PLEASE GIVE

by

Nicole Holofcener
CLOSE UP ON A LARGE BREAST as it is maneuvered into a mammogram machine. A PAIR OF HANDS lift it, pull it and eventually squeeze into nothing more than a small tube of flesh as it’s pressed down by a sandwich of glass.

Various shots of more breasts, young and old, high and low, as they get their mammograms.

PATIENTS flip through magazines, RECEPTIONISTS answer phones and make appointments.

WOMEN in paper robes, mostly over 50, sit in chairs that line the hallway, waiting their turn.

AN ANXIOUS WOMAN removes her robe to expose her small breasts. The technician is REbecca, 28 years old and plain looking.

REBECCA
Let’s do the left first.

Rebecca does her best to get the woman’s left breast onto the plate of glass. The woman winces.

REBECCA
I think I can get...a little more.

Rebecca closes the machine on her tit and moves to flip a switch.

MARISSA AND CATHY, receptionists, do some filing.

CATHY
I think they’re at their peak this week-end.
MARISSA
I can’t go til the end of the month.

CATHY
That’s too bad. They might be over by then.

MARISSA
I know. And New York magazine gave a list where they’re the best this year.

Rebecca enters the front office.

MARISSA
Rebecca, you gonna see the leaves?

Rebecca stares at her blankly.

MARISSA
The leaves. Upstate? They change color?

INT. PREWAR APARTMENT - DAY

KATE, 45 years old and attractive, is being lead through an enormous, dark apartment by a middle aged man, ADAM. The place is filled with furniture from the 50’s, along with a life time of mementos and tchotchkes.

ADAM
I apologize for the smell. We cracked the windows but it didn’t help.

KATE
Oh, it’s fine.

ADAM
My mother was always cold. Most of the windows were actually painted shut.

(MORE)
ADAM (cont’d)
(pointing to the living room set)
This stuff all matches. It’s the original upholstery, I’m sure.
Pretty dreary.
Kate looks around, blase about what she’s seeing.

ADAM
You don’t buy the little stuff, right? Like jewelry and clothes?

KATE
We just buy furniture. Sometimes artwork, pottery.

ADAM
It’s better to just get rid of it all at once like this, right? I mean, it’s a bunch of junk and I’m a busy person.

KATE
Oh, definitely. You don’t want to have to worry about it.

ADAM
(chuckling)
I’ll probably get rid of some priceless thing and not know it, right? Like this.

He holds up a vase that’s decorated with gold leaves.

KATE
Oh, I don’t think you have to concern yourself with that.
(beat)
This is a beautiful place, though. You going to keep it?

ADAM
Na. I like the suburbs.

KATE
This kind of space in Manhattan is unreal.

ADAM
Yeah, if you like Manhattan.

INT. APARTMENT BUILDING ELEVATOR – DAY

Rebecca, (the mammographer) gets into the elevator with groceries. After a moment, Kate gets in as well, and they smile coldly to one another. The doors close and they ride up.
KATE
(after a while)
Weirdly hot today, huh?

REBECCA
I work inside.

KATE
(snapping)
You had to go outside to get to work. And to leave work, right?

Rebecca shrugs.

KATE
How’s your grandmother?

REBECCA
(pointed)
Great. Doing really well.

They both get out on the same floor.

INT. HALLWAY - CONTINUOUS
Rebecca walks to the left to Apartment 6A. Kate walks to the right, to Apartment 6B.

INT. APT. 6A/ANDRA’S APARTMENT - DAY
Rebecca unloads groceries in ANDRA’S prewar one bedroom apartment. The kitchen is original, tiles are missing, plates are washed badly. The room smells of urine and medicine.

ANDRA, 90 years old, is sitting at the small kitchen table. Her face rests in its permanent frown as she holds her little bull dog LUCKY -- their expressions sadly resembling one another’s.

ANDRA
I don’t know why you don’t go to Associated.

REBECCA
You do know.

ANDRA
If it was your money you’d walk the extra six blocks.

REBECCA
It’s ten blocks. And no I wouldn’t.
ANDRA
When my feet get better I’ll do it myself.

INT. APT. 6B/KATE AND ALEX’S APARTMENT - DAY

A two bedroom apartment, bright and cluttered but stylishly decorated.

Kate is cooking dinner while her DAUGHTER ABBY, 15, does homework at the table. Abby is in an awkward stage of development and has a bad case of acne.

KATE
Why does she hate us so much? What did we do to her?

ABBY
She sees you, she sees death.
You’re a vulture.

KATE
Us buying that apartment has no down side. Her grandmother’s still living there, we’re not hovering. The only difference to her is that now she pays her rent to us instead of the sponsor. And we didn’t even raise it.

ABBY
You’re a saint.

KATE
(beat)
Maybe she’s mean because she has a prettier sister.

ABBY
Mom.

KATE
I’ve seen the older one. She’s kind of gorgeous in a low rent way.

ABBY
The younger one is okay looking. Maybe she likes how she looks.

KATE
I doubt it. It’s hard to have a prettier sister.
KATE
It’s just so sad.

ABBY
What?

KATE
The old lady. Andra. I mean, does she ever go outside?

ABBY
What’s so fun outside?

KATE
The world? Life?

ABBY
Maybe she’s perfectly happy.

KATE
That’s how you rationalize so you don’t have to feel bad for her.

ABBY
Why do I have to feel bad for her?

KATE
She’s a lonely old woman at the end of her life.

ABBY
That’s not my fault.

ALEX, Kate’s husband, comes into the room sifting through photos. He’s 42 and attractive despite a pot belly and unkempt hair.

ALEX
This table is incredibly rare.

KATE
He had no idea.

ALEX
What about this chest of drawers? Is it signed?
KATE
And in perfect condition.

ALEX
What a score. You did good! We’re going to make a killing.

He affectionately ruffles her hair.

KATE
Don’t say that.

ALEX
But we are.

ABBY
Mom knows you are. She just doesn’t want it said.
(beat)
My zit medicine isn’t working.

KATE
(looking closer)
You won’t use what I tell you.

ABBY
It made it worse.

KATE
You don’t take my advice.

ABBY
So I deserve it?

KATE
I’m trying to help you.

ABBY
Don’t help me.

INT. ANDRA’S APARTMENT - A LITTLE LATER

Andra sits in a chair a few inches away from an OLD TV SET as it’s BLASTING NEWS. Rebecca sits at the dining table near the window putting pills into a Daily Pill Organizer.

REBECCA
(shouting over the TV)
What shall we do for your birthday? Mary and I will take you out.

ANDRA
Mary?
REBECCA
Sure. She’s just been really busy.

Andra smirks. Rebecca glances out the window, a warm, fall breeze blowing on her face.

She sees a small rooftop party going on a few buildings away. The BBQ sends sweet smells into the sky, YOUNG PEOPLE laugh and enjoy themselves.

Her face saddens as she returns to separating pills.

INT. REBECCA AND MARY’S APARTMENT - NIGHT

Rebecca kicks off her shoes as she collapses onto the couch. The apartment is small and dreary, short of a couple of generic posters and inexpensive attempts at cheerful decorating.

REBECCA
Why is it so hot?

Rebecca’s sister Mary, 33, very pretty with a tense, turned down mouth, leans into the room holding up a frozen dinner - Beef Medallions.

MARY
Please tell me what a medallion is.

REBECCA
When you win something.

MARY
These look like – shit pellets.
   (beat)
You want one?

REBECCA
Sure. Thanks.

Mary retreats into the kitchen and Rebecca picks up an IN TOUCH magazine.

MARY (O.S.)
You would not believe what she was wearing today.

Rebecca rolls her eyes.

MARY (O.S.)
This backless dress and man, she has a big back. Not attractive.
   (MORE)
MARY (O.S.) (cont'd)
Not the kind of back that can carry off that kind of dress, you know what I mean? Why don’t people look in the mirror?
(beat)
Like a dude. You know?

REBECCA
It’s weird, the way you watch her.

MARY
I don’t watch her. I walk by.

REBECCA
(beat)
We gotta do something for Grandma’s birthday.

MARY
When is she gonna croak?

REBECCA
What if somebody said something like that about you?

MARY
They probably already have.

REBECCA
I’m gonna buy her a nightgown.

MARY
How much?

REBECCA
I don’t know. She’s got a ratty old thing.

MARY
I’ll write you a check.

REBECCA
You know the neighbors? They look at me like, is she dead yet?
MARY
Why shouldn’t they?

REBECCA
Because it’s wrong.

MARY
You think that if they didn’t buy her apartment she wouldn’t die?
What’s the difference.

INT. MODERN AGE - DAY

A loft like store on tenth avenue filled with mid century modern furniture.

TWO MALE SHOPPERS try out a long, thin sofa.

MALE SHOPPER 1
Feel this texture. Nubby but soft.

MALE SHOPPER 2
Yeah, but it’s not comfortable.

MALE SHOPPER 1
It’s nice.

MALE SHOPPER 2
It’s not, it’s too shallow or something.

MALE SHOPPER 1
Well, you don’t have to converse with it.

MALE SHOPPER 2
Very funny.

Alex comes up.

ALEX
Beautiful, isn’t it?

MALE SHOPPER 1
Gorgeous.

ALEX
And comfortable. It’s actually ten feet long.

MALE SHOPPER 2
How much.
Alex goes across the large room to the desk area where Kate is working and looks in a binder for the price. Kate glances at the couch the guys are sitting on.

KATE
What’s wrong with that piece?

ALEX
(quietly)
It’s not comfortable.

KATE
We should take it off the floor.

ALEX
(to shouting to Man 2)
It’s very comfortable.

KATE
Why did you do that?

ALEX
He might think it’s comfortable.

KATE
That’s not possible.

ALEX
You don’t know that.

She watches Alex return to the shoppers and tell them the price. By their body language, she can tell they don’t want the couch. She’s vindicated.

Abby enters from the street and flops down on a womb like chair. She’s got an enormous backpack.

ABBY
I saw these jeans I want.

KATE
What for?

ABBY
Cute.

ALEX
How much?

ABBY
Two.

KATE
You want two hundred dollar jeans.
ABBY
That’s what you spend.

KATE
I’m a grown up.

ABBY
That makes no sense. It’s what jeans cost.

KATE
I am not spending two hundred dollars on a pair of jeans for my teenage daughter when there’s forty five homeless people on our street.

ABBY
What does that have to do with anything? They don’t want jeans.

Alex comes up to Abby and kisses her.

ALEX
Hi, honey. You look pretty.

ABBY
Right.

INT. RADIOLOGY FRONT OFFICE - DAY

Rebecca is filing while DOCTOR LERNER (40), and the receptionists chat.

DR. LERNER
My wife and I drove up to Woodstock.

CATHY
Were they gorgeous?

DR. LERNER
Oh, incredible. The kids didn’t care but we loved it.
(beat)
Rebecca, you going to see the leaves?

REBECCA
No...

DR. LERNER
You should. They’re spectacular.
And they’re just about to end.
REBECCA
Okay.

DR. LERNER
Really. Not to be missed.

Blushing, Rebecca takes a file and walks away.

DR. LERNER
Next time I’ll invite you to come with us.

REBECCA
(shy)
Great, thanks.

INT. COFFEE SHOP - NIGHT
Rebecca sits opposite a GUY, 30 years old. He’s very clean cut and dressed formally. He refers to a printed out piece of paper as he occasionally looks up at Rebecca.

GUY
So it says here you grew up in New York.

REBECCA
Yes, in the village.

GUY
Do you think that’s good, to grow up in the city?

REBECCA
I do. I mean, I saw a lot of things I probably shouldn’t have seen, but it got me to grow up fast. I was really independent. Which in some ways is good.

GUY
I think it’s an awful place to raise kids. It’s filthy, crime ridden, noisy. And it’s only getting worse.

REBECCA
Uh huh. Well, that’s true too.
GUY
(back to paper)
Funny, you said - you know, in your questionnaire, that you had dark brown hair.
(beat)
It’s really kind of light brown.

REBECCA
Really. I think it’s dark.

GUY
I wouldn’t call it dark. It’s more ash.

REBECCA
But it’s brown. I mean, I didn’t lie.

GUY
(insisting)
But it’s not dark brown.

REBECCA
It is.

INT. KATE AND ALEX’S BEDROOM - NIGHT

Alex is in bed watching ACCESS HOLLYWOOD, listening to a story about Nicole Ritchie. Kate climbs in with a book.

KATE
Are you attracted to her?
(beat)
Humor me.

ALEX
She exists purely for people like me to fantasize about. Except I think she’s going to hit the wall early.

She turns to him.

KATE
Hit the wall.

ALEX
She’s not gonna look good when she gets older.
KATE
You mean, when she’s like twenty seven.

ALEX
More like thirty.
KATE  
(opening her book)  
That’s nice.

ALEX  
Artie threw something at his new assistant.

KATE  
Ohmygod. I think my ovary fell out!

ALEX  
Howard was really mad but Artie is in anger management so he’s giving him another chance.  
(beat)  
It was very entertaining.

KATE  
(turning to him)  
You know you used to read books.  
(beat)  
Well, magazines.

ALEX  
Don’t wreck my fun.

KATE  
I won’t.

ALEX  
Good.

KATE  
Don’t wreck my fun.  
(beat)  
I don’t have any fun.

ALEX  
None?

KATE  
Will you rub my feet?

He pulls her feet onto his lap and rubs them. She closes her eyes.
He looks at her toes.

ALEX

When did your feet get all mangled together? One toe is actually going horizontal.

(to the toe)

You’re going the wrong way, little buddy. Go up!

KATE

Ow.

17 INT. KATE AND ALEX’S BEDROOM - NIGHT

Alex is sleeping, but Kate can’t. She climbs out of bed.

18 INT. KATE AND ALEX’S DINING ROOM - NIGHT

In her pajamas, Kate is surfing the internet. She types in Volunteer Opportunities and a long list comes up. She reads the different situations, each sadder than the next (ie: be a mentor to at-risk teens, read to the blind, feed quadriplegics at the VA, etc).

19 INT. X-RAY ROOM - DAY

Rebecca is giving an old woman, MRS. PORTMAN, a mammogram.

MRS. PORTMAN

I let my hair go grey when I was forty. Why fake it.

REBECCA

People say it makes you look older.

MRS. PORTMAN

That’s probably true. I didn’t like the idea of chemicals on my head. And I didn’t like that color everyone ended up with. Menopausal brown, I used to call it.

REBECCA

I think I know what you’re talking about. That’s what my Grandma has.

MRS. PORTMAN

How old is she?
REBECCA
She’s going to be ninety one this week.
Mrs. Portman, now dressed in her regular clothes, comes into the waiting room with Rebecca.

MRS. PORTMAN
Eugene.

Mrs. Portman’s grandson EUGENE, smiles when he sees her. He is 35 and impossibly handsome.

MRS. PORTMAN
Eugene, honey. This is Rebecca.

Eugene reaches out and shakes Rebecca’s hand. She’s shy, dumbstruck by his good looks.

MRS. PORTMAN
Rebecca, this is my grandson. An angel.

Eugene stands up, revealing himself to be fairly short.

EUGENE
Hi.

REBECCA
Hi.

EUGENE
Do you see it?

REBECCA
What?

EUGENE
My halo.

REBECCA
(smiling)
Nice meeting you.

EUGENE
You, too.

Rebecca turns around and goes back into the office.

Mary is putting two frozen dinners into the microwave. Rebecca is getting out silverware.
REBECCA
You should cook them separately.

MARY
Same difference.

REBECCA
I think it takes longer.

MARY
This is a fascinating conversation.

REBECCA
(looking at Mary’s skin)
You laid out today.

MARY
Booth.

REBECCA
It’s so bad for you. You of all people should know.

MARY
I’m very careful. It’s better than the natural rays.
(beat)
You could use some color.

REBECCA
I don’t want cancer.

MARY
Blush doesn’t cause cancer.

REBECCA
Actually –

MARY
What.

REBECCA
There’s talc. And parabens.

MARY
Oh, come on.

EXT. APT. 6A/ANDRA’S APARTMENT – NIGHT

Alex is knocking on Andra’s door. Kate is beside him, putting a leash on their dog.
ALEX
Andra! It’s Alex and Kate!

ANDRA (O.S.)
Who is it?

ALEX
It’s Alex! From next door! We’re going to the drug store, I wanted to know –

The door swings open. Andra, in her ripped and faded robe, hair askew, looks at him.

ALEX
We’re going to the store. Do you need anything?

Andra walks away. In a moment she returns with a list.

ALEX
(looking it over)
Okay. You got it.

ANDRA
I hope you’re not going to Windsor. They’re crooks.

ALEX
Duane Reade.

ANDRA
What?

ALEX
DUANE READE.

Andra stares at him.

ANDRA
You gained weight.

ALEX
Pardon me?

ANDRA
(shouting as if he was deaf)
Excuse me for saying. You’re a very large man.

Kate chuckles.
ALEX
Thanks!

ANDRA
What?

EXT. STREET - NIGHT

Alex and Kate walk. He looks at Andra’s list.

ALEX
Look at what she needs just to take a crap.
(beat, pleased)
Good.

KATE
(glancing at it)
Why do all old ladies write the same?
(beat)
I’m going to write that way.

ALEX
She has all this hair on her chin.
Thick black ones. In her nose, too.

KATE
She probably can’t see them.
(beat)
Why are you looking at me like that?

ALEX
Like what.

KATE
(resolved)
Yes, I’m probably going to have black hairs on my chin. I already do, you know. What are you so afraid of?

ALEX
Everything gets hairy and turned the wrong way.

KATE
You’re gonna get hairy and turned the wrong way. You already are.
ALEX
At least you’re not large.

KATE
I think she’s turning ninety one.

ALEX
Unbelievable. Who would have thought.

KATE
We should have bought that apartment downstairs. I think that guy died last week.

ALEX
Who?

KATE
The guy right below us. Martin something.

ALEX
That asshole?
(beat)
No, the whole two story thing would have been too much money.

They pass a TRANSVESTITE HOMELESS PERSON sitting against a building. She’s applying lipstick (badly). Kate stops, pulls a buck out of her pocket and hands it to her.

TRANSVESTITE
Thank you, Jamie.

KATE
You’re welcome.

ALEX
(confused)
Who’s Jamie?

INT. DUANE READE DRUGSTORE - NIGHT

Alex is putting the items for Andra in a basket. Kate is looking at things on the shelves when she sees something that stops her.

It’s Abby, listening to her ipod, unaware that they’re there. She’s staring intently at the Maybelline make-up on the wall.
KATE
Alex.

She waves him over and he sees Abby. They both watch her choose some foundation, then put it back. She takes an eye pencil and examines its color. That too, she puts back.

Kate and Alex stare as if watching something very separate from themselves, and at the same time, excruciatingly close. They’re almost in a trance.

KATE
She’s real.

ALEX
I know.

INT. MODERN AGE - DAY

Kate directs TWO GUYS to move furniture around the store. We recognize some of the pieces from the apartment in the beginning. Kate is holding the vase with the gold leaves on it.

KATE
Let’s put that chair by the window. God, that’s gorgeous! I don’t even want to sell it!
(beat)
Great. Let’s get the dining room table and put it over there. We’ll have to move those chairs around.

Alex comes out of the back and approaches Kate, noticing the vase.

ALEX
What’s that?

KATE
Not sure.

He looks at the furniture being moved around.

ALEX
They’re pretty nice.

KATE
I think she kept plastic on them for fifty years. They should be in a museum!
ALEX
What should we ask for the sofa?
Five thousand?

KATE
More. Maybe seven.
(beat, excited)
I feel guilty!

ALEX
What’s this?

There’s a gift basket by the desk, filled with bath and beauty products.

KATE
I got it for Andra. I thought maybe we could have her over for dinner. I think it’s her birthday in a couple of days.

ALEX
You’re joking.

KATE
No. And invite her miserable granddaughter. s.

ALEX
Sounds fun.

KATE
I don’t like having bad vibes right next door. You know?

ALEX
Hey. I heard the guy below us had some nice stuff.

Kate turns to him, excited.

INT. DEAD GUY’S APARTMENT - CONTINUOUS

A gloomy place filled with newspapers and medicine bottles and AMAZING VINTAGE FURNITURE. The dead guy’s daughter, ERIN, 50, shows Alex and Kate around.
ALEX
I hope you don’t mind the super gave us your number.

ERIN
I don’t know if you’re gonna want any of our things, though.

ALEX
I’m sorry about your father.

ERIN
He was really sick. He was old.

KATE
(looking around)
I think there are some pieces we could use.

ERIN
Yeah? Huh. It’s so old fashioned, I didn’t think anybody wanted this stuff anymore. This was my dad. I guess you knew him.

She points to an old BLACK AND WHITE PHOTO of a handsome young man standing in front of his car.

KATE
He was such a nice man.
(beat)
So, what’s going to happen to the apartment?

ERIN
Oh. The neighbors -
(she points to the wall)
They bought it. They’re gonna make a bigger place, I guess. They’re probably celebrating over there.

KATE
Oh, no.
(beat)
What did they pay?

ALEX
Kate.

KATE
I’m sorry. That was really rude!

Awkward smiles.
Alex and Kate, along with Abby, are finishing their dinner.

ALEX
Do you know he used to throw away our mail if it was put in his box by mistake.

KATE
(appalled)
And he knew who we were?

ALEX
Totally.
(beat)
That’s where all my magazines went. See? It’s his fault I watch TV!

KATE
Well, now he’s dead so you can start reading again.

ALEX
Thank god!

ABBY
He was mean to Pickles. She always licked his feet. He wore those sandals.

KATE
They must have been sweaty.

ABBY
Barf.

ALEX
I wish your Grandpa was alive to hang out with you like that.

He gestures to a MAN with a LITTLE BOY at a nearby table.

KATE
I think that’s his dad.

ALEX
(quietly)
No, he’s old.

KATE
You’re old.
ALEX
I look like that?
Kate shrugs. He looks at Abby.

ALEX
I look like that?

ABBY
Like what?
Kate stops a WAITER.

KATE
Excuse me, could I take this home?
She gestures to her uneaten food and he takes the plate away.

KATE
(beat, to Abby)
That’s me you’re kicking, you know.

EXT. RESTAURANT - NIGHT
Kate, Alex and Abby exit the restaurant, Kate holding her
doggie bag. As they walk down the street, they pass an OLDER
BLACK MAN standing in front of a different restaurant.

KATE
Sir?
He turns to look at her.

KATE
Are you hungry? Would you like
this?
She offers him her doggie bag. The man glares at her, appalled.

    BLACK MAN
    I’m waiting for a table.

Alex, Abby and Kate are mortified.

    KATE
    Oh, my god, of course you are! I’m so sorry! Please forgive me!

Alex clenches his jaw as he leads her away. Abby pretends she doesn’t know them.

    ALEX
    Are you out of your mind?

    KATE
    He looked homeless!

    ALEX
    He looked like a black man waiting for a table!
Abby is waiting at the elevator when Rebecca comes out of Andra’s place with a laundry basket.

REBECCA
Hey.

ABBY
You do your Grandma’s laundry.

REBECCA
Yup.

ABBY
Is it gross?

REBECCA
What do you mean?

ABBY
Old lady underwear.

REBECCA
I don’t really look.

ABBY
Good idea.

They wait.

ABBY
I heard you guys are coming over later.

REBECCA
Yup.

ABBY
(not cool)

Cool.

REBECCA
Yeah.

The elevator arrives and they get in.
They ride in silence. On another floor, a friendly MAN gets in.

FRIENDLY MAN
Hi, gals. Gorgeous day. Going to see the leaves!

The girls smile. When they get to the lobby he races out. They slowly follow.

FRIENDLY MAN
Have a great day!

Rebecca turns to Abby.

ABBY
The leaves! What is with these people?

REBECCA
I know!

ABBY
Who gives a shit?

REBECCA
I don’t.

ABBY
Really.

They head out of the building.

REBECCA
See you.

ABBY
See you.

Abby shops for jeans. She checks the price tags, all the jeans are over two hundred dollars. She holds a pair up to her body and they’re obviously too small. In fact, everything and everyone in this store is too small.

She catches her reflection in the mirror, noticing a zit starting to appear on the tip of her nose.
SALES GIRL (O.S.)
(snoopy)
Can I help you?

Startled, Abby turns and heads out of the store.
ABBY
You shouldn’t charge so much for jeans.

SALES GIRL
(under her breath)
Then maybe you shouldn’t shop in here.

INT. APT. 6A/ANDRA’S APARTMENT – NIGHT
Andra is tying her old shoes with some difficulty.

REBECCA
(taking over)
I’ll do it.

ANDRA
(annoyed)
When I get my eyes fixed I’ll be able to do it myself.

We hear banging cabinets in the kitchen.

MARY (O.S.)
Grandma! You don’t have anything to drink in this place!

ANDRA
Who’s talking?

REBECCA
Mary. She’s looking for alcohol.

MARY (O.S.)
(muttering)
This place is filthy.

REBECCA
(shouting)
I clean it.

Mary comes out of the kitchen with a bulging, unopened can of grapefruit juice.

MARY
This has botulism.

Rebecca and Andra look at her blankly. Mary replaces it in the kitchen and then returns.

MARY
Why exactly are we going there?
REBECCA
So they can poison Grandma and demolish her apartment.

MARY
Then let’s make it fast.

Rebecca hands Andra a wrapped box.

ANDRA
What’s this?

REBECCA
It’s a tuna, Grandma. What do you think? Happy Birthday.

She opens the box and lifts up a pink satin nightgown with lace and pearls.

ANDRA
Too fancy.

REBECCA
Do you like it?

ANDRA
What am I going to do with this?

REBECCA
You sleep in it.

MARY
Say “Thank You,” Grandma.

Andra puts it back in the box.

ANDRA
I did.

MARY
No, actually. You didn’t.
REBECCA
I just thought since yours is so old.

ANDRA
I’ll save it for a special occasion.

MARY
(amused)
And what special occasion might that be, Andra?

ANDRA
It’s too nice to sleep in. That’s all. You probably spent too much.

REBECCA
You deserve to sleep in something nice.

ANDRA
(closing the box)
It’s too nice.

INT. KATE AND ALEX’S APARTMENT – NIGHT
Rebecca, Mary and Andra are entering the place.

KATE
We’re pretty cramped here, but welcome!
(beat)
Happy Birthday, Andra!

Andra looks around.

ANDRA
(whispering loudly to Mary)
What’s that smell?

MARY
Grandma. Jesus.

ANDRA
(loud whisper)
I smell something burnt.
MARY
You know everyone CAN HEAR YOU.
(to Kate)
Sorry. She’s rude. You should smell
her place!

ANDRA
My place doesn’t smell.

MARY
Oh, right, piss and mold have no
odor, what was I thinking?

REBECCA
Mary.

KATE
No worries. Everyone, come sit
down. Anybody like some wine?

MARY
Oh. Would you have any bourbon?

Rebecca glares at her.

MARY
What?

ALEX
(coming from kitchen)
I think we do have bourbon. Hi.
(to Mary)
I’m Alex.

MARY
Mary. Nice to meet you.

ALEX
(finding the bourbon)
Where’d you get that tan?

MARY
(pleased)
Oh, you know.

REBECCA
She lies on a tanning bed.

MARY
I go to the Sheep Meadow.

REBECCA
She lies on a tanning bed.
MARY
AND I go to the Sheep Meadow.

ALEX
Either way, looks good!

MARY
(glaring at Rebecca)
Thank you.

INT. APT. HALLWAY - LATER ON

Kate is knocking on Abby’s bedroom door. No response. She enters to find Abby on her bed listening to her i-pod.

KATE
Take those off.

Annoyed, she does.

KATE
Why are you in here?

Abby points to the big red zit on her nose.

KATE
I don’t understand.

ABBY
I’m not going out there with this thing on my nose.

KATE
Don’t be ridiculous. You can’t even see it.

ABBY
SEE IT? It’s swallowing my whole face! How can you not see it?

KATE
I told you to stop eating french fries and greasy crap.

ABBY
It makes no difference.
KATE
Please come out and join us. You look fine.

INT. DINING ROOM - LATER

Everyone (except Abby) is sitting at the table eating. Mary is a little buzzed, so is Alex.

MARY
I mean, if she was younger than me, actually, I think she is younger than me, but if she were prettier than me I’d understand. But she’s not, and she’s got this tan - totally sprayed on - I would know. The worst part is her back, though.

KATE
(trying)
Are you still in love with him?

ANDRA
He broke up with her.

MARY
That’s not how it went down.

ALEX
What’s wrong with her back?

MARY
It’s muscular. All built up. And she wears these skimpy tops.

ALEX
That’s not good.

MARY
No, right? Big Back is not good.

REBECCA
Enough about her back.

KATE
I don’t understand. When do you see her?

REBECCA
She works in a store near where Mary works.
KATE
Oh. What do you do?

MARY
I work in a spa. Downtown. You know
Face Works? I do facials there.

KATE
Oh, cool. And what about you,
Rebecca? What do you do?

REBECCA
I administer mammograms. I’m a
radiology technician.

KATE
I had no idea. Is that interesting?

MARY
If you like boobs it is!

REBECCA
You pop blackheads for a living.
(beat, to Kate)
It is interesting. I like the
people. You know, the patients.

MARY
(under her breath)
Crush on the boss.

Rebecca shoots a look at Mary.
Abby enters with a pair of underwear over her head.

ALEX
Abby what are you doing?

KATE
She’s covering a zit you can’t even see. Abby, take them off, that’s disgusting.

ANDRA
(re: Abby)
Who is that? Is that funny?

MARY
(to Abby)
You should come to the spa. Facials really help. Let’s see it.

Abby shakes her head no.

MARY
Come on, I’ve seen it all.

Slowly Abby removes the underwear.

MARY
Whoa. That’s a big one!

ABBY
Really?

REBECCA
She’s drunk.

MARY
And on your nose. It’s almost cystic. Horrible.

REBECCA
Mary!

ABBY
No, I’d rather someone admit it. At least then I don’t feel crazy.
MARY
I know exactly what you’re saying.
Half the time I do feel crazy.

ABBY
Nobody ever says the truth.

MARY
They should. If you get a sucky
haircut, people should admit it. If
some doctor procedure is going to
hurt, they should say it’s going to
hurt. It makes you feel worse if
they lie.

ABBY
I hate it when people don’t say
bless you.

MARY
You know what I hate? When you’re
in like, a store, and you hold the
doors for the person behind you but
then they don’t hold the door for
the person behind them? And you’re
standing there like a fucking
doorman!

ABBY
And they don’t say thank you!

MARY
Of course not! ‘Cause you’re not
there!

And at that she opens her purse, pulls out a lip gloss and
aggressively applies it.

MARY
Jesus, sometimes I swear I must be
invisible.

She hands the lip gloss to Abby, who takes it, flattered.

KATE
(less in awe)
Anyone for coffee?
Andra, Rebecca and Mary are sitting on the couch drinking coffee and eating cookies. Mary is drinking another bourbon. Alex, Kate and Abby are sitting across from them.

ALEX
I guess we give about two hundred for Christmas.

ANDRA
I give him nothing.

REBECCA
That’s why he won’t fix anything for you.

ANDRA
If he fixed something I’d give him money.

KATE
You know he has like twelve children.

ANDRA
Nobody told him to do that.

KATE
They’re totally poor. They live in that one bedroom. His wife is in a wheelchair - I think.

REBECCA
I’ve never seen her in a wheelchair.

KATE
I’m pretty sure. I don’t see her often, though.

Kate gets up and goes into the kitchen.

ANDRA
So how do they make so many children.

MARY
People can fuck in a wheelchair, Grandma.
(to Alex)
Can’t they?
ALEX
   (laughing)
Why are you looking at me?

ANDRA
He’s a crook and a slime.

MARY
   (to Alex)
IE: he’s Puerto Rican.

Just then Kate comes out of the kitchen with a birthday cake. She sings alone, briefly.

KATE
Happy birthday to you...

Andra blows out the two candles as the cake is placed in front of her.

MARY
   (meaning it)
You’re too nice.

Kate cuts the cake and distributes it. Alex reaches around the chair and presents Andra with the basket full of bath and beauty products.

ALEX
This is for you.

MARY
Wow. Those are some nice products!

KATE
People don’t spoil themselves enough, right?

Andra removes one of the bottles, unable to figure out exactly what it does. She puts it down.

ANDRA
I use Olay/Ponds. ALT: I can’t use this.

Mary grabs the bottle.

MARY
I’ll take it!

REBECCA
You will not.
MARY

Why.
REBECCA  
(to Kate)  
She loves it. She just doesn’t know how to use them yet.  

Pause in the room.  

MARY  
(beat)  
So, what are you guys gonna do to Grandma’s apartment? You’re gonna break through and make this place bigger? What, like the living room?  

Everyone freezes, not sure this is kosher to talk about.  

ALEX  
We’ve been wanting to redo the whole place anyway. You know, the kitchen. We could use another bathroom.  

ANDRA  
You’re going to have to change the tiles in there. They’re covered in mold. I’d re-tile the whole thing.  

MARY  
I’m sure they’re gonna gut it, grandma. And you’ll be dead, you won’t have to worry about it.  

Rebecca looks down, painfully uncomfortable that everyone is talking about this.  

KATE  
Yeah, we’ll probably gut everything.  

ABBY  
Like a fish.  

MARY  
What else, another bedroom?  

REBECCA  
Mary.  

MARY  
What?  

Rebecca looks at Andra, then back at Mary.
MARY
Grandma, can they show us what they’re going to do?
Andra ignores her, seemingly not interested, just eating cake.

   KATE
   Well, if you want to see.

Kate gets up and walks to the other side of the room, explaining.

   KATE
   (enthusiastically)
   Well, we’ll make a proper dining room in there, and break through the wall - this area will be a little laundry room.

   MARY
   Oh, that’ll be great. Laundry in this city is such a drag.

Abby and Rebecca exchange an uncomfortable look.

   KATE
   And then past it will be our bedroom.

   MARY
   Oh, so you’ll take Grandma’s living room and kitchen and make it a bedroom.

   KATE
   Exactly, with real closet. And a master bath!

   MARY
   It’s gonna be gorgeous.

   KATE
   I know, I can’t wait.

   ALEX
   Of course we can wait. There’s no hurry. We’re fine!

Andra sits there, not really listening, and not yet a ghost. (Andra actually fades away).

INT. ELEVATOR - NIGHT

Mary and Rebecca enter the elevator and head down.
MARY
I was not drunk.

REBECCA
You’re always drunk. You flirted.

MARY
You don’t even know what flirting is.

REBECCA
You’re an alcoholic.

MARY
Why do you run around telling people I use a tanning bed? That’s private!

REBECCA
Because you lie.
    (amusing herself)
On a tanning bed.

MARY
So what? It’s not hurting anyone!

REBECCA
You’re mean to Grandma!

MARY
She’s a bitch!

39 INT. KATE AND ALEX’S APARTMENT/ BATHROOM - NIGHT
Alex and Kate brush and floss.

ALEX
How do people fuck in a wheelchair?

KATE
I guess they go on the bed. Even if her legs don’t work the middle half might, I guess.
    (beat)
She’s kind of worse than I thought.

ALEX
You don’t even know the super’s wife!

KATE
Andra.
ALEX
Awful.

KATE
It makes me feel bad for Rebecca.

ALEX
It makes me feel less guilty
waiting for her to die.

KATE
Wanting her to die.

ALEX
(laughing)
Shit!

KATE
Can’t we just put a pillow over her
head and be done with it?

Alex heads into the bedroom.

KATE
Hey. You were flirting with the
sister.

ALEX
(beat)
I know. I have no idea why.

Alex turns on the TV and flips until he lands ON AN
ENTERTAINMENT NEWS SHOW.

KATE
(to herself)
Because she’s pretty and young.

INT. ABBY’S BEDROOM - NIGHT

Abby sits at her desk pouring over a web site of expensive
jeans. She’s also inhaling an enormous piece of birthday
cake.

Kate enters and is about to say something but Abby glares at
her, trying to hide the cake.

ABBY
GET OUT!!

Startled and hurt, Kate backs out and shuts the door.
INT. HALLWAY - CONTINUOUS

Between Abby’s bedroom and her own, Kate pauses in the hallway and leans against the wall.

INT. BUILDING HALLWAY - NIGHT

Andra comes out of her apartment in her nightgown and slippers holding the big basket of bath products. She shuffles over to the garbage chute and dumps all of the products into it, even the basket. Then she shuffles back to her apartment and slams the door behind her.

INT. MODERN AGE - DAY

Kate is on the computer, looking up the history of a table. Beside her is the actual table. Alex is polishing another piece of furniture nearby.

KATE
Another dealer has this and it’s going for three thousand.

ALEX
Great.

Kate looks at him, thrilled and guilty.

ALEX
What did you pay for it?

KATE
I paid four thousand for the whole apartment.

ALEX
They had no idea?

KATE
The guy didn’t want to be bothered.

ALEX
Then don’t worry about it.

Kate looks over at TWO SHOPPERS, a MOTHER and DAUGHTER. *

KATE
Let me know if I can help you.
MOTHER SHOPPER
Thank you.

KATE
(to Alex)
Why do you feel so okay about it?

ALEX
(thinking)
Because it’s okay.

ANGLE ON
The shopping CUSTOMERS.

DAUGHTER SHOPPER
I love this stuff. I wish I could afford it. This thing would look so good in my living room.

MOTHER SHOPPER
I remember when it was in style the first time.

DAUGHTER SHOPPER
Really?

MOTHER SHOPPER
I didn’t like it then. I still don’t like it.
(to Kate)
How much is this?

DAUGHTER SHOPPER
(whispering)
Why do you care? You just said you didn’t like it.

MOTHER SHOPPER
(whispering)
I want to know what they’re asking.

DAUGHTER SHOPPER
It’s going to be a lot.

KATE
That’s fourteen hundred.

The daughter gives her mother an “I told you so,” glance. Alex catches his reflection in a mirror that’s on a dresser. He examines his appearance, looks at his skin.
INT. X-RAY ROOM - DAY

Rebecca is doing another mammogram on Mrs. Portman, the old woman who was there before.

MRS. PORTMAN
They didn’t get a good picture or something.
REBECCA
That happens sometimes. Doesn’t mean anything.

MRS. PORTMAN
Maybe something’s wrong.

REBECCA
Not necessarily.

MRS. PORTMAN
I feel bad making my grandson schlep me back here. He’s a busy person.
(beat)
But single. Never has a girlfriend, I don’t know why. He’s so handsome. Has no idea. And he’s not gay, because I asked him.
(beat)
You have a guy?

REBECCA
I’m trying.

MRS. PORTMAN
You shouldn’t have to try.

REBECCA
I went on a couple of computer dates.

MRS. PORTMAN
Oh, that must be awful.

REBECCA
It was.
(beat)
What color would you say my hair was?

MRS. PORTMAN

INT. FACE WORKS WAITING ROOM - DAY
SPA LADIES wait for their appointments as they read fashion magazines, sip on green tea and listen to new age music.

THROUGH THE GLASS STORE FRONT, WE SEE ALEX. He checks the name of the place, and enters, nervously looking around.

He approaches the well-groomed male receptionist, TOMMY.
TOMMY
(not relaxed)
Welcome to Face Works!
ALEX
Yes, um, I have an appointment with Mary?

TOMMY
Okay, let me see...

Just then a side door opens and Mary appears, saying good bye to a CLIENT.

TOMMY
And look at the timing! Mary, your three o’clock is here!

She smiles at him, flattered and surprised to see him.

INT. FACE WORKS SPA/MARY’S TREATMENT ROOM - DAY

Alex lies on a treatment table while Mary examines his skin under a bright light and magnifier. He’s wearing little black eye cups.

ALEX
I figure if Howard Stern can get facials, so can I.

MARY
Right?! You know he had his nose done.

ALEX
Cheeks too.
(beat)
The guy’s never gonna hit the wall.

MARY
I know. I love Howard.

ALEX
He’s the best. Artie kills me.

MARY
I wish I could play him all day but I have to play this new age shit. It makes me want to kill myself.

ALEX
I mean, what guy admits he’s got a small dick, right? How cool is that?

Mary chuckles. Awkward pause. Alex instantly regrets saying this. She pulls the steam machine over and turns it on.
As it blows on Alex’s face, Mary caresses his cheeks, looking for blemishes.

MARY
You’ve got nice skin.

ALEX
I was covered in acne when I was a kid. My poor daughter has zits cuz of me. I guess it’s hereditary.

MARY
Don’t blame yourself! Anyway, you’d never know you had bad skin. You don’t have any scars.
(beat)
We’ll let the steam open your pores.

She stands up and comes around to massage one of his hands with cream.

ALEX
(flinching)
Oh -

MARY
It’s part of the European Facial. Shoulder massage, hand massage. Do you want it?

ALEX
Sure.

As Mary massages his fingers there’s a silence that ordinarily could seem normal, but here and now, is filled with tension.

As Mary massages his hand, he starts to massage hers back. She’s confused. Maybe he doesn’t even know he’s doing it. Then, he gently pulls her closer to him. She’s not sure if this is on purpose or not. He pulls again. She looks at him but he’s wearing those little eye cups so she can’t read his expression. This goes on for a while until he pulls her even closer, making his intentions unmistakable.

Her body is now up against the table as Alex reaches for her. He sits up, losing his eye cups, and suddenly they’re kissing.

After a moment, they break apart and Mary fumbles for the eye cups on the floor.
MARY
  (beat)
  I didn’t know you were going to do that.

ALEX
  I didn’t either.

They look at each other.

MARY
  Do you still want a facial?

INT. MODERN AGE - DAY

Pictures of DARK SKINNED CHILDREN WITH HARELIPS cover the computer screen. Kate is looking at an Adoption web site.

MALE SHOPPER
  Excuse me? Can you help me -

She shoots up.

KATE
  Of course.

The man is looking at the expensive table Kate was just researching earlier.

KATE
  Isn’t it beautiful? Perfect condition.

MALE SHOPPER
  What are you asking?

KATE
  (beat)
  Thirty five hundred.

The young man considers this.

MALE SHOPPER
  How about three thousand.

KATE
  (beat)
  Sounds good.

Kate goes to the computer to type in his purchase. She deletes the Harelip children and brings up an invoice form.
Abby comes in and flops down, dumping her backpack.

    ABBY
    You promised today.

    KATE
    What did I promise?

    ABBY
    Jeans.

    KATE
    No fighting.

    ABBY
    No fighting.

He reaches for the vase with the gold leaves.

    MAN
    Where did you find this?

    KATE
    Why?

    MAN
    Really unusual colors. Rare.

He examines it and then puts it down.

INT. RADIOLOGY OFFICE - DAY

The receptionists chat around the filing cabinets while Rebecca files.

    EUGENE (O.S.)
    Excuse me?

All three women turn around, but he’s looking at Rebecca. She goes to the counter where he’s standing. Marissa and Cathy can’t help notice how handsome he is.

    EUGENE
    Do you know if everything is all right? With my Grandmother?

    REBECCA
    You’ll have to talk to the doctor. He probably saw something and wants to make sure it’s nothing. She’s having an ultra sound right now.
EUGENE
(beat)
Rebecca, right?

REBECCA
Right.

EUGENE
Eugene.

REBECCA
Hi.

He sits back down and Rebecca goes back to the files.

EXT. STREET - DAY

Abby and Kate walk down the street.

ABBY
They won’t fit good. Their jeans suck.

KATE
Fit well. Let’s just try.

ABBY
You’ll see.

They pass a HOMELESS MAN.

KATE
Hi. How are you?

Kate reaches into her pocket and gives the homeless man a five dollar bill. They walk on.
ABBY
(beat)
You never give me five dollars.

KATE
I do, too.
(snapping)
And do you live on a sidewalk?

ABBY
(ashamed)
Sorry. What do you think he spends it on?

KATE
Booze. Drugs.

ABBY
You think that’s okay?

KATE
Who am I to say what gets him through the night?

ABBY
I don’t know. Maybe it’s not helping him.

KATE
It’s not hurting him. He is who he is.

50  INT. RADIOLOGY OFFICE/RECEPTION - DAY

Rebecca and Eugene chat while Mrs. Portman pays the bill.

REBECCA
She’s terrific, your grandmother.

EUGENE
She is.
(beat)
She’s pretty obvious, too. She wants me to ask you out.

REBECCA
(beat)
Oh.
EUGENE
No, I mean, I want to.

Long pause. Way too long.

EUGENE
Would you like to go out with me?

REBECCA
(pleased)
Um, sure. Yes.

INT. GAP - DAY
51
Kate is leaning against the wall in the hallway of the dressing room area. She’s tired. Abby emerges from the messy dressing room with a pair of tight jeans on. She reluctantly poses for Kate.

KATE
Those aren’t bad.

ABBY
They’re horrible.

KATE
No, they’re not. Turn around.
(she does)
I think those work.

ABBY
(going into dressing room)
These suck. I look like a cow.

KATE
Try on those ones with the back pockets.

ABBY (O.S.)
What’s the point.

KATE
Just do it, Abby.

Kate looks at the TIRED SALES GIRL who is folding clothes.

KATE
She thinks she’s fat.

The salesgirl just smiles. Abby comes out of the dressing room, clearly having heard what Kate just said about her. She poses in another pair of ill fitting jeans, fuming.
KATE
Those are good.
ABBY
These are not good. They’re awful.
I feel like a sausage!

KATE
I think they look cute.

ABBY
You think these look cute.

KATE
I do.

ABBY
DO YOU HAVE EYES IN YOUR HEAD?

KATE
Don’t talk to me like that.

ABBY
You must think I look like shit all the time if you think these look good!

KATE
I don’t have to buy you anything, Missy.

Abby goes into the dressing room and slams the door behind her.

ABBY
Fucking don’t!

KATE
How dare you. I’m leaving.

ABBY (O.S.)
BYE!

KATE
Get your own fucking jeans.

ABBY (O.S.)
(screaming)
I would if I had my own MONEY!!!!

As Kate passes through the store...

ABBY (O.S.)
BITCH!!!
INT. FACE WORKS - DAY
Mary and Alex have sex on the table. They both jump when the INTERCOM blasts.

TOMMY’S VOICE
Mary, your five fifteen chin wax just left annoyed.

INT. THE GAP - NIGHT
Abby is slumped on the floor of her dressing room, surrounded by piles of rejected jeans. Her face is tear stained as she plays a bowling game on her cell phone.

SALES GIRL (O.S.)
Excuse me, but we’re about to close.

Abby ignores her, her jaw tightening.

SALES GIRL (O.S.)
(annoyed)
You can’t stay in there all night.

INT. KATE AND ALEX’S KITCHEN - NIGHT
Alex is rifling through the cabinet trying to choose a tea. He peruses his choices – Smooth Move, Throat Coat, Mint Magic, Tummy Tamer, Quietly Calm. He takes a deep breath just as Kate, in her pajamas, enters the kitchen and grabs a piece of fruit. He can’t look at her.

KATE
She was so rude. I’m at a total loss.

Alex reaches for Tummy Tamer.

KATE
Stomach ache?

ALEX
A bit.

The front door opens off-screen and Kate goes there.

INT. APARTMENT ENTRANCE - CONTINUOUS
Abby enters and sees Kate, who is glaring at her.
KATE
Where have you been?

ABBY
(incredulous)
The jeans store.

KATE
It’s late.

ABBY
New. Fall. Hours.

KATE
Go walk Pickles.

Abby gets the leash.

EXT. STREET - NIGHT

Abby is walking the dog. Slowly, aimlessly. She passes by the homeless transvestite.

TRANSVESTITE
Hi Jamie!

ABBY
(disturbed)
Hi.
(beat)
Who is Jamie?

The transvestite looks confused.

TRANSVESTITE
I’m Jamie.

REBECCA (O.S.)
She calls everyone Jamie.

Abby turns to find Rebecca walking Andra’s dog.

REBECCA
She’s always there.

ABBY
Tell me about it. My mom practically supports her.

REBECCA
What do you mean?
ABBY
She always gives her money. How do you think a homeless person could have Chanel lipstick? It’s gross.

REBECCA
Your mom gives her Chanel lipstick?

ABBY
Just money. She wants to save the world. One time, she let a homeless lady take a shower in our apartment.

REBECCA
Your mom?
(surprised)
Wow. That’s nice.

ABBY
Yeah, until the lady took a dump on my bedroom floor.

REBECCA
Oh my god!

ABBY
I know! You’d think she could’ve done it in my mom’s room! She’s the one who let her in!

REBECCA
I’d never let someone in my house.

ABBY
She gets all emotional just walking down the street. Oh My god, that man has no head. Oh my god that woman is disgusting... It’s so embarrassing.
ABBY
(beat)
Are you close with your mother?

REBECCA
I don’t have one. I mean, she’s dead.

ABBY
Sucks. How?

REBECCA
Killed herself.

ABBY
(horrified)
How old were you?

REBECCA
Mary was twenty. I was fifteen.

ABBY
I’m fifteen! What about your dad?
He must’ve been so mad!

REBECCA
He split when we were really little. He’s somewhere. But we don’t know where.

Abby’s dog starts to take a crap.

ABBY
(embarrassed)
I never know if I’m supposed to look. I’ve seen people just stare. Like with pride.

When the dog is done, she bends down to put it in a little baggy.

ABBY
This is so disgusting.
Rebecca holds up her plastic bag filled with shit.

ABBY
Right? And now we’re two people walking around with shit in a bag.

Rebecca smiles.

ABBY
I mean, what if we didn’t have dogs with us, and we were doing that. That would be sick. But because we have dogs, it’s normal.

REBECCA
I never thought of that.

ABBY
Do you come to your Grandma’s every night?

REBECCA
Almost.

ABBY
Why doesn’t your sister come?

REBECCA
She doesn’t like her very much.

ABBY
She’s so cool. And gorgeous. You think she could help me with my skin?

INT. OLD AGE HOME OFFICE - DAY

Kate is sitting opposite a well-dressed woman, CARRIE-ANNE.

CARRIE-ANNE
So, what makes you feel like this would be a good time to volunteer? I mean, in your life.

KATE
Something is just telling me to do it, you know? To give something to someone.
CARRIE-ANNE
That's terrific. A lot of the guests here don't have family visit them. If they do, they come maybe once, twice a year. Generally they really appreciate the company.

KATE
I'm good at keeping company.

CARRIE-ANNE
They love conversation. Of course we keep it light. Always try and cheer them up.

KATE
Oh. Why?

CARRIE-ANNE
Well, we just don’t want to bring them down. Sometimes all they can think about is dying, so they’ll inevitably talk about it.

KATE
(confused)
Shouldn’t we?

CARRIE-ANNE
Better if you steer them away from the topic. It just makes them sad.

INT. OLD AGE HOME LOBBY - DAY

The woman gives Kate a tour. The place is depressing and dark. OLD PEOPLE mill about, lost and confused. Kate's positive demeanor is starting to sag.

CARRIE-ANNE
This is the common area. We watch movies here on Saturday nights. Residents play cards, or just hang out. You could play games with them.

KATE
Uh huh.

Carrie-Anne approaches an old woman, MAUREEN, bent in half, slowly walking along.
CARRIE-ANNE
Maureen, this is Kate. Kate’s going
to be volunteering here.

Maureen just keeps going, as if she didn't hear.

KATE
(concerned)
She's very bent over.

CARRIE ANNE
(cheerful)
Yes, she has rheumatoid arthritis!

KATE
How awful for her.

CARRIE-ANNE
Well, we try to stay upbeat and
positive as much as we can!

KATE
(too loud)
Hi Maureen.

Maureen turns around, not sure where the sound is coming
from. She looks from left to right, the way a deaf dog would
if you whistled at him.

CARRIE-ANNE
We're here, Maureen.

But Maureen is so confused, she just gives up and keeps
hobbling along.

EXT. APARTMENT BUILDING - DAY

Rebecca, dressed nicely, and Andra, wearing make-up and
bundled up in coats are on the front steps.

ANDRA
I don't need to meet anyone new at
my age.

REBECCA
You don't have to be friends with
her.

ANDRA
And I'm sure she feels the same
way. Why do two old ladies want to
become friends at this age?
REBECCA
We're just taking a drive, Grandma.
The leaves are going to be really
pretty.

ANDRA
Pretty leaves are dead leaves.

REBECCA
(beat)
They're here!

She helps Andra out of the building.

INT. EUGENE'S CAR - DAY

Eugene is driving, Rebecca is beside him. Mrs. Portman and
Andra sit in the backseat.

MRS. PORTMAN
It's cancer. A big lump.

ANDRA
What a horror!

Andra kindly puts a hand on Mrs. Portman's shoulder.

MRS. PORTMAN
The breast comes off. Just like
that. At least it's not in the
other one.

REBECCA
Wouldn't you rather have a
lumpectomy?

MRS. PORTMAN
What do I need my breast for? Safer
to take it off.

ANDRA
You might get a boyfriend and then
what.

MRS. PORTMAN
You're funny, Andra!

ANDRA
See? She thinks I'm funny.

She smiles at Mrs. Portman. It's almost as if she's flirting
with her, willing her to be her friend.
REBECCA
I'm so sorry, Mrs. Portman.

MRS. PORTMAN
Call me Paulette. And it's okay.
I'm an old lady. It's a tragedy when it’s someone young.

She pats the back of Eugene's head.

PAULETTE
I've been lucky.

ANDRA
Cancer is not lucky.

PAULETTE
Okay, before the cancer.

ANDRA
You got a handsome boy there.

PAULETTE
I know it!

EUGENE
Thank you, Andra.

ANDRA
It's the truth.

She leans forward and "whispers" in Rebecca's ear. But everyone can hear her.

ANDRA
But he's very short.

Rebecca is mortified.

REBECCA
Grandma -

ANDRA
 stil "whispering")
It's good. He would never go for you if he was tall.

Eugene is so stunned, he starts to laugh. So does Rebecca. Paulette can't quite believe it. Innocently, Andra turns to Paulette and smiles.

PAULETTE
Rebecca is a lovely girl. I'm sure lots of boys notice her.
ANDRA
What? I didn't say anything.
(beat)
I don’t like my food. It’s bad.

REBECCA
Mine’s good.

PAULETTE
You want some of mine?

ANDRA
Yours looks bad, too.

EUGENE
Mine wasn’t so good.

ANDRA
Right!?

PAULETTE
You have a lot of friends left, Andra?

ANDRA
Nobody’s left. I had friends. Never a lot, though.
(beat)
I was very selective.

PAULETTE
Good for you. It’s good to be selective.

ANDRA
A lot of people were jealous of me.

PAULETTE
Oh?

ANDRA
Because I was smart. People often mistook me for a school teacher. I didn’t finish high school but people thought I was smart.

Eugene and Rebecca share a look, not knowing what the hell she’s talking about.

PAULETTE
(kindly)
Well, I can see what you mean, I saw it right away.
EUGENE
Your friends are all gone, right
grandma?

Paulette shrugs, resigned.

PAULETTE
All gone. That’s the deal.
ALT: There’s a couple left. But not
the good ones.

EXT. COUNTRY ROAD - LATER

Eugene’s car drives slowly along a pretty shaded road.
INT. RENTAL CAR - CONTINUOUS

Eugene and Rebecca sip coffee in the front seat. Andra is asleep, Paulette looks out the window.

REBECCA
(looking at New York Magazine)
I think it's supposed to be right around here.

EXT. COUNTRY ROAD - DAY

Rebecca, Eugene and Paulette stand at the edge of the road, looking at a small mountain. Andra is still asleep in the car.

REBECCA
It's not very colorful.

The mountain is mostly bare, dark green or grey. No glorious colored leaves.

EUGENE
This can't be it.

REBECCA
Maybe we're too late. Or maybe it's been too hot.

Andra gets out of the car, groggy. She walks to them slowly.

ANDRA
What's going on?

PAULETTE
We're looking at the view.

ANDRA
This is nothing.

They stand there for a bit. Then Eugene steps a couple of feet forward and turns to the right. He gasps - a different mountain is exploding with oranges, reds and yellows. It's magnificent. Rebecca and Paulette follow him and take in the beauty.

REBECCA
Oh my god.
PAULETTE
Oh, that's gorgeous.

EUGENE
This must be their peak.

As they admire the colors, Andra is still unaware that they have found the right spot, and keeps looking at the grey, dull view.

REBECCA
Grandma.

But Andra doesn't hear her.

REBECCA
Grandma.

Still no response. As Paulette and Eugene share a moment enjoying the view, Rebecca looks at the back of Andra's head. Her thinning dyed hair has been flattened out every which way by her nap in the car, creating a clear view of the large bald spot on the back of her head.

INT. FACE WORKS SPA - DAY

Mary is lying under Alex on the facial table. As they have sex, she stares at the angels that decorate the aromatherapy machine.
Alex is heading for the subway when he stops, in a daze. He looks around him, thinking about what he’s done. He catches his reflection in a store window and fixes his crazy hair. He gazes at his belly. Then he sees through his belly into the actual store, and focuses on a woman’s shirt hanging in the window.

Poppy is a hip, over-priced clothing store. Alex is purchasing the shirt from an ATTRACTIVE SALES GIRL.

ALEX
It’s for my daughter.

ATTRACTIVE SALES GIRL
How old is she?

ALEX
Fifteen. She’s having a hard time.

ATTRACTIVE SALES GIRL
That’s so sweet of you to buy this! She’s going to love it.

She turns around and Alex looks at her sexy, toned back, clad in a tiny top.

Kate is on the bed while Abby opens up the bag from Poppy.

ABBY
God, this is so cute!

ALEX
You like it?

ABBY
I love it! Thank you.

KATE
Where did you get it?

ALEX
Some store.

She finds the bag.
KATE
(knowing the store)
What were you doing down there?

ABBY
(to Kate)
Isn’t it cute?

Distracted, Kate looks at Abby.

KATE
(beat)
It is. It’s very cute.

ABBY
Thanks, Dad.

He looks tenderly at Abby and smiles.

INT. POPPY - NIGHT
Mary is browsing around. The Attractive Sales Girl is picking at her cuticles.

Mary observes her - what she’s wearing, and how her large shoulders are exposed in her tiny top.

BIG BACK
Hi. Can I help you find something?

MARY
(startled)
Oh, no. Just looking, thanks.

BIG BACK
Be sure to let me know if you have any questions.

INT. KATE AND ALEX'S BEDROOM - NIGHT
Abby is no longer in the room. Alex is watching Access Hollywood and Kate is putting lotion on her elbows.

KATE
It doesn't matter how much lotion I put on. They’re cracked and freaky. It's disgusting. Why? Why is it like this?

ALEX
What?
KATE
My elbow. Look at it. If you take it away from what it’s attached to -

She frames her elbow with her fingers.

KATE
- what is it?

ALEX
Your elbows look like that so you can use them. Like your feet.

KATE
Oh.

(beat)
Maybe I should go see whatha-her-name. At the spa. Get some paraffin or something.

ALEX
She does facials.

KATE
Who?

ALEX
Who are you talking about?

KATE
The granddaughter. With the tan. Who are you talking about?

ALEX
Same.

KATE
She does facials?

ALEX
It’s what she said.

Kate shrugs. The ensuing silence makes the topic on Access Hollywood the only conversation in the room.

INT. REBECCA AND MARY'S APARTMENT/LIVING ROOM- NIGHT

Rebecca, glowing with excitement, is throwing a nightgown over her head.
REBECCA
They were so gorgeous, Mary! Like they were on fire!

Mary, lying on the couch, is flipping through a magazine.

MARY
You should have worn sunscreen.

REBECCA
I don't think I got sunburned.

MARY
You did too. That could create sun damage.

REBECCA
You're not at work. God.

MARY
It's not just my work. I believe in what I do.

REBECCA
You sunbathe!

MARY
With sunscreen. (shamed)
I look better with color.

REBECCA
You're pretty. You don't need to be tan.

MARY
I can't stop.

Rebecca climbs into her bed.

REBECCA (bright)
Maybe Eugene has a brother. Or a friend.

MARY
Please.

REBECCA
What?
MARY
I don’t need you to find me a boyfriend.

REBECCA
Oh, sorry.

MARY
If I wanted a boyfriend, I’d have one.

INT. X-RAY ROOM - DAY
Rebecca is giving YOUNG WOMAN a mammogram.

REBECCA
They were incredible, really beautiful.

YOUNG WOMAN
I don't have a car.

REBECCA
Oh, you can rent one. Or even take the train.

Rebecca fits the enormous breast on the plate of glass.

REBECCA
Just a little bit more...

YOUNG WOMAN
Oh, there's always more.

REBECCA
But you have to hurry because they're just about to end. New York Magazine –

YOUNG WOMAN
I hate New York Magazine.

The woman winces as Rebecca closes the glass on the breast.

YOUNG WOMAN
That really hurts.

REBECCA
(apologetic)
Unfortunately, the more it hurts, the better picture we get.
YOUNG WOMAN
Oh. Okay.

REBECCA
But seriously, it’s really worth it if you get the chance to go!

INT. RADIOLOGY RECEPTION AREA - DAY
Cathy and Marissa are filing when Rebecca enters the area. They glance at her.

CATHY
(smug)
Their peak was last week.

MARISSA
Yeah. It was definitely last week.

INT. FACE WORKS SPA - DAY
Alex is fast asleep on Mary's facial table. She is shaking him.

MARY
Alex. You have to wake up. Alex.
The spa is closing.

He slowly opens his eyes.

ALEX
I’m so tired.

MARY
Yeah, well you have to go.

He climbs off, disoriented.

ALEX
How long was I asleep for?

MARY
A long time.

ALEX
I hate falling asleep in the middle of the day. I wake up feeling so lonely.

She looks at him.
EXT. STREET - DAY

Kate is walking, depressed. She passes a store that looks a lot like her’s, and stops to look through the window.

KATE’S POINT OF VIEW

A HIP YOUNG COUPLE gesticulate excitedly about a fabulous lamp. She stares at them.

INT. FURNITURE STORE - DAY

Kate wanders around the store. She glances at some price tags, feels a couple of chairs. She sees a table that looks just like the one she sold recently to the Young Man. She goes to it, curious, and reads the price - $5,000. Surprised, she glances up and instantly sees the man she sold the table to (for $3,000). This is his store, and that was her table.

At first she’s pissed, feels cheated, and is about to confront him. But The Man is helping another customer with a lot of concentration and Kate loses her steam. She decides instead to simply sit down on a nice couch and rest.

A 60 year old woman, dressed overly-chic, (she’s ANITA), is already sitting there.

ANITA
Designer?

KATE
Resting.

ANITA
I’m a designer. I buy a lot from Kevin. He’s got great taste, doesn’t he? Except for that awful thing.

Anita points to a leather chair that’s weird looking.

KATE
That’s a rare piece.

ANITA
It’s still ugly. I think it’s haunted. It has a bad vibe.

(beat)
Old furniture has to have some ghosts. Don’t you think?
KATE
I do think that, yes.

ANITA
How can it not? Right? I had this bed, it was iron, Victorian. Gorgeous. Fabulous detail. I had nightmares for a year. And I developed TMJ. Got rid of the bed, no more TMJ, no more nightmares.

Kate smiles at her, and then watches Kevin.

KATE
(re: Kevin)
Nice guy?

ANITA

Omitted
Alex and Kate are turning the lights on all of the lamps around the store. TWO ANNOYED SHOPPERS wander around touching furniture.

    ANNOYED SHOPPER
    (quietly)
    My grandmother had this exact couch.

    OTHER ANNOYED SHOPPER
    Where is it now?

    ANNOYED SHOPPER
    Here, apparently. Nobody knew to save it. I’m sure my mother thought it was junk.
    (sing song)
    Someone’s making a killing.

They glance at Kate and Alex.

    KATE
    (unaware)
    Isn’t that beautiful? Original upholstery.

    ANNOYED SHOPPER
    What a find.

    KATE
    I know.

    OTHER ANNOYED SHOPPER
    Where do you find this stuff?

    KATE
    (beat)
    Why?

    OTHER ANNOYED SHOPPER
    Do you buy from individuals or like, a store in Queens? I’m just curious.
KATE
Individuals.

ALEX
(defensive)
We buy from the children of dead people.

ANNOYED SHOPPER
(beat)
How nice.

ALEX
Yes.

Kate smiles, grateful. The Annoyed Shopper walks off.

ANNOYED SHOPPER
(to his friend)
Look at this table. This would look great in at your place in New Paltz.

OTHER ANNOYED SHOPPER
It would. It’s beautiful.

The phone rings and Kate answers it.

KATE
Modern Age...yes, we do. Oh, I’m sorry to hear that...

ANNOYED SHOPPER
(under his breath)
Ambulance chaser.

INT. DEAD MOM’S APARTMENT - NIGHT

Kate is being shown around the apartment by a distraught, DON, 40.

DON
Mom loved her things. But she never said what we should do with them.

A cold woman, ELYSE, also 40, comes into the room.

ELYSE
Are you from the Salvation Army?

DON
She’s from a store on tenth avenue.
ELYSE
A junk store?

KATE
More of a vintage, or mid century modern -

ELYSE
She doesn’t want this shit, Don. I told you to call the Salvation Army.

Kate looks around the cluttered place. True, everything is junky, worthless.

DON
She can say if she doesn’t want anything. But maybe she will.

ELYSE
(to Kate)
Would you please wake this man up? None of this is worth anything. Right? He wasted your time.

DON
(to Kate)
Look at this chair. This was her favorite.
(beat, quietly)
She died in it.

Kate looks at the old, yellow chair.

ELYSE
Now she’s really going to want to buy it!

KATE
Actually, I think I could take this dining table and chairs. And probably the side tables.

Don looks at Elyse, happy.

ELYSE
For how much.

KATE
Two thousand.

ELYSE
Are you serious?
KATE
And the yellow chair.

DON
(vindicated)
Mom had good taste.

INT. ANDRA’S APARTMENT - DAY
Mary is staring down at Andra, who is cutting coupons at the dining table. Andra holds out a fat stack for her.

ANDRA
Use these.

MARY
I will not.

ANDRA
What are you talking about, ‘I will not’?

MARY
I won’t.

ANDRA
You’ll take my coupons.

MARY
No, I won’t.

ANDRA
You’re too good for coupons?

MARY
They depress me.
(beat)
If you want me to go shopping for you, give me your list.

ANDRA
Why can’t Rebecca go?

MARY
I told you. She’s busy.

ANDRA
She’s never busy.

MARY
That’s been lucky for you, hasn’t it? Give me your list.
ANDRA
If you’re not going to use my coupons then I’ll go shopping myself.

MARY
I came all the way over here. And you can’t walk that far.

ANDRA
You’ll see. When my knees are better, I won’t need anybody.
MARY
Arthritis gets worse, not better.

ANDRA
Mine’s going to get better.

MARY
Like your eyes?

ANDRA
Yes.

MARY
And your feet?

Andra gets up from the table and pushes the coupons away angrily.

ANDRA
Don’t do me any favors. I’ll wait until Rebecca can do it. She doesn’t ask me all these questions.

She sits in front of the TV set and turns it up VERY LOUD.

MARY
Your feet hurt ‘cause you’re old, Grandma. Things don’t get better. They get worse.

EXT. ANDRA’S APARTMENT/HALLWAY – DAY

Mary comes out of the apartment with Andra’s grocery list, slamming the door behind her. She looks at Alex’s apartment door when it suddenly opens. Mary quickly races to the elevator.

Kate and Alex come out, chatting. Kate locks the door behind them. They walk to the elevator, seeing Mary. Alex instantly blushes.

MARY
Oh, hi.

KATE
Hi, how’re you doing?

MARY
Pretty good. She’s got me going to the market for her.

ALEX
Still got that tan!
Kate glances at him.

MARY
It’s kind of fading actually.
(beat)
I think I’m hitting the wall.

Kate glances at her, surprised she knows this expression. They all get into the elevator.

INT. ELEVATOR - CONTINUOUS

KATE
Well, that’s nice of you, to shop for her.

MARY
Not much of a choice. I guess I could starve her to death!

Alex looks at Mary’s breasts.

ALEX
Where do you go shopping?

MARY
In a market.

EXT. STREET - CONTINUOUS

They all come out of the building. Mary walks off.

MARY
See you around.

Alex looks at Kate.

ALEX
You know, I’ve got some errands.

KATE
(suspicious)
Oh.

ALEX
Just crap I’ve been putting off. I’ll meet you at the store?
KATE
Okay. See you later.

Alex gives her a quick kiss and ponders which way to go. Kate walks a few steps and then stops, feeling something is off. After a moment, she continues on her way.

EXT. STREET - DAY
84
Alex catches up to Mary before she goes into the market.

ALEX
Hi.

MARY
(surprised)
Oh.

EXT. STREET - DAY
85
Eugene and Rebecca sip coffees and walk down the street.

REBECCA
I don’t know what you do.

EUGENE
I’m a computer consultant.

REBECCA
Oh! That’s nice.

EUGENE
Nobody knows what that is.

REBECCA
I guess not.
EUGENE
That’s okay. Keeps me mysterious.

REBECCA
I want to know.

EUGENE
Now you. You have a great job. I mean, from a guy’s point of view. I wonder what made you pick it.

REBECCA
(curious too)
Yeah...I wonder that, too.

EUGENE
Were you breast fed?

REBECCA
I doubt it. No. No.

EUGENE
Well, there you are!

REBECCA
I don’t even see them like breasts, though. I see them like they’re these tubes of potential danger.

EUGENE
Tubes of potential danger. I see a Penthouse Letter somewhere in there.

REBECCA
What’s that?

EUGENE
You never read those? My dad had them – you know, Penthouse magazine – lying around the house.

INT. MODERN AGE – DAY

DELIVERY MEN unload the junky, worthless furniture from that old apartment into the store. It looks crazy next to the stylish stuff.

KATE
Put that in the window, please.

He puts the shabby couch in the window. A STYLISH COUPLE enter the store.
KATE
Welcome.
STYLISH WOMAN SHOPPER
Thank you. I see you’ve got some new things!

KATE
All the time!

They browse, looking at pieces, sitting on them, etc.

STYLISH MAN SHOPPER
Where do you find all this?

KATE
(defensive)
Why?

STYLISH MAN SHOPPER
(taken aback)
Just curious.

STYLISH WOMAN SHOPPER
I love this lounge chair, honey. Come sit.

STYLISH MAN SHOPPER
It’s great. Perfect for the kid’s room.
(to Kate)
How much do you want for this?

KATE
That’s four thousand.

STYLISH WOMAN SHOPPER
(undeterred)
It is perfect for the kids room.

They smile at one another excitedly. Then the stylish man sees an old table from the junky shipment.

STYLISH MAN SHOPPER
Honey. Take a look at this.

STYLISH WOMAN SHOPPER
Huh.

STYLISH MAN SHOPPER
It’s so bad, it’s almost great.

STYLISH WOMAN SHOPPER
I know what you mean.

Kate stays out of it. They ponder it.
STYLISH MAN SHOPPER
It’s pretty cool. It would fit in that weird corner, you know?
(to Kate)
Excuse me, how much is this table?

KATE
Oh, yes.
(thinking quickly)
That’s twelve hundred.

STYLISH WOMAN SHOPPER
(surprised)
Is it important?

KATE
We’re not certain of its designer.
No.

The couple walks around the ugly table, falling in love with it. Kate slumps, depressed. She stares at the yellow chair that the woman died in, and can’t seem to look away.

When she does look away, WE SEE THE GHOST OF THE DEAD WOMAN sitting in the chair. After a moment, she fades away.

87
INT. ANDRA’S APARTMENT - DAY

Andra is sitting in front of the LOUD SCRAMBLED TV. She’s screaming into the telephone.

ANDRA
Come up here and fix the reception!
What?...yes, it’s your job! You’re the super! The super fixes things!
I can’t see a thing!
(hanging up)
Idiot.

She wanders into the kitchen BUT WE STAY IN THE LIVING ROOM. WE ONLY HEAR HER.

ANDRA (O.S.)
Leaving me here with nothing to eat.

WE HEAR some drawers opening and closing. Then the refrigerator. She takes something out of it, and we hear a can opener puncturing a can. Then a LOUD POP and a splash.

ANDRA (O.S.)
Oh, shit. What a mess.
Mary and Alex have just had sex on Mary’s bed. They lie there, half dressed. Mary’s face is tense.

MARY
It’s not like I think you’re my boyfriend, or anything. I was just wondering if we could have you know, like a real date or something.

ALEX
(beat)
You know I’ve never cheated on Kate.

MARY
How would I know that?

ALEX
Well, I haven’t.

MARY
So, why now?

ALEX
We’re like partners. Partners at work, partners as parents. We’re friends. We’re good friends.

MARY
I like my friends.
   (kind of joking)
I don’t really have any --

ALEX
(confused)
Yeah. Friends are good. They are.

MARY
So, maybe we could go see the fucking leaves.

ALEX
Oh, gosh. I don’t know.

MARY
It’s probably over.

ALEX
(beat)
I’m sorry.
MARY
Do you feel guilty?

ALEX
Yes.

MARY
Then take me out.

He smirks. She misunderstood.
ALEX
It’s a mess. I’m a mess. I never want her to find out.
(beat)
I know it sounds crazy but maybe this will even help things.

MARY
Maybe you and I will help your marriage?

ALEX
They say that happens.

MARY
How could you be that callous. To me.

ALEX
(realizing)
Oh, you’re so right. I didn’t really mean it that way.

Depressed, Mary flips on the TV from the bed, watches something.

MARY
(resigned)
I don’t want to fuck you anymore.

89 EXT. STREET - DAY

Abby and Kate walk the dog.

ABBY
Have you ever thought about killing yourself?

KATE
(startled)
No! Why would you ask me that?

ABBY
Rebecca’s mother killed herself.

KATE
That’s horrible. (beat)
No wonder.
ABBY
No wonder what?

KATE
You can see how damaged those girls are.
(alarmed)
You don’t ever think about things like that, do you?

Abby rolls her eyes. Kate drops it.

KATE
(looking around)
I wonder where our friend is.

ABBY
Make up man?

KATE
Yeah.

They look around.

ABBY
Hopefully he found a nice spot near Sephora.

KATE
I hope nothing happened to her.

ABBY
You’re worried.

KATE
A little. She lives on the street.

ABBY
You don’t even know her.

KATE
Oh god, look at this.

They approach an OLD MAN surrounded by bags and trash. He’s holding out his hand. Kate stops and opens her purse. Abby rolls her eyes as Kate takes out a ten and holds it out for him.

ABBY
(seeing the bill)
No way.
Abby snatches the money.

    KATE
    Abby!

    ABBY
    You don’t give me ten dollars!

    KATE
    (seething)
    You give that man that money right now and we’ll discuss this later.

    ABBY
    No.

    KATE
    I buy you everything you need.

    ABBY
    I’m keeping this ten dollars!

Kate is so embarrassed, so mortified, she’s (for once) speechless. She searches in her wallet and takes out a five dollar bill.

    KATE
    Abby, I don’t have another ten.

    ABBY
    So give him the five.

    KATE
    (more appalled than ever)
    Give him the ten!

    ABBY
    No!

Defeated, Kate hands the five to the old man.

    KATE
    (to old man)
    I’m sorry. I’m so ashamed.

    OLD MAN
    Suck my dick.

Rebecca and Eugene are lying on a blanket on his tar roof. The evening is warm, the stars are out. Nervously, Eugene leans over Rebecca and kisses her. It’s gentle but charged.
Across the street, a FEW PEOPLE are having a barbecue on the roof. Rebecca and Eugene look over and watch them.

After a beat, Rebecca lies back, enjoying the smell of the barbecue, and where she is.

INT. KATE AND ALEX’S BEDROOM - NIGHT

Kate is lying in bed in the dark, wide awake. Alex comes in and thinking she’s asleep, undresses quietly. He slides into bed as smoothly as possible, his back to her. They lie there for a bit. Then -

KATE
Our daughter is a sociopath.

Alex takes this in, not quite sure how to respond.

INT. MODERN AGE - DAY

Alex is looking at the crappy furniture arranged with the nice stuff, all over the store.

ALEX
I don’t know what you were thinking!

KATE
The guy. His sister or wife or whoever was so mean, I had to buy it. I felt bad for him. (reaching) And who’s to say that this stuff isn’t valuable?

ALEX
I can. This stuff isn’t valuable.

KATE
Somebody designed it. Maybe in fifteen years this chair - (gestures to yellow chair) - will be worth a ton of money because some genius German designed it.

ALEX
We’ll never sell any of it.

Kate goes and sits in the yellow chair.
KATE
I already sold one piece for a lot of money.

ALEX
You did?

KATE
Yeah, I don’t exactly feel good about it.

ALEX
That’s great!

KATE
No, it’s not.

ALEX
I don’t understand.

KATE
I practically stole from them.

ALEX
So why did you charge them a lot of money?!

She thinks about this, surprised by it.

KATE
(beat)
I wanted to.

ALEX
And therein lies the mystery of being human.

KATE
And I’ve been feeling very suspicious lately, Alex.

He freezes. Waits. Suddenly his face softens with guilt.

KATE
A couple of people have come in here, people who don’t look like they’re shopping for our kind of furniture. And they’re asking questions.

ALEX
(relieved)
Like what?
KATE
Like, “where did you get this?” And
“How do you find your things?” You
heard those two rude people.

ALEX
People ask that all the time.
They’re curious.

KATE
No. I think that some of the people
we’ve bought from asked their
friends, or their lawyers to come
in and see how much we’re charging.

ALEX
Your guilt is warping you.

KATE
(beat)
Why isn’t it warping you?

ALEX
It is. Your guilt is warping me.

She smirks at him.

ALEX
If doing this makes you feel so bad
let’s stop doing it.

KATE
But then someone else will just do
what we’re doing. The guy on eighth
avenue - you know that store? He’s
buying from us and selling it for
more! Us quitting isn’t going to
help.
(beat)
Nothing helps.

INT. ANDRA’S APARTMENT – DAY
Rebecca enters Andra’s apartment.

REBECCA
Hi Grandma!

She sees Andra in her chair in front of the TV but goes to
the kitchen because she sees a mess.
INT. ANDRA’S APARTMENT/KITCHEN – CONTINUOUS

She finds an opened, bulging can of grapefruit juice on the counter, and juice splattered everywhere.

REBECCA
Grandma?

No response.

INT. ANDRA’S LIVING ROOM – CONTINUOUS

Sitting in front of the TV as it plays ENTERTAINMENT TONIGHT (the reception slightly better,) Andra slumps, unconscious.

REBECCA
Oh my god, Grandma! Grandma? Wake up!

She shakes her shoulder and realizes she’s dead. Stunned, she looks up at the TV show and gets momentarily engrossed.

INT. HOME FOR PHYSICALLY DISABLED/WORK OUT ROOM – DAY

A large room filled with mats and weights, a mirror on one wall. PEOPLE WITH DISABILITIES work out.

A woman in a suit, MRS. MELNICK, gives Kate a tour.

MRS. MELNICK
This, obviously, is the gym where they can work out. The patients come in here once a day, for about an hour. This is something you could actually help out with!

Kate looks at the faces of the struggling patients. Some are more severely disabled than others, barely able to move their limbs with any control.

KATE
It looks like it’s painful.

MRS. MELNICK
Oh, no. They look forward to this all day! Let me introduce you to someone.

She walks her over to a severely disabled YOUNG GIRL with a sweet face.
MRS. MELNICK
Sweetie, this is Kate. She’s going to be helping out.

The girl smiles holds out a twisted hand.

MRS. MELNICK
Kate, this is Abby. Abby, this is Kate.

Kate is startled by the girl’s name.

MRS. MELNICK
Abby here is one of our most athletic. Aren’t you Abby?

ABBY #2
Yes I am.

MRS. MELNICK
Would you like to show Kate how well you can do a cartwheel?

KATE
Oh, no, she doesn’t have to.

MRS. MELNICK
I think you’d like to, wouldn’t you Abby?

KATE
No, really - it’s okay.

Abby #2 goes to the mat and does a very clumsy, spastic cartwheel. When she’s done, she looks over at Kate, beaming with pride.

Kate starts to cry and hides her face.

KATE
(whispering to Mrs. Melnick)
Oh my god, it’s just so sad.

MRS. MELNICK
(beat)
Please stop.

KATE
I don’t mean to - I’m so sorry. I don’t know how you can take it -
ABBY #2
Bye lady!!

KATE
Bye! That was really good!

Kate turns, unable to hide her tears. A sob escapes.

MRS. MELNICK
You’re going to have to leave.

KATE
I know, I know - I’m so sorry, so sorry...

INT. HOME FOR PHYSICALLY DISABLED/RESTROOM - DAY

Inside the stall, Kate is sitting on the toilet trying to stop crying. She mops up her tears with rough toilet paper. She hears the door to the rest room open and she stiffens. After a beat...ABBY #2 ENTERS.

ABBY #2
Do you need help?

Kate doesn’t answer, doesn’t know what to say.

ABBY #2
Do you want someone to help you?

INT. ANDRA’S APARTMENT/LIVING ROOM - DAY

Mary is in the other room while Rebecca sits on the couch. Andra is still in her chair.

REBECCA
(beat)
I should’ve been here. I would have been here.

MARY (O.S.)
Oh, please. If I’d bought her her fucking groceries I would have been here.

REBECCA
Why didn’t you buy her groceries? I thought you were supposed to.

MARY (O.S.)
How can she not have any papers?
(MORE)
MARY (O.S.) (cont'd)
I thought you knew where she put everything.

REBECCA
Not her papers, I guess. She didn’t own anything. What are you looking for?

MARY (O.S.)
I don’t know. It’s what you do. Oh, now here’s something she got a lot of use from.

Mary enters the living room and holds up the new nightgown they bought her. She shakes it at Andra.

MARY
No special occasion, Grandma! You should have worn the fucker!!

REBECCA
God, Mary. You’re so mean.

MARY
Grandma was mean.
(beat)
Why do you think Mom took eighty five Valium? Because her mother was loving and kind?

REBECCA
You can’t blame Grandma.

MARY
Why not?

REBECCA
I don’t know.
(beat)
We don’t have any family anymore.

MARY
Oy.
(beat)
I have to go back to work.

REBECCA
Now?

MARY
I have appointments. You’ll wait for the guy?
REBECCA
(struck)
We have no family left and you’re going to work.

MARY
Oh. Okay. You’re right.

Mary sits beside Rebecca on the couch. Long pause. They sit there.

MARY
Oh look! We still have no family left! Bye.

She gets up.

REBECCA
You’re so cold.

INT. KATE AND ALEX’S KITCHEN - DAY

Kate is washing dishes, crying. She hears a KNOCK on the front door.

INT. KATE AND ALEX’S APARTMENT - CONTINUOUS

Kate opens the door and finds Rebecca. She tries to clear away any tears.

KATE
Oh, Hi.

REBECCA
Are you all right?

KATE
(brushing it off)
Oh, I’m fine! I guess washing dishes just makes me want to kill myself!

(remembering)

(MORE)
KATE (cont'd)
I mean - not really - it’s just an expression - I didn’t mean -

REBECCA
I just wanted to tell you my grandma died.

Kate pulls her inside.

KATE
Oh my god! Are you all right?

REBECCA
Can you die if you eat something from a dented can?

KATE
You think that’s what happened?

REBECCA
We’re not sure.
(beat)
I’ve been taking care of my grandma for so many years. This pill that day, this doctor, this medicine, not that medicine. And she dies from drinking bad juice.

KATE
You’re a good person.

Rebecca has to hold back tears, for this is exactly what she needed to hear.

REBECCA
Thanks. So are you.

INT. ANDRA’S APARTMENT – DAY
Andra, alone in the room and still in her chair, slowly fades away.

OMITTED

102
THROUGH THE STORE FRONT WINDOW, WE SEE ABBY approach the spa and check the name of it. She nervously enters.

TOMMY
Welcome to Face Works. How can I help you?

ABBY
I’m a walk in.

TOMMY
Excuse me?

ABBY
It says you welcome walk ins. I’m a walk in.

TOMMY
We certainly do welcome walk ins. What can I do for you today?

ABBY
I want a facial with Mary, please.

He checks his book.
She actually had a cancellation, if you can wait thirty minutes.

Sure.

She sits down in the waiting area and turns on her ipod. The music is VERY LOUD, and the song keeps repeating MOTHERFUCKER over and over. The PEACEFUL WOMAN seated next to her is severely agitated and shoots Abby, whose oblivious, dirty looks. Abby picks at a zit.

INT. FACE WORKS SPA - DAY

Abby is lying down on the table with steam blowing on her face. Mary is sitting behind her.

Mary

It really worked out well, someone had just cancelled. (beat)
This is quite a surprise.

Abby

Rebecca said she thought you could do something for my bad skin.

Mary

I’m sure I can. We’ll open up these pores and clean you out. Ever have a facial?

Abby

Well, my mom took me for one, once, at this really fancy place? She thinks it’s good for people to spoil themselves, or something. Anyway, it didn’t help. They just rubbed a bunch of cream on and made it worse.

Mary

That’s too bad. Well, just know it’s not your fault. It’s hereditary.

Abby

Yeah, my dad supposedly had bad skin.
MARY
That’s right, he said it was terrible.
ABBY  
(beat)  
Yeah.

MARY  
But have you noticed it now?

ABBY  
What do you mean?

MARY  
He doesn’t have acne anymore but I think we’ve really improved the quality of his skin.

ABBY  
I don’t know what you’re talking about.

MARY  
(beat, blase)  
He’s come in for facials.

ABBY  
(beat, tensing up)  
My dad?

MARY  
Sure. Hey, Howard Stern gets them. A lot of men do.

Abby smiles, uncomfortable. She doesn’t understand what Mary is telling her, but she knows it’s making her feel bad.

MARY  
Anyway, that’s enough steam. Let’s get started.

She puts the little black eye cups on Abby and then turns a bright light over her face, illuminating every blemish. Mary starts to squeeze the zits.

MARY  
Sorry, honey. It’s not fun.

She squeezes hard. Abby braces herself.

ABBY  
Ow ow ow.

MARY  
So. Your parents will be glad to know my grandmother died.
ABBY
(wincing in pain)
She did?
MARY
Now your mother can have a bigger master bedroom.

ABBY
That’s too bad. I mean, I’m sorry she died. When did it happen?

MARY
Not sure. We found her today, so probably last night.
(beat)
Oh, here’s a deep one.

She goes in for the deep pimple. Abby’s face clenches.

MARY
(beat)
Wiggle your toes.

Abby wiggles her toes.

ABBY
Why?

MARY
(beat)
I don’t know. It’s supposed to help.

ABBY
(recalling their conversation at the dinner party)
That’s like one of those things – that we hate?

MARY
(not connecting)
What?

ABBY
You know, like when people won’t tell you the truth – like if you look bad in something?

MARY
I don’t follow.

ABBY
Like saying wiggle your toes – it’s just like a ...whatever.
(beat)
So. When did my dad come in here?
(MORE)
ABBY (cont'd)
I can't picture it.
MARY
(beat)
He came in a few times.

ABBY
Oh.

With the knot in her stomach from what Mary is inferring and
the pain from the extractions, hot tears spill out of her
little eye cups and run down her cheeks.

MARY
(unaware)
We should give you an enzyme peel.
That will definitely get all the
dead skin off. It kind of makes you
look like you got hit by a truck,
but in the end it’s worth it.

105 INT. ANDRA’S APARTMENT/BUILDING HALLWAY- LATER
An AMBULANCE GUY talks to Rebecca.

AMBULANCE GUY
Does the building have a back door?
You know, for delivery’s, things
like that?
(explaining)
So we don’t have to go out the
front. You know. Not a glamorous
sight.

REBECCA
In the basement there’s a door to
the alley but there’s always a ton
of stuff blocking it. I think
there’s an exit through the super’s
apartment.

106 INT. SUPERINTENDANT’S APARTMENT - DAY
The ambulance guys carry the stretcher through the tiny,
cluttered apartment. CHILDREN are scattered about. Kate and
Rebecca follow behind.

The SUPER, DARIO, looks on without feeling, while his wife
ELENA is distraught.

ELENA
I’m sorry, it’s so messy.
KATE
Oh, no, we’re disturbing you!
ELENA
I’m so sorry about your grandmother.

REBECCA
Thanks.

DARIO
She makes me fix her TV! She doesn’t even give me any money! I see her last night! She not dead then! She yelling at me like I’m some kind of kid!

REBECCA
I’m sorry she did that.

Rebecca reaches into her back pocket for some money.

REBECCA
Let me -

DARIO
I don’t need a tip. She’s dead.

KATE
(to Elena)
I’m very happy to see you’ve gotten better.

ELENA
I was not sick.

KATE
Weren’t you - weren’t you in a wheelchair?

ELENA
(startled)
Me?

KATE
(embarrassed)
Oh, I must’ve thought of someone -

ELENA
Who told you I was in wheelchair? I was never in a wheelchair!
(spooked)
Why did you say this?
Just then Kate turns and sees the gift basket she bought for Andra sitting on the coffee table - filled with all of the products. The basket is a little bent but everything is arranged with care.

    KATE
    Where did you get that?

    ELENA
    What?

    KATE
    This.

    ELENA
    (defensive)
    It was a gift.

INT. KATE AND ALEX’S APARTMENT - DAY

Kate comes into the apartment to find Abby removing her coat.

    KATE
    The old lady died.

    ABBY
    I know.

    KATE
    Your face! What happened?

    ABBY
    I had a facial.

    KATE
    From who?!

    ABBY
    Mary.

    KATE
    What did she do to you?

    ABBY
    She gave me a peel. Plus she worked on me forever.

    KATE
    It shouldn’t look like this. I’m going to call her right now.
ABBY
(over reacting)
NO!

Kate looks at Abby - wondering why she feels so strongly.

ABBY
(beat)
It’s not her fault I have bad skin.
This is normal. She said it would go away.

Kate goes to her and strokes her hair.

KATE
It will, honey. It will go away.

Mary comes out of the spa bundled up against cold. She looks at the store Poppy across the street.
Mary slowly walks in front of the store, checking it out, watching Big Back. She crosses a couple of times and is startled when Big Back comes out of the store.

BIG BACK
Who are you!? 

Startled as hell, Mary jumps back.

BIG BACK
I’ve seen you walk by, over and over. For months! And then you come in and pretend to shop! Who are you? Why are you watching me?

MARY
I’m Brian’s old girlfriend, Mary.

BIG BACK
And?

MARY
And I guess I wanted to see what he threw me over for.

BIG BACK
(creeped)
That’s why you watch me.

MARY
To see what you had that I didn’t.

BIG BACK
And did you figure out what that was?
MARY
No. You have nothing.
(beat)
You have a very large back.

Big Back turns to go back into the store, but she hesitates.

BIG BACK
I like my back.
(beat)
What kind of person - at your age - does something like this? It’s pathetic. I don’t even go out Brian anymore.

Mary stands there, humiliated as Big Back goes inside.

INT. ABBY’S BEDROOM – NIGHT

Alex comes in to the room, finding Abby asleep on her bed. He sits down beside her and notices the damage on her face. He picks up the melting ice pack on her pillow, and Abby opens her eyes.

ALEX
What happened, sweetie?

ABBY
Nothing.

ALEX
Rough pimple night?

ABBY
(beat)
Mary gave me a facial. It hurt.

Alex takes this in, struggles with how to react.

ALEX
Mary.

ABBY
Yeah.

ALEX
You mean, the granddaughter from next door? Guess she’s not very good, no offense!

ABBY
I’m not going back there.
ALEX
God, no. Of course not.

Abby rolls over, her back to Alex.

ABBY
And neither should you.

Alex stiffens. A nightmare come true.

ALEX
Me.

ABBY
She said you went there.

ALEX
Yeah, yeah, I did. She helped my skin. At my age, can you imagine. When does it stop?
(beat)
Yeah. No. Nobody should go back to her. Ever.

ABBY
Good.
INT. KATE AND ALEX’S BEDROOM - NIGHT

Alex, anxious as hell, sees Kate reading in bed. He lies down next to her.

KATE
How’s she doing?

ALEX
She’s sad.

KATE
It’s so rough, her age.

Alex puts his arms around her and she continues to read.

INT. FACE WORKS - DAY

Through the store front, WE SEE Alex approach the spa and enter. He finds Tommy and Mary chatting.

MARY
(startled)
Oh, Hi. Do you have an appointment?

ALEX
Can I speak to you?

They take a few steps away from Tommy.

ALEX
What did you tell my daughter?

Mary looks at Tommy, embarrassed.

MARY
Nothing.

ALEX
What did you tell her?

MARY
Jesus. I guess I just mentioned that you came here.

He stares at her for more.

MARY
That’s all.

ALEX
Why did you do that? That’s so fucked up!
MARY
I don’t know, we were talking.

ALEX
Why did you tell her I come here?

MARY
Because you do.

ALEX
Did you do that to her face on purpose?

MARY
No. I do that to everyone’s face. It goes away in a couple of days. It’s normal.

ALEX
(beat)
What else did you tell her?

She looks at him, studying him. Just then a SPA CLIENT (ALISON) enters and greets Mary with a wave.

MARY
(to Alex)
I’m going back to work. I’m ready for you, Alison.

Mary reaches out for Alison and leads her out of the reception area and through the side door. Alex stands there, feeling Tommy’s stare. But when he looks up, he finds Tommy smiling kindly.

113 INT. REBECCA AND MARY’S KITCHEN - NIGHT

Rebecca and Mary are taking frozen dinners out of their boxes. They put them in the microwave.

MARY
You know we should stand back.

REBECCA
Why?

MARY
Microwaves, they’re bad for you.
REBECCA
But we’re cooking our food in it.

MARY
Not the same. They say it’s
different, what comes out.

They stand there anyway, watching their dinners turn around
and around.

114 INT. LIVING ROOM - NIGHT
Mary and Rebecca eat their dinners on the couch. When Mary
finishes hers she puts the plate on the coffee table and then
just sits there.

After a moment, she leans against the back of the couch and
rests her head on Rebecca’s shoulder. Rebecca is startled,
but moved.

115 EXT. SUBURBAN HOUSE - DAY
Kate is standing outside a large house, holding the vase with
the gold leaves. She knocks on the door and a man, Adam, (the
one she bought this vase from in the beginning) answers the
door.

ADAM
Can I help you?

KATE
Yes, Hi – I’m the woman who bought
all of your mother’s furniture a
while back. We own Modern Age.

ADAM
Oh, yeah.

KATE
(holding out the vase)
I thought you should have this. It
turned out to be worth a lot of
money.

He takes the vase and looks at it.

ADAM
 Seriously? I thought it was all
junk.
    (beat, impressed)
Thanks.
KATE
You’re welcome.

ADAM
How much is it worth?

KATE
About a thousand dollars.

ADAM
I can’t believe you brought it back. That’s pretty unusual, especially in New York. Thanks again.

KATE
It’s my pleasure. See you.

He shuts the door. Kate smiles, pleased with herself. OFF-SCREEN we hear a loud crash.

ADAM (O.S.)
Oh, shit!
Andra’s small funeral. Rebecca, Mary, a couple of OLDER PEOPLE from the building, and Kate, Abby, and Alex.

Eugene and his grandmother Paulette sit behind them.

A FUNERAL DIRECTOR speaks to them while standing at a pulpit. On it, is the urn with Andra’s ashes inside it.

FUNERAL DIRECTOR
(reading)
Andra participated in many groups over the years and especially enjoyed volunteering. She worked at the ASPCA when she was a teenager, and later on read to the blind, and did art projects with underprivileged children.

Mary looks at Rebecca and mouths “she did?” Rebecca mouths back, “I think so.”

Just then Mary catches Alex’s glance, but he looks away. Abby is aware of them, and stiffens. Kate sees all of the exchanges. Alex takes Abby’s hand.

FUNERAL DIRECTOR
She enjoyed reading a great deal, but when her eyes began to fail her she especially loved watching television. Her favorite show was Entertainment Tonight.
Alex looks down, embarrassed. Kate pokes him.

118 INT. FUNERAL HOME - LATER

The service is over and the guests are standing around. Mary chats with the Funeral Director. Rebecca introduces Eugene and Paulette to Kate, Alex and Abby.

EUGENE
Very nice to meet you.

PAULETTE
Andra was a lovely woman.

REBECCA
Not really. But thanks.

KATE
She had a sad life.

ABBY
(sounding just like Kate)
You just say that so you can think that your life is more important than hers was.

KATE
That’s true.

REBECCA
So, you’re going to start renovating.

ALEX
Pretty soon.

REBECCA
I’m sure it’s going to be great.

KATE
Well, it’s definitely going to be bigger.

REBECCA
I’m gonna take her dog. I guess we won’t be seeing you anymore.

KATE
Yeah. We’ve sort of been neighbors.

EUGENE
You guys can visit each other.
KATE
Absolutely. You’ll have to come visit. Right?

ABBY
Totally.

REBECCA
Definitely.

They stand there awkwardly.

EXT. STREET - DAY

After the funeral, Kate, Alex and Abby walk down the street together.

ABBY
Her boyfriend was so handsome.

ALEX
He was. Very. He seemed nice.

KATE
But so short.

ALEX
Maybe he doesn’t mind.

KATE
Oh, he minds.

ALEX
You can’t know that.

ABBY
Yes, she can.

They walk some more and pass a clothing store. Abby slows, looking in the window.

INT. TRENDY CLOTHING STORE - DAY

Kate and Alex are standing by the dressing room, waiting for Abby to come out. When she does, she’s wearing a pair of tight jeans that don’t really flatter her figure.

However, by the way she is walking over to the mirror, it’s clear she feels hot.

ABBY
What do you think?
ALEX
I think they look good.

Abby checks the price tag and looks shocked, guilty and thrilled all at the same time.

ABBY
I think they cost two hundred and thirty five dollars!
(beat)
They’re so cute.

KATE
You can get them.

ABBY
Really!?

KATE
You want them?

ABBY
(out of her mind)
Oh my god!

Alex and Kate watch as Abby turns to look in the mirror, even though it feels almost too intimate to do so.

Abby studies herself, and doesn’t seem to see the zits or the scabs or the bulge of her tummy. She sees her true self emerging, in expensive jeans, and at this very moment, likes what she sees.