

Upside Down Cake

an original screenplay by

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Chris and Adele's apartment is a chic downtown loft. Airy and light and well decorated. Family pictures on the wall of her mother, sisters and a vacation with the three sisters around ten with Adele watching over the others. ADELE, late 50's sexy, but wearing a button down shirt, a sweater to hide behind, and shapeless pants stands in the hall. She pulls a pant leg up to show her sexy, incongruous shoes. She smiles. The smile vanishes as CHRIS, short beard, very well dressed, appears.

CHRIS

They're awesome

ADELE

(smiling shyly)

Thanks

CHRIS

I couldn't walk out without them.

ADELE

(pulling up a pant
leg to admire them
again)

No, you couldn't.

CHRIS

I saw a blouse the other day. Oh
my, you would've so rocked it.

ADELE

NO. That's too...
(wags her head)

CHRIS

Honey, maybe it should be.

Adele looks at her watch.

CHRIS (CONT'D)

Sorry about the car. If you'd warned
me I'd've taken it in next week.

ADELE

It's alright. Time I tried this
ride-share thingy.

CHRIS

Lot of new things you could try,
Adele.

A horn honks from the street. Adele grabs her bag

CHRIS (CONT'D)
Dolly's really okay with your being there?

ADELE
Okay or not, I'm her big sister and I'm going.

CHRIS
I don't know, you and her...?

ADELE
Its not like I'm crashing her party.

Chris, stifles a laugh.

CHRIS
OK, Adele. Just.. Just control your.. Your.. This is her deal. Her husband.

ADELE
I'll stay at least tonight.

Chris perks up and studies his wife.

ADELE (CONT'D)
I think there are some leftovers in the fridge.

CHRIS
Don't worry about me... I'll see what the guys are up to.

Adele smiles.

ADELE
Good. I hate leaving you alone. I'll call when I know the schedule.

The car horn honks again.

CHRIS
(smoothing her makeup)
Try not to step on too many toes

ADELE
Moi?

CHRIS
At least you're wearing the right shoes.

Adele looks down at her shoes, beams and nods as Chris gives her a little peck before she walks through the door.

CHRIS (CONT'D)
 (pulling his phone
 out)
 But those pants...

2 EXT. RIDESHARE CAR - CONTINUOUS

2

Adele climbs into a car as the ride share driver, FRANCIS, attractive, a little heavy, ethnically ambiguous looking 50's something and stylishly but casually dressed, places Adele's bag in the trunk. He closes the trunk in time to study Adele as she gets in. He grins and hurries around and into the driver's seat.

ADELE
 What is this?

She holds a fairly ripe PINEAPPLE, with a Mr Potatohead face, arms and feet, that she found in the back seat. She drops it onto the front seat next to Francis.

FRANCIS
 Oh, sorry.
 (shakes head with a
 big grin)
 She just keeps leaving stuff in my
 car. You think she's flirting with
 me?

Adele looks back at the window of her apartment, then to Francis. She shakes her head. He turns forward as she stares at him.

FRANCIS (CONT'D)
 Where we going today?

Adele watches the silhouette of Chris talking on the phone through the window. Francis eyes follow Adele's gaze.

FRANCIS (CONT'D)
 What are we doing?

ADELE
 Uhh. My sister's. Going to my
 sister's.

FRANCIS
 Yes ma'am.

He adjust his mirror to watch Adele.

3 EXT. MARION'S PARKING LOT - CONTINUOUS

3

Urban, rundown, a little dirty neighborhood with narrow streets and rental houses (FOR RENT SIGNS). Marion, a very

fit early 50's something, sits in her old, well used Jeep. The back is strewn with energy drinks and sporting/adventure gear. She bangs her head against the wheel and tries the starter one more time. Click "dzddzdzd".

MARION

Crap!

She digs out her phone and places a call.

ADELE (V.O.)

I'm going, she needs me.

MARION

That's not why I'm calling. My car won't start and...

ADELE

I told you to trade that disgrace in!

(to the driver)

4621 East Sycamore

(back to Marion)

I'll be there in 12 minutes. Marion, be ready when we get there. I don't want to be late.

Both women hang up

MARION

Of course not.

Marion gets out of the jeep, drags her duffel to the curb and sits. KENNY, 12 year old neighborhood boy, walks up to Marion. They bump fists.

MARION (CONT'D)

Hey Kenny, my man. You're not gonna forget to feed Frodo?!

KENNY

Nah, I won't forget.

(beat)

Where'd you say the food was?

MARION

(getting up)

In the tub.

They walk to the back gate.

MARION (CONT'D)

I really need you to remember this. He's getting old and he really needs to eat everyday.

KENNY

Don' you got somebody else to feed
him?

MARION

Just you, Kenny.

Kenny looks funny at her.

4 EXT. MARION'S BACKYARD - CONTINUOUS 4

Marion and Kenny pass through the gate as FRODO, Marion's elderly border collie, races out the doggie door.

KENNY

FRODO!

The dog is ecstatic. Kenny tries to fake him out and run past him, but Frodo snags his pant leg and Kenny goes down. He puts his hands over his face, anticipating the licking to come. He laughs as he pushes Frodo away and sits up.

5 EXT. RIDESHARE CAR - CONTINUOUS 5

The car sits at a traffic light. FRANCIS, the driver, studies Adele in his mirror. Adele hangs up the phone, looks up and sees him staring. She twists her head to see the traffic signal.

ADELE

It's changed.

FRANCIS

What? oh yeah.

Francis drives, but keeps looking back at Adele.

FRANCIS (CONT'D)

Where we headed.

ADELE

My sister's

FRANCIS

No, I mean the new address.

ADELE

Other sister. Her excuse for a car
won't start.

FRANCIS

Sister party.

ADELE

Noooo. Party? Not hardly.
Scattering Dolly's husband's ashes.

FRANCIS

Ohh. I'm sorry. That's hard.

ADELE

No, Robert was a jackass.
(smiles)
Maybe it is a party.

Francis smiles and looks back at her again, amused. Adele looks up nervously and adjusts her hair too casually. They pull up to Marion's house where only her duffel waits on the sidewalk.

ADELE (CONT'D)

Honk your horn.

Francis holds the horn down and turns back to see if its enough.

ADELE (CONT'D)

(yelling over horn)
That will do.

Francis lets go of the horn.

FRANCIS

We'll see.

6 EXT. MARION'S BACKYARD - CONTINUOUS

6

Kenny and Frodo are still play fighting when the horn sounds.

MARION

The food's in that pail over there.
Don't forget, Kenny, please!

KENNY

I won't

Kenny plays with Frodo as Marion leaves through the gate

7 EXT. MARION'S PARKING LOT - CONTINUOUS

7

Marion runs to her duffel, throws it over her shoulder and walks toward the car with a smile.

Adele starts to slide over to make room for Marion but Marion hops in next to the driver with her duffel in her lap.

MARION
 (extending hand)
 Hi, I'm Marion.

FRANCIS
 (taking Marion's hand)
 Francis.

MARION
 Hi Francis.
 (Marion tosses her
 duffel over the seat
 next to Adele)
 Have you met Adele?

ADELE
 (staring at the duffel)
 Is he.. Is that... him?

MARION
 (To Adele)
 Yeah
 (to Francis)
 Didn't think so. Francis, this is
 Adele, Adele, Francis.

Francis holds out his hand. Adele looks at the duffel, then Francis, then the duffel, an annoyed look at Marion, then offers a weak smile to Francis.

FRANCIS
 Hi Adele

Adele looks at his hand and surprises herself by grasping it and looking Francis in the eye.

ADELE
 Hi... Francis.

They hold it a bit too long, looking in each other's eyes, as Marion looks up one arm then the other and spins forward in the seat with a big grin.

ADELE (CONT'D)
 You can go now.

The hands part and Francis hesitates before turning forward. Marion dares a glance back at her sister and makes eyes toward Francis. Adele glares until Marion gives in and faces forward. Marion notices the pineapple in the front seat next to her.

MARION
 Lookout!

Without looking back, Marion tosses the pineapple over the seat and next to Adele. Marion and Francis share a smile as Adele glares. Adele arranges the pineapple on the seat beside her and steals glances at Francis.

MARION (CONT'D)

So, how's driving.

FRANCIS

It's good. Every day in America is Disneyland.

MARION

Nice perspective.

FRANCIS

Not really. Leaving my family... friends...

MARION

That's tough, starting over.

FRANCIS

(shrugs)

It was worth it though.

MARION

You happy?

Francis sneaks a peek at Adele in the mirror.

FRANCIS

Most days.

Adele stares back at Francis in the mirror.

FRANCIS (CONT'D)

Today.

Marion sees Francis' business card holder, she looks back at Adele, then takes a card and puts it in her pocket. Francis smiles.

8 INT. DOLLY'S LAUNDRY ROOM - CONTINUOUS

8

DOLLY, mid 50's in jeans and jean jacket, stares at the water connection behind her washer. The steady trickle occasionally becomes a stream, splattering the stained, damp wall. A pool of water, and several saturated towels lie on the floor. She stares at the mess and starts out of the laundry room. Dolly stops, turns back to the leaking faucet and puts her fingers around the stem packing nut.

The door bell rings. Startled, she looks toward the front door then the faucet before drying her hands and turning to

leave, still holding the towel. She stops, starts to toss the towel onto the dryer, but throws it on the wet pile instead.

9 INT. DOLLY'S FRONT DOOR - CONTINUOUS

9

Dolly walks to the front door and opens it. Marion steps in and gives her a warm hug. Looking over Marion's shoulder, Dolly spies Adele standing nervous, but steadfast. Marion lets go of Dolly and drags her duffel into the foyer. Adele and Dolly stare at each other for a moment until Adele hurries forward and leans in for a barely reciprocated hug. Dolly looks first at Adele, then Adele's overnight bag. She turns as Marion retrieves a square cigar box sized package from the duffel. She offers the box to Dolly who takes it with a grim thank you smile and walks toward the kitchen with a glare at Adele.

Adele forces a smile and starts to say something, but Marion points a finger at her with a hushed tone.

MARION

Ehh... ehh... no...

ADELE

I was just going to tell her...

MARION

(squaring on Adele)

No, you were not.

ADELE

What am I supposed to do. Why am I here?

MARION

I don't know. She didn't invite you.

ADELE

You don't have to be invited to a funeral!

MARION

The funeral was last month.

Adele starts toward the door. Marion grabs her hard.

MARION (CONT'D)

NO. Adele, I love you more than you know. But you have to back off. Just give her some time. Maybe, just maybe, it can be like it used to be. Before. After mom...

ADELE

You don't even remember Momma!

MARION

No. I don't. I.. I only remember you.

ADELE

I was right. I don't know what was going on here but ... it, there was something seriously wrong.

MARION

It was her life

ADELE

She needed our help.

MARION

But she didn't want it, and she doesn't want it now.

ADELE

Or me.

MARION

I didn't say that. You keep that big sister nose out of her business and you never know. Don't make me sorry I told you.

ADELE

Don't we need to be getting on to wherever we're leaving Robert?

MARION

We aren't doing it tonight. She wanted to have him here for a bit.

ADELE

Then why am I here tonight?

Marion just looks at Adele as she walks toward the kitchen, leaving her duffel in the foyer. Adele carefully steers her overnight case around the duffel and down the hall.

10 INT. ADELE'S ROOM - CONTINUOUS

10

Adele enters the bedroom. She looks at the dresser covered with photographs. A picture of the three girls with their dad. Its the same one from her wall, he is starting to cut into an upside down cake. There's a layer of dust behind the pictures. She sees a picture hidden behind the others. She picks it up, someone has swiped their hand over the dusty glass to see the picture.

She looks at her 16 year old self with her arm around 14 year old Dolly holding a clarinet.

11 INT. FLASHBACK ADELE'S ROOM - AFTERNOON 11

YOUNG ADELE (16 y/o) examines her treasured clarinet in amazement. YOUNG DOLLY (14 y/o) beams as Adele puts it to her mouth and plays a few notes. Young Adele starts to cry as she wraps her arms around her little sister

YOUNG ADELE
Dolly! How'd you do this?

YOUNG DOLLY
I found a book in the library. I just got some felt from Momma's old sewing box and did what it said. Is it good?

INSET: young Dolly gluing felt seal pads to the keys.

Young Adele blows a note on the clarinet.

YOUNG ADELE
It's wonderful. Nobody could do this.

Young Adele starts to play, glances at her sister, and, in a burst, Adele stops and wraps her arms around her little sister.

12 INT. ADELE'S ROOM - CONTINUOUS 12

Adele replaces the picture behind the others and walks out of the room.

13 INT. DOLLY'S KITCHEN - CONTINUOUS 13

DOLLY
What is she doing here?

MARION
I just thought...

DOLLY
That's not up to you.

They stare at each other as Adele enters.

ADELE
What time do we head out tomorrow?
What's the plan?

Marion flashes her an angry look.

ADELE (CONT'D)

Not that you need one.

DOLLY

Good, I'm glad you approve.

Marion's look stops any response from Adele.

MARION

Any ideas?

DOLLY

Robert wanted his ashes spread at Wrigley Field...

ADELE

CHICAGO?

Marion straightens up and looks at Adele.

ADELE (CONT'D)

That's cool. Don't think its still there, though.

Dolly notices the duel going on between her sisters. The feisty Marion forcing Adele to back off. Adele's eyes meet Dolly's and Adele takes a deep breath as she plops down in a chair.

DOLLY

Or the approach to the 16th green at the golf club. I guess its his revenge. Or maybe he just wants to haunt it. You know, send their balls off into the woods or something.

Silence

ADELE

It's settled then. We'll eat breakfast here, I'll cook. Then...

DOLLY

Whatever. I don't really care.

14 INT. DOLLY'S DEN - NIGHT

14

Dolly and Adele sit on the couch with Marion in a comfy chair. They all have a glass of wine. Marion notices Dolly's glass is empty and gets up to refill it and hers. She looks at Adele's glass that looks untouched in her sister's hand.

MARION

Funeral food gettin' old?

DOLLY

A little. Don't mind it and I don't miss cooking.

Marion pours wine for Dolly. When she stops, Dolly looks at Adele.

DOLLY (CONT'D)

More.

Marion fills the glass about 2/3 full. Dolly stares at Marion. Marion empties the bottle into the glass. The last bit runs over the rim and drips to the floor. Dolly smiles

DOLLY (CONT'D)

Perfect. Thanks

MARION

Yeah, cooking for one sucks. I usually eat out.

Dolly and Adele give her a knowing look.

ADELE

It's much more fun to cook for someone.

DOLLY

I thought Chris did most of the cooking?

ADELE

Yeah, well I didn't say it was more fun for me! I cook. Sometimes.

MARION

If I had a Chris I wouldn't cook either.

DOLLY

(getting a little drunk)

Let's hear it for men that are good for something. Well, they're all good for something.

Dolly raises her glass in toast and looks at her sisters. Adele has an uneasy look as she looks away then looks toward the door thoughtfully.

MARION

Really?

DOLLY

Oh yeah, and I do miss that.

MARION
Must've been nice.

Dolly casts a curious glance at Marion. Adele downs her glass of wine and reaches for the bottle.

ADELE
Chris is good at so many things!

Adele looks back and forth at her sisters. Clearly they expect a revelation and stare at her, expectantly. Adele realizes someone heard her. And retreats into the chair. Marion and Dolly share a snicker.

MARION
Curls your toes?

ADELE
(blushing)
Stop it.

MARION
Wouldn't mind having a man to curl my toes.

DOLLY
Robert was good for that!

Marion lifts her glass to Dolly.

ADELE
(almost to herself)
Not sure it was worth it.

DOLLY
What's that?

ADELE
Nothing, I'm just tired.

DOLLY
I mean Robert wasn't good for much, but he could still do that almost to the end.
(lifts her glass to her sisters)
Damn near every day.

Dolly takes a large drink from her glass.

ADELE
Well, sex isn't everything!

DOLLY
Honey, we're not that old.
(MORE)

DOLLY (CONT'D)
 (she looks Adele over,
 then turns to Marion)
 That makes me sad for you.

ADELE
 And Robert made your life miserable.

Marion glares at Adele.

DOLLY
 (closes her eyes and
 leans back in her
 chair)
 Mmmm... what I wouldn't give for an
 Upside Down Cake right now.

MARION
 Oh, wow! Daddy used to make one
 when we were upset. Remember?

DOLLY
 Of course. Miss that. Miss him.

ADELE
 Me, too. Yeah.

MARION
 When did we start that? The cake
 thing.

DOLLY
 Momma's funeral.

Adele looks away and nods, staring into the corner.

ADELE
 Mrs. Miller brought it. We had it
 for breakfast.

MARION
 (nodding in agreement)
 You know, I don't think Daddy ever
 got that cake right.

The sisters look at each other and shake their heads in
 agreement.

15 INT. ADELE'S ROOM - CONTINUOUS

15

Adele wears pajamas as she arranges her stuff on the dresser.
 She picks up Francis' card and studies it. She picks up her
 phone, closes her eyes for a moment, and selects Chris on
 the auto-dialer.

ADELE

(waits for several
rings)

Hey, Chris.

(pause)

Yes, I'm staying out of the way.

But it seems to upset Marion anytime

I open my mouth... and Dolly... well

I can't even look sideways...

(pause)

It's not just me. Marion says she

doesn't think things were right here

either.

(pause)

Who was that? Oh. Sounds like you're

having fun. I'll let you go.

(pause)

Love you, too.

She hangs up the phone and holds it and stares at it before gently tossing it on the table. Still in her other hand is Francis' card. She smiles and sets the card gently on the nightstand next to the bed. She turns out the light and curls up in the bed.

16 INT. DOLLY'S GARAGE - MORNING

16

The overhead door opens revealing Adele opening the car door and sits in the driver's seat. She inserts the key, turns it and click, click zddzzdzzd. She bangs her head on the steering wheel as the door from the house opens.

DOLLY

Adele? What are you doing?

ADELE

I'm darn well going to make an upside down cake. But you have nothing in your cabinets! I was going to the store and now your damn car won't start.

DOLLY

Its not my car. I guess it is, now.
I don't drive.

ADELE

You don't what?!

DOLLY

Drive. Never needed to.

ADELE

Dolly, you live in a town with no public transportation what so ever... What do you mean you don't drive?!

DOLLY

I don't drive. Why should I?

ADELE

I'm sorry, that makes no sense, Dolly. You? You could always do anything, fix anything... And you... you don't... don't... I just don't see how you don't drive. How?

DOLLY

Anything else you don't approve of?

Dolly goes back into the house and gently closes the door. Adele collapses onto the steering wheel and raises her eyes to stare at the door.

17 INT. DOLLY'S KITCHEN - CONTINUOUS

17

Dolly enters and looks at the ingredients gathered on the counter. Sugar, eggs, a stick of butter. She picks up the butter, walks to the refrigerator as Marion enters.

MARION

Good morning dear sister of mine.

DOLLY

(grins)
Good morning sister... of mine.

MARION

What you making?

DOLLY

Nothing, not me! Adele was going to make an Upside Down Cake if you can believe that.

MARION

Yeah. I can believe that. She'll need some pineapple... cherries and... brown sugar. Hope she gets fresh.

DOLLY

(closing the refrigerator door)
Brown sugar?

The sound of the overhead garage door closing echoes as Adele slowly opens the garage door, steps in, closes the door and looks up at Dolly then Marion.

MARION

Good morning. Hope you found fresh pineapple. Nice and soft and juicy?

ADELE

Sorry, the car won't start.

ADELE (CONT'D)

Dead battery.
(jazz hands)
Dzzdzzd Sound familiar?

MARION

Yeah, but...

DOLLY

I don't drive. Is that a crime?

MARION

Don't drive? Here? maybe. How can you live here and not drive?

Dolly looks at each of them, throws the bag of sugar back on the counter and exits.

ADELE

That went well...

MARION

She doesn't drive? When did that happen?

Adele shrugs her shoulders as the sisters stare after Dolly.

18 INT. DOLLY'S BEDROOM - CONTINUOUS

18

Dolly enters her bedroom and spots the almost empty bottle of red wine on the dresser. She walks over and grabs it. She looks around for a glass, doesn't see one and starts to take a drink from the bottle. She stops and goes into the bathroom. She returns pouring the wine into a short glass with some toothpaste residue. She takes a drink, makes a horrible face. She quickly takes a mouthful, swishes it around as she heads back into the bathroom. She spits the wine into the sink and re-emerges drinking from the bottle. She drops on to the bed.

19 INT. DOLLY'S KITCHEN - CONTINUOUS

19

Adele and Marion are still in the kitchen. Adele has Francis's card in her hand. She looks at it.

MARION
He liked you.

ADELE
Who?

MARION
That driver. Fern, fran?

ADELE
Francis?

MARION
Yeah, him.

ADELE
So? I'm married!

MARION
Umm hmm... in a marriage where "sex
is not that important". Clearly you
are not as happily married as Dolly.
And she damn sure wasn't happy.

ADELE
What would a spinster know about
it!?

MARION
Oho, wow. Hit a nerve. Spinster? I
think that's a woman who doesn't
have sex. With men. I do plenty of
that.

ADELE
Well there is another word for that.
(pause)
But why would you just give it away?
I don't get it.

MARION
Uh...We "give it" to each other?
(grins)
Sometimes I just take it!

ADELE
Give what? Take what?

MARION
What kind of question is that?

ADELE
I don't know. I'm .. that driver.
He was looking at me like he'd like
to...

MARION
Rip your clothes off.

ADELE
No. Take them off. But not take no
for an answer.

MARION
Does Chris take no for an answer?

Adele shrugs.

MARION (CONT'D)
Maybe its not the answer that's the
problem.

ADELE
Problem? Chris's great. There is
no "problem". And I'm sure I don't
know what you mean.

MARION
Mmm hmm, we just need the right lover.

ADELE
We? No. Not me. And you seem to
have plenty of those. None worth
keeping though. I see there's no
ring on that finger.

MARION
Okay, well...
(changing subjects
quickly)
We've got to figure out this ashes
to dust thing before we start worrying
about dicks.

ADELE
That's terrible.

MARION
Yeah. About Robert. But you... you
should definitely call Francis.

ADELE
Who?

MARION
The driver?

ADELE
I told you I don't...

Adele looks at the card in her hand and freezes. She tosses the card toward the trash bin, but misses. Marion looks at it for a moment.

MARION

Hey, how are we getting to the golf course?

ADELE

What?

MARION

Robert wanted to be scattered on the 16th hole.

Adele shrugs her shoulders. Marion stands and retrieves Francis' card. She plops back down in the chair and dials:

MARION (CONT'D)

Hey, Francis. This is Marion. My sister is Adele? ... Yeah, I thought you'd remember. We need a ride out to ...

(to Adele)

What golf course?

ADELE

Meadow Glen

MARION

Meadow Glen. This afternoon. ... Oh yeah... Got to go with the money bro'... Well, if you get off early, let us know... Phone number? Yeah, sure. 515 555-1212 Thanks Francis

ADELE

You gave him my number?

MARION

(handing the card
back to Adele)

You're welcome.

ADELE

So?

MARION

He's got a wedding. If he gets free he'll call. You... you're welcome. Again.

ADELE

Stop it. We don't need Francis for that.

(MORE)

ADELE (CONT'D)

(pause)
Or anything else. What now?

MARION

We scatter Robert at some golf course.
How hard can that be?

Marion gets up to put away the cake ingredients.

ADELE

There are rules about disposing of
bodies.

MARION

Ashes.

Marion turns back to put the eggs back in the refrigerator.
She takes a quick look around to see what's inside.

ADELE

Ashes. I'm sure there are rules
about that, too.

Something in the back catches Marion's eye, she reaches for
it but stops and turns back to her sister.

MARION

We won't look them up. Will we?
Adele, look at me. Will we?

ADELE

OK. I. No. We won't. We don't
have a way to get there anyway.

Marion turns back to the refrigerator and pulls a drug vial
out of the back.

MARION

What the hell...

Marion quickly sets the vial down. Then searches the drawers
for a plastic bag, shoves the vial in the bag and washes her
hands vigorously.

ADELE

What are you doing?

MARION

That's doxorubicin. Its a cancer
drug. Dangerous as hell.

ADELE

So, I mean he died of cancer.

MARION

You don't understand. You only give this in an IV. Nobody touches that stuff without special gloves. And you damn sure don't keep it next to the butter and eggs.

ADELE

So?

MARION

So, its dangerous stuff. Didn't Dolly say it was really his heart that gave out?

ADELE

Yeah, so it wasn't the cancer that killed him?

MARION

(looking toward the
bedroom)

Maybe not.

Marion starts for the bedroom.

ADELE

Wait!

Adele hurries after her.

20 INT. DOLLY'S BEDROOM - CONTINUOUS

20

Dolly stands at the dresser holding an empty bottle of anti-depressants in one hand, and a handful of pills in the other, when Adele appears at the door looking back at Marion. Adele turns to Dolly.

ADELE

Noo!

She runs over, wraps her hand around Dolly's. Marion walks in behind Adele.

ADELE (CONT'D)

What are you doing?

Dolly starts to laugh as she realizes what Adele must have thought.

DOLLY

Chill out sis. I was just tossing them. Don't need them any more.

Adele is not convinced.

ADELE

Okay, well then just give them to me.

Dolly dumps the pills into Adele's outstretched hand. Adele steps to the toilet and we hear a flush.

MARION

(picks up the bottle
and reads the label)
You flushed those?

ADELE

Yeah

MARION

Go ahead, let's treat all the little fishies and crawdads for depression. It is America after all.

Adele looks at the toilet, tries to acknowledge the mistake.

MARION (CONT'D)

(looks back at the
bottle)
Since when do you take anti-depressants?

DOLLY

(shrugs)
I don't know... ten... fifteen... years? What does it matter?

Adele comes back in.

ADELE

Okay, so, sweetie. Lets talk about this.

DOLLY

Nothing to talk about.

Dolly turns and walks to the bed, flops back on the pillow, picks up her bottle of wine, and surveys her sisters.

ADELE

You sure?

Dolly looks at Adele with disbelief, then at both her sisters. She kicks at the package lying on the bed.

DOLLY

So, what are we gonna do with these ashes.

MARION

I called the driver, but he can't make it in time.

DOLLY

I wouldn't want a stranger with us anyway. Wouldn't feel right. Bad enough...

(glances at Adele)

Anyway... no. I wouldn't want that.

ADELE

So what? We can't walk there!

DOLLY

Stephen!

MARION

Who's Stephen?

DOLLY

Neighbor, two doors down. Golfed with Bob. Handsome.

ADELE

Honey, do you want us to call? Do you have his number?

DOLLY

It's in my phone.

Adele starts toward Dolly's phone, Marion stops her.

MARION

I'll call him.

DOLLY

Thank you. Last name's Wilson.

(looking at Adele's shoes)

Nice heels.

ADELE

Chris got them for me. Aren't they fabulous?

Dolly and Marion just stare at her.

21 EXT. DOLLY'S FRONT DOOR - LATER

21

STEPHEN WILSON, M.D., a fit, handsome man about Dolly's age, rings the bell. Adele opens the door.

ADELE

Stephen? I'm Adele, Dolly's oldest sister.

Offers her hand to Stephen as she steps onto the porch, he takes it.

STEPHEN

Oh. Dolly never mentioned you.
Nice to meet you.
(looks at Marion)
You must be Marion.

Marion, carrying the box of ashes, takes his outstretched hand.

ADELE

You alone? No wife?

STEPHEN

Yes. Alone. She passed three years ago.

Stephen turns back to the door waiting on Dolly.

ADELE

Oh, I'm sorry.

MARION

(mouthing to Adele)
A doctor AND a widower!

Stephen takes in Dolly's face as she comes through the door to join them.

DOLLY

Good morning Stephen. Thank you for helping with this.

STEPHEN

You look... good... worried. But good.

She gives him a cautious hug. Stephen opens the passenger door for Dolly, she climbs in. Marion and Adele climb in the back of STEPHEN'S SUV as Dolly and Stephen eye each other.

22 INT. STEPHEN'S SUV - AFTERNOON

22

STEPHEN

How you holding up?

DOLLY

Oh, I'm fine. Just..

23 EXT. MEADOW GLEN PARKING LOT - MOMENTS LATER

23

Stephen's SUV drives up to the clubhouse and the four pile out.

STEPHEN

I'll wait here... unless you...

DOLLY

No. Thank you. I want to do this by myself.

Stephen leans against his car and watches the sisters walk away.

ADELE

Over there. That looks like a good place. The wind will blow him that way.

MARION

Adele!

ADELE

Or wherever...

24 EXT. MEADOW GLEN PARKING LOT - 16TH HOLE- CONTINUOUS

24

Dolly, with Marion and Adele following closely behind stand about 100 yards from the green. Marion eyes the distance.

MARION

They'll pitch on from about here.

Dolly takes the lid off the box.

DOLLY

So what? Do I just...

Adele stands cautiously at her side.

ADELE

It's alright honey. Here...

Adele takes the box from Dolly and hands it to Marion.

ADELE (CONT'D)

Hold this.

Marion holds the box as Adele carefully opens the plastic bag that contains the ashes. A few bits of Robert blow in the wind.

DOLLY

Oh. God.

Dolly wipes her hands on her skirt

DOLLY (CONT'D)
This is harder than I thought.

ADELE
Neither of you remember when we took
Mamas' ashes to the lake, do you?

MARION
I remember something about balloons?

DOLLY
Was that when Mama died? I remember
the balloons but not..

ADELE
You don't remember anything about
her do you?
(shakes her head)
Here, honey you just stick your hand
in...
(she starts to thrust
her hand in Robert)

DOLLY
NO! DON'T! I...

ADELE
What? I...

Marion pushes the lid back on. Adele turns away.

A golf cart quickly veers off the cart path with ALBERT, a
Golf club employee. He climbs out and looks them over
suspiciously.

ALBERT
Excuse me, ladies. Golfing today?

He stares at Adele's heels.

DOLLY
Um... no we...

ALBERT
I'm sorry. What exactly...

DOLLY
Robert McCarthy. He's a member.
I'm his wife.
(gesturing to the box
in Marion's hands)
This is Robert... and he wanted me
to...

ALBERT

Oh, no, no... no... you can't do that here.

ADELE

What? He's been a member here for 20 years and he can't visit, for all eternity??

MARION

He just wants to give back to the game.

DOLLY

Or curse it.

ADELE

Let me talk to your manager.

Albert starts talking to someone on his walkie-talkie

ALBERT

We got another widow with a box...

Dolly looks at her sisters for a moment before marching back up the cart path.

ADELE

But...

Marion glares at Adele, shoves the box back into Adele's hands and hurries after Dolly. Adele turns to the security guard.

ADELE (CONT'D)

You happy?

She hurries after her sisters as Albert calls off the alarm.

25 EXT. MEADOW GLEN PARKING LOT - CONTINUOUS

25

MISSY GOLDSMITH (50ish, perfectly coiffed in a tight dress) sees Stephen leaning on his SUV and glancing anxiously up the cart path. She turns on her smile and walks toward him.

MISSY

Stephen! I'm so glad I saw you.

Stephen looks over at Missy advancing on him.

STEPHEN

Missy.

MISSY

How are today. You look just great.

STEPHEN

You too.

Stephen looks back up the cart path. He straightens when he sees Dolly marching back.

MISSY

Are you coming to Sunday brunch? I just loved seeing you last week.

STEPHEN

What? Oh, I don't know. Maybe.

MISSY

Well I hope you do.

Missy follows Stephen's gaze and frowns when she sees Dolly walking up, closely followed by Marion.

STEPHEN

Great seeing you Missy. I need to get Dolly home.

MISSY

Dolly?

(glances at Dolly as
Stephen hurries to
catch up with her)

Don't forget! I'll hold you a place!

Stephen reaches Dolly and escorts her into the passenger seat.

STEPHEN

Is it done?

DOLLY

I just want this over, I want him gone.

Stephen recoils at the harsh words as Marion climbs into the back seat.

Adele carries the box with the golf cart nipping at her heels. She turns and stares menacingly. Albert conjures a lame response. She turns and takes a few more steps as the golf carts starts up and follows. She turns again and stares for a moment before walking around to pull the key out of the cart and throw it. Satisfied, she turns and strides up the path.

Stephen slowly closes the SUV door and looks back at Adele carrying the box under one arm and Albert hurrying after the key. Adele has difficulty matching his gaze, puts up her free hand to wave him off as she opens the SUV door.

ADELE

It wasn't my fault.

Stephen walks around and gets in to the SUV.

26 EXT. DOLLY'S FRONT YARD - LATER

26

Stephen's SUV pulls up to Dolly's house. It barely stops before Dolly's door opens. She gets out and starts toward the door, fuming. Stephen watches her, takes a deep breath and bounds out of the car and stops her and puts one arm around her shoulders.

STEPHEN

Hey. What's going on?

DOLLY

(tearing)

That... that... sister of mine! She makes me so mad!

STEPHEN

It's okay. She's trying to help.

DOLLY

The hell she was. She just butts in and takes over!

STEPHEN

I'm sorry.

Stephen puts both arms around her and pulls her in tight. She resists a moment before closing her eyes and succumbing to the embrace, rubbing her cheek against his shoulder. Stephen closes his eyes. Suddenly her eyes open wide. Stephen's eyes flash open, too, and he releases her and turns away. Dolly looks down and then back up to Stephen with a grin.

STEPHEN (CONT'D)

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

DOLLY

Nothing to be sorry for, Stephen. I'm just surprised, I mean... an eligible widower like you... I mean... I've seen Missy's car in your drive... and...

Stephen's eyes roll.

DOLLY (CONT'D)

Piece of work isn't she.

STEPHEN
You have no idea.

Dolly laughs and looks closer at Stephen

DOLLY
Not what you were looking for?

STEPHEN
No, not even close

DOLLY
Stephen...

STEPHEN
I just ... Its too soon I'm sorry.

Dolly nods and turns to her sisters climbing out of the car while Stephen's eyes remain fixed on her. Adele has the box. At the rear of the car Marion stops Adele.

MARION
What were you thinking?

ADELE
I was thinking we have to get rid of these damn ashes!

MARION
Well, stop it! You can't keep taking care of everything. Haven't you learned that by now?

ADELE
But... I was only...

Marion just looks at her.

From next door a very hip looking late 40's woman with tatoos holds a spade in her gloved hand and peeks over a bush.

LANA
Everything alright, Dolly?

DOLLY
Yes. Everything is just peachy, dear.

Lana takes her gloves off and puts them, along with the spade on the ground. She stands and walks over to Dolly.

LANA
Doesn't sound peachy. Anything you need? Want me to punch someone for you?

Lana looks at Adele and Marion. Dolly glances after Adele and laughs.

DOLLY
No. Just. She makes me so mad.

LANA
Hey Stevie. How's it hanging?

STEPHEN
Hanging just great, Lana. Thanks for asking. Dolly, I've got to get back to the clinic. I'll call you later.

DOLLY
Thank you Stephen.
(looking at her sisters)
I'll probably need to talk.

STEPHEN
Bye Marion and, auhh, Adele. It was nice to finally meet you.

As Stephen turns to leave Marion follows him. Adele walks awkwardly toward the door carrying Robert.

MARION
Hey, Stephen, you a doctor?

STEPHEN
Yeah, a pediatrician.

MARION
Uhhm, what are the side effects of Doxorubicin?

STEPHEN
The cancer drug?

MARION
Yeah.

STEPHEN
Not many, really. Allergic reactions of course and congestive heart failure if the dose is too high, but it takes a lot and it's pretty easy to handle.

MARION
Oh, Thanks.

Stephen looks a little confused before walking away.

LANA
 (looks at Marion)
 Your sister?

DOLLY
 How'd you guess?

LANA
 (Appraising Marion)
 Got a couple of them myself.

Lana makes questioning look at Dolly.

DOLLY
 Don't think so.

LANA
 Ya'll just need to relax. Let your
 hair down.

DOLLY
 Fat chance of that

Lana smiles and nods

LANA
 Maybe I'll come by later.

DOLLY
 To check for survivors?

Lana pantomimes a plate with cookies or something on it.
 Dolly cocks her head.

DOLLY (CONT'D)
 Oh, Ok.

27 DOLLY'S KITCHEN - LATER

27

Several take out containers sit in the center of the table
 as Adele cleans up. Dolly and Marion sit at the table.

MARION
 So, honey, what are we going to do
 with Bob now?

DOLLY
 No idea.

ADELE
 (under her breath)
 I've got a thought...

DOLLY
 I heard that.

ADELE

Sorry I just...

MARION

Adele...

Adele gathers the empty dinner boxes for the trash. The doorbell rings.

28 INT. DOLLY'S FRONT DOOR - CONTINUOUS 28

Marion opens the door. Lana stands holding a pan of brownies. Marion smiles shyly at her.

29 INT. KITCHEN - CONTINUOUS 29

Marion leads Lana into the kitchen. Dolly stands up when she sees Lana.

DOLLY

Oh, Lana!
(taking the brownies)
Thank you. You didn't need to...

LANA

I know, I just thought it was the neighborly thing to do.

DOLLY

Are these your...

LANA

The usual... yeah...

DOLLY

The usual??? Ohh, goody.

ADELE

(takes the brownies
from Dolly)
They're perfect.

Adele sets the plate on the table and heads for the kitchen.

DOLLY

What the hell.

MARION

Join us?

ADELE

(returning with a
stack of plates)
Of course she'll join us.

Adele serves up the brownies.

LANA

No, sorry, I've got to work. I'll catch up with you later. This is sister time. Enjoy.

Dolly has a worried grin as she follows Lana to the front door.

DOLLY

Thanks, I think.

30 INT. DOLLY'S LIVING ROOM - LATER

30

Marion stands at the window holding a phone in her hand staring at the screen, moving with the music playing. Adele lies stretched out on a recliner giggling. Dolly walks in with an unsteady gait and slides to the floor next to the sofa.

ADELE

What the hell kind o' brownies was that?

DOLLY

I think she said it's Hindu Push, whoosh, cooshie, whatever.
(giggles)

ADELE

What the... oh, No!
(stands up, wobbles)
What... What if I get drug tested!

DOLLY

You manage a sales... a sales.. A bunch of seller mens. You're the only one who'd pass.

MARION

Dolly, Dolly my sweet Dolly
(dancing)
Maybe we could open a window? I want to feel the air in my hair.

DOLLY

Shit, you are so freaking stoned.
(laughs)

ADELE

Do you have a cat, Dolly?

DOLLY

Uh, no,

(MORE)

DOLLY (CONT'D)
 (suddenly realizes)
 Robert hated cats.

ADELE
 You should have a cat.

Marion puts her finger on her lips to shush Adele

ADELE (CONT'D)
 Remember that black and white cat
 Mama had? The tuxedo cat?

DOLLY
 The bitch cat?

ADELE
 Queen. Got to .. be PC. Remember
 when she chased that wiener dog around
 the house?

DOLLY
 (glassy eyed)
 Pussy chasing wiener
 (cracks up)

MARION
 It used to jump in the bathtub with
 me.

ADELE
 What do you mean 'jump' you use to
 throw that poor thing in just to see
 what would happen!

MARION
 Did not!

ADELE
 Did too!

DOLLY
 Remember that big old beetle in the
 living room?
 That cat snucked up on it like a
 ninja! She saw what it was, jumped
 straight up into the air, flipped
 around and ran ninety to nothing out
 the back door!

They all start giggling at the memory as Dolly tries to regain
 her balance and pretty soon they are laughing so hard they
 all have tears running down their faces.

ADELE
Is there any more dinner?

DOLLY
(tossing the last
take out box)
Help yourself

Slowly the giggles come to a stop.

MARION
How do we divide the last brownie?

The sisters look at the remaining brownie and start to laugh together.

ADELE
She shouldn't have drugged us without
our permission

DOLLY
That girl always has some good
shiiit..

MARION
Who? Lana? We should give her a
medal.

DOLLY
And you... you
(pointing at Adele)
would never have given her perniss..
Proficien. Hell, you'd a never not...
(loses interest)

Adele squirms in her seat, rubs a hand across her hip and puts it between her legs and closes them. Marion grins.

MARION
You always did get horny on pot!
Want me to call Francis?

ADELE
What's the matter with you! I've
made vows and MY husband is still
alive.

MARION
And how's that working for ya?

ADELE
Fuck you!

DOLLY

It's you we're talking about. And I don't think Marion goes that way.

Dolly looks at Marion. Adele wants to leave, but the best she can do is a few steps before sprawling across the ottoman.

31 INT. DOLLY'S DEN - MORNING

31

The sisters are still spread across the den. Morning light drifts in. A knock at the back door. Marion hears it, slowly rouses and makes her way to the door as the knock repeats. A half hearted grumble and she opens the door to Lana.

LANA

Ohh, huh, good morning. I thought Dolly ...

MARION

She's still asleep.

LANA

Yeah, well that stuff'll do it. She needed some sleep.

MARION

Yeah, I'll tell her you...

LANA

How are you? I... should I apologize? I just... used to bring some over for Robert and Dolly and I just thought she...

MARION

Needed it?

Marion looks back to see if anyone is moving and then steps outside with Lana.

32 EXT. DOLLY'S BACK PORCH - CONTINUOUS

32

Lana takes a step back, afraid of what Marion is going to say.

MARION

It's alright. Naah, it was perfect. We all needed it? Together.

LANA

Sister thing.

MARION

Yeah.

LANA
Miss my sisters.

MARION
Yeah. I mean they're in there, but...
last night.

LANA
Yeah

MARION
Thanks

LANA
Glad to be of service.

Lana gives Marion a tentative smile.

LANA (CONT'D)
What?

MARION
You're a.. A.

LANA
Yes. I like women. Don't knock it
till you've tried it.

MARION
I'm not. I just.. How'd you end up
here, next to Dolly?

LANA
I was married to my best friend for
fifteen years. We have two daughters.
And that was our house.

MARION
Adopted, cool.

LANA
No. I was married to a man. He was
my best friend.
(turns away)
Broke his heart. Was a long time
before our daughters were OK with
it. We all survived, but he can't
even talk to me anymore.

MARION
Sorry.

LANA
The flesh wants what the flesh wants
... and our hearts be damned.

MARION
What's it like?

LANA
Depends on the person, just like...

MARION
I mean... I see people who seem to
have... passion... but I... I've
never really...

LANA
I've broken some furniture, if that's
what you mean.

Marion looks away and smiles.

LANA (CONT'D)
Never really felt that?

MARION
Yeah.

LANA
Yeah? What does that mean.... Out
with it, come on.

MARION
Never came close to breaking
furniture.

LANA
Maybe you can afford better furniture
than I can.

MARION
I doubt it.

LANA
That's gotta suck.

MARION
Yeah

LANA
We all just want better furniture.
... or too be lusted crazy mad for.
Seems I do most of the lusting

MARION
Yeah.

LANA
But you.. Your awesome. I mean,
I'd...

MARION
What? Break a lamp?

LANA
Table, few chairs.

The women smile at each other and chuckle as Adele steps through the door with her mouth full and holding a half eaten POP TART.

ADELE
(mumbles)
There you are...

MARION
Hungry?

Adele glares at Marion and turns to Lana

ADELE
Just what DID you put in those brownies?

LANA
Mango Kush hybrid. Don't you love the way the it really works with the chocolate? Kind of fruity.

ADELE
You could have poisoned us!

Lana looks at Marion

MARION
(shaking her head)
Don't even

LANA
(rounding on Adele)
How dare you eat a pop tart after my gourmet brownies!

ADELE
I was hungry.

LANA
You know what's in that crap?

Adele takes a step back. Marion and Lana break into laughter. Adele watches them and barely contains a smile. She takes another bite of the pop tart which restarts Marion's laughter.

Dolly steps through the door carrying Robert, squinting and trying to shade her eyes.

DOLLY

What are you laughing at? Oh, hi
Lana.

Dolly eyes the pop tart. Adele stares at her and with a whatever gesture offers it to Dolly. She takes it and a huge bite.

ADELE

Gowsh.

LANA

(spies the ashes box)
So, I gather the golf course...
dispersal didn't.... disperse?

Adele is eyeing the last bite of the pop tart in Dolly's hand. Dolly sees her and hands it back to her.

DOLLY

I'll get another one.

Dolly leaves.

ADELE

No, it didn't. Those people were
awful, I mean there are laws but
this is a grieving widow!

Marion looks at Adele then to Lana

MARION

That must have been some mellow shit.

LANA

Yeah.

Dolly reappears opening a new box of POP TARTS. She offers each of them one. Lana declines. Lana watches the sisters eat their pop tart in the same way, taking off each top corner, then an unreasonably large bite of the remaining middle, each with a sideways glance to see if anyone noticed. Lana laughs.

LANA (CONT'D)

(to Marion)
I got to go.

MARION

No, you don't need to leave.

LANA

Nah, really, I got to get to work.

MARION
 (touches Lana's arm,
 stops her)
 Come by later.

LANA
 (looks at hand with a
 smile)
 Yeah? Ok.

Adele watches the exchange and her eyes follow Lana leaving.

ADELE
 What's that about?

MARION
 Leave me alone.

DOLLY
 Too, bright out here.

Dolly goes inside, followed by Adele and Marion looking back at Lana.

33 INT. DOLLY'S KITCHEN - CONTINUOUS

33

Marion follows her sisters into the kitchen. Adele stands ready to meet her.

ADELE
 What are you doing?

MARION
 What? Whaat?

ADELE
 That girl. What are you doing?

MARION
 What do you mean. She's... a...

DOLLY
 Leave her alone. ... She's a nice
 girl.

ADELE
 Nice girl? Which one?

DOLLY
 WHICH ONE! Both.. A lot nicer than
 you... both of them.

ADELE
 I'm nice! I'm... I just don't want...
 it's not right... She...

DOLLY
 Stay out of it. You always think
 you can tell everyone what to do-
 (She spins and heads
 toward the bedrooms)
 You are a pain in the ass.

ADELE
 Somebody has to look out for you.

MARION
 Why can't you just be happy for us.

ADELE
 I AM.

MARION
 We are not children.

Marion heads off after Dolly

ADELE
 No... But you were.
 (plops into chair)
 We all were.

Adele stares at a hanging PICTURE OF THE THREE GIRLS WITH
 THEIR FATHER.

34 INT. DOLLY'S HALL - LATER

34

The hall is dark and Marion runs into Dolly carrying an empty
 LAUNDRY BASKET.

DOLLY
 Whoa. Look out. What are you doing?

MARION
 I was gong to go see Lana.

DOLLY
 Ohhh.

MARION
 Dolly... I wanted to ask...What did
 Bob die from, in the end?

DOLLY
 Well, it was cancer mostly, but the
 doctors said his heart gave out first.

MARION
 Ohh.

DOLLY
Where are you off too?

MARION
Lana's. I like her. She's... fun.

DOLLY
Fun? Yes. She is a lesbian, Marion.
but you're not...

MARION
Hell, no. Not that! Just I
she looks like fun ... See ya.

Marion reverses course and Dolly takes a few steps after her but stops. Sound of the front door opening and closing hard.

DOLLY
Fun? Fun. I don't remember having
any ...

35 INT. DOLLY'S KITCHEN - CONTINUOUS 35

Adele listens to Dolly's words and wags her head "no" in agreement.

36 EXT. DOLLY'S FRONT YARD - CONTINUOUS 36

Marion walks across Dolly's front yard headed for Lana's when she hears the sound of a motor whirring over Lana's fence. She goes to the gate and listens again. The low sound of music and whirring. She puts her hand on the gate latch and decides to open it quietly. She peers around the gate to look in

37 INT. DOLLY'S DEN - CONTINUOUS 37

Adele walks over to the wet bar and makes faces as she reads the labels on the WINE BOTTLES. The doorbell rings. She pauses for a moment then her eyes brighten and she leaps up.

38 INT. DOLLY'S FRONT DOOR - CONTINUOUS 38

Dolly and Adele nearly collide going to the door. Dolly looks at Adele oddly as Dolly reaches for the door handle.

ADELE
I was just getting the door for you.

Adele fidgets as the door opens to reveal Stephen. He looks a little surprised to see both women. Adele's shoulders drop.

DOLLY
I've got this.

Adele nods her head and turns away.

DOLLY (CONT'D)

Stephen. What a nice surprise. Do come in.

STEPHEN

I just wanted to apologize. I should have helped more at the club. I mean I'm Bob's..

DOLLY

Nonsense. There was nothing you could do. It was just rules. Bob just loved to bang into rules.

STEPHEN

No kidding. Once on the course, that same hole, 16th, he...

Stephen notices Dolly's steely smile.

STEPHEN (CONT'D)

He, didn't like rules.

DOLLY

He liked to break them.

STEPHEN

Kind of like me. Coming over here now. Didn't come to..

Dolly puts her hand up to stop him.

DOLLY

I kind of like breaking rules, too.

STEPHEN

In that case, can I come in?

Dolly takes his arm to lead him inside.

39 INT. DOLLY'S DEN - CONTINUOUS

39

Adele listens from the den. Stephen and Dolly enter and Dolly starts toward the bedrooms, catches herself when she sees Adele. Dolly redirects toward the back door.

DOLLY

Can I get you something to drink?

STEPHEN

Some wine, red, would be nice.

DOLLY

Well, I just happen to have some open.

She snatches the BOTTLE off the wet bar, looks up and sees Adele's eyes still locked on her. Self-conscious, she stops and grabs TWO GLASSES then looks back at Adele. They stare at each other for a moment, then Dolly offers the glasses to Stephen.

DOLLY (CONT'D)

Here.

Dolly steps back to the bar and digs a SECOND BOTTLE out of the cabinet and struts toward the patio door

STEPHEN

Excuse us.

ADELE

Yeah

Adele watches them walk out to the patio and turns to the wet bar.

40 EXT. LANA'S BACK PORCH - CONTINUOUS

40

Lana sits at a POTTER'S WHEEL with music playing softly from her PHONE, docked into a SPEAKER. Marion eases slowly into the light. Lana startles when she sees Marion standing at the edge of the light. The wheel glides to a stop as they look at each other.

MARION

Hi

LANA

(questioning)

Hiii?

MARION

What you doi... Oh shit. I know what you are doing.

LANA

Yeah, I'm throwing pots.
(without thinking she picks a fresh one off the board beside her and tosses it to Marion)

Catch!

Marion jumps but catches the SOFT CLAY POT. Her thumb punches through the side.

MARION

Oh, I'm sorry

Lana laughs.

LANA

I threw it at you, what are you apologizing for?

MARION

I mean I just...

LANA

But now you owe me one.

Lana gets off the stool and motions for Marion to sit.

MARION

I don't know how to... I never...

LANA

Sure you do. I'll show you.

As Marion slowly sits at the wheel Lana flattens the vase she was making and scrapes it off the bat. She tosses it in a BUCKET and reaches into another bucket. She pulls out a wet ball of clay and throws int onto the wheel. Marion jumps

LANA (CONT'D)

You really never???

MARION

No, never

LANA

Good, then you won't do it wrong.
Here. I'll set it up. Step on the pedal.

Marion pushes the pedal all the way down and before Lana gets control of it the ball flies off the wheel and crashes into a bowl on the drying stand.

LANA (CONT'D)

Whoa!! Whoa. Gently.

MARION

Sorry, I...

LANA

Nahh, nahh, it's my fault. But now you owe me two bowls.

MARION

Two?

LANA

Yeah,
 (sliding in behind
 Marion on the small
 stool)
 Ok.... just let me help.

Marion notices odd shaped DOG FOOD AND WATER BOWLS by the door.

MARION

You got a dog?

LANA

Samwise, only he isn't very wise.
 He's not good for much these days.

MARION

Yeah, Frodo sleeps a lot.

LANA

Samwise and Frodo, that's pretty
 funny.

MARION

I hate leaving him alone.

Lana pulls out another ball of clay and holds it to Marion

LANA

Someone taking care of him?

MARION

Not really. Kenny, this neighborhood
 kid, but I think he forgets half the
 time.

LANA

He probably remembers, just not as
 prompt as uh? Frodo wants.

MARION

Yeah, he's a good kid.

LANA

Just slam it down pretty hard on the
 wheel. Try to get it in the middle.

Marion takes the ball and motions like she's slamming it
 onto the wheel.

MARION

Like this?

LANA
Yup. Both hands.

Marion raises the ball high and slams it onto the wheel.

LANA (CONT'D)
(sliding her bare
foot onto the pedal
next to Marion)
Here, let me control this. We want
to take it nice and slow.

Marion looks down at Lana's bare foot next to her sandal
shod foot. She kicks off the sandal and slides it back on
to the pedal next to Lana's bare foot. Lana's eyes widen a
bit as Marion looks back at her for guidance.

LANA (CONT'D)
Slow.

MARION
(sings)
"Lonely rivers flow to the sea, to
the sea.. To the open arms of the
sea"

Lana laughs as the wheel starts. Lana presses down to seat
the clay on the bat. She braces her elbows on Marion's knees.
She squeezes her legs around Marion to brace her and the
wheel turns faster as she forces the clay to the center.

Lana talks Marion through forming a pocket and rolling the
sides to build them and then she starts to pull the sides
up. Marion reaches her hand in and lifts the clay sides
like Lana showed her, moving the clay higher. She collars it
in forming a waist and lingers with her hand inside, backing
the clay as she enjoys the curve of the clay.

LANA
Yeah, I like hips, too.

She suddenly realizes her hand is on Marion's hip and jerks
it away. Marion turns to her and smiles.

MARION
It's... it's okay...

The clay disintegrates on the wheel and the women laugh.

MARION (CONT'D)
Oh no. I'm sorry. What did I do?

LANA
Happens all the time.
(MORE)

LANA (CONT'D)

Sometimes the best part is just
feeling it slide through your fingers.

Lana scrapes the clay off the bat and throws another ball on
the wheel.

MARION

You aren't what I expected here,
next to Dolly.

LANA

Oh?

MARION

Yeah, I mean this big house and all.

LANA

Mark and I lived here. When. Uhhm,
when it all came apart he took a job
with a lot of travel so I stayed
here with the girls. We made him a
room here. He's never used it.

MARION

Yeah.

LANA

Right, he was a great guy.

MARION

He remarry?

LANA

Yeah, but it didn't work out.

(grins)

The girls hated her. Truth was she
was fine,

(slides in behind

Marion)

Think I screwed him up so bad.

Lana looks down at Marion's shoulders and takes a big breath.

LANA (CONT'D)

Start it really slowly... you can do
it..

The wheel slowly turns.

LANA (CONT'D)

Push down...

Marion pushes down.

LANA (CONT'D)

Hold on... Let me get it centered.

She takes the same position as before and begins to center the clay. She leaves her hands on the clay but stealthily rubs her cheek against Lana's neck.

MARION

Is it centered?

LANA

Yeah. Cool. You got it.

Lana leans back.

MARION

No. I need you. Your help.

LANA

I'd better just watch.

Marion lifts the clay and forms a large band at the top. She slowly rounds the top into a phallic mushroom head. She wets her hands and slides her hands around the top until its nearly closed.

LANA (CONT'D)

Wow. I've never had anybody do that.
I bet I could sell those.

Marion laughs nervously.

LANA (CONT'D)

I wonder what sizes they'd want.

MARION

You're not serious?

LANA

Oh hell, yeah, I know a place I could
sell the hell out of these. Colors,
I wonder what glaze I should use?
(her eyes widen)
Salt and pecker shakers!

Marion laughs as Lana carefully removes the clay phallus from the bat and sets it on the shelf. She splats another ball of clay onto the wheel.

LANA (CONT'D)

Push down on it
(a few seconds later)
Now block your elbows on your knees
and guide it to the center.

LANA (CONT'D)

That's great. Most women don't have the shoulders for that.

She explores Marion's shoulder with her hand.

LANA (CONT'D)

Let's see what else you can do.

Marion lifts again, forms the band again but this time creates a waist. Then a sumptuous full, rounded shape above it. Her hands play with the curves, not really changing it, then she pinches the edge of the bulge and forms a nipple ridge.

LANA (CONT'D)

Hmm, I like that.

Lana nudges the pedal away from Marion's foot and kisses her. Marion doesn't resist, then puts a hand on Lana's hip. Then moves it up out of sight as the wheel slows and stops.

41 EXT. DOLLY'S BACK PORCH - CONTINUOUS

41

Dolly leads Stephen to two comfortable PATIO CHAIRS. There is a small TABLE between the chairs. As Stephen starts to sit and looks to Dolly's lead, she flips the table away and sits. She looks up at Stephen with a Cheshire cat grin. He smiles back nervously and moves his chair closer to hers. They sit as she smiles coyly, adjusting her neckline. Stephen watches, appraises her.

DOLLY

What?

STEPHEN

I... you...

DOLLY

What?

(smiles coyly)

I know... but... I've always... Is it too soon?

STEPHEN

No, it's not really that... I...

DOLLY

You still love your wife, don't you.

STEPHEN

I don't know. Yes. Of course. I guess I always will. Hard to replace. These Missy Goldsmiths... they... well...

Dolly looks at him expectantly, positions herself where Stephen can see down her blouse. Stephen turns away and speaks to the void next to her.

STEPHEN (CONT'D)

But with you...
(looks at her with a
hint of longing)
I always felt...

DOLLY

Me, too. I wish I had that with Robert.

STEPHEN

I'm sorry. I never liked how he talked to you.

DOLLY

I could feel that.
(smiles up coyly,
exposing her breasts)

STEPHEN

There, see. That. That, I don't know what that is.

DOLLY

What? I just want you to sit here. With me.
(flips her hair)

STEPHEN

No. What was that? That thing you just did? But that's not... That's not what...

DOLLY

Then.... what?

STEPHEN

I don't know, I thought there was something else... just... I'm sorry.

DOLLY

No. I'm sorry. Can I get you something...else?

She starts as if to stand. Stephen cringes and turns away.

STEPHEN

No.

DOLLY

Then what?

(MORE)

DOLLY (CONT'D)
 (turns her face up to
 him seductively)

STEPHEN
 You don't have to do that.

DOLLY
 What? Do what?

STEPHEN
 Do that.. That's not why...

DOLLY
 OH. I see. It's okay. I...

Stephen gets up and walks to the patio door

DOLLY (CONT'D)
 (stands quickly)
 Maybe you should leave.

Stephen looks back at her as he goes through the door.

STEPHEN
 I'm... sorry... I...

Dolly looks around, grabs the wine bottle and starts toward the door.

42 INT. DOLLY'S LIVING ROOM - CONTINUOUS 42

Adele sits staring into space as Stephen hurries through. She picks up Francis's card from the coffee table. Pulls out her phone. Punches in his number.

ADELE
 Francis? I need a ride... Yes...
 Still at Dolly's... Thanks.

43 EXT. DOLLY'S FRONT YARD - CONTINUOUS 43

Stephen walks out of Dolly's house and strides away down the sidewalk. A moment later he returns and stands, still. Looking at the house.

44 INT. DOLLY'S DEN - CONTINUOUS 44

Dolly enters slowly, a bottle in each hand. Adele is talking on the phone.

ADELE
 I'll see you in a bit.
 (sees Adele)
 Bye.

The sisters eye each other as Dolly passes through and down the hall.

45 EXT. DOLLY'S FRONT YARD - CONTINUOUS 45

After a few moments Stephen walks to the door and starts to knock. He can't. With head hanging low, he walks slowly down the walk. Suddenly he stops, turns to the house, and heads to the side of the house.

46 INT. DOLLY'S BEDROOM - CONTINUOUS 46

Dolly stands at her vanity in an oversized T-shirt.

47 EXT. DOLLY'S BEDROOM WINDOW - CONTINUOUS 47

Stephen steps up to Dolly's bedroom window. He peers inside and watches her routine. She takes her make up off, takes a drink from the wine bottle and starts to brushes her teeth. The taste together is awful and she spits it out, rinses her mouth with water and takes another drink. She sets the bottle down and puts moisturizer on her face, squeezes out her hormone topical cream, pulls up her top and rubs it onto her belly. She rinses her hands and dries them before moving to her bed carrying the bottle. She takes a swig from the bottle of wine and moves up to lean against the head board. He smiles as she leans back and drinks the wine. She starts to fan herself. Dolly sets the bottle on the nightstand and gets up and walks to the window. Stephen pulls back into the shadows as she unlocks and lifts it a few inches. She stands next to the window and waves the cool air under the t-shirt a few times before going back to bed.

48 INT. DOLLY'S BEDROOM - CONTINUOUS 48

Dolly gets into bed and snatches the wine bottle. She takes another drink and stares into the dark.

DOLLY

(slams her fist on
the bed with each
word for punctuation)

Dammit. Dammit. I'm so stupid.

Stupid. Stupid.

(now her feet get
into the action
kicking)

What the hell was I thinking. Why
the hell would he want me? Stupid.

Old. Stupid. Ugly.

She kicks into a knot in the blanket,

DOLLY (CONT'D)

Dum dum.. Why would he want me?

Kicking more wildly until the rolls off the bed with a thud.

DOLLY (CONT'D)

Uuhgh!

She tries to stand up, almost succeeds but then falls on her backside with a crash into the night table and begins to cry.

DOLLY (CONT'D)

Oh, God! What is wrong with me?

49 EXT. DOLLY'S BEDROOM WINDOW - CONTINUOUS 49

Stephen rips the screen off the window, throws the sash up and rolls head first through the window.

50 INT. DOLLY'S BEDROOM - CONTINUOUS 50

Stephen falls into the room as Dolly wails.

STEPHEN

Dolly! No!

Dolly startles at Stephen's voice and begins a long deep wail as he moves to her and tries to pull her to him. Dolly lashes out in all directions as she rolls to her knees.

DOLLY

NOOO. Why are you here.... Go the hell away!

Stephen wraps himself around her and pulls her back onto his lap. She continues to struggle.

DOLLY (CONT'D)

WHAT!!!

STEPHEN

Hush, let me hold you. Please.

As Dolly settles and relaxes into Stephen

DOLLY

Why?

Stephen just smiles and pulls her closer.

51 INT. DOLLY'S DEN - CONTINUOUS 51

Adele hears the wail from Dolly's room gets up from the couch. She starts for the bedroom hallway but stops, hangs her head and walks over to the bar and opens the cabinet where Dolly found the new bottle. She reaches in and pulls a BOTTLE out. She looks it over, puts it back and pulls out another.

She looks it over. Satisfied, she puts it on the counter and opens it. She takes a sip, makes a face and rummages around the wet bar. All she can find is a COCKTAIL SHAKER. She decants the wine along the sides of the shaker then sets the bottle down.

She gives the large glass shaker a swirl and sniffs, nods ok and takes a sip. She looks up at the WINE GLASSES and starts to reach for one. She stops and with a shake of her head returns to the couch. She sits and takes a large drink from the shaker. She leans back in the seat and sees the last bright of a BROWNIE. She picks it up and takes a bite followed soon by another drink. She thinks about how they taste together.

ADELE

Not bad, fruity.

A timid knock on the door. She listens. It repeats, more forceful. She stumbles to the door and swings it open.

FRANCIS

Adele? You Ok?

ADELE

Just Peezie.

FRANCIS

I see. I...should I... you... you still need a ride? Somewhere?

ADELE

(too loud)

Yes!

(tries to stand but
falls back)

But not yet. In here...

Adele walks in to the den. Francis hesitates, closes the front door and follows her.

FRANCIS

No. I don't think... I should...

As he enters the den, Adele is already on the couch.

ADELE

You're right! You shouldn't. And I shouldn't... a lot of things... But here we are and now what are you going to do?

Adele pats the seat next to her. Francis starts to leave

ADELE (CONT'D)

NOO! Please. Don't go... Please.

Adele quickly stands and launches toward him, stumbles and Francis steps in to steady her.

FRANCIS

You OK?

ADELE

No. How could you tell?

Adele reaches her arm around Francis' neck and pulls him close and gives him a long kiss.

ADELE (CONT'D)

You shouldn't have done that either,
you bad boy.

Adele takes Francis' hand and drags him to the couch like a 15 year old girl and pushes him into the seat. Before he can get settled she lays herself back across his lap and pulls his arm across her stomach. She smiles up at him.

FRANCIS

OK, Adele, what's going on? I
thought...

ADELE

What's the matter. I thought... I
mean... I thought you liked me? Oh,
no!

(stricken)

You have a wife.

FRANCIS

No.. God... No... you are different.
Miss Adele. Something... I don't
know... special about you.

ADELE

Really?

FRANCIS

Very much. But you told me...you...
you're married. And I...

Francis tries to get up as Adele turns in his lap to face him and hold him down.

ADELE

Don't you, I mean, uhmm. I was hoping
for a... response. You know.

FRANCIS
 (adjusting himself in
 the seat)
 Oh, no, I'm responding just fine.

ADELE
 (wiggling against him)
 Oooh, so you are!

Adele spins around to face Francis.

FRANCIS
 Adele... I can't... you... you...
 you have a... husband..

ADELE
 Doesn't that make it easier?

Francis tries to get up again.

ADELE (CONT'D)
 I mean, its not like I'm going to
 expect you to you know... call me
 next week or anything...

FRANCIS
 That's not what... I like you. You're
 shy... smart... funny... but... It's
 not just about... God. You are so
 beautiful.
 (standing and pushing
 Adele aside)
 I think I need to go.

ADELE
 Please, no don't go. No... This.
 I'm not... anything. It's alright.
 You can go.
 (tearing)
 I'm sorry.

FRANCIS
 (sitting beside her)
 You are a bit... toasted? It's been
 a long times since I...

ADELE
 Yes. I am. I am toasted. But...
 I'm... also... I'm lonely. Really
 lonely.

Francis studies her for a moment, nods his head and settles
 back into the couch. Adele spins and lays back across Francis
 again. He puts his arm around her and she adjusts his hand
 onto her breast.

ADELE (CONT'D)

That's better.

FRANCIS

Adele... I...

Francis smiles and gives it a squeeze then pulls her tight. Adele reaches a hand down to feel Francis' crotch. Smiles and hugs Francis' arm.

FRANCIS (CONT'D)

(eyes roll back in
his head)

Umm... don't... stop.

Adele smiles and begins to rub him.

FRANCIS (CONT'D)

Stop!

She move her hand to his thigh, puts her head on his shoulder. Francis relaxes and wraps her tighter.

52 EXT. DOLLY'S BEDROOM - MORNING

52

Dolly and Stephen lay asleep against each other in her bed. She lies on her stomach with her head turned toward him. He is on his side facing her, watching her. She stirs and her eyes open. She startles and closes her eyes, her face scrunches up and she cocks her head, opens her eyes and..

DOLLY

Oh my God.

STEPHEN

Good morning, Dolly.

DOLLY

We're still dressed so I guess...

STEPHEN

No. I just held you. Felt really, really nice.

DOLLY

That wasn't exactly Robert's cup of tea. The only time he held me was to make love. Then he'd turn over and start snoring.

STEPHEN

Doesn't sound like making love. Oh sorry.

DOLLY

Yeah. I wouldn't know. It felt good.

Stephen smiles and scoots in around her.

DOLLY (CONT'D)

He never just wanted to cuddle.

STEPHEN

What makes you think I just want to cuddle?

DOLLY

(smiling)

Well, we didn't..

STEPHEN

As much as I resent how he treated you... It's only been a month since Robert died, Dolly.

DOLLY

I think that died a long time ago. I loved Robert. I miss him, but...

Their eyes land on Robert's ashes, they pull apart for a second, then lean back in together.

DOLLY (CONT'D)

Something... something wasn't... It was sort of... empty... but I never knew what I didn't have...

STEPHEN

You can't. Not if you've never seen it, felt it.

DOLLY

Maybe I'm learning.

53 INT. DOLLY'S DEN - MORNING

53

Francis sleeps half sitting with Adele draped across him. Their arms are around each other. Adele's blouse is open and her bra is unfastened. The sound of a door closing down the hall pops her eyes open.

ADELE

No!

Francis moves as Adele jumps up.

ADELE (CONT'D)

(hushed)

Quick, up, get up.

She looks for a place to hide him as she buttons her blouse, she can't get him to the front door without being seen from the hall. She drags him toward the backdoor but there's no time so she shoves him behind a SCREEN. Adele doesn't have the buttons right on her blouse as Dolly enters.

ADELE (CONT'D)

Good morning, Dolly!

Dolly stops in surprise.

DOLLY

Oh Adele. Good morning

They both hear the sound of the bedroom door. Stephen appears in the doorway and Adele's countenance changes as she turns on Dolly.

ADELE

What are you doing? You haven't even tossed Robert's ashes. Honey, you can't just start with someone...its disrespectful! I don't.. What would Daddy....

DOLLY

Daddy!? There's the door. You can just go. Now. No one asked you here!

Francis puts his head out to see who walked in and he and Stephen share a look and a silent chuckle.

ADELE

Dolly, I'm just trying to take care of you.

DOLLY

Stop! Just stop it. Start taking care of yourself for once. You're so damned sure of what we're "supposed" to do? How is it you are so sure?

She notices the messed up buttons on Adele's blouse. Stephen grins and shakes his head.

DOLLY (CONT'D)

What's going on? Your buttons are all.. And your bra's undone.

Francis stifles a laugh and Dolly sees him.

DOLLY (CONT'D)

Who is this? What the hell, Adele, what?

Francis steps out and offers his hand to Dolly.

FRANCIS
Hi, I'm Francis.

Dolly ignores his hand.

DOLLY
The cab driver?!
(turning to Adele)
Boy, you don't waste time. I guess
I am just following your example.

The front door opens and they all turn to see Marion enter smiling. The smile disappears when she sees the them waiting. As her eyes take in the scene she starts to laugh.

ADELE
What's so funny? Where exactly have
you been? At... that... that
woman's?!

MARION
That woman, yeah, I was. It was
nice.

DOLLY
I didn't think you were... you're...
not...?

MARION
I'm not... errh I guess I am, but, I
don't know. She's nice.

FRANCIS
Good for you!

STEPHEN
I really think I should go...

DOLLY
No, Stephen... I...
(turning toward Adele)
Stay. I think I want you to stay.

ADELE
We... I... We didn't do anything.
We just talked.

DOLLY
And neither did we.

All eyes turned to Marion.

MARION

Well, I did something. I'm not sure what. But I think I might do it again.

Francis starts for the door.

ADELE

No.
(her look pleads for him to stay)

MARION

Adele! You are...

ADELE

You egged this thing on! And you know I'm married. We all know I'm married.

Adele hurries off to her room. The smug look on Dolly's face disappears as Adele passes her. Francis isn't sure what to do.

MARION

I shouldn't have done that.

DOLLY

What? Sleep with the girl next door or tell us about it?

MARION

Well, you're sneaking boys in here.

DOLLY

Sneaking. Boys. Wow.

Dolly looks at Stephen

*

STEPHEN

I did climb in through the window.

Francis high fives Stephen as Dolly tries not to laugh.

FRANCIS

Well. I think... it's time to take my leave.

STEPHEN

Yeah, I'll drop by later, Dolly.

DOLLY

OK. Do you have to go?

Stephen steps close to Dolly and puts his arms around her.

STEPHEN

You know where to find me. You've
got your work cut out for you here.
(touches her face)
Don't worry. I'm not going far.
After all.. I..I'm pretty sure I'm...

DOLLY

Stay!

Dolly throws her arms around Stephen.

STEPHEN

No. It can't be like that. Dolly,
damn it, you've got to figure out
how to be you before there can be an
us.

Stephen removes Dolly's arms, kisses her on the cheek, and
leaves. Francis looks back and forth between Dolly and Adele
as he hurries after Stephen.

54 EXT. DOLLY'S FRONT YARD - CONTINUOUS

54

Stephen rushes from the house and slows a few steps out of
the door. Francis follows.

FRANCIS

Uhh. You are? And... what was...

Stephen takes a breath and looks at Francis, but no words
come out. He straightens and shrugs Francis off.

Lana appears from her back yard, carrying a box full of clay
figures to be fired.

LANA

Well, well, well, what have we here.
Didn't know men had a walk of shame.

FRANCIS

Shame? Why would I..

He turns to Stephen for help

STEPHEN

Is it Francis?

Francis nods.

STEPHEN (CONT'D)

Well, Francis, meet Lana, Lana this
is Francis the cab driver.

Lana puzzles over this for a moment.

FRANCIS
Ah... you're the girlie that uhhh

LANA
Marion?

STEPHEN
Right, Marion, was...

LANA
(nods)
These sisters. They're kind of a web.

FRANCIS
You mean mess.

STEPHEN
Yeah, a mess. You mess with that mess you, ahh, shit.

LANA
We are so in trouble, bro.

FRANCIS
I think we are. Bro.?

Stephen grins at Lana.

LANA
Ya'll want a beer? Good stuff, none of that light horse whizz.

Lana grins and leads the men toward her patio, still carrying the box.

55 INT. LANA'S BACK PORCH - CONTINUOUS

55

Lana comes through her gate carrying the box of clay figures.

LANA
Welcome to my lair.

Stephen and Francis follow her through the gate. Lana opens a low refrigerator and pulls out three cold mugs. She fills the mugs from a tap on the side of the fridge and offers them to the men. Francis sniffs the mug and takes a drink.

FRANCIS
Wow, that's good.

Stephen tests the beer then takes a long draught.

STEPHEN
Who needs dessert?

LANA

Right. I have to ration it or I'd never get anything done.

Stephen looks through the box and sees Marion's phallic piece. He lifts it gently

STEPHEN

Make many of these?

LANA

That was Marion. I kind of like it.

FRANCIS

Didn't figure that was your style.

Francis takes the piece and looks at it.

LANA

I like cocks. What color should I make them? Uhh careful, that's kind of soft.

(grins)

You have to be gentle 'til they get hard.

FRANCIS

I see. What's with these sisters?

LANA

I just know Dolly and that husband of hers. I've seen Marion, but we never talked.

STEPHEN

Robert was a selfish prick. Only played golf with him to see Dolly.

FRANCIS

You're in love with her I take it.

STEPHEN

Serious like, anyway.

LANA

Pretty serious like, you spent the night.

STEPHEN

Yeah. But not that.

LANA

Yeah that. I like Dolly.

(MORE)

LANA (CONT'D)

(looks at Stephen)

Not like that! There's just something about her. She'd ask me to help fix things that asshole, sorry, Robert, wouldn't. I swear she knew more about fixing it than I did. Really annoyed the crap out of me.

FRANCIS

You never met Adele?

LANA

Nahh. She talked about Marion but it didn't sound like the woman I met last night if you know what I mean. You know there was something. Adele, was she the one with the gay husband?

FRANCIS

Gay, I don't think so. I mean she didn't say.

STEPHEN

Not really something you ask, is it.

FRANCIS

Oh, no. Oh... oh... I remember...

LANA

What?

FRANCIS

I knew that address was familiar! I used to drop a guy off with a bunch of men singing show tunes. Poor Adele... no wonder...

LANA

Sure its him?

FRANCIS

They teased him 'cause he had a wife. She doesn't have a clue.

Francis looks sad but relieved.

LANA

She's his beard. Now it makes sense. Man! CRAP. She has no idea. Wow.

STEPHEN

I bet there's fireworks over there. Time Dolly stood on her own.

FRANCIS
Looked like they have some history.

LANA
They're sisters. Comes with the
territory. But she's not alone.

56 INT. DOLLY'S DEN - CONTINUOUS

56

DOLLY
I am me. What the hell does he mean
by that?

Dolly sits and stares into space. Sound of Adele rolling
her SUITCASE down the hall. She enters the den.

DOLLY (CONT'D)
Where are you going.

ADELE
Leaving.

DOLLY
Sounds permanent.

ADELE
It is.

Dolly looks at Marion. Marion mouths "Stop her"

DOLLY
Stop!

Adele pauses and stares at Dolly.

ADELE
You don't need me. You haven't needed
me in a long time. Some big sister
I turned out to be.

Adele resumes her march to the door

MARION
Stop. Adele, you wanted things to
be different.

ADELE
Different better, not different worse.
Marion, I last night I nearly jumped
a man's bones! What was I thinking?
He is... not... my... husband. What
kind of example am I... if I...?

DOLLY
We don't need you to be an example!

ADELE

The hell you don't.

(sigh)

You don't even notice, do you? You never did. I've got this great husband... he shares cooking... taking care of the house... he loves to be with ME... takes me shoe shopping... he's my best friend! And... Robert! Robert was mean as a striped snake. He stuck you with everything and did as he pleased. Could you see the difference? No?

DOLLY

At least he screwed me!

MARION

LADIES! Stop it, both of you! We've all screwed this up big time.

ADELE

No shit. You? Sleeping with a WOMAN. Oh, my GOD!

MARION

Don't knock it till you try it.

ADELE

It's... it's... wrong. God didn't make us that way. You know better.

DOLLY

SISTER'S! Please don't do this.

Adele and Marion stare at each other.

DOLLY (CONT'D)

Adele, honey, you really don't know about Chris?

ADELE

What do you mean? What's he got to do with...

MARION

He's gay! Don't tell me you didn't know!

ADELE

What? No... He's not... he's...

DOLLY

Of course he is. You really didn't know?

ADELE

Dressing nice doesn't mean he's gay.

DOLLY

No, it doesn't. But he's gay as Boy George, just dresses better.

ADELE

No. No. He loves me... He's kind and sweet... and... how can you...

MARION

Adele! Honey, I've seen him out with the guys. He's gay Adele. Honey... Guys out for a few beers don't...

(makes a face)

I thought you knew.

ADELE

No. I just... God! I didn't want to... I didn't want.. Francis isn't gay.

MARION

How did it feel?

ADELE

What feel? You mean that!?

MARION

No, but OK, how did THAT feel?

ADELE

Good, I mean I didn't... but its been a long time since I did that to a man.

DOLLY

Oh, Adele, I'm so sorry. I.. Wow... That's not our fault! We didn't need you to give that up for us.

ADELE

No. I suppose you didn't. Sometimes I'm not very bright. I forgot how good that feels, you know? I don't think I'll live without that any more.

MARION

Me either.

DOLLY

Time we moved on.

Adele and Marion nod agreement as Dolly gets up and hurries off to her room. Adele and Marion look at each other and listen to the sounds from the bedroom. Package being ripped open and emptied.

DOLLY (O.S.) (CONT'D)
 (coughs)
 Ugh. This stuff is dusty. Bye
 Robert.

The Adele and Marion get up together and head down the hall after Dolly

57 INT. DOLLY'S BATHROOM - CONTINUOUS

57

Dolly sits on the toilet and urinates. Marion and Adele come into the bedroom as she stands up.

MARION
 What are you doing.

DOLLY
 Flushing Robert.

ADELE
 But??

DOLLY
 (turning around to
 flush)
 Just a little send off.

MARION
 WAIT!

Marion steps into bathroom, drops her pants and takes a seat.

DOLLY
 Didn't know you felt that way.

Finished, Marion stands and Dolly takes a step toward the handle. Adele pushes past her and looks back at them with a grin as she drops her pants.

Marion and Dolly grin as Adele takes her seat. She looks at them watching and reaches over and shuts the door. The sisters wait for Marion to finish.

DOLLY (CONT'D)
 You know, its silly, but its like
 turning a page or something.

Marion looks at her questioning, waiting for more.

DOLLY (CONT'D)

It just feels different without him. I don't think I'm afraid to do things, like last week, I was sitting in bed drinking wine and I just got pissed at how bright the light was. So I just bought a dimmer switch and put it in. Never would have done that.

MARION

You used to.

DOLLY

Yeah.

MARION

Want to put a battery in my jeep?

DOLLY

Uhhm, sure.

Finally, the door opens.

ADELE

Ok, I'm done with him.

Dolly steps in to flush and turns back to make a face at Adele. Marion waves the air.

ADELE (CONT'D)

I really didn't like that man.

Dolly pushes the toilet lever. A few moments as the toilet tries to flush.

DOLLY

Damn you Robert. I'll get the plunger.

Marion and Adele hurry out ahead of Dolly.

58 INT. DOLLY'S KITCHEN - CONTINUOUS

58

Marion and Adele stand next to each other looking at a RECIPE scrawled on notebook paper.

MARION

This doesn't look right. Is that how dad made it?

ADELE

Yes, just like on that paper.

MARION

There's your problem.

Dolly enters, carrying the PLUNGER

DOLLY
Problem gone.

MARION
No, the recipe. You can't make
pineapple upside down cake like this.

DOLLY
Maybe that's why it never came out
right?

ADELE
(looking on her PHONE)
It's what you said, you've got to
use brown sugar!

MARION
Nope. Just says sugar. That's not
right.

Dolly sets the plunger inside the garage.

ADELE
And here's one with rum in it.

DOLLY
(looking at Adeles'
phone)
I don't have any of that!

Dolly moves to the sink to wash her hands.

MARION
Hey, remember that pineapple in
Francis' cab? I wonder if he still
has it.

ADELE
He's long gone by now.

MARION
Lana. She cooks.
(smiles at her double
entendre)

Marion hurries out.

59 EXT. DOLLY'S FRONT YARD - CONTINUOUS

59

Marion notices Francis' car is still out front as she walks
over to Lana's. As she nears the gate, she hears voices and
laughter. She opens the gate and peers in.

60 EXT. LANA'S BACK PORCH - CONTINUOUS

60

Francis is telling a story when they hear Marion open the gate. They look up and they all smile.

MARION
What are you doing?

STEPHEN
Drinking Lana's beer.

LANA
Want some?

MARION
Not now. We need some help.

All three lean forward eagerly. Marion sees the DOG DISHES and pauses before.

MARION (CONT'D)
We need ingredients for a cake.

LANA
Uhh... put the last of that in your brownies...

MARION
No, not that. But we need some rum and brown sugar and do you still have that pineapple in your car?

FRANCIS
Yeah.

LANA
I'm out of brown sugar but I'll bring some rum.

STEPHEN
I've got brown sugar.

Stephen gets up and heads out of the gate. Marion looks at the dog dishes for a moment, frozen as though she wants to say something.

LANA
Want to get Frodo?

MARION
No, Robert never let any pets in the house.

LANA
Um, yeah, well, Robert's not here.

MARION

Right. Yeah, can we, really?

LANA

Let's go.

61 INT. DOLLY'S LAUNDRY ROOM - AFTERNOON 61

Dolly enters the laundry room with an empty BASKET. She pulls a load of clothes out of the dryer. As she closes the dryer door she looks around and sees the leak, still spraying onto the wall and towels

DOLLY

Dolly! Enough already!

She hurries out of the room.

62 INT. DOLLY'S GARAGE - CONTINUOUS 62

Dolly walks up to a dusty work bench in the garage. There is only one car. She picks up a small pair of slip joint pliers. She starts to walk off, making grabbing motions with the pliers. She stops and looks back at the tools. Spying larger pliers, she sets the small ones down and picks up the big ones. She messes with them for a moment, struggles, pinches her finger in the joint. She drops them and sucks on her small wound. Then her eyes spy a small ADJUSTABLE WRENCH. She seizes it and studies it for a moment, scrolling the jaws in and out.

63 INT. DOLLY'S LAUNDRY ROOM - CONTINUOUS 63

Dolly tightens the packing nut with the ADJUSTABLE WRENCH and the leak stops. She stands back, satisfied. The doorbell rings and she startles, looks down at the wrench in her hand, she looks around. She takes a breath, smiles and places the wrench on the washer and hurries out the door

64 INT. DOLLY'S FRONT DOOR - CONTINUOUS 64

Dolly opens the front door to Francis holding the Mr. Potatohead decorated pineapple.

DOLLY

Ahh, the pineapple. Come in... Frank?

FRANCIS

Francis. I'm sorry about earlier.

DOLLY

Don't be. Actually, that was pretty funny.

Stephen walks up carrying a bag of brown sugar.

STEPHEN

What's so funny?

DOLLY

This morning, all our little surprises.

STEPHEN

You can laugh about it already.
Good for you.

DOLLY

Bring all that into the kitchen.

65 INT. DOLLY'S KITCHEN - CONTINUOUS

65

Adele separates eggs as Dolly leads Stephen with the bag of brown sugar and Francis carrying the pineapple. A heavy skillet sits on the stove with barely melted butter in it.

DOLLY

I don't know what's become of Marion.

FRANCIS

I saw her and Lana leaving.

DOLLY

Oh, I guess she didn't have any rum.
(reaching for the
brown sugar)
Might as well get started.

Dolly measures 1 cup of brown sugar and sprinkles it into the pan of butter.

FRANCIS

You need this in slices?

ADELE

Yes.

Francis pretends to ignore her as he sets the pineapple on a cutting board. He removes the Mr. Potatohead decorations and selects a knife. Adele watches him closely as he cuts off the ends. He stands it up and slices two pieces of skin off before Adele makes a noise. He turns and threatens her with the knife.

FRANCIS

You need to learn and watch.

Adele looks at Dolly and Stephen watching her. Dolly makes an "Oh well" face and Adele smiles grimly as she steps back. Gradually she slides up behind Francis and puts her arms around him.

FRANCIS (CONT'D)
 (to Dolly)
 See, she is trainable.

*

Adele pokes him in the ribs.

FRANCIS (CONT'D)
 Ahhh ahhh ah. I have the knife.

ADELE
 For now.

Francis carries the board with the pineapple slices to Dolly and holds it for her as she arranges them in the pan. Adele starts the blender with egg whites. She adds the white sugar and transfers the stiff egg whites to a bowl.

ADELE (CONT'D)
 We are going to need that rum pretty soon.

STEPHEN
 You can make it without it.

The front door bursts open and seconds later Frodo bounds into the kitchen.

DOLLY
 Whoa. Frodo!

Marion enters.

MARION
 Sorry, he got away from me. Outside!
 Frodo, outside.

Frodo looks at her like she's crazy.

DOLLY
 He can stay inside.
 (Lana appears with
 the rum)
 Oh, just in time.

Dolly sloshes rum over the pineapple slices.

ADELE
 But you don't allow dogs inside. Do you?

DOLLY
 That was Robert's rule, not mine.

ADELE
 And he's not here. What's his name?

MARION

Frodo.

ADELE

(petting him)

Hi Frodo

Dolly steps across the kitchen and sloshes some more rum into the yolks and flour Francis is mixing.

ADELE (CONT'D)

I like this new recipe.

66 INT. DOLLY'S KITCHEN - CONTINUOUS

66

The six friends are in the kitchen gathering around the table as Marion slices an upside down cake. Francis sets out glasses of rum. Dolly sets something in the sink as Adele puts ingredients back in the refrigerator. She pauses and looks inside again. She reaches in and snatches the vial of doxorubicin, still in the baggie. She shoves it in her pants. Dolly sees it and gasps.

ADELE

I got this. Don't worry.

DOLLY

Thanks. We'd suffered long enough.

Adele nods her head as they join the others around the table. They all take a bite. The girls are surprised.

DOLLY (CONT'D)

That's what its supposed to taste like?

ADELE

Way better than Dad's.

MARION

Yeah, give me another piece.

LANA

Oh, my, give me two!

FRANCIS

You know, maybe it didn't matter if your dad couldn't make it right

STEPHEN

As long as you could make a better one, together.