been staring in his pants, he looks up at them.

CHARLIE

It did something.

Beat. Luke gives an awkward wave, leaves. Nora watches sadly.

INT. NORA'S CAR. - THAT EVENING.

Charlie sleeps, Nora drives. Outside she passes Rye Country Day School. It is ghostly. Something begins to stir in her.

FLASHBACK TO:

INT. HIGH SCHOOL MASS. - 7 YEARS EARLIER.

Nora, Jade, Mary and Luke, all 18, sit in school mass, heads bowed in prayer as PRIEST leads. Of the four only Luke prays; Jade sleeps, Mary and Nora make faces at each other.

STUDENTS

I confess to almighty God, and to you, my brothers and sisters, that I have sinned through my own fault, in my thoughts and in my words, in what I have done, and in what I have failed to do.

INT. SCHOOL BASKETBALL COURT. - LATER THE SAME DAY.

Luke practices with his team while Jade, Nora and Mary watch from the bleachers. Nora is especially fixated on Luke.

EXT. OUTSIDE SCHOOL - LATER THE SAME DAY

Mary dances in the street as the other three laugh from the sidewalk, Luke still in his basketball clothing.

MARY

These are the moves that are gonna make me a legend.

ALLISON, 18, passes. Luke smacks her ass, she grins over her shoulder. Nora's secretly bothered, Jade laughs at him.

JADE

You're a whore. And Allison's so dirty. You should get tested.

LUKE

I haven't had sex with her.

NORA

You can get herpes from oral. And with a condom. Cause the blisters are- they're not just on the shaft.

LUKE

You know a lot about STDs for such a raging virgin.

NORA

You can't be a raging virgin, that's- it's an oxymoron.

Suddenly a parked car begins to backup into Mary. Shocked, Mary smacks the back of the car, it keeps going, knocking her slightly off balance. She stumbles but recovers, moving aside to safety. She pounds on the back of the car.

MARY

Hey fucker! You almost ran me over!

Car has stopped. Mary pounds on the back of it again.

MARY (CONT'D)

You gonna apologize, cocksucker?!

Car door opens, the school's Priest steps out. He stares at Mary, shocked. She's surprised but undeterred.

PRIEST

Mary. Do you have anything you want to say to me?

MARY

Do you have anything you want to say to me?

INT. THE SHINE'S DINING ROOM. - AN HOUR LATER

Jade, Luke, Nora and Mary eat with Mr. and Mrs. Shine.

MR. SHINE

I'm tired of getting angry calls from the school, Mary.

MARY

Believe me, I don't enjoy the persecution either, Dad.

JADE

Thanks for having us for dinner.

MRS. SHINE

You're both welcome anytime. Did you get your math test back, Mary?

MARY

(glancing at others)
No.

LUKE

I got an A on my history essay.

MARY

Nora writes all your essays.

NORA

I just edit. He's a great writer.

MR. SHINE

What schools are you applying to?

NORA

Somewhere with a strong writing program. Stanford probably.

MR. SHINE

Stanford. My alma mater. I'd love for these two to go there.

LUKE

Their basketball team sucks.

JADE
(sly smile)
Maybe Mary will go to Stanford.

Mary rolls her eyes at Jade, they share a secret smile.

MRS SHINE
Nora, maybe you could help Mary
with her schoolwork too. Luke
already makes straight A's.

Mary deliberately knocks over a filled gravy dish.

MARY
Well fuck me, look at that. Oh
shit, I said Fuck! And now I said
Shit. God damn it.

BACK TO PRESENT:

INT. NORA'S CAR. - EVENING

Nora keeps driving through Rye.

INT. JADE'S MOM'S HOUSE. - COUPLE DAYS LATER - DAY

Jade studies her tired reflection. Candy enters, watches.

CANDY
You've been here a week.

JADE
I just need to make a little cash.

Candy makes a noise.

JADE (CONT'D)
Don't make passive aggressive
glottal sounds at me. It just so
happens that I'm headed into the
city to meet with Elliot.

CANDY
The agency's taking you back?

JADE
All I know is that Elliot is very
excited to see me.

CUT TO:

INT. MODELING AGENCY WAITING ROOM - SAME DAY.

Close on a RECEPTIONIST's unwelcoming face.

RECEPTIONIST
Elliot doesn't want to see you.

Reveal Jade, standing in front of the Receptionist's desk.

JADE
Nina. I was with this agency since
I was eighteen.

RECEPTIONIST
(whispering
compassionately)
And now you're twenty-five.

JADE
Someone besides Elliot, then?

RECEPTIONIST
Nobody here is going to meet with
you, Jade.

JADE
I sent you Santa cookies and
Jesus cards every Christmas for
four years.

RECEPTIONIST
And I'm Jewish.

JADE
But you're blonde...

RECEPTIONIST
My name is Nina Finkelstein.

Jade whispers, desperate.

JADE
I gave you a tampon at that Fashion
Week cocktail party. And you were
wearing white! That could've been
catastrophic for you!

RECEPTIONIST
I'm sorry, Miss Avery.

Jade begins to storm out, bumps into YOUNG MODEL entering.

JADE
This girl's like twelve!

YOUNG MODEL
I'm thirteen.

JADE
(exploding in Young Model's face)
BLAHHHHH!

INT. SHINE'S LIVING ROOM - SAME DAY.

Luke stares at the URN on the mantel. Mr. Shine enters, sits down with a paper. Luke looks at the taxidermy dogs, then back at the urn.

INT. CAR. - AN HOUR LATER.

Luke drives, smoking a cigarette. He passes a BASKETBALL COURT, watches the players briefly then looks quickly away.

INT. ALLISON'S HOUSE. - SAME NIGHT

Luke waits at the door, Allison Dranger opens it.

ALLISON
I had a feeling I'd be hearing from
you.

He says nothing, he's clearly not okay. She sighs.

ALLISON (CONT'D)
Come on in. I'll lick your wounds.

He follows her inside.

INT. RYE BAR - COUPLE HOURS LATER.

BARTENDER hands Jade her bill, she looks at it.

JADE
Oh shit.
(to the bartender)
I'm just gonna address the elephant
in the room. I'm too pretty to pay
for all of these.
(beat. she leans in.)
Look. These aren't happy drinks.
They're lonely, unemployed drinks.
I'm not trying to enjoy this
moment. I'm trying to forget it.
And all the moments that led to it.

BARTENDER

Is that something that's worked for
you before? The drinking till you
forget your problems thing?

JADE

No, but I'm optimistic.

BARTENDER

Usually you gotta examine the past
pretty close before it's actually
the past.

Beat, this resonates with Jade. Bartender pushes bill to her.

BARTENDER (CONT'D)

And you always have to pay for it.

Jade watches bartender walk away.

INT. NORA'S HOUSE. - THAT NIGHT

Nora sits at laptop, a blank word document, she has writer's block. Doorbell rings. She answers it, it's Jade, wasted.

JADE

Do you have any water? Or bread?

CUT TO:

NEXT MORNING - JADE SNORES LOUDLY ON COUCH, HUNGOVER MESS.

Charlie stares, eating a boulder of cheese. Jade wakes.

JADE (CONT'D)

Oh fuck. Hi.

(beat)

This isn't real. You're dreaming.

Go back to bed.

Charlie continues to stare blankly, chewing. Nora enters, giving Charlie a look. Charlie exits into the other room.

JADE (CONT'D)

You let him just eat cheese like
that? How often does he shit?

Nora stares Jade down, not amused. Jade moves on.

JADE (CONT'D)

I wish I could remember my dreams.

I woke up in the middle of the
night and I was laying like this.

(MORE)

JADE (CONT'D)
(demonstrates)
Flat on my back with my legs
crossed and my hands guarding my
vagina. What do you think that
means?

NORA
What are you doing here, Jade?

JADE
Reconnecting with you.

NORA
Where are you living? Are you
homeless?

JADE
(whining) Just love me again!!!

Beat. Nora's not amused.

JADE (CONT'D)
Okay. I had something I wanted to
talk to you about.
(beat)
Let's spread Mary's ashes.

NORA
Like... around the country?

JADE
It'd be two weeks tops. Boston
first, Atlanta last, then come back
and do the final spot here in Rye
right in time for Mary's birthday.

NORA
Have you forgotten that I have a
child?

JADE
Your dad could watch him.

NORA
I can't leave for two weeks. I know
your life doesn't involve any
responsibilities, but mine does.

JADE
My life involves responsibilities.

NORA
Like what? Other than diet and
exercise?

JADE

Mary didn't want her ashes to just sit in an urn.

NORA

You and I aren't friends anymore, Jade.

JADE

But we could be. I get why Mary stopped talking to me. But, I never understood where you went.

NORA

I never went anywhere. I've been here the whole time, raising my son. You went to California with Luke.

JADE

I had to go. Luke was going to Stanford and... he was my boyfriend. And shit got crazy here.

NORA

No, I'm not - obviously you weren't going to stay in Rye. That's not what I meant. I don't care.

Silence.

JADE

Please Nora. I'm failing so hard at everything. Don't you want to do something important?

Beat. Nora's eyes fall on her writing attempt on her laptop.

EXT. LUKE'S FRONT STEPS - HOUR LATER.

Luke, Nora and Jade talk. Luke smokes a cigarette irritably.

LUKE

No.

JADE

Why not?

LUKE

Because it's crazy. We don't know how long ago Mary wrote that will - and she changed her mind everyday.

JADE

So you don't think she meant the things she said?

LUKE

Mary always meant everything she said. For about ten minutes.

JADE

Don't you want to know where she'd been all these years?

Beat. Jade's phone rings, she answers it, walks a few feet away. Luke turns to Nora.

LUKE

You're into this?

NORA

Yeah. I think I might be.

Luke watches Jade on the phone out of earshot. She's still the most beautiful girl he's ever seen.

INT. NYC SUFFOLK STREET APARTMENT IN NYC. - NEXT DAY

Luke wanders through the empty apartment. He stops, sees "Mary is King" carved into the wall.

FLASHBACK TO:

INT. RYE JUNGLE GYM. - SEVEN YEARS EARLIER - DAY

The same jungle gym from their childhood. Luke and Nora do homework. Mary carves "Mary is hot" into a tree, Jade takes photos with her camera.

JADE

Is there a wooden surface in Rye you haven't carved your name into?

Mary grins. Nora hands Luke a marked up paper.

NORA

I fixed some grammar things.

From the street a car honks, it's Mr. and Mrs. Shine.

INT. MR. SHINE'S CAR. - SEVERAL MINUTES LATER

Luke and Mary in the back, parents in front.

Suddenly they get to a road block - an ambulance and police cars surround a crime scene. A policeman directs traffic, Mr. Shine slows the car, rolling down his window to talk to him.

MR. SHINE
What happened?

POLICEMAN
Teenager, beaten to death by some punks.

As they drive forward they look out the window, suddenly a body on a stretcher is visible. Mary stares, fixated.

MRS. SHINE
Don't look, don't look, don't look!

Mary continues to stare. Luke obediently averts his eyes. Outside a mother weeps into the arms of a policeman.

MR. SHINE
Mary! Don't look!

As they drive past, Mary continues to stare out window, ambulance lights flashing across her face.

Several minutes later Mr. Shine pulls into their driveway. Mary looks ill. Mr. Shine looks at her, perturbed.

MR. SHINE (CONT'D)
We told you not to look. It's your own fault you're upset.

The parents go in the house. Mary doesn't budge. Luke waits.

MARY
Do you ever feel like, when you see something really bad... the more you feel it - the less someone else will have to?

LUKE
(uncomfortable)
Come inside. You'll feel better.

MARY
Did you see the woman crying? I think it was the mother.

LUKE
I didn't look.

Mary is silent for a moment.

MARY
You can go inside.

Luke hesitates, then finally goes inside. Mary's alone.

INT. THE SHINE'S OLD HOUSE.

Mr. Shine watches Mary from the window as Luke enters.

MR. SHINE
Masochism. That's her problem.

Luke makes a slightly disagreeable face, Mr. Shine notices.

MR. SHINE (CONT'D)
You think that's normal out there?

LUKE
I don't care. I'm tired.

MR. SHINE
That shit - that's what you wanna
avoid. Emotional capitol is a
valuable thing. You can't waste it
on bullshit. Here's the difference.
A strong person - you hit them -
they hit you back. A weak person,
you hit, they go to the mirror and
study the bruise.

(beat)
I hit you, what do you do?

Luke is silent, really wants this conversation to end.

MR. SHINE (CONT'D)
What do you do?

He shoves Luke, Luke's startled.

MR. SHINE (CONT'D)
Well?

He shoves Luke again. Luke's finally fed up, shoves him back.

LUKE
Dad, stop!

Mr. Shine smiles at Luke for a moment, touches the top of his head lovingly.

MR. SHINE
Your sister's gonna be okay. She
just needs to toughen up a bit.

Mr. Shine leaves. Luke is bothered, he looks out the window, can make out Mary's figure alone in the car.

BACK TO PRESENT:

INT. NYC SUFFOLK STREET APARTMENT.

Luke's cell rings, he snaps back to the present. He answers, lighting a cigarette.

LUKE
Hello?

HEATHER (V.O.)
Baby, when are you coming back?
Sharon wants us to meet her new
boyfriend. He's huge in TV, and
he's a big fan of your book.

Luke stares at Mary's writing on the wall.

EXT. NORA'S HOUSE.

The group piles luggage into a vintage Mercedes, Luke smokes a cigarette.

JADE
How'd you get your dad to let you
borrow the Mercedes?

LUKE
He thinks I'm going to a Young
Republicans conference.
(staring in awe at car)
I've been wanting to drive this car
for twenty-five years. I knew it'd
take something apocalyptic for my
dad to let me.

JADE
So you played the dead sister card?

LUKE
The dead twin card, yeah.

NORA
Do you have the ashes?

He holds up a PIGGY BANK. Long awkward beat.

LUKE
I had to smuggle them.

INT. CAR. - SAME DAY

Luke drives, Nora in front, Jade in the back. Jade sings along loudly and annoyingly to the radio.

Suddenly a bird splatters into the windshield, Jade screams.

CUT TO:

Several minutes later. Jade weeps quietly in the back, Nora and Luke try not to laugh. Music begins.

MONTAGE: DRIVING TO BOSTON - MUSIC FADES AND MONTAGE ENDS AS;

INT. BOSTON BED AND BREAKFAST LOBBY.

The receptionist hands room keys to Nora, Jade and Luke. Nora shows the receptionist a piece of paper.

NORA

Do you know where this address is?

INT. CAR.

The trio drives through a sketchy neighborhood. They arrive at a slightly creepy house at the end of the street.

LUKE

I wonder who the fuck lives here.

INT. CARMEN'S HOUSE.

CARMEN, 30s, gothic, reads KIM's Tarot Cards.

CARMEN

I'm not liking what I'm seeing. You have a lot of negative energy around you. Do you feel it?

KIM

(horrified)

I didn't, but I think I do now.

CARMEN

Like a cloud of black poison.

KIM

Holy shit.

CARMEN

There's a ritual I can perform to break through it and let positive things come to you again. It will require a lot of energy though.

KIM

I want it. How do we start?

CARMEN

First, cut off a few strands of hair. Then take the hair and fold it in between two one hundred dollar bills. Then put it all in an envelope and bring it to me. I'll do the rest.

The doorbell rings. Carmen is annoyed, goes to the door. Luke, Nora and Jade wait.

CARMEN (CONT'D)

I'm with a client, you'll have to call if you want an appointment.

NORA

Actually, we wanted to talk to you about Mary Shine.

Carmen freezes.

CARMEN

I don't know what she told you, but I run a legitimate business here-

NORA

She didn't tell us anything - she's dead.

A few minutes later - the group sits in Carmen's living room, Kim's gone. Jade studies a photo of Carmen and Mary, Mary's hair is short in it.

JADE

She cut all her hair off. (beat) It looks awesome.

LUKE

So how did you know my sister?

CARMEN

She was a client first, became a friend.

JADE

A client? Of what?

CARMEN

I practice hoodoo. I also read tarot and do energy healing.

NORA

Hoodoo... what is that?

CARMEN

I harness energy and use it to help manifest people's wants.

(she opens a beer)

When Mary came to me she thought there was bad energy that had attached itself to her.

(holding out the beer))

You want some?

Nora and Luke decline, but Jade begins to take one - a look from Nora stops her. Nora speaks with a very obvious bite.

NORA

So how much did Mary pay you to get rid of this "bad energy?"

CARMEN

Please. I let Mary live here for free. And I did try to help her, but she had self destruction in her blood. Energy work alone couldn't fix her.

NORA

No shit.

JADE

So... when Mary came to you...

CARMEN

She was a baby. Right out of high school. There was a relationship she'd just gotten out of. In New York... a photographer. It ended badly. But you guys probably already know that story.

Nora, Jake and Luke exchange a look; they do know this story.

CARMEN (CONT'D)

I taught her a little of what I do. It was a passing interest for her, though.

JADE

Why did she leave?

CARMEN

She didn't agree with certain
aspects of my business.

JADE

Where did she go?

CARMEN

If I knew I'd have looked for
her. She took four hundred dollars
in cash from me. She wrote me a
couple years later, said she was
living with some girl named Sonya,
"the best friend she'd ever had."

Beat, the group looks at each other.

CARMEN (CONT'D)

If you'd like to spread the ashes
here, there's a stream out back.

EXT. BACKYARD. - MOMENTS LATER

The three stand with the piggy bank at the stream. In the
tree next to it is carved "Mary is famous." Luke lights a
cigarette, Nora looks at him.

LUKE

What?

NORA

I think you should smoke more
cigarettes. If possible.

LUKE

(dismissing the comment)
So how are we doing this?

JADE

Let's all take some.

They pour a small amount into all their hands. Awkward beat.
Nora starts to toss hers, Jade stops her.

JADE (CONT'D)

Shouldn't we say something?

NORA

Like what?

JADE
I don't know. Anything.

Beat. Nora begins tossing ashes.

NORA
Anything.
(tosses more))
Anything!

Laughing, they all awkwardly begin tossing ashes, yelling "Anything!" After a moment they're done, laughter subsides.

EXT. FRONT OF CARMEN'S HOUSE.

The three head back to the car, Jade a little bit behind. Carmen exits the house, calls to Jade.

CARMEN
One moment.

Carmen catches up to Jade, hands her a deck of Tarot cards.

CARMEN (CONT'D)
These were Mary's. She was never
very good with them, but...

JADE
Thanks.

CARMEN
One other thing.
(she speaks low, gesturing
towards Nora and Luke)
They're not being honest with you
about something.

Jade's skeptical, Carmen goes inside. After a moment Jade shrugs it off and follows the other two to the car.

INT. BED AND BREAKFAST BEDROOM. - THAT NIGHT

Nora lies in bed, Jade undresses, gets in bed with Nora.

JADE
I wonder who Sonya is. "Best friend
Mary ever had." Yeah right. We were
the best friends Mary ever had.

NORA
At one point.

JADE

Do you think Mary's watching us?

NORA

No.

JADE

You're just a bummed out atheist.
She's totally watching.

NORA

Don't be gay.

(squeals in pain)

Ow! You pinched my nipple!

JADE

Don't use gay as a derogatory term.

Jade rolls over in bed, both girls stare into the dark.

FLASHBACK TO:

INT. MARY AND LUKE'S SUFFOLK STREET APT, NYC.

Mary lies naked but covered with a sheet while Jade paints her. Nora does homework.

MARY

*I feel so naked without my...
clothing.*

They laugh.

JADE

You up next, Nora?

NORA

Not a chance, you fucking lesbians.

They laugh. Jade keeps painting. Although she tries to hide it, Mary's vulnerability is palpable.

JADE

What?

MARY

Nothing. You're pretty.

JADE

You are.

To break the vulnerability of the moment, Mary makes a hideous face. Jade laughs.

JADE (CONT'D)
 You want to see?

Mary nods. Jade turns her canvas to show Mary the beautiful picture she's painting; Mary is angelic, ethereal in it.

MARY
 This is what you think I look like?

JADE
 I know this is what you look like.

Mary is touched. Beat. She reposes, Jade paints.

Nora shakes her head, staring at her book.

EXT. NYC SIDEWALK. - LITTLE WHILE LATER

Jade, Nora and Mary (in a full body jean jumpsuit) walk.

MARY
 I feel like people are pretending
 that I'm not wearing a full body
 jean jumpsuit. But I am.

ELLIOT, 40, approaches Jade.

ELLIOT
 Sorry to bother you. I'm Elliot.
 I'm an agent at Wilhemina Models.

JADE
 Jade.

ELLIOT
 Are you from here?

JADE
 We live in Rye. It's an hour
 outside the city, in Westchester.

MARY
 Imagine like a huge Lacoste store
 with golden retrievers everywhere.

Elliot ignores Mary, speaks to Jade.

ELLIOT
 You've got a great face. Have you
 ever thought about modeling?

MARY
 She's an artist. And photographer.

Mary runs over, grabs Jade's notebook, shows Elliot Jade's paintings and photos, the large majority are of Mary.

ELLIOT

These are cute.

(touching Jade's face)

You'll make more money off this, though. Call me if you want to set up a meeting.

He hands her his card and leaves. After a moment Mary laughs.

MARY

Oh my god. What a predator.

INT. BASKETBALL COURT. - A WEEK LATER.

Big game. Mary's in the bleachers with her parents. A few rows ahead the school's Priest (from earlier car scene) moves to his seat. He makes eye contact with Mary. Mary gives him a death stare, cracking her knuckles intimidatingly.

Nora enters, sits next to Mary and the Shines.

MARY

Jade's on her way. She was having pictures taken in the city.

Mary and Nora roll their eyes at each other. TIM, 18, squeezes by the girls, he smiles firtatiously at Nora.

TIM

Hey Nora. Nice socks.

NORA

They're stockings.

He smiles, walks off. Nora's confused, not used to flirting. Luke and the team enter court. Mr. Shine cheers too loudly.

Jade enters, looks GORGEOUS. Luke notices her, they wave at each other; Nora watches. Jade sits with the group.

Later. Game continues. One player is giving Luke a particularly hard time, being too aggressive. He purposefully bumps into Luke, Luke's getting pissed. Mr. Shine watches. As the game continues, the kid suddenly knocks Luke over, Luke shoves him, the ref whistles. The group watches as the ref and coaches have a word with them. Flustered, Luke looks up at his dad, who seems to be daring him with his eyes. As the game continues, a new fire burns in Luke. He plays as aggressively as the kid, doing well, then suddenly something goes wrong.

He goes too hard, as he collides with the kid he falls horribly on his knee. Rolling in agony, the game stops, coaches run out.

INT. HOSPITAL. - THAT EVENING

In the hall, Mrs. Shine talks to a doctor, the girls watch.

INT. HOSPITAL ROOM. - CONTINUOUS

Luke lies glumly, Mr. Shine is bedside.

MR. SHINE
You'll do something else in college.

Luke is silent, looks like he's going to cry.

MR. SHINE (CONT'D)
Stop feeling sorry for yourself.
There's more to life than basketball.

The girls enter. Mary touches his face, he turns it away.

MARY
If you want to wail at the top of your lungs, I'll wail with you.

MR. SHINE
He's fine.

MARY
He's allowed to not be.
(to Luke)
Do you want to throw a tantrum?

LUKE
Fuck off, Mary. I'm not- I'm not a masochist.

Mary is stung. Mr. Shine is pleased by the show of strength.

MR. SHINE
Let's give him some alone time.

The group leaves awkwardly. Luke stares at the ceiling.

Suddenly he realizes Jade has reentered by herself.

LUKE
What?

She walks to him, after a moment leans down and kisses him. It's long and sweet. She pulls away, they stare in silence.

INT. SCHOOL HALLWAY. - FEW DAYS LATER.

Nora and Mary at locker, Luke enters on crutches, heads over to them, before he can speak Allison approaches.

ALLISON

*Luke, I'm so sorry about your knee.
I'm sure Jesus has a bigger plan.*

Nora and Mary exchange a look, Mary snorts.

ALLISON (CONT'D)

*You think your brother's injury is
funny?*

MARY

No, I think Jesus is funny.

Allison storms off. Luke turns to Nora, Mary turns to her locker, digging through it. Nora forces a smile to Luke.

NORA

Are you feeling better?

LUKE

*I've been thinking. What would you
say about me majoring in writing?*

NORA

*You know I think you're a good
writer.*

LUKE

Stanford writing's where it's at?

NORA

It's my first choice.

LUKE

You think I could get in there too?

Nora smiles, then nods. She really likes this idea.

LUKE (CONT'D)

You'll help me with my admissions?

NORA

Of course.

(smiles bigger)

Stanford writers.

Jade approaches, hands the group some of her modeling shots.

JADE
Look at this fancy bitch.

MARY
You're a sell out.

The bell rings, Mary drags Nora to class, Jade lingers.

JADE
How you feeling gimpy?

LUKE
Weird. But good.

A beat. Mary calls from the classroom in Forrest Gump voice.

MARY
Lieutenant Dan! Lieutenant Dan!

Jade sneakily strokes Luke's hand, hurries into classroom.

BACK TO PRESENT

In the Bed and Breakfast bedroom, both Nora and Jade stare into the dark, wide awake but in their own thoughts.

INT. THE SHINE'S HOUSE. - SAME NIGHT

Mr. Shine drinks a glass of whiskey, stops at urn. He stares at it for a moment then picks it up. He stops, something's wrong. He takes the lid off, looks inside. His eyes widen.

Few minutes later Mr. Shine paces angrily, Mrs. Shine watches. Finally he goes to the phone, Mrs. Shine stops him.

MRS. SHINE
Wait. We should call Luke first.

MR. SHINE
He needs to learn a lesson.

He dials. We hear a police dispatcher over the phone.

MR. SHINE (CONT'D)
I want to report a stolen
vehicle.

INT. CAR - NEXT DAY.

A New England road. Luke drives, Jade in back. Nora goes through a grocery bag, pulls out an at home bikini wax kit.

NORA
Jade, is this yours? The Do It Yourself Bikini Wax?

JADE
Yeah, so?

NORA
Why do you need this right now?

JADE
Because. It's getting a little...
(makes face)
Rowdy. Down there. It's all like -

NORA
- okay.

JADE
If I have some leftover you can use it. God knows what kind of cactus you're working with.

NORA
You have the social skills of a gorilla.

JADE
Gorillas are almost as smart as humans.

NORA
But not quite.

EXT. CATHOLIC CHURCH. - SAME DAY

The car pulls up. They stare at the map, confused.

NORA
This is the right address.
(beat)
Why would Mary want her ashes spread at a church?

JADE
Yeah. That seems out of character.

INT. CHURCH.

The trio enters; the church is dark, and old. A voice echoes from the back.

SISTER EDNA (O.S.)
Good afternoon. Can I help you?

They turn to see Sister Edna, a nun. They look to each other, deciding who's gonna answer. Nora speaks up.

NORA
Yeah, um... Do you know a girl named Mary?

SISTER EDNA
I know a lot of Marys.

JADE
Not like... *that* Mary.

LUKE
Mary Shine?

Sister Edna's face lights up with recognition.

SISTER EDNA
Of course. Mary Shine. She was a regular here for a time.

JADE
Really? That's weird. I mean, she wasn't really into like... "God."

Nora and Luke give Jade a look.

SISTER EDNA
She didn't really come in for services. She mostly came when it was empty. She said once it reminded her of where she came from. We didn't speak much, though... she was fairly reserved.

The group exchanges a look - this seems out of character.

LUKE
Mary was not reserved. If anything she was compulsively unreserved.

SISTER EDNA
Well, sometimes we go through periods of introspection... that seemed to be the case with Mary.

NORA

Was she ever with a girl named
Sonya? Probably about our age?

SISTER EDNA

Not that I remember... But she had
a little girl with her sometimes.

The group is now very confused. They look at each other.

NORA

A little girl?

SISTER EDNA

About two years old? Maybe three.

JADE

(under her breath)

Holy shit.

INT. MOTEL BATHROOM. - THAT EVENING

Jade lies in the bath, lost in thought. Nora enters.

NORA

How you doing?

JADE

Did Mary seriously get knocked up
also? Both of you? What the fuck.

Beat. Jade's oblivious to the fact that she's been offensive.

NORA

First of all, go fuck yourself.
Secondly, we'll find out who the
kid was. I'm gonna go eat with
Luke. Join?

Jade gives a "buh-bye" wave. Beat. Nora leaves Jade alone.

Several minutes later, Jade's at the sink, applying wax from
her bikini wax kit confidently. She yanks a strip off - gasps
in horror at her reflection, SOMETHING'S WRONG.

INT. DINER. - SAME EVENING

Nora and Luke eat. Luke is withdrawn.

NORA

We have to find out about the kid.
I looked up the rest of the
spots... mostly parks and stuff. I
doubt they'll be that informative.

(silence)

It's weird, how little we knew
about her.

Luke is disengaged, moodily eating his food.

NORA (CONT'D)

Don't do that thing you do. When
you withdraw because something's
unpleasant to talk about.

LUKE

I don't do that.

(beat, he softens)

I want to figure it out too. And we
will, even if it's after the road
trip. We'll figure everything out.

Nora's calmed. She eats, bouncing her fork around. He smiles.

LUKE (CONT'D)

You've done that forever.

(imitates her)

Bounce your fork around when you
eat something you like.

NORA

I don't really do that, do I?

(she takes a bite, bounces fork)

I don't know. It just feels right.

They smile. Silence.

NORA (CONT'D)

So why'd you and Jade break up in
California?

LUKE

Apparently modeling careers and
drugs don't mix with monogamy.

(beat)

She cheated on me my senior year at
Stanford, with some idiot in LA.

NORA

Wow. I always figured you'd be the
cheater. So why's she so mad?

LUKE

Well. After I found out, I felt the need to, you know, fuck all of her friends. But I figured that was just... fair. Evening things out.

NORA

Right.

LUKE

Just trying to save our relationship.

Nora rolls her eyes. Beat.

NORA

So I read your book.

LUKE

What'd you think?

(silence)

You hated it.

NORA

I can give you my notes. For old times sake.

He rolls his eyes but they both smile. Silence.

NORA (CONT'D)

Ever wonder what would've happened if I'd gone to Stanford with you?

LUKE

What do you mean?

NORA

Nothing.

She takes a bite, bouncing her fork. He grins, she realizes.

NORA (CONT'D)

Oh shit.

(they laugh)

I hate you. You've ruined eating for me. That's the thing about you, Luke, you ruin everything.

INT. MOTEL ROOM. - LITTLE WHILE LATER

Jade's in a robe, extremely weepy. Nora enters.

NORA
Hey. Are you okay?

Jade shakes her head. Nora goes to her comfortingly.

NORA (CONT'D)
Don't worry. If Mary had a kid
we'll find her.

JADE
It's not about that.
(she whispers, distraught)
Something terrible happened.

NORA
What are you talking about?

JADE
My puswa. I butchered it.

NORA
Your what?

JADE
Puswa. It's french for pussy.

NORA
No it's not.

JADE
The damage is really bad, Nora.

NORA
Wait, this is about your vagina?
Jesus Christ, Jade. You always do
this, make everything about you.

JADE
I know, but you don't understand!
(beat)
Stuff came off that isn't supposed
to come off.
(horrible silence)
Will you look at it?

NORA
I really don't want to.

Jade opens her towel, Nora gasps in horror.

NORA (CONT'D)
OH MY GOD!
(shields eyes)
Oh no - no no no no -

JADE
Please help me.

NORA
Put the towel back on.

JADE
Do you think it'll ever look the same?

NORA
Put the fucking towel back on! This is rude, Jade!

JADE
Help me!

CUT TO:

INT. CAR. - THE NEXT DAY.

Nora drives, Jade sits awkwardly and miserably in passenger seat with an ice pack down her pants. Luke in the backseat.

FLASHBACK TO:

INT. JADE'S BEDROOM. - 7 YEARS EARLIER.

Jade and Luke makeout heavily, half dressed.

EXT. JADE'S HOUSE. - AN HOUR LATER.

Jade & Luke exit, they glance around before sneaking a kiss. He heads down the sidewalk around the corner. Jade smiles and heads in the other direction, a car honks, it's Mary.

MARY
Hey tranny!

Startled, Jade glances after Luke, knows Mary didn't see him.

MARY (CONT'D)
We had plans. You forgot about me?

JADE
Shit. I'm sorry. I have to go into the city for this photo shoot now.

MARY
I waited for like two hours. I got people to see bitch. Shit to do.

JADE

Wanna come with me? You can watch.

MARY

Yeah.

EXT. ALEX' S STUDIO. - SAME DAY.

Jade rings bell, she and Mary wait.

JADE

This photographer, Alex Clemente, he's like a really big deal. Pervy reputation though.

ALEX, 35, sexy and dark, opens door. Looks them over.

ALEX

You brought a friend.

JADE

This is Mary. She's a good girl.

ALEX

Uh oh.

They follow him inside.

INT. PHOTOGRAPHY STUDIO. - MOMENTS LATER.

The wardrobe team fits Jade while ALICE, anorexic and "edgy" model, sits silently having makeup done and chain smoking. The zipper of Jade's dress won't close.

WARDROBE WOMAN

(to her assistant)

This is too small.

The assistant goes back to the rack, Jade is embarrassed.

JADE

I could probably diet a little.

WARDROBE WOMAN

You're fine for commercial stuff. But for editorial- Alice's size is perfect.

Jade glances at Alice, who is chain smoking and humorless. Wardrobe Woman takes out a pill bottle, hands it to Jade.

WARDROBE WOMAN (CONT'D)
You ever try Adderall? Cuts the
appetite completely. Give it a try.

She walks off, Jade sits next to Alice, suddenly bummed out.

JADE
Do you think I'm fat?

Alice takes a long drag of cigarette, speaks in heavy accent;

ALICE
Everybody's fat.

On the other side of the studio Alex shows Mary some of his art, a picture of a model in an ostrich feather gown.

ALEX
This was one of my favorites...

Mary stares him down.

MARY
Do you know how many ostriches are
killed yearly for their feathers?
(beat)
A lot.

ALEX
(exaggerated concern)
Oh, I know. I was actually weeping
behind the camera when I took this.

Beat. Mary's not sure if he's serious, then he smiles. She can't help it, she smiles also, in spite of herself.

ALEX (CONT'D)
So what do you want to be when you
grow up?

MARY
An activist.

Alex smirks, finds this charming and ridiculous.

ALEX
Jade says you model too.

MARY
No. Only for her.

ALEX
Thank god.
(off Mary's look)
(MORE)

ALEX (CONT'D)
Models are boring. You seem interesting.

Mary blushes. Jade approaches, all dressed up.

JADE
How do I look?

ALEX
Like a model.

Jade's pleased, rushes off. Alex and Mary share a smile.

EXT. RYE JUNGLE GYM. - SAME DAY

Nora and Luke study. He's distracted by something, she sees.

NORA
What?

LUKE
I have to tell you something.

NORA
You can tell me anything.

LUKE
I haven't told anyone but...

Nora nods, thinks she knows what it is, hopeful.

LUKE (CONT'D)
I've been hooking up with Jade.

Nora is shocked, speechless. This is not what she expected.

LUKE (CONT'D)
I know it's weird, it just sort of happened... don't say anything.
(studies her face)
You think it's a bad idea?

NORA
No. I'm just... I didn't - do you really like her, like that?

LUKE
I think- I don't know. Maybe. Yeah.

Nora fumbles for an answer, finally forces a smile.

NORA
Well then that's... that's awesome.
(silence)
Why am I the one you're telling?

LUKE
Because. You're my best friend.

Nora nods, devastated but hiding it.

BACK TO PRESENT:

INT. CAR. - DAY

They drive. Calm countryside around them.

JADE
She would've liked this stretch.

Jade gets Piggy Bank, unceremoniously tosses some ashes out the window. Nora and Luke stare at her in shock. She notices.

JADE (CONT'D)
Relax, there's plenty of her to spread around.

Nora and Luke shake their heads as they drive into the countryside. Montage music begins.

MONTAGE:

The three spread the ashes in a beautiful field.

Driving, group laughs as Jade flashes her ass at a truck. The three spread the ashes at a beautiful lake, swans swim.

CUT TO: Nora is chased by swan. She turns, holds up the Piggy Bank in defense, about to throw - Luke & Jade intervene.

In a garden, Jade holds the ashes over her head with her eyes closed. Unbeknownst to her, a small shaggy dog has run up to their feet. She pours the ashes directly onto the dog. Realizing her mistake, she bends down to dust the dog off, it shakes the ashes off of itself and all over her; she sneezes.

Luke sleeps in back as the girls talk, catching up on years.
 END MONTAGE.

INT. CAR. - DAY

They drive through Atlanta. Nora in the driver's seat.

JADE

Fulton Ave. I'm betting it's
 another park. Fulton. Sounds like
 an Avenue that'd have a park on it.

They arrive at an extremely low income apartment complex. It looks like the kind of place drug deals and murders occur.

NORA

Well. Not a park.

INT. JEN'S APARTMENT BUILDING.

The trio wait at the door, a sign on the door says "**No Pissing or Shitting. People Live here.**" Jade rings the doorbell. Silence. A voice is heard, heavy southern accent.

JEN (O.S.)

Who is it?

JADE

Um... we're friends of Mary Shine?

Beat. Multiple locks are undone. Door opens but the chain is left hooked, just enough to show the worn face of JEN, 35.

JEN

You come for that lunatic's shit?

INT. JEN'S APARTMENT. - MOMENTS LATER

A filthy shithole. Jen, smoking a cigarette, pulls an old trunk out of the closet. The group kneels and begins looking through it. Jade pulls out a picture of Mary.

JEN

There's nothing valuable in there.

(to Luke)

I didn't know she had a brother.

LUKE

It's complicated.

JEN

Yeah, I bet. You preppy kids, you got some interesting problems.

NORA

So were you guys friends?

JEN

No. Just roommates.

An obese man walks by in his underwear, scratching his balls.

JEN (CONT'D)
That's Mark.

Luke pulls out a picture of Mary with ANNA, 6 years old.

LUKE
Who is this? Her daughter?

JEN
Mary's? Christ, you really didn't know shit about her anymore did you? Mary didn't have a kid. That's Anna. The immigrant's daughter.

NORA
What are you talking about? What immigrant?

Jen digs until she finds a photo of SONYA, 26, and Mary.

JEN
Sonya. Mexican. Mary's only friend.

JADE
I hate the name Sonya.

JEN
Mary said they had to stay with her for awhile, made up some bullshit about an abusive husband. I thought it was weird, I ignored it at first, cause they paid rent on time. Mary made pretty decent money bartending. But finally I figured out they were illegal immigrants. Apparently Mary'd been letting 'em tag along with her for two years.

NORA
What happened to them?

JEN
Well they got arrested. I had to call the police.
(off their looks)
It's not like Mary got in trouble for it, Mary got off fine - Sonya claimed Mary didn't know they were illegal - I'm sure she did. But Sonya got deported, they took her ass straight to jail.

(MORE)

JEN (CONT'D)
Turns out she was wanted in Mexico
for all kinds of shit. Mostly
stealing stuff.

NORA
Where's the little girl?

JEN
Anna, yeah, that's the only part i
felt bad about.
Last I heard she ended up in some
kid's home in Mexico City - called
House of the Hope. Mary was real
upset about it.

Jade, Luke and Nora stare at the pictures of Mary with Sonya
and Anna, growing sadder.

JEN (CONT'D)
She threw a real fit after the
police came. Smashed a window, had
to kick her ass out.

NORA
How long ago was that?

JEN
Eight months? I dunno.

NORA
And you don't know where she went?

Jen shrugs, lights a cigarette. Luke stares her down.

LUKE
You're a piece of shit, you know
that, right? You white trash-

JEN
You wanna talk to me like that you
can get the fuck out of my house -

NORA
Wait. Everyone just stop.
(to Jen)
Where can we spread the ashes? This
is important to us. Please.

After an angry moment Jen opens the window curtain, points to
an enormous tree.

JEN
She carved her name all over that
fucking tree.

INT. CAR - SEVERAL MINUTES LATER.

They drive in silence, sickened from what they've just seen, the previously happy road trip now darkened.

Jade digs through MARY'S TRUNK in the backseat, Luke lights a cigarette, turns the music loud, the air thick with tension.

FLASHBACK TO:

INT. ALEX'S STUDIO.

Jade waits. Alex enters from a back room door.

ALEX

Sorry I've kept you waiting.

Alex begins setting up his camera. Mary enters from the same back door, buttoning her shirt, walks over to a stunned Jade.

MARY

Don't make that face.

JADE

He's thirty-five.

MARY

(a grin)

I know. Don't tell anyone.

(heading out door)

Call me when you're back in Rye!

Door shuts behind Mary. Jade looks to Alex, she knows this isn't right. He's fidgeting with his camera - unfazed.

ALEX

I wanted to ask you, Jade- I'd like to use you in a campaign I'm doing. French designer, I showed her your pictures. It should be pretty big.

Jade's taken off guard, torn between her discomfort with what just happened and this new opportunity. Alex notices, amused.

ALEX (CONT'D)

You upset about something?

JADE

(a pause, makes up mind)

No. I'm good. I'd love to do it.

Thank you for the opportunity.

EXT. RYE JUNGLE GYM. - COUPLE DAYS LATER

Mary rolls a joint while Nora studies a magazine photo of Jade. Next to them Mary has carved "Mary is a Roman Goddess" into the wood. Mary offers joint to Nora. Nora shakes head.

NORA
I get really weird when I smoke.

MARY
That's the point.

Nora finally smokes the joint, coughs hard. Mary leans back, revealing a huge bruise on her thigh, Nora stares.

MARY (CONT'D)
Don't worry, it's a sexy bruise.

NORA
From who?

MARY
My imaginary friend. Top secret.

A WOMAN calls to them from the sidewalk.

WOMAN
You know, this playground is supposed to be for the children.

MARY
We are children!

The woman walks off, annoyed. Mary laughs. Nora is very high.

MARY (CONT'D)
Where the fuck is Jade anyway? She hasn't answered any of my texts.

NORA
You check your brother's bedroom?

Mary's head shoots towards Nora, who's immediately regretful.

CUT TO:

EXT. SHINE'S HOUSE. - MOMENTS LATER

Mary's car screeches to a stop in front of house. Mary storms out, Nora stays in the passenger seat, stoned.

INT. LUKE'S BEDROOM.

Luke and Jade make out, half dressed. Mary bursts in, groans.

MARY
Are you fucking kidding me?

EXT. SHINE'S HOUSE. - MOMENTS LATER

Nora sits in the car, very stoned, not feeling well. Mary bursts out of house, pissed. She gets in the car and starts it. Jade runs outside after her, buttoning her shirt.

JADE
Mary wait! I'm sorry!

Mary drives. Around the corner she stops, banging the wheel.

MARY
Those creeps! This is going to ruin everything!

Nora's having a reaction to the pot, looks ill. Mary notices.

MARY (CONT'D)
Are you okay?

NORA
My heart... it's going really fast.

Nora puts her head between her knees. Mary softens.

MARY
Shhh... You're fine. You're just panicking because you're high.

Nora breathes heavily, Mary rubs her back.

A little while later- *Mary drives, Nora eats fast food, feeling better. They pass a house where a party's going on.*

MARY (CONT'D)
Tim's having a party.

Mary begins to park her car. Nora looks at her, surprised.

MARY (CONT'D)
Let's get fucked.

INT. TIM'S HOUSE.

Mary and Nora enter. A drunk guy stumbles into Mary, grabbing at her. Mary punches him, he falls to the ground.

NORA
You know how to make an entrance.

MARY
That's what it's all about.
Entrance-ing and exiting.

NORA
You just said "entrance-ing."

MARY
Exactly.

Moments later in the kitchen, Mary pours shots. She hands one to Nora, who hesitates. Mary grabs Nora's face and forces the shot down her throat. Tim enters.

TIM
Nora. You came.

NORA
Yeah.

TIM
Hey Mary.

MARY
Hi. I'm having a nervous breakdown.

TIM
Yeah, I've heard that about you.

Later, the girls play beer pong against Tim and his friend. The girls lose, have to chug their beers. Tim comes over, rubs Nora's shoulders. He is chatting her up, giving her extra attention. Mary sees the flirting and sneaks away.

TIM (CONT'D)
You look really pretty tonight.
(off Nora's eye roll)
You do. Just take the compliment.
(hands her a drink)
And take this.

Nora sips it, smiling.

In the other room, Mary preaches to a group of teen boys.

MARY

I'm not saying the government planned 9/11, but they definitely knew it was going to happen. You guys ever hear of Raytheon?

The group of boys stare mutely, all wasted and high.

Elsewhere, Tim pulls Nora into a bathroom, they make out.

TIM

I've wanted to do this for so long.

NORA

Really?

Back in the other room, Mary continues her preaching.

MARY

You guys don't think a plane actually flew into the Pentagon, do you? Wake up! We're puppets!

The boys have stopped listening. Finally one speaks.

BOY

You guys wanna take Jello shots?

The group leaves Mary alone. She gets out her phone, dials.

MARY

Hey. If I hurry I can catch the last train into the city... want to do dirty things to me?

Mary smiles, hangs up, starts gathering her stuff to go.

In the bathroom, things are getting heated with Tim and Nora.

NORA

I'm too drunk. I should find Mary.

TIM

Mary left. Let's go upstairs. We can sleep.

NORA

Just sleep?

TIM

Sure.

INT. TIM'S BEDROOM.

They make out in bed, he pulls her underwear off.

NORA
Wait. I don't know.

TIM
*Come on. You've been so cool
tonight.*

NORA
I haven't had sex before.

TIM
That's okay. I like you.

They continue making out, he starts to put it in her.

NORA
What about a condom?

TIM
I've been tested. I'm fine.

NORA
But-

TIM
I'll pull out. I promise.

Nora isn't sure but they keep making out, he puts it inside her, she grimaces in pain, but they keep going.

EXT. TIM'S HOUSE.

Mary's leaving, has been looking for Nora. A Girl passes by.

MARY
Have you seen Nora?

Girl shakes her head. Mary gives up, heads towards her car.

INT. TIM'S BEDROOM.

They continue having sex, Nora is drunk and in pain. Tim starts to finish, he pulls out. He rolls over. Silence.

TIM
I'll get you a towel.

Tim gets up, goes to bathroom. Nora covers face with hands.

INT. JADE'S BEDROOM. - NEXT MORNING

Jade sleeps. Her cell rings. She answers.

JADE

Hello?

INTERCUT WITH

INT. ALEX'S STUDIO.

Alex is on phone. In the background we hear Mary's tantrum.

ALEX

You gotta come get your friend.

Mary is heard screaming in the background, something crashes. Back in her bedroom, Jade sighs, begins getting out of bed.

INT. ALEX'S STUDIO. - LITTLE WHILE LATER.

Alex talks outside locked bathroom door to a sobbing Mary.

ALEX

*Are you done with your tantrum yet?
You're not sexy when you act like
this.*

MARY (O.C.)

I hate you. Leave me alone.

ALEX

*I would gladly, but that's MY
bathroom you've locked yourself in.*

The doorbell rings, Alex answers it, it's Jade.

JADE

What happened?

ALEX

*I don't know. We had a fight. But
do you know how fucked up she is?*

Jade pushes past him, blowing him off, goes to bathroom door.

JADE

Babe, it's me. Let's go home.

MARY (O.C.)

Oh Christ. YOU go home!

JADE
I'm sorry I lied, okay? I love you.

MARY (O.C.)
You just care about Luke.

JADE
Mary, you're the closest person to me. Please, let's go home and talk.

Beat. Mary opens the door, she's a mess. On the inside of the bathroom door is carved "Mary hates you."

INT. JADE'S BEDROOM. - FEW HOURS LATER.

Mary lays on the bed, she has calmed. Jade sits.

JADE
It doesn't have to change anything.

MARY
It'll change everything. I promise.
(silence)
Just... don't choose him over me.

JADE
I would never.
(beat, plays with Mary's hair)
I've been thinking. I want to see where this modeling thing goes.
Will you move to the city with me after graduation? I can model, you can save the world?

A pause, then Mary slowly smiles, delighted by this idea.

MARY
I can't imagine anything better.

They smile for a moment. Then Jade gets serious again.

JADE
Do you and Alex always fight like that?
(silence)
Maybe you should stop seeing him.

MARY
Whatever. It's not a big deal.

BACK TO PRESENT:

INT. CAR. - EVENING

Nora wakes to Luke driving, Jade going through Mary's trunk.

LUKE

We're ten hours to New York.
We should stop for the night soon.

Jade is reading a letter from the trunk.

JADE

What the fuck? Stop the car.

LUKE

What? Why?

JADE

STOP THE FUCKING CAR!

He pulls over. Nora and Luke watch confusedly as Jade gets out of the car, opens Luke's door and shoves envelope at him.

JADE (CONT'D)

What the hell does this mean?!

Luke looks at paper, an expression of "Oh fuck" dawning.

NORA

What is it?

JADE

Ask Luke!

Nora has grabbed the envelope. It is addressed to Mary's Atlanta address, the return address is Luke's in LA.

LUKE

I can explain. Calm down.

JADE

(smacking him repeatedly)
You ass! You knew where she was?!

LUKE

No, it wasn't like that-

NORA

(reading the letter)

"Mary, I hope you're okay and that this helps. I'll send more next month. If you need anything else let me know."

(looking up)

You were sending her money?

LUKE

Only a couple times.

JADE

You said you didn't know where she was.

LUKE

I didn't. She didn't reach out until a year ago - I didn't know where she was before or after that.

JADE

Why didn't you tell me? I had so much I still needed to say to her!

LUKE

You and I weren't speaking, remember? And Mary didn't want to see any of us.

JADE

You were just too big a pussy to deal with it! Never do things based on other people's emotions, right?

Suddenly sirens are heard, they look up to see a cop car pulling up to them. An officer gets out.

LUKE

Oh perfect.

(to the cop)

We're fine, officer - we were just-

OFFICER

Everyone out- hands over your head!

NORA

Oh, sir, it's really nothing, we-

OFFICER

I said everyone out! Right now!

They get out, confused. The officer gets out a walkie talkie.

OFFICER (CONT'D)

Hands up!

(into walkie)

Need back up on Grove - we're gonna be tearing some assholes tonight.

LUKE

Sorry, whose assholes are we tearing?!

OFFICER
Hands over your head!

They put their hands up, the Officer begins handcuffing Luke.

OFFICER (CONT'D)
You're under arrest for grand
theft auto -

The group bursts into confused protests.

OFFICER (CONT'D)
You have the right to remain silent-

INT. JAIL CELL.

Nora and Jade are led into a jail cell, both pissed. The guard closes the cell. They sit in silence. Finally -

JADE
Remember when we were impressive?

They each stare ahead silently.

FLASHBACK TO:

EXT. SIDEWALK OUTSIDE NORA'S HOUSE. - DAY

Nora walks home in uniform. At doorstep she sees a PACKET FROM STANFORD. She freezes then tears into it, reads-

EXT. SIDEWALK OUTSIDE SHINE HOUSE. - MOMENTS LATER

Nora sprints ecstatically to the Shine's door, rings the doorbell. Luke answers-his face similarly ecstatic - they hug each other joyfully. From inside we hear Mr. Shine.

MR. SHINE (O.C.)
Is that Nora? Tell her to come in!

LUKE
They're opening up champagne.

Mary appears in the doorway. She gives Nora a weak smile.

MARY
Congratulations.

Mary starts to leave past Nora as Luke goes back inside, laughing with his parents. Nora follows Mary back outside.

NORA

Hey, where are you going?

MARY

The city.

NORA

You're not celebrating?

MARY

It's not my celebration.

NORA

Why do you keep going to the city alone? What are you doing there?

MARY

Don't worry about it. Go have champagne with my family.

Mary leaves Nora alone with the Shines' celebratory laughter.

INT. ALEX'S STUDIO. - THAT EVENING

Mary's naked, wrapped in sheets. She's very sad. Alex photographs her.

MARY

I'm sad, Alex. I don't like watching my friends grow up.

Camera in hand, Alex pulls her to him, reaching under the sheets to touch her. They kiss. He's rough, grabbing her throat and hair. Normally she'd like it, but not right now.

MARY (CONT'D)

Let's be nice to each other this time.

He's still rough. They keep kissing. Finally he pulls away, takes more photos.

MARY (CONT'D)

Jade painted me like this once, naked but wrapped in a sheet.

ALEX

Guess we'll have to be more creative then. Take the sheet off.

BACK TO PRESENT:

INT. JAIL CELL. - NIGHT

Time has passed. Nora and Jade sleep, Jade's hands cover her crotch. A guard opens the cell, waking them.

GUARD
You two. You're out.

EXT. JAIL. - A HALF HOUR LATER

Jade, Luke, Nora stand with their luggage but no car. Luke smokes.

LUKE
Of course he dropped the charges.
He just wanted the ashes.

NORA
Which are where?

LUKE
With the car, in police custody.

JADE
This is bullshit. What do we do
now? How are we getting home?

A taxi pulls up. They begin loading their stuff into it.

LUKE
I'll drop you guys at the hotel and
go rent a car. When we're home I'll
talk to my dad about the ashes.

JADE
Your dad. What a gem. I miss him.

INT. HOTEL ROOM. - LATER THAT NIGHT

Jade sits on the bed, Nora exits from the bathroom.

JADE
What about the last spot in Rye?
That's the most important one.

There's a knock on the slightly open door, Luke enters.

LUKE
I got a rental car for tomorrow.

Jade gathers her purse, heading to the door.

LUKE (CONT'D)
Where are you going?

JADE
The bar downstairs. You're not invited.

Jade exits haughtily. Luke sits on the bed.

LUKE
You want to yell at me too?

Nora is silent, she sits next to him.

NORA
Why didn't you tell anyone you heard from her?

LUKE
I didn't know how much trouble she was in.

Nora says nothing, they both know this isn't a very good excuse.

LUKE (CONT'D)
Mary chose to cut us off. I chose to respect that.

NORA
Why?

LUKE
I didn't know it was going to be a forever thing.

He sighs, putting his head in his hands.

NORA
(softening)
Hey... it's okay.

LUKE
Those people that say they look back on mistakes and wouldn't change anything, because they learned from all of it - I never know if they're lying or if my mistakes are just worse than theirs. Because I'd change a lot.

NORA
Luke, those people are obviously full of shit.

Silence.

LUKE

I know it wasn't Mary's fault, but
worrying about her got really
exhausting.

(beat)

I'm not a good person.

NORA

Yes you are.

Nora hugs him, rubbing his back. Finally they pull apart, looking each other in the eyes. The stare is full of emotion. Finally Nora kisses him. The kiss is returned, continues for several moments until Nora finally pulls away.

NORA (CONT'D)

I'm sorry.

LUKE

No, it's okay-

Nora hurries into the bathroom.

INT. BATHROOM. - CONTINUOUS

Nora breathes heavily, leaning on the counter, overcome by the moment. She stares in the mirror.

FLASHBACK TO:

EXT. RYE SIDEWALK. - DAY

Nora and Jade window shop. Jade takes a prescription pill. Nora notices, says nothing. Jade's phone rings, it's Luke.

JADE

Hello?

INTERCUT WITH:

INT. SHINE'S KITCHEN.

Luke on the phone, Mr. and Mrs Shine watch him like hawks.

LUKE

Do you know where Mary is? She hasn't been home in three days.

EXT. OUTSIDE ALEX'S NYC STUDIO. - SAME DAY

Nora, Jade and Luke hurry down the sidewalk, Luke is livid.

LUKE

*So this is where Mary's been
disappearing to for the past three
months? Why didn't you tell us?*

JADE

She's allowed to have secrets.

They ring the doorbell. Alex answers.

ALEX

Okay guys, we can all calm down-

Luke shoves him -

LUKE

You're disgusting -

Alex puts his hand to Luke's chest, stopping him.

ALEX

You don't wanna mess with me, kid.

Mary has appeared at the door, dressed and ready to go.

MARY

Let's play nice. I'm coming home.

She kisses Alex goodbye, Luke is seething. Alex is amused.

ALEX

*You need to calm this asshole down,
he's about to have a seizure.*

Luke goes towards Alex, Jade grabs Luke, stopping him.

NORA

Mary let's go.

Mary kisses Alex goodbye again, he shuts the door. Mary starts off down the street.

MARY

*So what, it's me versus you guys
now?*

As Mary hurries ahead of them, Luke glares at Jade.

JADE

This is not my fault.

LUKE
He's your friend.

JADE
No. I work with him.

LUKE
So it's your career you're thinking
about when you let him fuck with my
sister?

Jade glares at him, then storms off after Mary.

EXT. RYE SIDEWALK. - THAT EVENING

Nora and Luke walk, Luke drinks beer hidden in a paper bag.

LUKE
Fuck Jade. And Mary. I'm so sick of
her shit. It's always something.

NORA
I think she's really unhappy.

LUKE
Maybe. But I bet she'd feel a lot
better if I was unhappy too.

Suddenly Tim and a group of boys pass, going into the diner.
Nora looks away, Tim gives her an unsettling look. His
friends laugh as they go inside. Nora is clearly upset.

NORA
Can we go somewhere else?

LUKE
What was that?

Nora sits on a bench, puts her head in her hands.

NORA
I let something stupid happen.

LUKE
What? Tell me.

INT. DINER. - MOMENTS LATER

Tim and his friends eat. Suddenly Luke enters angrily.

TIM
Yo, Luke, what's -

Luke punches Tim solidly in the face, commotion follows.

INT. LUKE'S BEDROOM. - LATER THAT EVENING

Luke drinks whiskey, black eye and bloody lip, but happy. Nora presses a cold compress to him.

LUKE

It's fine, it really doesn't hurt.

NORA

That's because you're drunk. It will when you sober up.

LUKE

Then I guess I should keep drinking.

He drinks. Hands her the whiskey, she sips.

A little later. They're drunk, curled up on bed watching TV.

NORA

Am I going to be the only person at Stanford who's never had good sex?

LUKE

I doubt half the people at Stanford have had any sex.

(beat)

I should sew his balls to his dick.

NORA

That's really gross.

(beat)

I just didn't think that's how my first time would be.

LUKE

First times usually suck.

NORA

I know. Still. I kind of figured there'd be like... some romance and... you know. Unicorns.

LUKE

You thought you'd lose your virginity to a unicorn?

NORA

No. But I assumed there'd be one present.

They smile. Luke puts his arm around Nora.

Later, Nora sleeps on Luke's chest. He sips the whiskey, watches TV. She wakes. They look at each other, something is different.

LUKE

Hey.

NORA

Hello.

Awkward laughter, then silence, they're locked in a stare. Finally they kiss. After a moment they pull away, surprised, then keep kissing, intensity building. She climbs on top of him, still kissing. She unbuttons his pants, he stops her.

LUKE

Wait. This is a bad idea.

NORA

No it's not.

LUKE

Yeah, this is a terrible idea.

NORA

You care about me, right?

LUKE

Of course.

NORA

Then it's fine. I promise.

Nora kisses him, after a moment he begins kissing her back.

Next morning - Nora sleeps, Luke smokes at window, she wakes.

NORA (CONT'D)

I didn't know you smoked now.

LUKE

Just once in a while.

Silence. Luke puts his cigarette out, sits by her.

LUKE (CONT'D)

I feel really shitty.

NORA

Don't. I wanted to.

LUKE

I don't want to be like Tim.

NORA

You could never be like Tim.

LUKE

I'm not an asshole. I really don't think I am.

NORA

Nothing changes. We're still best friends.

LUKE

I'm still, you know...with Jade.

NORA

*(hiding her feelings)
I know. She doesn't have to know about this.*

(beat)

And who knows what'll happen, right? When you and I are at Stanford together.

Luke's distracted by nerves, doesn't register her comment.

LUKE

Right, yeah.

Nora watches him. Music starts, Pink Floyd "Summer '68," continues into-

INT. SCHOOL HALLWAY.

Nora shuts her locker. Down the hall she sees Luke and Jade reconciling. They kiss. Luke notices Nora, they share an awkward smile before Nora turns away. As she walks stoically down the hall the music builds, when lyrics start we cut to -

BACK TO PRESENT:

Nora stares in the mirror of the hotel bathroom as we left her before. Music montage continues as we see -

Luke pacing in the hotel room.

Jade downs a drink in the hotel bar.

Nora stares in bathroom mirror, makes up her mind, exits into-

INT. HOTEL BEDROOM.

Luke stops pacing as Nora enters. They stare at each other.

LUKE

Tell me what to do.

Beat. Nora goes to him in a passionate kiss, he kisses her back, they stumble onto the bed, undressing each other.

Montage continues with Jade drinking, cut between that and Nora and Luke having sex.

END MONTAGE.

INT. HOTEL ROOM. - COUPLE HOURS LATER

Luke and Nora in bed. He stares at the ceiling.

LUKE

Mary used to say I wouldn't have loved her if she weren't my sister.

NORA

Would you have?

LUKE

It doesn't really matter. She was my sister.

(beat)

Guess I should go back to my room.

NORA

Yeah. That's probably wise.

Luke puts his clothes on, Nora watches.

Later that night, Nora is asleep, Jade stumbles into the room. Nora wakes, but pretends not to. Jade whispers.

JADE

You awake? I'm not mad anymore...

Nora's silent. Jade undresses and gets into her own bed.

INT. LUKE'S HOTEL ROOM. - THE NEXT MORNING.

Luke sleeps. A knock on door wakes him. He groggily goes to door, opens it. It's Jade and Nora. A pause, he's scared.

JADE

I came to make peace.

Jade walks into the room past him, Luke and Nora exchange a look before following Jade inside.

JADE (CONT'D)

I overreacted. I still think you should've told me where Mary was but, I know you and I weren't speaking and... it's not like you knew where she was the whole time. Anyway. I think we should be able to drive home without any drama.

Luke and Nora nod eagerly.

NORA

Yeah. I agree.

LUKE

Definitely. Completely agree.

Jade hears music coming from outside.

JADE (CONT'D)

Is that coming from the hotel?

NORA

There's some party going on.

JADE

I could do a daytime fiesta before we head out. I'm gonna go brush my teeth, then let's go down there.

Jade exits, Nora and Luke exchange a look. Nora follows Jade.

INT. BATHROOM. - FEW MINUTES LATER

Jade brushes her teeth as Nora gets dressed in other room.

Jade wipes mouth with a napkin, tosses it in the trash. Suddenly her eyes fall on something in the trash; a condom wrapper. Jade leans down, picks it up. Stares, dumbfounded.

NORA (O.C.)

I'm ready to go. Are you?

Jade stares at the wrapper, no idea what to think.

JADE

I'm gonna be a few. Go ahead.

The door is heard closing as Nora leaves. Jade sits down on closed toilet seat, the wheels in her head turning rapidly.

EXT. HOTEL COURTYARD. - MOMENTS LATER

Luke sits at a table. Nora enters, sees him and heads over.

INT. BATHROOM.

Jade is still sitting, thinking this over. She finally stands up, a look of fierce determination on her face. She stares in the mirror, has decided on a plan.

Montage music as Jade gets ready - dolling herself up to the max; Squeezing into a tiny minidress. Propping her boobs up obscenely. Putting bright lipstick on. Finally she stares at the finished product - she's ready. Music continues as-

EXT. HOTEL COURTYARD.

Nora and Luke sit innocently at a table. Jade appears across the courtyard - a VISION. She struts towards Luke and Nora, both a bit surprised by her appearance. She sits with them.

NORA

Wow, Jade, you look-

JADE

(grabbing a drink in front of her)
Is this for me?

NORA

Oh, no, it's mine actually-

Jade is already drinking it quickly.

NORA (CONT'D)

That's cool though.
(flagging down a waitress)
Can I have another vodka soda?

JADE

Two more. And a shot of tequila.

Waitress leaves, Jade finishes drink as the other two stare.

JADE (CONT'D)

Lets dance!

Jade jumps up, pulls a very confused Luke to his feet.

JADE (CONT'D)

You don't mind, do you Nora?

Jade pulls Luke into a dance, she is crazy and overly sexual, Nora watches uncomfortably.

Montage of partying continues, Jade gets drunker and drunker, and flirtier with Luke. Nora grows more and more annoyed.

Jade dances provocatively around Luke.

Jade takes a shot, handing Nora her bra.

JADE (CONT'D)
Will you watch this for a minute?

Jade continues the act. Luke's like a confused monkey pulled between his attraction to Jade and desire to not anger Nora.

Finally Jade slow dances, leaning against Luke sweetly, he looks incredibly confused. Nora's had enough, she storms out.

LUKE
Fuck...

Montage music ends as Luke follows Nora inside into -

INT. HOTEL LOBBY. - CONTINUOUS

Nora is pacing angrily. Luke approaches her.

LUKE
Nora, she's drunk-

NORA
Don't touch me.

LUKE
What did you want me to do?

Jade has entered, approaches them. She is pissed but calm.

JADE
Obviously there's something the
three of us need to talk about.

Terrible silence, CUT TO -

INT. HOTEL ROOM. - MOMENTS LATER

Jade is furiously throwing her shit in a bag while Luke and Nora watch.

LUKE
Jade, please-

JADE

Fuck off. You both disgust me.

(to Nora)

You know, I'd expect this from
Luke, but not you.

NORA

I'm sorry, Jade, I don't-

JADE

You can have him. I've been done
with him for years.

LUKE

So just to clarify - were you
faking out there? With the dancing?

JADE / NORA

SHUT UP!

JADE

I'm getting a flight home.

LUKE

Jade, it didn't mean anything.

Nora is stung by this, Luke doesn't notice.

LUKE (CONT'D)

We were upset, and sometimes
when you're emotional and - there's
someone there that you've already
slept with before...

JADE

What do you mean "before?"

Luke realizes his huge mistake.

JADE (CONT'D)

This wasn't the first time?

Beat, they try to cover it but it's too late.

LUKE

No, of course it was -

NORA

That's not what he meant-

JADE (CONT'D)

THIS WASN'T THE FIRST TIME?!

Deafening silence. Jade is seething with rage.

JADE (CONT'D)
When.

Silence. Luke finally speaks.

LUKE
Senior year. Just once. When you
and I were in a fight.

Jade is silent, she looks at Nora, crushed and hurt.

JADE
I've never done anything to hurt
you.

NORA
I'm so sorry, Jade. I -

JADE
You've always resented me.

NORA
That's not true.

JADE
And judged me. You've never taken
me seriously.

NORA
Yes I have - I do.

JADE
No. Mary was the only one who ever
took me seriously. She was
whatever she was- but she'd never
do something so shitty to a friend.

NORA
I don't know what to say.

JADE
That's because there is nothing to
say.

Jade picks up her bag, leaves. Nora and Luke are left alone.

INT. RENTAL CAR. - FEW HOURS LATER.

Luke drives, Nora in passenger. They ride in tense silence.

NORA
How many hours to New York?

LUKE
Seven.

NORA
Let's not stop.

Beat.

LUKE
I'm sorry shit fell apart.

NORA
Which time?

Silence. They drive.

FLASHBACK TO:

INT. SCHOOL HALLWAY. SPRINGTIME, DAY.

Mary sits alone on the hallway floor in her graduation cap and gown, happy voices seeping in from the outside.

EXT. RYE HIGH SCHOOL. SAME DAY.

Everyone in caps and gowns. Jade, Luke, Nora and their parents mingle. Nora looks uneasy.

INT. SCHOOL BATHROOM. - SAME DAY

Nora vomits into the toilet. She flushes, leaves the stall, is startled when she sees Mary standing there.

MARY
Yum.

Nora goes to sink and starts washing her hands; feeling sick.

MARY (CONT'D)
You don't have a tampon, do you?

As Nora shakes her head, something begins to dawn on her.

MARY (CONT'D)
What?

NORA
How long ago was Tim's party?

MARY
I don't know. Like December?

A look of horror is spreading across Nora's face.

INT. SUPERMARKET. - AN HOUR LATER

Nora, still in her cap and gown, hurries frantically down the aisle, stopping at the pregnancy tests.

INT. NORA'S BEDROOM. - THAT EVENING.

Jade and Nora sit silently on the foot of the bed. The absolute worst has happened. Finally Jade speaks.

JADE

*I can get the money from my mom.
We'll fix it - and you won't ever
have to think about it again.*

Nora nods, terrified.

JADE (CONT'D)

Nora, we can erase this.

BACK TO PRESENT:

EXT. AIRPORT. - DAY

Jade arrives at the airport, struggling with her bags.

INT. AIRPORT. - SAME DAY

Jade stands in line at ticket counter, finally it's her turn.

JADE

One way to New York.

FLASHBACK TO:

INT. EXAM ROOM. - DAY

Nora, in hospital gown, listens to the DOCTOR. Jade sits in the extra chair.

DOCTOR

*You're carrying the baby higher
behind your rib cage than usual,
which explains why you might not
have noticed a huge physical
change, but why didn't you talk to
someone after missing your period?*

NORA

*I've always been irregular. It
didn't even cross my mind. But I
definitely want to... deal with it.
I'm going to Stanford in the fall.*

DOCTOR

*You're well into the second
trimester. An abortion at this
stage is a very serious procedure.
It's not something I'll perform,
and I don't know many reputable
doctors who would, unless medically
necessary.*

Silence.

NORA

I'm going to Stanford.

DOCTOR

*I'm going to give you some
information on late term abortions.
You should know exactly what you're
doing here.*

Little later, Nora reads pamphlets, horrified, Jade watches.

JADE

*Nora, this is propaganda. You're in
charge here.*

Nora keeps reading, growing more and more frightened.

EXT. NYC.

*Luke strolls the street of NY. He passes Alex's gallery, sees
something in the window that stops him. It's a nude photo of
Mary, crude and demeaning. Luke stares in horror.*

BACK TO PRESENT:

INT. RENTAL CAR. - DAY

*Luke and Nora stop at a stoplight. A couple in the car next
to them laughs loudly. The couple drives off. Silence.*

LUKE

*Some people laugh too loud.
(silence)*

*Like Jade. I hate Jade's laugh. I
think she fakes it to piss me off.
(MORE)*

LUKE (CONT'D)
Prove she's having fun when I'm
not.

NORA
I don't think she's thinking about
you. I think that's just how she
laughs.
(silence)
Did Jade ever tell you I tried to
get an abortion at first?

LUKE
(uncomfortable)
No. She didn't.
(beat)
She always said she thought it was
really brave of you. Keeping it.

NORA
That's just Jade being a good
friend. She knows it was the
complete opposite.

LUKE
What do you mean?

NORA
I didn't make the choice to have a
kid, I just got scared out of the
other option. I was acting out of
fear, not "bravery."

LUKE
I'm sorry.

NORA.
Don't be. Charlie's fucking
awesome. He's the only good thing
that came out of senior year.

Silence. They stare straight ahead as they drive.

FLASHBACK TO:

INT. SHINE'S HOUSE. - DAY

Mr. Shine reads paper. Luke bursts in, upset.

LUKE
Dad. There's a big problem.

INT. MARY' S BEDROOM. - SAME DAY

Mr. Shine tears through Mary's things. Luke and Mrs. Shine watch terrified. Jade's paintings of Mary and Alex's nude photos are scattered around. Mary enters.

MARY
What are you doing in here?!

BACK TO PRESENT:

INT. AIRPORT. - DAY

Jade waits for her plane. A guy sits next to her despite plenty of empty seats. He smiles at her. She stares blankly.

JADE
Lot of empty seats, dude.

Beat. He moves to another seat. Jade slumps miserably.

INT. RENTAL CAR. - SAME DAY

Luke and Nora continue to drive.

LUKE
I gotta admit, at the diner last week, I was pretty relieved to see what blue eyes Charlie had.

NORA
Why?

LUKE
Because. You and I have brown. No way we could make a blue eyed kid.

Nora stares at him, after a moment he notices.

LUKE (CONT'D)
What?

NORA
Pull over.

LUKE
Why? What did I say?

NORA
Just pull the car over, please.

Luke pulls over, confused.

LUKE

Are you okay?

NORA

You thought Charlie might be yours?

LUKE

I was kidding.

NORA

Kind of kidding or completely
kidding?

LUKE

I didn't think he was mine. But, I
mean, sure, I thought there might
be the slightest possibility.

NORA

Well he's not. He's Tim's. One
hundred percent.

LUKE

Ok. Good.

Silence. Nora's slowly getting more heated but remains calm.

NORA

If you thought that - why didn't
you ask six years ago?

LUKE

I figured if you'd wanted me to
know you would have told me.

Nora meditates on this. It grates on her.

NORA

You thought I might be letting you
off the hook.

(silence)

And you would have let me do that?

Beat. She gets out of car, starts walking. Luke follows her -

LUKE

Nora! Where are you going?

Nora stops and suddenly screams at the top of her lungs.

FLASHBACK TO:

INT. MARY' S BEDROOM.

Back to previous confrontation between Shines and Mary.

MR. SHINE
What the hell is this shit, Mary?

MARY
Those pictures are private!

MR. SHINE
Luke told us everything. Who the fuck is this guy?! Jade introduced you to him?

MARY
He's an artist- I wouldn't expect you to understand anything about it-

MR. SHINE
Artist? I didn't think you could possibly be this stupid. There are pictures of you up in Manhattan. In public. Did you know that?

Mary has no response. Mrs. Shine rushes out - tearful.

MR. SHINE (CONT'D)
Jade's not allowed in this house.

LUKE
This isn't Jade's fault, Dad-

MARY
How could you do this, Luke?

MR. SHINE
Be grateful to him. What else do you let this pervert do to you?

MARY
I'm eighteen. It's none of your business!

MR. SHINE
I don't know how you turned out this way, but it's heartbreaking.

Mr. Shine exits, Mary rages against Luke.

MARY
Get out of my fucking room!

LUKE
Mary, please, you know I was-

MARY
I DON'T RESPECT YOU, LUKE.

Silence. Finally Luke leaves Mary alone, fuming.

BACK TO PRESENT:

EXT. SIDE OF ROAD.

Nora continues her road side tantrum, kicking at the ground.

LUKE
What's the matter with you?!

NORA
*You! You're a fucking sociopath!
 You would have let me go through
 that alone?*

LUKE
You just said Charlie wasn't mine -

NORA
*But you thought he might be! And
 you would have let me deal with it
 while you went off to California?
 (beat)
 Why did you sleep with me, Luke?*

LUKE
*What do you mean? The same reason
 you slept with me.*

NORA
*How would you know what my reason
 was?*

LUKE
*I'm not completely sure what we're
 talking about here.*

NORA
Why did you choose Stanford?

LUKE
Because it's the best.

NORA
*It had nothing to do with the fact
 that I was planning on going there?*

LUKE

I mean, of course, that was a plus.

NORA

And if I had gone? If I hadn't had to stay in Rye instead?

LUKE

What are you trying to get me to say?

NORA

I know it's always been Jade. But was there ever a time, even a short time, when you thought it might be me?

LUKE

I don't know what you mean.

NORA

If I'd gone to Stanford. If I didn't get pregnant. Would it've been different? Would we maybe...

Silence.

LUKE

I didn't know you ever wanted that.

NORA

Just tell me the truth. Yes or no?

Beat, Luke doesn't want to answer but does.

LUKE

I don't think so.

Silence, a car passes them.

FLASHBACK TO:

EXT. NORA'S HOUSE IN RYE. - DAY

Mary, a crying mess, runs down the sidewalk. She gets to Nora's house, rings bell.

INT. NORA'S HOUSE. - SAME DAY

Nora sits with David. She's been crying, he's furious, she's obviously just told him about the pregnancy. The doorbell rings, Mary's voice can be heard.

MARY (O.S.)
Nora, it's Mary!

Nora quietly goes to the door, Mary is a total wreck.

MARY (CONT'D)
Oh my god, Nora -

NORA
Now's not a good time, Mary.

MARY
I need you, something happened-

NORA
(coldly)
I can't right now.

MARY
What do you mean? Luke and my dad-

NORA
*I said I can't deal with your shit
 right now, Mary! Some of us have
 our own problems to worry about!*

Nora slams the door in Mary's face. Mary's stunned.

INT. JADE'S BEDROOM. - SAME DAY

Jade listens in horror to Mr. Shine's rant on her voicemail.

MR. SHINE (V.O.)
*You have humiliated my daughter. If
 I ever find you in our home again
 I'll call the police.*

The message ends. Suddenly her cell rings, it's Luke.

JADE
Luke! Your dad left me a message -

INTERCUT WITH:

INT. LUKE'S CAR.

LUKE
*Listen, it's gonna be fine, but I
 can't be here anymore - August is
 too far away. I'm done with my
 family's bullshit - I'm leaving for
 California next week.*

JADE

Next week?

LUKE

And I think you should come. You can model in L.A too. And it's only six hours from Stanford.

JADE

But - a week is so soon. Mary and I have been planning on moving to Manhattan. She'd be so upset.

LUKE

You can't make all your decisions based on Mary's emotions. We've been doing that forever.

(beat)

Do you want to be with me or not?

Silence. This is killing Jade but she knows the answer.

EXT. JADE'S HOUSE. - MOMENTS LATER

Mary hurries down the sidewalk to Jade's house. She's an absolute wreck. She rings the doorbell, Candy answers.

MARY

Is Jade here?

BACK TO PRESENT:

EXT. SIDE OF ROAD.

Nora and Luke stand silently.

NORA

I've wasted so much regret on you.

LUKE

You're killing me.

Nora walks back to the car. Luke follows, getting mad.

LUKE (CONT'D)

This is bullshit. You were the one who came on to me, every time, "Luke, it's okay, nothing changes."

NORA

Stop it-

LUKE

I was supposed to know you were
lying?

NORA

You're not allowed to be mean right
now! You're not the one who's hurt!

Silence. Nora gets back in the car, Luke does too.

NORA (CONT'D)

Drive me home.

LUKE

No, I'm sorry, I want to talk about
this.

NORA

I want to go home.

Beat. Luke starts car again. He turns to her, about to speak-

NORA (CONT'D)

Just drive.

They drive silently for a moment.

LUKE

So we're just gonna drive the rest
of the way in silence?

Nora says nothing. So they drive, tense, furious silence.

EXT. NYC.

Jade has arrived in NY. Gets cab.

EXT. NYC.

Jade gets out of cab at Narcotics Anonymous Meeting.

INT. NARCOTIC'S ANONYMOUS MEETING.

The scene where we first met Jade. She is pissed and strung
the fuck out emotionally. She's ready to rant.

JADE

Hi. I'm an addict and my name's
Jade.

The group responds "Hi Jade."

JADE (CONT'D)
 I'm eight months clean, about ten
 hours sober and I have some stuff I
 want to talk about.

FLASHBACK TO:

INT. JADE'S BEDROOM.

Jade stares in the mirror, her modeling pictures frame her face. Suddenly Mary bursts in.

JADE
Mary-

MARY
You can never talk to Luke again.

JADE
Calm down -

MARY
*My parents won't talk to me - I'm
 so humiliated.*

Mary sits, puts her head in her hands, crying.

MARY (CONT'D)
*I didn't know Alex was going to put
 those anywhere public.*

JADE
I know. He's a fucking creep.

MARY
Luke didn't have to tell our dad.

JADE
He was just worried about you.

MARY
Are you on my side or his?

JADE
I'm on both of your sides.

MARY
That's impossible.
(beat)
Let's move to the city now.
*School's over. Why are we still
 here?*

Jade struggles, not knowing how to answer this.

MARY (CONT'D)
*Please. This place is gonna kill
 me.*

JADE
I can't.

MARY
What do you mean? Why not?

Silence.

JADE
I told Luke I'd go to California.

Beat. This hits Mary like a dagger.

JADE (CONT'D)
*There's more work out there for me -
 more commercial stuff- I'm not as
 editorial as the New York girls -*

MARY
*You promised you wouldn't choose
 him over me.*

JADE
I'm not.

MARY
What do you call this?

JADE
*I'll still be here all the time.
 (beat)
 He's my boyfriend.*

Mary starts to leave-

JADE (CONT'D)
*I love you, Mary. This doesn't have
 to be a big thing.*

Mary turns on her.

MARY
*I really need you right now, Jade.
 I'm not doing well. Please?*

Jade is silent, she can't change her mind.

MARY (CONT'D)
Fine then.

Mary leaves Jade alone.

BACK TO PRESENT:

INT. RENTAL CAR. - EVENING

Luke drives, Nora sleeps as they drive into Rye. Nora wakes, realizing they're home. As they're stopped at a light she reaches behind her, grabbing her bag, gets out of the car.

LUKE
What are you doing?

NORA
I can walk the rest of the way.

LUKE
Come on, Nora. At least let me drive you home.

NORA
I am home. I still live here.

Nora walks off as Luke watches from the car.

INT. NARCOTIC'S ANONYMOUS MEETING. - SAME DAY

Jade has come to a pause in her story, everyone watches her.

JADE
Mary didn't say bye to anyone when she left. I tried to figure out where she went, but, I thought I had time to make things right with her.

Montage music begins, "I Don't Blame You" by Cat Power.

FLASHBACK TO:

EXT. RYE TRAIN STATION.

Mary stands waiting for a train on the platform.

JADE (V.O.)
I didn't know she'd disappear.

The train pulls in, hiding Mary from view.

INT. TRAIN.

With the lyrics "The last time I saw you," - Mary sits, close on her determined, angry face as the train leaves.

INT. STREETS OF RYE.

Nora, stoic, passes a group of peers who whisper maliciously.

INT. AIRPLANE.

Jade and Luke sit on a plane to California. She takes a pill. They look at each other, both trying to appear hopeful.

MAN IN N.A MEETING (V.O.)
Things didn't work out in
California?

BACK TO PRESENT:

INT. NARCOTIC'S ANONYMOUS MEETING.

Jade is lost in the memory, numb.

JADE
No.

MUSIC MONTAGE continues into...

Nora walks through Rye with her suitcase, devastated.

Luke drives.

Nora approaches her house, Charlie bursts outside as David watches from the doorway. Nora showers Charlie in kisses.

Outside the Narcotics Anonymous meeting, the group leaves, Jade among them. She stands alone as they pass by her, giving her strange looks. She could care less.

More images of the three getting back into Rye and Manhattan, their pathetic post road trip week passing.

END MONTAGE

INT. MARY AND LUKE'S SUFFOLK STREET APT, NYC. - A WEEK LATER.

Luke and his realtor walk through the mostly empty apartment

REALTOR
This place will sell in no time.

Luke walks into other room. His phone rings, he answers.

LUKE
Hello?

HEATHER (V.O.)
Baby, are you almost back? I just
got my you-know-what bleached.

Luke again sees the "Mary is King" written on the wall.

INT. JADE'S BEDROOM. - SAME DAY

Jade lays spread eagle on the floor, face down, watching America's Next Top Model. In the open doorway Candy pauses.

JADE
Don't look at me.

Later - alone, Jade digs through a box of old stuff, rifling through modeling photos. She comes to some photos she took herself, then her old camera. She fumbles with it.

INT. RYE COUNTRY DAY SCHOOL. - SAME DAY

Nora hurries down the hallway.

INT. PRINCIPAL'S OFFICE. - MOMENTS LATER

TEACHER and PRINCIPAL sit across from Nora and Charlie.

TEACHER
The little girl was very upset.

NORA
What did Charlie say, exactly?

TEACHER
That he was going to eat her liver
with fava beans.

NORA
Oh- well that's not- that's only
cause he watched Silence of the
Lambs. He was just quoting. It's
not like those are his words, he's
not crazy.

PRINCIPLE
(slow, numb, horror)
Why was he watching Silence of the
Lambs?

NORA
Okay, first of all, don't ever make
that facial expression at me. Ever
again.

CHARLIE
Mommy-

NORA
You. Do not start. First grade is
not that stressful, Charlie.

CHARLIE
Yes it is! And she picked on me!

NORA
That's not an excuse!

CHARLIE
But she was really mean to me! She
made fun of my ABC's and my hair,
and then she scratched me.

Charlie reveals a small scratch mark on his arm. Nora is
aghast. She turns angrily to the Teacher and Principal.

NORA
Where is this little cunt?

EXT. RYE PARK. - SAME DAY

Jade photographs an unknowing group of 13 year old girls a
few yards from her. She stops to look through the shots.

AMY (O.S.)
Were you taking pictures of us?

Jade looks up to see one of the girls, AMY, 13, pretty.

JADE
Uh, no, I was just -

AMY
Can I see?

She takes the camera, begins looking, Jade is awkward.

AMY (CONT'D)
I look good. So are you like a
professional photographer?

JADE
I was just messing around.

AMY
I wanna model. I need to get photos
taken so I can send them to agents,
but my mom doesn't want me to.

JADE
Bummer.

AMY
Maybe you can take my photos?

Jade rolls her eyes, about to say no -

AMY (CONT'D)
What do you charge? Like 300?

Jade stops, looks up at Amy, suddenly interested.

EXT. NORA'S HOUSE - EVENING

That evening. Nora sits glumly. David sits down next to her.

DAVID
You're going through a little
meltdown, huh?

Nora nods, a slight roll of the eyes. Across the street two
teen girls walk by, gossiping. Beat.

NORA
How do you know how much you owe
someone?

DAVID
What do you mean?

NORA
I don't know.
(beat)
I've always felt like; friendships
end. Part of growing up is that
certain people grow apart. And when
things end, they usually end badly,
otherwise...

DAVID

They wouldn't end.

NORA

Right. I know it's simple. But, how do you know the difference between something that was supposed to be temporary and something that was supposed to last?

DAVID

I don't think that's something you know, I think it's something you decide.

Nora is silent.

INT. NORA'S LIVING ROOM. - THAT EVENING

Nora watches a home video of her 10th birthday. Onscreen she blows out her candles while Mary, Luke and Jade watch.

As Nora watches, Young Jade kisses Young Nora on the cheek.

Nora groans with guilt at the cuteness displayed onscreen.

EXT. SHINE HOUSE. - A FEW DAYS LATER

Nora stands at the door, rings the bell. After a moment Mrs. Shine answers, surprised to see Nora.

INT. LIVING ROOM. - MOMENTS LATER

Mrs. Shine stares out the window, Nora eyes taxidermy dogs.

MRS. SHINE

I've always thought you were a good girl, Nora. But you three took all I had left of Mary without asking me. Like I'm the enemy. I hope you didn't come to defend that.

NORA

No. I didn't.

MRS. SHINE

Then what?

NORA

I came here to defend Jade.

Mrs. Shine turns to Nora, surprised and upset.

NORA (CONT'D)

I know you blame her for a lot of things. But Jade was a good friend to Mary. It's only sort of occurred to me lately how good a friend she actually is. And nobody understood your daughter better than Jade did. That's why Mary told her things she didn't tell the rest of us.

MRS. SHINE

Why are you telling me this?

NORA

I've realized I'm lacking in the loyalty department. And I want to fix that.

MRS. SHINE

I feel robbed. Do you know what that kind of missing is like? I feel like I've been robbed of a part of me that's bigger than all the other parts of me.

NORA

You're allowed to feel robbed. And there's nobody you have to forgive for that.

MRS. SHINE

Jade might have understood Mary, but she didn't love her more than I did. And it wasn't for any of you to decide where Mary ended up.

NORA

I know. It was for Mary to decide. But, all we can do is what we think she would have wanted.

EXT. SHINE HOUSE. - FEW MINUTES LATER

Nora heads back to her car.

MRS. SHINE (O.C.)

Nora!

Nora turns, sees Mrs. Shine heading towards her with the urn. She arrives to Nora, there's a beat.

MRS. SHINE (CONT'D)
I wish I could do all of it again.

Nora's silent. Mrs. Shine hands her the urn. Nora's speechless.

MRS. SHINE (CONT'D)
You turned out nicely, Nora.

Mrs. Shine goes inside, leaving Nora alone.

INT. NORA'S HOUSE. - LATER THAT EVENING

Nora sits at her laptop, open to her email. A blank email is waiting to be composed, addressed to Jade and Luke's email addresses. Nora debates what to say. She types, "Dear Jade and Luke, I don't know what to say. I'm sorry for all the" -

Nora erases this. Starts over. Types, "Jade and Luke, I know things got really messed up, and I know I'm as much to blame as anyone -" Nora stops, erases this also. Long beat.

Finally Nora types, "I got the ashes. If you want, meet me at the last spot on Wednesday at 4 pm. Nora."

Nora sends the email.

INT. JADE'S BEDROOM. - SAME DAY

Jade sits on her laptop, uploading photos she took of Amy.

Her email beeps, she opens it, seeing the email from Nora.

EXT. NYC. - SAME DAY.

Luke walks down the sidewalk smoking a cigarette. His phone buzzes, he looks at it.

INT. NORA'S HOUSE. - FEW DAYS LATER.

Nora hurries down the hall towards Charlie's room.

NORA
Charlie, I'm headed out for a bit.

Nora opens the door to Charlie's bedroom, Charlie jumps up from behind the bed, holding a blowup doll. Awkward beat.

NORA (CONT'D)
I'll be back in a little.

Charlie nods. Nora closes the door, shakes her head.

INT. GEORGE'S NYC APARTMENT.

Jade looks through her developed photos of Amy with her dad George, and Mark.

GEORGE

You're good at this, Jade.

MARK

Let's just hope cocaine and xanax
don't find you again.

Mark pats Jade condescendingly on the head and leaves.

JADE

What time is it?

GEORGE

Noon. Why?

JADE

Nora's spreading the rest of the
ashes today.

(beat)

I don't think I'm ready to see her.
I'm just not sure what she did is
forgivable.

GEORGE

Sometimes instead of asking whether
something is forgivable, it's
better to ask whether the person
who did it is worth forgiving.

Jade is silent.

EXT. RYE PARK. - SAME DAY

Nora sits on a bench with the urn. She looks at her watch.

LUKE (O.C.)

Hey.

Nora looks up to see Luke. They're silent for a moment.

NORA

Happy birthday.

(beat)

Did Jade come?

Luke shakes his head. Nora nods, looking at the ground. He sits, a weighted silence between them. A crash is heard- turn to see Jade in her car, she's crashed slightly into a tree.

JADE

God damnit, why is this tree here?!

Nora can't help but smile. Jade gets out of car, walks over.

JADE (CONT'D)

I'm not ready to talk about things.
But I want to do this. For Mary.

NORA

Okay.

They walk through the park silently. Finally their childhood playground comes into view. They stare at the jungle gym. As they arrive at it Nora suddenly trips, the ashes fly all over the sand. After a moment she begins laughing, soon they're all laughing; there's no need to spread the ashes now.

A few minutes later they sit silently on the swings, passing a joint. No need for conversation. Finally Jade stands.

LUKE

You're going?

JADE

Yeah. I think this was something good, though.

Beat. Jade starts to walk off. Nora follows her.

NORA

Jade, wait.

Jade stops as Nora catches up to her.

NORA (CONT'D)

We're going to be okay, right?

Jade nods, then heads to her car. Nora watches Jade pull out with a loud screech. She turns back to Luke.

NORA (CONT'D)

I should get home to Charlie.

He nods, wants to say something but doesn't know what.

LUKE

Nora...

NORA
I know. It's okay.

Beat. Nora heads to her car, Luke watches her walk away.

INT. LUKE AND MARY'S NYC APARTMENT. - THAT EVENING
Luke sits, his voicemail playing. His realtor speaks.

REALTOR (V.O.)
They're looking to move in as soon
as possible. So let me know, and
we'll get started on the paperwork.

INT. JADE'S BEDROOM. - NEXT DAY.

Jade applies a cooling cream down her pants, wincing. There's a rap on the window, she turns to see Luke. He waves.

EXT. JADE'S HOUSE. - MOMENTS LATER

Luke and Jade sit on the sidewalk.

LUKE
So, back to photography?

JADE
Maybe. Gonna at least take some
classes, see how it goes.

LUKE
Do you have any money saved up?

JADE
Not really. It kinda sucks.

LUKE
So what are you going to do?

JADE
Guess I'll just have to let things
suck for a while.

Beat.

LUKE
There's not anything between you
and me anymore, is there?

JADE

That's a stupid question. There's
an entire childhood between us.

LUKE

The last thing Mary ever said to me
was that she didn't respect me.

JADE

Well, Mary had a lot of mood
swings.

Beat.

LUKE

What do you think about me and
Nora? Together.

JADE

What, you're in love with Nora now?

LUKE

No, I - I don't know. Maybe I
should be.

JADE

You're being serious?

Luke shrugs. Jade pauses.

JADE (CONT'D)

Nora would be the best thing that
ever happened to you. But you'd be
the worst fucking thing that ever
happened to her.

LUKE

Thank you. Thanks. That's kind.

JADE

You can't be with her just cause
you like the way she sees you.

(beat, she softens)

I'm sure you'll be of use to some
girl someday, but you have a lot of
emotional stuntedness to get over
first. Don't waste Nora's time.

INT. LUKE AND MARY'S NYC APARTMENT. - LATER THAT DAY

Luke holds a photo of him and Nora, age ten. He makes a
decision, gets out his phone. Dials.

LUKE

Don't accept the offer. I've decided not to sell.

EXT. NORA'S HOUSE. - SAME DAY

Luke waits at door, holds flowers and a wrapped gift. Charlie opens the door, wears a veiled widow's hat.

LUKE

Hey. Is Nora - is your mom here?

CHARLIE

No, but she'll be back soon. Do you want to help me have a funeral?

EXT. NORA'S KITCHEN. - MOMENTS LATER

Charlie buries a mouse in a huge flower pot. Luke watches.

CHARLIE

He was a good mouse. But the vacuum was stronger.

Charlie places his hands on the dirt, closes his eyes.

LUKE

What are you doing?

CHARLIE

I'm trying to feel it. So he won't have to.

Something suddenly resonates with Luke -

FLASHBACK TO:

Mary staring out the back of the Shine family car as ambulance lights flash across her face from the scene of the beaten teenager.

BACK TO PRESENT:

Luke fights his emotions, Charlie touches his shoulder comfortingly.

CHARLIE (CONT'D)

I know.

They're silent. Luke peers at the fridge, pictures of Nora and Charlie, Charlie's drawings. It's a total parent's fridge. After a moment Luke stands.

LUKE
(fighting to stay
composed)
I gotta take off, buddy.
(motions to wrapped gift)
Give your mom this present from me,
though, okay? And tell her that I -
(beat)
Tell her I said bye.

Luke leaves, Charlie takes the flower pot outside.

EXT. NORA'S HOUSE. - MOMENTS LATER

Luke hurries down the sidewalk, the emotion he's been repressing all along finally hits him, he begins to cry. The crying soon turns to surprised laughter at his own reaction.

INT. NORA'S LIVING ROOM. - AN HOUR LATER

Charlie and David watch TV. Nora enters in jogging clothes.

NORA
Hey. What are you guys watching?

DAVID
A completely irrational show about
a sponge that lives in the sea.

CHARLIE
Your friend Luke came by, he left
something in the kitchen for you.

INT. NORA'S KITCHEN. - MOMENTS LATER

Nora enters, sees flowers, card and wrapped gift. She unwraps the present, it's a small box. She opens it, a house key. Confused, she picks up the card; her eyes widen as she reads.

INT. LUKE AND MARY'S SUFFOLK STREET APARTMENT. - DAY

Couple days later. Realtor shows Nora around.

REALTOR
The neighborhood has some great
private schools. Are you looking
for anything in particular?

NORA
Not catholic.

REALTOR

You must mean a lot to Luke. Is he
a close friend?

Nora laughs.

INT. SUFFOLK STREET APARTMENT - ONE WEEK LATER.

The space is now filled with boxes and random furniture. Nora rushes around, making coffee, doing hair, etc.

NORA

Charlie? You're gonna be late!

In the bathroom Charlie stares at himself in his new uniform.

CHARLIE

You look incredible.

INT. LUKE'S LOS ANGELES HOME. - SAME DAY

Everything is beautiful, pristine. The phone rings, as it goes to voicemail we see Luke, lying in sweats on the floor.

HEATHER (V.O.)

Luke, the Young Literaries of Hollywood party is tonight, and I can't get in without you since I'm your plus one, so call me back.

EXT. NEW YORK CITY PARK. - SAME DAY

Jade takes pictures, Mark strolling next to her. Up ahead George walks his dog.

MARK

So did you ever meet Kate Moss?

JADE

I've done lines of coke off of Kate Moss.

Mark gasps.

INT. LUKE'S LA HOME. - SAME DAY

Luke stares in his fridge, empty except one rotten apple.

Minutes later he's at his laptop, open to the site for House of the Hope Children's Home in Mexico.

EXT. NYC.

Nora drags Charlie, in new uniform, down the sidewalk.

NORA
You gotta haul ass, Charlie!

EXT. LUKE'S LA HOME.

Luke exits. Gets in his car. He pulls out of the driveway.

INT. LUKE'S CAR.

Luke drives out of LA, into the desert.

EXT. NYC PARK.

Jade snaps more photos, stops to look at her work.

INT. LUKE'S CAR.

Middle of the desert. His phone rings, he answers on speaker.

LUKE
Yo.

HEATHER (V.O.)
Luke, where are you??

LUKE
I think I'm driving to Mexico.

HEATHER (V.O.)
Mexico? What the fuck are you gonna
do in Mexico?

LUKE
I'm not really sure.

She begins ranting, Luke hangs up. He laughs.

EXT. NYC SCHOOL.

Nora ties Charlie's shoe. Kids rush around them.

NORA
Okay buddy, time to go.

She hugs him and begins to stand, he grabs her.

CHARLIE

Wait. What if they don't like me?

Beat. Nora lowers herself to Charlie's eye level.

NORA

Then obviously we will kill them.

They grin. He hurries towards the school. At the steps he turns back to Nora, does a victorious crotch grab. She shakes her head. He runs inside. She watches the kids entering school. Music begins.

MONTAGE.

Jade in the park, taking photos.

Luke driving, a new weightlessness to him. He lights a joint.

Nora watches the school kids going inside, with a smile, she walks off.

We are left with the school, the kids swarming around, starting their day, music builds and we cut to black.

Credits.