

THINGS WE LOST IN THE FIRE

by

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DreamWorks

A GARAGE

stands alone. Separated from the house. Still in the night.
Until...

BLACK SMOKE

slowly billows up from the four-square pane of windows.
More and more of it by the moment.

The windows SHATTER outward and give way to FLAMES that crawl
up the outer wall. A FIRE... the fire.

And as the fire consumes the garage...

EXT. HOTEL - NIGHT

It's night. A father and his son walk alongside of the large
pool that illuminates the grounds.

The father, BRIAN BURKE, mid 30s, displays all the signs of a
man settling into fatherhood; benign smile, expanding
midsection and aging wardrobe.

His son, DORY, six years old, owns big Jolly-rancher green
eyes, a small nose, puffy cheeks and a built-in innocence.

The air is summer night. They hold hands as they slowly walk
on a little bridge that crosses over the water.

As Dory stops and points down to the pool.

DORY

The water is green, Daddy.

Brian stops. They stand on the bridge.

BRIAN

No, it's florescent.

DORY

What's flor... es... cent?

BRIAN

Florescent means lit from with-in.

DORY

Am I florescent, Daddy?

And Brian regards his child. Holds the moment.
Knows it's as fleeting as it is special.

Dory swings back and forth, waiting for the answer.
Brian draws in a deep breath, then...

BRIAN

Yes, Dory, you are.

As Dory smiles up toward his father...

EXT. HOTEL/PARKING LOT - DAY

Titles and music. Brian and his wife Audrey pack up their minivan. Their daughter, HARPER, ten years old, swings her little brother around and around until Audrey tells them to get into the minivan.

Kids in the van, luggage in the back, Audrey finally faces her husband and sighs. He gives her a smile. She returns it by holding up the keys and dangling them.

He grabs the keys and kisses her. He'll drive so she can sleep. All told without a word.

EXT. SHOOTING GALLERY/PARKING LOT - DAY

Titles and music continue. A dirty parking lot behind a boarded up building. The ground is littered with beer cans, cigarette butts and needles.

Find a body. His name is DWAYNE, was Dwayne. He overdosed about five minutes ago.

A girl who calls herself SPRING, in her twenties, white-girl dreads, tattoos and pierces, nods in and out... on her third opiate rush of the day.

SPRING

Dwayne.

(louder)

Dwayne.

No reaction. She studies him. Knows the score right away. Spring finds her feet and walks over to him. Checks his pulse.

Spring doesn't cry or freak out or anything... she simply reaches into his pocket and removes six crumpled up dollar bills.

A few junkies look over... but they don't do a thing.

And before she goes, Spring looks around the body, looking for something specific... and she finds it.

AN ENVELOPE

already opened with a big red stamp on it. The stamp has a caricature on it with the caption under it... "Cream."

This is the brand of heroin they were just using.

As Spring pockets the money, the envelope and goes...

EXT. THE 5 FREEWAY - AFTERNOON

The minivan glides through the Washington landscape. Summer green and Northwest fresh.

As the minivan races toward Seattle.

INT. MINIVAN - AFTERNOON

Music and titles continue. Harper attempts to teach her little brother a clapping rhyme.

HARPER

Itsy bitsy, let's get busy, up the
well and down the shoot, climb the
tree...

Dory is no good at this. Clapping out of rhythm and screwing up the words. He simply breaks into laughter and gives up.

Brian drives as Audrey plaintively looks out the open window. Brian regards her, his wife of eleven years...

AUDREY BURKE

As the heavy dusk-laden wind blows through her long and flowing hair. Thirty-six years old with an accessible beauty that's only further accentuated by her motherhood. Not the kind of beauty that threatens but the kind that invites. Childlike and giving.

Audrey catches Brian admiring her and she smiles. And it's a smile that explodes... every time.

INT. SOUTH SEATTLE RECYCLING CENTER - NIGHT

Music and titles winding down. We're at weighs station for homeless and addicts. A center where they trade collected cans for money. Find...

JERRY SUNBORNE

In his late thirties, Jerry's rail-thin with rock star hair. He's very good looking -- heroin chic without the chic... and too much of the heroin.

His eyes used to pierce with sensuality but they haven't in a long time... dulled by the years of opiate abuse.

Behind the counter, Jerry hands a homeless woman a few bills for her cans. She smiles at him toothless and heads on her way. Jerry shouts across the center to his boss.

JERRY

Ray, I'm out.

RAY

Alright, Jerry, take it slow.

Music and titles die down as Jerry pulls away from the window and heads on his way. Spring catches his stride.

SPRING

Dwayne O.D'd.

JERRY

When?

SPRING

Like an hour ago.

Jerry stops and faces her.

JERRY

Is he dead?

She confirms with a simple nod.

JERRY

I told him to find me if he had any problems.

SPRING

Well... he didn't.

And she hands Jerry the envelope.

SPRING

And you're not everyone's father, Jer.

JERRY

Were you with him?

SPRING

No. I found him after...

As Jerry looks at the envelope.

JERRY
You're lying.

She rolls her eyes as he tosses aside the envelope.

JERRY
"Cream." Looks like Zoey's.

As they continue to walk...

JERRY
Fuckin' Dwayne.

SPRING
Yeah...

EXT. SEATTLE'S MADISON PARK NEIGHBORHOOD - NIGHT

An upper class neighborhood of Seattle with hills and views of Lake Madison. Brian pulls the minivan into the driveway of a fantastic contemporary home made of wood and glass.

He looks in the backseat where both kids are sleeping. Then looks over to Audrey who is also asleep. He nudges her. She slowly wakes up and looks around.

AUDREY
We home?

Brian confirms and points to the kids. She looks over her shoulder at both of them sound asleep on each other.

AUDREY
Don't let them grow up.

She looks to him with a smile.

AUDREY
I'm going to make us pasta. I'm going find those cheesy bed trays your sister gave us so we can eat upstairs. And we'll open the wine we just bought.

She grabs his hand and looks into his eyes.

AUDREY
And our vacation won't end till tomorrow.

But he looks away. Resolute.

BRIAN

I'll clear the van when I get back.

Losing her smile...

AUDREY

Not now, Brian. We just got back from vacation.

BRIAN

I have to.

In their quiet "kids are sleeping" voices.

AUDREY

Why? Why do you have to?

BRIAN

Because it's his birthday.

Audrey leans forward, now very upset. Louder.

AUDREY

You were just there.

He looks at her. An impasse. Until...

BRIAN

You should've seen him as a kid, Audrey, I can't explain it, he was special, he was...

It trails off.

AUDREY

Everytime you go there I'm terrified you won't come back.

And frustrated...

BRIAN

Stop being so dramatic.

AUDREY

Stop being so naive.

She stews. He stews. In stalemate. Until...

BRIAN

It's his birthday, Audrey...

Brian's anger has now somehow risen.

BRIAN
Who the hell knows how many more
he's even going to have?

As she shakes her head in an unhappy capitulation then turns around to see... both kids -- now wide awake.

INT. SOUTH SEATTLE APARTMENT - LATER

The Cream envelope is open on the table. Spring's out. Asleep on the couch with a syringe and a tie at her feet.

Jerry watches an Anthony Robbin's "Awake The Giant With-In" infomercial. Warm on Cream.

A knock on the door. Jerry doesn't hear it. Another knock. Louder. Jerry snaps out of it and slowly rises.

Jerry opens the door to see...

BRIAN
Happy Birthday, Buddy.

Jerry gives him a hug. Opens the door.

JERRY
Is it August third? Fuck...

Brian heads in, sees Spring asleep on the couch. Sees the syringe then quickly looks up to Jerry.

BRIAN
Coffee?

Clearly in the warmth of the opiate...

JERRY
Yeah. Cool.

INT. MINIVAN - NIGHT

Wearing his old tattered suit jacket, Jerry gets in the passengers seat and sees the junk in the back.

BRIAN
We just went to Victoria.

Jerry is sitting on something... he leans up to find himself holding Dory's stuffed dinosaur.

JERRY

Victoria. Remember when we went up there with your Dad?

Jerry looks the dinosaur straight in the eyes.
Brian looks over and smiles.

BRIAN

(re: dinosaur)

Dory insists he lives in the minivan... won't bring it inside the house because he's a carnivor.

Jerry smiles but it quickly washes away with a heavy sigh.

JERRY

I'm Thirty-seven now... I'm tired, Brian...

While staring into dinosaur's plastic black eyes...

JERRY

And I feel older than this guy.

INT. IZZY'S DINER - NIGHT

Brian drinks a coffee, Jerry inhales an ice cream.

JERRY

Audrey angry you came down to my spot at night?

BRIAN

No.

Jerry smiles... they both know it's a lie.

BRIAN

Yes. I just don't know why you have always been so against seeing her again.

JERRY

I am not seeing anyone until I am clean.

BRIAN

She'd be crazy for you. All women are crazy for you.

JERRY

We're not fifteen anymore, Brian. Anyway, she doesn't want to see me.

(MORE)

JERRY (CONTINUED)
I provide nothing. I am just a
poisonous threat.

Brian accepts that. But...

BRIAN
That's not true.

And Jerry just smiles. It is true and they both know it.

JERRY
Look, Brian, you have to see her
point.

BRIAN
You always take her side.

As Jerry lights up a smoke.

BRIAN
... and you do provide.

JERRY
Name one thing.

Brian thinks about it for a beat. Then with a smile...

BRIAN
Always taking her side.

As Jerry sucks in a long draw, then...

JERRY
The Fed raised rates. Is that
going to hurt you?

BRIAN
No, people will still buy, this
refi boom's got good legs.

JERRY
Good.

And Brian just looks at him. Registering the question.

INT. QUICK STOP SUPERMARKET - NIGHT

Brian wheels a little cart down the aisle of this no frills
mini-mart. Jerry at his side.

BRIAN
I appreciate this. Audrey would
kill me if I didn't grab this shit.

JERRY

No worries...

BRIAN

It's just so hard to find the time to get anything done. With the kids... and the insurance from the fire... and we're building an office for me next to the garage... I'm not happy with the work, I think I might have to fire the workers.

Brian stops, noticing his complaints are trivial. And that makes him a little embarrassed. So he deflects it with...

BRIAN

And Audrey's fucking someone else.

Jerry laughs.

JERRY

Checking to see if I'm still listening?

BRIAN

No, you haven't seen her. There's no way a woman that looks that good could only fuck me.

Jerry laughs even harder. This is their game.

BRIAN

Our neighbor, Landon Hicks, he's this really rugged mountain-man type. I don't think he talks...
(concluding)
She's in love with Landon Hicks.

JERRY

You're probably right. But you know -- gotta take the good with the bad -- at least you're still in the rotation.

Brian agrees... and now they're both laughing...

EXT. SOUTH SEATTLE - NIGHT

As Brian and Jerry carry the grocery bags down the street.

JERRY

It's just like Senior year with Emily Rotham. She was the hottest girl in school and she dug you.

BRIAN

She dug you.

JERRY

At first. But after we all started hanging out, she got more interested in you. And she told me then I told you... and you didn't do anything about it.

BRIAN

That was a long time ago.

A SKETCHY CHARACTER takes an interest in them. Brian's a little nervous. Jerry's not.

JERRY

Don't worry. We're fine.

(and then)

I'm going to tell you now what I told you then and I've been telling you ever since. Accept the good... because they're going to make you accept the bad.

BRIAN

Okay. I hear you.

JERRY

Your wife loves you. You know that. You have this amazing family and the most incredible woman in the world who loves you, my man. You have everything any man would want. Accept the good. You have what I'll never--

And it tails off.

BRIAN

I know, I know. This is stupid, you don't need to listen to this.

JERRY

Fuck that! I do need to listen to this. You're my only real friend left in the world, do you know that?

Jerry's a little animated. He's very emotional as he's coming out from under the warmth of the opiate.

JERRY

They're all gone, Brian. I know it's my own fault, but they're all gone.

And Jerry stops walking. Turns to Brian. Looks him straight on.

JERRY

You're a success. You're an amazing father and an amazing husband.

BRIAN

I hear you.

JERRY

And I know you don't have to come out here... at night... to see me.

BRIAN

Jerry--

JERRY

No, let me finish. I appreciate it more than you know. It's the only time in my day where... it's just that... well, thank you.

Jerry's holding back an emotional rush due to his inceptive withdrawal. If he doesn't get high soon, it'll turn to irritable then to sickness then to pure hell.

INT. JERRY'S APARTMENT - NIGHT

They stand at the doorway. Brian readies to leave.

BRIAN

Okay. I'm off.

A little hug.

JERRY

Thanks for coming by, bro.

Brian breaks. Looks at Jerry.

BRIAN

Happy birthday.

Jerry sharply looks away...

JERRY
Oxymoron...

And then back at Brian.

JERRY
But I appreciate the sentiment.

And Brian goes.

Jerry heads to the couch and flops down on it.
Packs a bowl, lights up and draws.

And as Jerry tokes, he notices... the grocery bags...
everything Brian just bought at the store... sitting against
the wall.

Jerry can only shake his head and smile as he moves to the
window... down to the street below... where his best friend
jumps into a minivan and drives off.

INT. BURKE HOUSE/BESIDE THE GARAGE - NIGHT

An empty space. The lights turn on and Brian stands in the
doorway. Looking over the room. Some painting supplies
litter the center but most of the work is done.

Brian steps in and takes a deep breath, surveys the room.

And he stands there for the longest of moments. Still.

INT. BRIAN AND AUDREY'S BEDROOM - NIGHT

Brian comes into the bedroom to find Audrey and Harper in the
bed watching television.

BRIAN
It's way past her bedtime.

And they're both crying...

BRIAN
Oh no -- you're not watching that
Lifetime movie again.

HARPER
It's this commercial we just saw.

Beyond belief...

BRIAN
You're crying over a commercial?

AUDREY
Do you know what they do to baby
seals in Alaska?

HARPER
They were so cute, Dad. You have
to give them a lot of money.

And Audrey looks up to him and holds up a written-on notepad.

AUDREY
They have a website where we can
make a donation -- I wrote it down.

Brian just rolls his eyes.

BRIAN
Harper, out.

Harper kisses her mother good night then gets out the bed.
As she passes her father...

HARPER
Seal-hater.

Audrey turns off the tv. Brian gets ready for bed.

AUDREY
How is he?

BRIAN
He's all fucked up, Audrey.
(and then)
They forgot to put dimmers on the
lights.

AUDREY
What's it matter?

BRIAN
It's important. I told them I
wanted dimmers. I'm firing them
and going with the Polish guys.

He gets into bed, turns off the lights. Stares at the
ceiling. She rolls over into his hold... eyes now closed.

AUDREY
You're taking the kids swimming at
Howard's tomorrow.

BRIAN
Dory's putting his head under.

AUDREY
Don't pressure him too much.

Brian grunts in acknowledgement. His mind elsewhere.
A long silence, she falls back asleep... he can't.

He starts laughing... she tussles awake.

AUDREY
What?

BRIAN
I told him you were fucking Landon
Hicks.

AUDREY
Brian!

BRIAN
I was kidding. Don't worry, he
knows I was kidding.

And now Audrey starts laughing...

AUDREY
If I were sleeping with anyone it
sure as hell wouldn't be Landon
Hicks. He doesn't talk.

BRIAN
Who would it be?

She thinks for a beat, then...

AUDREY
The water guy.

BRIAN
The water guy?

AUDREY
He reminds me of a cowboy.

BRIAN
The guy that delivers the Arrowhead
water reminds you of a cowboy?

She confirms through her laughter. After they quiet, Audrey
lays her head on his chest. He throws his leg over her
knees. She grabs his arm so it's now draped around her with
his hand resting on the back of her neck.

AUDREY

Do it.

Brian continues to stare at his ceiling. She grabs his hand and furrows it under her hair.

AUDREY

Do it...

And he sighs then runs his hand up and down the back of her neck. She loves this. Then...

BRIAN

His head's going under tomorrow...
even if I have to push it.

Audrey lets out a little laugh.

AUDREY

Oh, that's nice.

And they lay there. Her head on his chest, his leg sprawled over her knees... his hand running the nape of her neck.

INT. INDOOR POOL - DAY

A glass enclosed indoor pool. An impressive home can be seen across the way.

Harper, Brian and Dory are all in the shallow end. Dory stands on the steps with the water going to his little chest. Audrey sits at the edge, getting her feet wet.

BRIAN

One... two... three...

Harper and her father both put their head under. Dory stands still... terrified.

DORY

I don't want to.

Brian and Harper come up.

HOWARD GLASSMAN, kind round man of forty-five and the Burke's neighbor, heads over.

HOWARD

You need anything, Brian?

Howard owns this house.

BRIAN
I'm fine, Howard, thanks. You
coming in?

Howard's wife, DORIS, a very stiff woman dressed in full
equestrian gear chimes in.

DORIS
He doesn't swim.

Knowing where this is going...

HOWARD
Okay...

DORIS
Who spends two hundred thousand
dollars on a swimming pool and
doesn't swim?

HOWARD
Thank you, Doris -- that's enough.

DORIS
Next I think he'll want to build a
Mosque.

HOWARD
Funny, Dear...

Doris rolls her eyes and walks off.

DORIS
I'm going for my ride.

Howard shrugs apologetically to Brian who looks back to his
son...

BRIAN
Don't you want Cold Stone?

DORY
No.

BRIAN
Dory, I'm right here, nothing is
going to happen. It's like the
shower, you get wet in the shower.

DORY
No, I don't.

HARPER
He's being difficult for the
attention, Dad.

BRIAN
Thanks, Dr. Freud. Go touch the
drain or something.

Harper swims off to the deep end.

BRIAN
Dory, just try.

DORY
I did try.

BRIAN
No, you didn't. Look, everybody
has to face their fears... it's a
fact of life. You need to do this,
now you're six years old... it's
time.

And he starts to cry.

DORY
No! I don't want to. You can't
make me.

Brian's losing his patience.

BRIAN
Actually I can.

As Audrey lowers herself into the pool.

AUDREY
Honey, are you kidding?

Audrey grabs a big red plastic ball.

BRIAN
Yes.
(to Dory)
Go to Mommy. I'm going to swim
with your sister.

As she heads toward her crying son.

AUDREY
I know. I know. Your father is a
very abusive man.

She throws the ball at him. It bounces off his head.

And Audrey takes her son into her hold... who's now laughing.

EXT. BURKE HOUSE/PATIO - EVENING

The Burkes eat their dinner.

BRIAN
C'mon, what about chicken, Harper?
You can eat chicken.

HARPER
Chickens are animals, Dad. I don't
eat animals.

BRIAN
Since when?

HARPER
Since meat is murder.

BRIAN
(to Harper)
Where'd you learn that?

DORY
Dad...

HARPER
I know things. Not everything I
know was learned.

DORY
Dad...

BRIAN
Actually, it was learned, Harper...
that's the nature of knowledge.

Eating her dinner, Audrey looks up to Brian. Asks...

AUDREY
Did you take the sixty dollars out
of the minivan, baby?

BRIAN
What?

AUDREY
I had three twenties in the
ashtray. They're gone.

BRIAN
I didn't take them.

DORY
Dad...

BRIAN
What Dory?

DORY
I like meat.

BRIAN
I know you do.

Audrey quietly eats. And never to look up from her food...

AUDREY
Was your friend in the van the
other night?

Brian stop eating. Regards her.

BRIAN
He didn't take it.

Now looking up and locking in his stare.

AUDREY
Of course he did.

HARPER
Who?

BRIAN
He wouldn't.

HARPER
Who didn't take the money?

Audrey stands and clears the dishes.

AUDREY
(frustrated)
Wake up, Brian.

HARPER
Mom -- who?

Audrey doesn't answer as she moves to the sink and starts washing the dishes.

Harper walks by Brian, he snags her and throws her onto his lap. She giggles.

HARPER
Dad. Stop it...

BRIAN
Meat is so murder.

HARPER
(laughing)
Well, it is... who took the money?

Brian looks into his daughter's big eyes, smiles and says...

BRIAN
Nobody.

INT. BURKE HOUSE/AUDREY'S STUDIO - EVENING

The basement is a make-shift restoration studio. A canvas sheet covers the floor. Old pieces of stripped furniture line the wall.

Audrey surveys a half-finished sideboard in the middle of the room. Brian appears from behind and wraps his arms around her.

She just nods. She doesn't want to fight so they stand there. Looking at the piece.

AUDREY
The walnut stain wasn't a good choice. I totally fucked this up.

BRIAN
No you didn't. It looks great.

AUDREY
I can't get an honest opinion out of you. You love everything I do.
(upset, churning aloud)
I hand-strip it, I remove the old finish from top to bottom, I even out color tones, I check the glides. I steam. I sand. I detail. I stain.

He takes in a big whiff of her hair, nuzzles her neck.

AUDREY
And after all of that... all of that work...
(a beat)
I only have one chance at the finish. Because if I screw that up -- it kills the whole thing.

Whispering into her ear...

BRIAN
I'm just here to deliver the
water...

She laughs...

AUDREY
Shut up.

And he turns her around, kisses her. She kisses him back.
Long and deep.

They begin to heat up. She pushes him back against the wall,
kissing him, untucking his shirt. He grabs her hair, tugs it
back, exposes her neck, kisses it. She grinds up against
him. Reaches for his pants, unbuttons the top... but... from
the kitchen...

HARPER (O.S.)
Dad...

Aroused and breathless...

BRIAN
I told them I'd get Coldstone.

And she's a little frustrated, turned on. But she steps back
and collects herself. Breaking into a smile.

Which he returns with...

BRIAN
To be continued.

EXT. SEATTLE HEIGHTS/PARKING LOT - NIGHT

Brian heads out of the Cold Stone holding the ice cream.

As he walks toward the minivan, he notices something across
the way.

A MAN leaning up against a van, breathing heavily, distressed.

BRIAN
Are you okay?

The man doesn't answer. Brian notices blood on the man's
hands as he walks toward him.

BRIAN
Excuse me? Are you--

And Brian stops... sees something on the ground.

A WOMAN

lying in a pool of blood -- severely beaten.

BRIAN

Jesus.

And the man collects his breath and shouts out.

DISTRESSED MAN

Fuck!

As he kicks her... very hard. She lets out a squeal.
Brian runs over.

BRIAN

Whoa!

The man then bangs his fist into the side of the van. Hard.
The man totally unhinged. The woman barely conscious.

BRIAN

Jesus!

DISTRESSED MAN

She's my wife.

BRIAN

She's dying.

The man is hysterical. Crying and pounding the van.

DISTRESSED MAN

I love her.

BRIAN

You're going to kill her.

DISTRESSED MAN

I love her.

BRIAN

She needs help.

DISTRESSED MAN

I love her.

BRIAN

She needs help. I'm going to call
an ambulance.

DISTRESSED MAN

She lied.

Brian takes out his cellular and dials 911. He waits.

DISTRESSED MAN
She broke my fucking heart.

And Brian's calm -- doesn't want to upset this man anymore than he is.

BRIAN
Jesus, damn it, pick up...
(to the distressed man)
Take a deep breath, you need to
calm down.

The man has a seat on the ground, throws his head in his hands and weeps.

DISTRESSED MAN
I love her!

And Brian notices... this distressed man is holding something in his bloody hand... what he used to beat her down... a .22 Caliber handgun.

BRIAN
Breathe. Count down from ten.

DISTRESSED MAN
I... I... Ten... nine...

We're close on Brian now as he speaks into the phone. We can hear the man counting down -- on six.

BRIAN
Yes, I need an ambulance at South West Vista avenue and Elm... there is a woman here who is badly beaten.

And off screen the man stops counting after four. Looking down at the woman, Brian talks into the phone.

BRIAN
It's domestic. Her husband is very upset, he's going to need medical assistance as well.

Brian doesn't ask for police or indict the man at all, he knows that could bring trouble.

Brian's mind races, trying to remain calm. And he turns to see the man is no longer on the ground.

AND BRIAN BURKE

Close on... As he looks up... As his face washes white...

BRIAN
No! You love her! Don't!

And Brian dives forward as we hear a LOUD...

CRASH

Audrey jumps back with a start. She's wrapped up in a towel, in her bathroom with the bath running. The crash came from downstairs from the...

KITCHEN

Harper stands over a broken glass, trying to pick up the large shards. Audrey heads in with her towel wrapped around herself.

AUDREY
Don't clean it up, baby, you'll cut yourself.

HARPER
I poured too much.

AUDREY
It's fine. Wait till your Dad comes home and he'll clean it up.

HARPER
He's been gone like an hour.

AUDREY
You know how Cold Stone gets. I'm taking my bath. Just stay away from the glass.

Harper does and smiles over to her mom.

HARPER
Can I watch "Desperate Housewives" tonight?

AUDREY
You're looking at one right now, Harp.

Harper shakes her head in disapproval at the stupid joke.

HARPER
Pleaaaaase, with you and Dad?

As Audrey heads on her way back to her bath.

AUDREY
 We'll see. Don't let your brother
 go near the glass.

INT. BURKE HOUSE/LIVING ROOM - NIGHT

Audrey comes into the room. Her hair is wet.
 Dory plaintively looks out the window.

AUDREY
 You look like a little doggy
 waiting for his owner, Dory.

DORY
 (whining)
 Where's my ice cream, Mom?

Audrey grabs the phone. As she dials...

AUDREY
 I don't know...
 (into phone)
 Where are you? Why aren't you on
 your phone, baby?

INT. COLD STONE CREAMERY - NIGHT

A mad house on a summer night. Families buzzing everywhere.
 Assembly-line ice cream. The clerk picks up the phone.

CLERK
 Cold Stone Creamery...
 (listens, then...)
 I don't know, Mam, it's so busy in
 here tonight. Sure...

She holds the phone away and shouts.

CLERK
 Is there a Brian Burke in here?
 Brian Burke?

As the clerk waits for a response... the flashing cherry
 illuminations from the ambulances and police cars outside
 roll across her face.

EXT. COLD STONE CREAMERY - SAME

As the police tape off the crime scene. Three dead bodies
 lie on the ground.

EXT. BURKE HOUSE - NIGHT

A wind sweeps across the front lawn. A boot steps down then stops. The boot belongs to a POLICE OFFICER. He stands facing the house, staring it down.

His hand begins to shake uncontrollably and we realize... he's terrified. And he draws in a deep breath.

And he Looks down to his hand and it stills. As he exhales.

Finally, he shares a look with his PARTNER and both officer head for the door... passing Dory's toys and Harper's bike on the way.

INT. BURKE HOUSE/LIVING ROOM - NIGHT

Audrey's on the phone.

AUDREY

I'm sure it's nothing but could you just come over and watch them for like ten minutes while I go over to Cold Stone.

The doorbell RINGS. Audrey looks to see a uniformed POLICE OFFICER outside.

And she immediately knows.

And she vacantly drops the phone.

EXT. BURKE HOUSE - NIGHT

Audrey opens the door. The POLICE OFFICER is shaking, horrified... has never done this before and he's young.

POLICE OFFICER

Are you Mrs. Brian Burke?

Audrey nods sharply -- swallowing her world.

HIS PARTNER

May we come in?

AUDREY

No.

POLICE OFFICER

Your husband was in an accident, a domestic issue and he was shot, Mam.

She's not crying or shaking or anything.

POLICE OFFICER

He's dead, Mrs. Burke. He... was trying to help... he took a bullet.

Something else is taking over. Cold determination. Shock. Pure shock.

AUDREY

What am I supposed to tell my children?

POLICE OFFICER

I'm very sorry.

AUDREY

I have a ten year old girl and a six-year-old boy in there.

POLICE OFFICER

There's a family counsel-- there's a family counselor on the way.

AUDREY

They're waiting for the daddy to bring them ice cream. What do I tell them?

POLICE OFFICER

I'm sorry, Mam.

AUDREY

What do I tell them?

POLICE OFFICER

I don't know.

AUDREY

Tell me.

POLICE OFFICER

Mam, I believe you're in shock.

AUDREY

What do I tell them?

POLICE OFFICER

I don't know.

AUDREY

Tell me.

HIS PARTNER
We're very sorry, the counselor
will be able to help you.

It's as if this is the only question in the world to her.

AUDREY
Tell me what to tell them.

The Police Officer is tearing up. Audrey is not.

POLICE OFFICER
Jesus...

AUDREY
Tell me.

POLICE OFFICER
Jesus, I'm sorry.

AUDREY
I don't know what to tell them.

His partner steps in... taking over.

HIS PARTNER
Mrs. Burke--

AUDREY
What do I tell them?

HIS PARTNER
Mrs. Burke, we need to come inside
now.

AUDREY
Tell me. Tell me because I don't
know.

POLICE OFFICER
A counselor is on the way.

She's not hearing a word he's saying.

AUDREY
Because I don't know what to tell
them.

HIS PARTNER
Mrs. Burke--

AUDREY
What do I tell--

It drifts off... she looks straight ahead.
It's excruciating. He has to collect himself.
Draws in a deep breath, then...

HIS PARTNER

Mrs. Burke... we need to come
inside now.

And she vacantly shifts her gaze onto him. Doesn't say
anything. Doesn't do anything. She's not there.

POLICE OFFICER

Mrs. Burke... we need to come
inside.

Another long moment. Until she finally says...

AUDREY

Please, just go...

INT. BURKE HOUSE/KITCHEN - NIGHT

Audrey kneels on the floor. She isn't in her head.
She won't remember this part in the morning.

And she cleans up the broken glass.

Harper walks in. Tears running down her face.

HARPER

Mom... what's happening?

As Audrey looks up to her daughter.

INT. BURKE HOUSE/LIVING ROOM - DAY

It's the next day. FATHER GARRITY sits next to Audrey who
stares blankly ahead. She doesn't cry.

Only close family and friends litter the silent room.

They are...

Brian's sister BRENDA, mid 30s, overweight. She cries on the
other side of Father Garrity who comforts her.

Audrey's brother, NEAL, late 20s, tattoos, a Teddy Bear
behind tough guy looks. He stares at his feet. Doesn't know
what to say.

Audrey's best friend, DIANE, early 30s, glasses... a cerebral attractiveness she's recently grown into. She arranges food on the table and cleans.

Dory plays with his toys quietly on the floor. Harper isn't in the room.

Brenda looks up to Audrey with tear-laden eyes.

BRENDA
I don't understand.

And Audrey vacantly heads into the kitchen.

Dory looks up. He's just quiet. Wide-eyed and quiet. Diane follows Audrey into the kitchen.

INT. BURKE HOUSE/KITCHEN - DAY

Audrey leans against the wall. Stares blankly ahead. Diane finds her side.

DIANE
Audrey...

Diane holds out three pills in her hand.

DIANE
Take them.

AUDREY
I'm not hysterical. Do I look hysterical, Diane?

Diane regards Audrey. Studies her.

Diane's never seen her like this before. Completely cold. No emotion whatsoever.

INT. BURKE HOUSE/BEDROOM - DAY

Harper watches TV. Brian's mother, GINNIE, late 60s, fully clothed, sleeps on the bed.

Audrey heads in and sits next to her daughter. Harper looks over to her and doesn't say anything.

AUDREY
You were watching this show last week.

Harper nods.

AUDREY
What's it called?

HARPER
Drake and Josh.

They watch in silence, until Audrey points to the screen...

AUDREY
Which one is that?

Tears stream down the side of Harper's face.

HARPER
That's Josh, he's fat and he's
always sweating but he's funny.
Drake is really cool and plays in a
band. And they're like half-
brothers or step brothers or
something.

Harper's not crying but tearing. Tearing while watching and
talking. It's inadvertent.

HARPER
Grandma Ginnie has been sleeping
all day.

AUDREY
That's because she's sedated,
sweetie.

HARPER
I don't know what that word means.

AUDREY
She took pills so she could sleep.

Harper nods. Her tears still streaming down her face.

AUDREY
She lost her son, Harper. There's
nothing more painful in the world.

And now Harper turns to her mother. And now Harper's crying.
Full on.

HARPER
More than losing your Dad?

Audrey takes Harper and holds her. Tight.
Harper's wails are muffled in her mother's chest.

AUDREY

Different.

Audrey squeezes tight. Looks forward. But doesn't cry.
Doesn't even flinch.

INT. BURKE HOUSE/LIVING ROOM - EVENING

Some more people now. Food being eaten. Diane cleans and organizes. Quiet conversation. Brenda's still crying, holding Father Garrity's hand.

Dory tugs on Neal's shirt.

DORY

(to his uncle)

Do the thing?

NEAL

(quietly)

What thing?

DORY

The little girl with the funny voice, "Mumsie..."

NEAL

Not now, Dory.

Audrey joins Diane in cleaning the table. Diane looks up with tears in her eyes. Audrey manically cleans.

DIANE

Let me do it.

AUDREY

Okay.

But Audrey doesn't stop wiping down the table.
She simply said okay and kept doing it.

Across the room...

DORY

C'mon, Uncle Neal, do it?
Pleeeeeease?

NEAL

Later.

DORY

C'mon, it's funny.

DIANE

As she looks up to Audrey with red eyes.

DIANE
Have you slept, Aud?

Audrey doesn't answer. Looks straight ahead...

While across the room...

DORY
"Mumsie, can I keep it?" C'mon,
Uncle Neal, do it just once.

NEAL
Later, Dory -- we need to be quiet
now.

AND AUDREY

without looking over. Loudly asserts.

AUDREY
Damn it, Neal! Just do it!

Neal nervously swallows. Dory quiets. Audrey takes a deep breath and turns to her brother.

AUDREY
Do the thing for him.

Neal slowly grabs Dory and brings him in. He imitates a British school girl but delivers it unsteadily and quiet.

NEAL
(unsure)
Mumsie, can I keep it? Can I keep
it, Mumsie?

DORY
That's not how you do it...

The whole room is silent. Neal looks over to Audrey who slowly nods. And Neal does the bit again -- but this time he raises his voice... gives it his all.

NEAL
(loudly, British)
Mumsie, can I keep it?

Breaking into laughter, Dory tries to get away but his uncle holds tight.

NEAL
 (very over the top British
 school girl)
 I never want to let it go. I'll
 feed it and walk it and clean after
 it. Please, Mumsie... can I keep
 it? I never want to let it go.

Dory loves this... he laughs as he tries to break Neal's
 hold. The whole room watches Neal's theatrics.

NEAL
 (to Dory)
 What do you eat?

DORY
 (through his laughter)
 Chicken.

NEAL
 Mumsie, do we have chicken? It
 eats chicken and I never wanna let
 it go. We need chicken! Can I
 keep it? Please, Mumsie.
 (and then)
 I wish I could put it on a shelf
 and it had a button, so when I
 turned it on, it would laugh and
 sing and play... and when I turned
 it off, it would sleep. Can I keep
 it, Mumsie?

Neal lets his nephew go. Dory falls to the floor in fits of
 laughter. Neal looks up to Audrey. He's shaking.
 He's horrified. And Audrey quietly says...

AUDREY
 Thank you.

INT. BURKE HOUSE/MASTER BEDROOM - NIGHT

Audrey lies in the darkness. Both her children are asleep in
 the bed with her. Her eyes are wide open. She stares
 straight ahead. The clock reads 3:43am.

She turns on the reading light. Harper rustles but stays
 asleep. Audrey picks up her book and reads. She loses focus.

Audrey looks over to Brian's bedside table and sees his
 magazine... Food & Wine.

And Audrey leans over, opens it and starts reading.

INT. BURKE HOUSE/MASTER BEDROOM - MORNING

The clock reads 4:54am. Audrey finishes the magazine and lays it on her chest. She stares at her sleeping children.

Audrey looks over to Brian's bedside table and sees another magazine... Northwest Real Estate Digest -- a no-frills trade mag. Nonetheless, Audrey reaches for it.

INT. BURKE HOUSE/MASTER BEDROOM - MORNING

6:04am, the first rays of sunlight break through the blinds. Audrey finishes the trade magazine and looks over to Brian's bedside table. Nothing left to read.

And she slowly closes her eyes. And she sleeps.

INT. BURKE HOUSE/LIVING ROOM - DAY

Grandma Ginnie cries, Father Garrity comforts her. Brenda quietly plays with Dory on the floor. Harper sits at the table reading her book.

There are more people now. Howard stands over Harper.

HOWARD

What are you reading, Harper?

HARPER

"Walk Two Moons."

HOWARD

Is it good?

HARPER

It's okay.

Silence. Howard's uncomfortable.

HOWARD

I'm reading "The Last Templar"
by Raymond Khoury."

Harper nods.

HOWARD

It's just okay too.

HARPER

Cool.

Harper half-smiles and then continues reading.

INT. BURKE HOUSE/KITCHEN - DAY

Diane, Audrey and Neal sit at the kitchen table.

NEAL
Cousin Laura is coming.

AUDREY
Why? I haven't talked to her in
over ten years.

Audrey stands and runs her hands through Diane's hair.
The affection unspoken and habitual.

DIANE
Neal, make us some tea.

Neal moves for the stove.

And from the next room they all hear the unmistakable bling
sound of an incoming instant message.

AUDREY
Jesus. I haven't turned off
Brian's computer. He always leaves
it on.

Audrey and Neal move through the kitchen and into...

BRIAN'S OFFICE

A small cluttered room off the kitchen..

Various papers, opened books, scribbled notepads, piles of
bills, blueprints and the running computer with a screensaver
that flashes various pictures of the family.

Audrey stops at the door and turns to her brother.

AUDREY
I can't go in here.

Neal nods and moves to the desk. He sits at the computer.
He moves the mouse to kill the screensaver and reads the IM.

NEAL
Who is "Snakes 290?"

AUDREY
Oh God. David. An old college
friend of Brian's. He lives in
Michigan now. What's it say?

NEAL
 "What do you think of the Sonics
 new power forward?"

Neal looks at her. They hold it. Don't know what to do.

AUDREY
 Well, what did Brian think of him?

NEAL
 That he was a good rebounder but
 needed to work on his outside
 jumper.

AUDREY
 Then write that.

Neal regards her for a beat, then... starts typing.

NEAL
 (a little freaked out)
 Okay...

And something suddenly comes to Audrey's mind.

AUDREY
 Shit.

DIANE
 What?

AUDREY
 Shit.

NEAL
 What, Audrey?

AUDREY
 There is someone we do need to
 tell.

NEAL
 Who?

Audrey's suddenly concerned -- takes to a pace while she thinks.

AUDREY
 This is important. I'm sorry,
 Neal, I need you to drive me down
 to Renton.

NEAL
 Renton? You can't call?

AUDREY
No, he doesn't have a phone.

DIANE
Who doesn't have a phone these days?

NEAL
Audrey what's going on?

AUDREY
Will you?

DIANE
You can't go to Renton now, Audrey.

And Audrey ignores Diane and turns to her brother.

NEAL
I'll go.

Audrey just looks at him for a moment, before...

AUDREY
Brian's address book is right on the desk. Open it to Jerry Sunborne.

Neal opens the black book.

NEAL
Who's Jerry Sunborne, Aud?

He finds the entry.

NEAL
There's five addresses here. None of them in any neighborhood I particularly would want to go to.

Neal brings the book over to Audrey.

AUDREY
This one... on the bottom.

NEAL
Audrey, who the hell is Jerry Sunborne?

INT. JERRY'S APARTMENT - DAY

Jerry listens to quiet acoustic guitar on a shitty disc player and reads. It's very peaceful. The music is nice.

A knock on the door.

JERRY
Who is it?

NEAL (O.S.)
Jerry?

JERRY
Maybe. Who is it?

NEAL
I'm Audrey Burke' brother.

Jerry thinks for a beat and then opens the door. Faces Neal.

JERRY
Yeah...

NEAL
Brian--

Neal stops short. Has never said it before.
He needs to swallow... needs to build courage.

JERRY
What? Brian what? Why are you
here?

NEAL
Brian's dead. He was shot and he's
dead.

Jerry just looks at him. Very confused.

JERRY
I don't understand.

NEAL
Brian Burke is dead. He was shot.
Somebody shot him.

Jerry stands in his doorway completely stunned.

JERRY
Brian Burke is dead?

NEAL
The funeral's in an hour.

Jerry vacantly walks back into his apartment.

JERRY
Hold on. Just... hold on. Come
in. Come in and hold on.

Neal looks around, sees the bowls, Spring's needles on the
table and tournets.

JERRY
I don't understand why you're here.

NEAL
I can take you to the funeral.

Thunderstruck and side-blinded, Jerry simply sits.

JERRY
Who would shoot Brian?

NEAL
It was kinda an accident or
domestic-- fuck...

Now Neal's tearing up.

JERRY
This doesn't make sense.

NEAL
I know.

As it all washes over Jerry.

JERRY
Jesus... the kids.

Neal meets Jerry's concerned gaze. Then...

NEAL
Have you ever met them?

JERRY
No.

NEAL
Why not?

JERRY
I'm a junkie.

Neal understands.

NEAL

You'll meet them today. At the funeral. You'll need a suit. Do you have a suit?

Jerry confirms as he grabs the tie on the ground... the one Spring was using to secure her vein...

JERRY

I used to be a lawyer.

And it's seeping in now. As Jerry gathers his things and gets ready. Silence. An excruciating one.

INT. JERRY'S APARTMENT/BATHROOM - DAY

Jerry straightens the tie. The tattered jacket he's been wearing now accompanies a suit that is too old, too dirty and too big.

Jerry looks into the mirror while bringing a bowl up to his lips. He draws in a long hit. Watches himself while doing it. In the suit. He holds it in. Staring at himself all the while until he exhales.

As Jerry packs the bowl with more heroin and shoves it in his pocket...

EXT. LAKE VIEW CEMETARY - DAY

As the procession of cars pull away from the funeral.

They all blinker right... then turn... one after another...

INT. NEAL'S CAR - DAY

Jerry sits in the passenger's seat. Looks out the window. Into the wet gray. Blank and silent.

INT. BURKE HOUSE/LIVING ROOM - DAY

About fifty people eat and drink and quietly converse. Audrey takes the hands of friends, family and acquaintances, thanks them for their condolences.

Neal and Jerry head in. Neal immediately breaks away to talk to some people.

And Jerry... alone, nervous and out of place. As he looks over his best friend's home for the first time.

The furniture... the books on the coffee table... the pictures on the walls.

He finally finds a corner, smiles to anyone that walks by but mostly keeps his eyes pasted on the floor.

Howard finds his side.

HOWARD
God, I hate these things.

Jerry agrees with a half-smile as Howard offers his hand.

HOWARD
Howard Glassman.

As he shakes it...

JERRY
Jerry...

HOWARD
How'd you know Brian?

JERRY
We grew up together.

HOWARD
I live down the street. And I
financed a few of Brian's deals.

Jerry nods. As Howard notices his wife across the way.

HOWARD
There's my wife. It was nice to
meet you.

And Howard immediately heads into the other room.

Jerry stands there for a beat, takes a breath, then... heads for the door.

EXT. BURKE HOUSE - DAY

Jerry steps outside where a few people mill about smoking. He nods politely and then steps to the side of the house.

Jerry looks around. He's alone. He removes the bowl from his pocket and brings it to his lips as he rounds the house. But Jerry immediately brings the bowl down when he sees...

CHILDREN

five of them including Dory and Harper. In the back yard. A few on the swing set, the others around it.

Jerry pockets the bowl. And he slowly walks over.

JERRY

Hi.

Brenda's son, DAVE, seven, smiles.

DAVE

Hey.

Jerry looks at the children and then smiles over to Harper.

JERRY

You're Harper.

HARPER

Yeah.

JERRY

My name is Jerry.

HARPER

Hi.

JERRY

Which one is Dory?

Harper points to her brother who looks up from the lawn.

JERRY

I was friends with your Dad.

Harper nods. Jerry nods. A long still silence.

The children just stare at him. And he turns to go, but...

DORY

Your suit is too big.

Jerry laughs. Stops and looks down at Dory's big eyes.

JERRY

Yeah.

Jerry takes a breath. Close to losing it. Looks at Harper.

JERRY

Your favorite song is "Strawberry Fields."

Harper just looks at him.

JERRY

And you got that scar on your nose
because you were running and
thought the screen door was open.

Dory laughs.

DORY

But it wasn't.

HARPER

We all know that, Dory.

And Jerry looks at Dory.

JERRY

You hate mimes. They scare you.

DORY

They don't talk.

And Jerry's so unsure of himself, swaying back and forth in
place... the nervous mannerisms of a child.

Harper smiles. Tears stream down her face.
But she still smiles.

HARPER

You're funny.

Jerry slowly nods. Silence. He looks at both kids, their
silent eyes, their plaintive expressions.

And he finally says...

JERRY

He was my best friend.

Harper holds still. Looks strong into Jerry's eyes.

HARPER

When?

JERRY

When I was your age.

With that, Jerry forces a smile.

JERRY

And last week.

EXT. BURKE HOUSE - DAY

Jerry leans up against the house and lights a cigarette. Brenda wipes the tears from her eyes as she hugs someone goodbye. She sets to head back into the house but stops.

BRENDA

Jerry? Jerry Sunborne?

Jerry smiles.

JERRY

Hey Brenda.

She hugs him, flushed with new tears.

BRENDA

Oh my God, Jerry Sunborne. When was the last time you saw him?

JERRY

Last week. We still saw each other every now and then.

BRENDA

He never mentioned that to me. I know he played tennis sometimes with Ron and he still saw Justin a lot. But he never mentioned that you guys were still in touch.

Jerry just smiles.

JERRY

I'm sorry, Brenda, this is...

It trails off.

BRENDA

Give me one. I quit, but fuck it, right?

Jerry hands her a cigarette.

As she lights it...

BRENDA

What are you doing with yourself these days?

JERRY

Drugs.

She lets out an unsure laugh. She tries to read him, was he serious? Can't tell -- so she just says his name again.

BRENDA
Jerry Sunborne.

He nods. Silence, until...

BRENDA
Jerry, you had the most intense eyes. I was in love with you...

Jerry forces the smallest of smiles.

BRENDA
But then again everyone was...

And Jerry holds the tears back as he draws in a deep drag.

INT. BURKE HOUSE/LIVING ROOM - DAY

Jerry stands against the wall again. Neal finds him.

NEAL
Jerry, do you need a ride back?

JERRY
Yeah.

They head for the door but Jerry stops. Because across the room he sees someone he knows... someone looking right at him... Audrey Burke.

And the world closes in on Jerry as she slowly walks over.

NEAL
Audrey, you know Jerry.

She looks at him. Doesn't smile.

AUDREY
It's been a long time, Jerry.

JERRY
I'm sorry for your loss.

Neal heads off to greet someone. They're left alone. Silence. Uncomfortable.

AUDREY
Thank you for coming.

JERRY
It's no problem.

Another silence.

JERRY
Well, I'm going to go. Once again,
I'm sorry.

But he doesn't go. Because she keeps staring right at him.

AUDREY
I hated you.

JERRY
Excuse me?

AUDREY
I hated you for years.

And Jerry slowly lets it register.

AUDREY
He was loyal to a fault. And he
never judged.

JERRY
I know.

AUDREY
It would've been so easy for him to
give up on you. I would've...
anybody would've.

Another silence. Until...

AUDREY
Will you stay a little longer?

JERRY
Why?

AUDREY
I don't know.

And he holds her cold stare. Until...

JERRY
I'll stay a little longer.

And she accepts this with a slow nod.

EXT. SIDE OF THE BURKE HOUSE - NIGHT

Jerry stands by the trash. He draws in a long toke from his bowl, holds it in. Closes his eyes and leans his head back against the wall. And he exhales.

Then he breaks down... completely breaks down. Crouches into against the wall. Becomes small. Shudders and shakes. Sobs and cries.

Then Jerry stops on the dime. Takes in another hit and stands. Collects himself. That quick -- the briefest of paroxysms. And he sees a carton of chocolate milk in the trash. And for some reason this makes him smile.

INT. BURKE HOUSE/KITCHEN - NIGHT

The dishes are all cleaned and stacked, the help has left. The children are asleep upstairs. Diane, Neal, Howard, Brenda, Audrey and Jerry remain.

Brenda tells a story... everyone is laughing.

BRENDA

Brian's maybe six years old, we're the Anderson's guests at Flathead Country Club and we're all swimming in the pool.

The room is rapt. Jerry connects a look with Audrey and nervously averts it. Audrey doesn't -- holds the stare.

BRENDA

All of the sudden, Brian gets out of the water, pulls down his bathing suit and takes a piss right in the pool.

Laughter.

NEAL

No!

Diane works the room with a bottle of wine... refilling all empty glasses.

BRENDA

Just like that. I can still see June Anderson's face... people are freaking out. He's peeing right into the pool like it's a urinal.

AUDREY

Oh, wait, he did tell me this.

BRENDA

After it was over, I asked him...
"Why did you do that?" I mean he
wasn't a troubled child. He never
acted out. He was quiet, you know?

Brenda's eyes reach for her brain, trying to remember...

BRENDA

I forgot what he said. It was so
funny. I asked him why he did it
and he came back with something
that made no sense.

Jerry says something under his breath while pondering his
shoes. They all look over to him. He looks up, clears his
throat and then says it again.

JERRY

"I didn't want to get my bathing
suit wet."

BRENDA

Yes! That was it.

NEAL

But he was in the pool.

BRENDA

He was a little retarded as a kid.

They all look at her. Except for Audrey who still glares at
Jerry. He becomes uncomfortable under her gaze.

BRENDA

I'm sorry but he was. He was slow.
But he came around.

And she begins to tear up. Silence. Now Jerry looks up.
Bravely into Audrey's hold and says it again with a
reminiscent smile...

JERRY

I didn't want to get my bathing
suit wet.

But Audrey doesn't return the smile. Just regards him.

EXT. BURKE HOUSE - DAY

A new day. Time has passed.

INT. BURKE HOUSE/KITCHEN - DAY

Breakfast. The house is spotless. Impeccably clean. Audrey sits at the table with her children. It's eerily quiet.

Harper holds this long bamboo pole with a feather at the end, some novelty item. Every few seconds, Harper uses the pole to tickle Dory's ear. When he turns to see what it was, Harper quickly brings the pole down. He hates this.

DORY
(whining)
Stoooppit.

HARPER
I'm not doing anything.

They eat in silence some more, until... Harper does it again.

DORY
Stop it! Mom!

Audrey looks up with cold eyes. And simply stands and leaves the room. Leaving both children silent.

INT. BURKE HOUSE/KITCHEN - DAY

Audrey mops the floor.

INT. BURKE HOUSE/LIVING ROOM - DAY

Audrey cleans in silence. She wipes a table that already looks spotless.

INT. BURKE HOUSE/LIVING ROOM - DAY

Audrey sits in silence. Looking straight ahead.

INT. BURKE HOUSE/KITCHEN - DAY

Audrey mops the floor... again.

INT. BURKE HOUSE/LAUNDRY ROOM - DAY

A heavy silence. Audrey's ironing. Very alone.

And she finishes. Holds up... Brian's shirt.

And Audrey throws it into a garbage bag...

As she grabs another shirt of Brian's from a pile and places it on the ironing board.

INT. APARTMENT BESIDE THE GARAGE - DAY

As Audrey tries screwing a socket cover into place. The screwdriver slips and jams into her finger.

AUDREY

Damn it!

She looks at her hand... a little blood.

Then Audrey simply stands, drops the two other covers and leaves the room.

EXT. GROCERY STORE - DAY

Audrey loads the minivan with grocery bags. She drops her keys onto the floor goes to pick them up and sees something on the floor... peaking out under the floor mat...

And Audrey removes the mat to reveal... three crumpled up twenty dollar bills.

She stops cold... simply stares at them.

INT. BURKE HOUSE/LIVING ROOM - NIGHT

Audrey sits in silence. Looking straight ahead.

INT. DORY'S ROOM - NIGHT

Audrey watches Dory as he sleeps. And he tosses and turns... having a nightmare.

INT. BURKE HOUSE/MASTER BEDROOM - NIGHT

The clock read 2:32am. Audrey thumbs through a photo album. We see pictures of Brian.

One of him as a child standing with his father... holding up a recently caught fish. Then one of Brian as a teen... standing next to Brenda who dons a cap and gown.

And Finally...

A PICTURE OF Brian IN HIS LATE TEENS

standing with his arm around his friend... Jerry Sunborne. Taken in the summer... by a lake... both of them with long hair... laughing... maybe stoned... daydreaming boys with their shirts off.

And Audrey holds on this picture. On these two friends. Years ago.

EXT. SOUTH SEATTLE - DAY

Audrey parks the minivan. Looks around the shifty neighborhood. Bounds the stairs to Jerry's apartment.

INT. JERRY'S BUILDING - DAY

Audrey knocks on the door. Spring answers it. Looks like hell.

SPRING

Yo.

AUDREY

Is Jerry here?

SPRING

He doesn't live here anymore.

AUDREY

Oh... I'm sorry. Do you know where I can find him?

EXT. MCKINLEY METHADONE CLINIC - DAY

Not much of a better neighborhood. The clinic has a line of people outside. Audrey looks the line over, these people are vacant... shattered.

Audrey checks the address and heads into the stairway that leads above the clinic.

INT. MCKINLEY HOUSE - DAY

A halfway house for recovering addicts. Audrey knocks on a door and waits. She's nervous. The door opens. A frail older black man looks at her.

AUDREY

I'm looking for Jerry Sunborne.

EXT. MCKINLEY HOUSE - DAY

Jerry wears a discman and heads for the building. He stops when he sees... standing on the street... waiting for him... Audrey Burke. As they lock eyes...

INT./EXT. MCKINLEY HOUSE - DAY

Jerry and Audrey walk. Jerry smokes.

JERRY

I don't drink the methadone. I'm supposed to but it's a crutch. This is how I quit...

And he shows her his arm...

JERRY

Cold turkey.

Goose bumps all over it -- his arm looks like a cold turkey.

JERRY

A lot of the people in the house sell their methadone for H. So there's constantly heroin in the house.

He draws in a long drag. Then...

JERRY

It's fucked up... but it's a free place to stay if you help around the clinic.

Audrey stops walking and asks...

AUDREY

When was the last time you used?

Jerry stops, looks around, avoids her gaze. Then...

JERRY

The answer to that question depends
on who you're lying to.

But her direct glare holds. Strong. Waiting for the answer.

JERRY

Sixteen days ago. I tried to stop
right after the funeral but I
relapsed.

AUDREY

And each time you quit... you go
through withdrawal?

And they continue to walk...

AUDREY

What's that like?

JERRY

You don't want to hear that shit.

AUDREY

Yes, I do.

He takes a deep breath, then...

JERRY

Your insides get big. You can feel
them; your intestines, your
kidneys, your liver. You can
actually feel them individually all
big and throbbing inside of you.
And you throw up until there's
nothing left to throw up and then
you throw up blood.

(draws a long drag)

And you get a fever and you get
delirious and you hallucinate the
most fucked up things. And you
shit yourself and you piss
yourself. And your biggest fear is
that you won't die.

He stops. Faces her.

JERRY

Why are you here?

AUDREY

I don't know

She shivers, tightens her jacket around her.

AUDREY
 I'm always cold.
 (and then)
 All the time. I turn up the heat
 in the house until the kids
 complain.

JERRY
 Audrey? Why'd you come here?

A long moment. Then...

AUDREY
 Harper's having trouble in school.
 Dory has nightmares about his
 father in which Brian's actually
 the villain. And I still sleep on
 my side of the bed only that's a
 lie because I don't sleep at all.

Jerry listens. Doesn't say anything.

AUDREY
 (deciding)
 I should go now.

As Audrey simply turns and heads toward her minivan...
 leaving Jerry Sunborne standing there... a little confused.

INT. ALANO CLUB/NARCOTICS ANONYMOUS MEETING - NIGHT

The NA meeting consists of about twenty men and five women.
 The atmosphere is church basement.

Jerry heads in and uncomfortably takes a seat in the back.

There's a woman sitting near the front, attractive and
 younger. Her name is KELLY F. She turns, looks at Jerry and
 smiles. And Jerry nods to her. Unsure. Then finally...
 exhales.

INT. BURKE HOUSE/BEDROOM - NIGHT

Clock reads 1:54 am. Dory sleeps next to Audrey... whose
 eyes are wide open.

INT. BURKE HOUSE/BESIDE THE GARAGE - NIGHT

In the doorway, in the middle of this night, stands Audrey
 Burke... completely still.

INT. MCKINLEY METHDONE CLINIC - DAY

Jerry mops the floor. Wears a discman. Takes it off when he sees...

AUDREY BURKE

standing in front of him.

AUDREY

We had a fire. In our garage. We had to re-build the whole structure and Brian decided to make it an office. It's just a big room with a bathroom and it's not even finished.

Jerry nods.

AUDREY

You can't live here.

JERRY

You want me to... what are you saying... you want me... to what?

AUDREY

Live with us. Live above our garage.

Jerry laughs.

JERRY

Why?

She looks around.

AUDREY

Because it's free--

JERRY

Charity? I hate it here and it's an ill-fated prescription for disaster... but I can't take your charity, Audrey.

AUDREY

It's not charity. Not for you. You don't -- you don't understand... you'd be doing me the charity.

He doesn't know what to say. Then...

JERRY

I'd pay rent.

AUDREY

Good. Our mortgage is steep -- and
I don't want to have to get a job.

Jerry slowly digests it. Unsure.

EXT. GLASSMAN HOUSE - DAY

As Howard and Jerry load Howard's SUV with his old furniture.

HOWARD

How come Brian never mentioned you?

JERRY

I'm a recovering heroin addict,
Howard.

Howard slowly nods.

HOWARD

I hate my wife.

And Jerry simply regards Howard...

HOWARD

Since we're sharing... I hate
everything about her.

And as he breaks into a wicked smile...

HOWARD

She's going to be furious I gave
this shit to you.

A beat, then... they both break into laughter.

EXT. BURKE HOUSE - EVENING

Howard and Jerry unload the SUV onto the front lawn.
A chair, desk, box spring.

INT. JERRY'S APARTMENT BESIDE THE GARAGE - EVENING

Jerry lies on the mattress in the corner. Doing nothing.
Staring at the ceiling. A knock on the door.

Jerry opens it to see...

HARPER

Dinner time.

Jerry laughs... he hasn't that term since he was a kid.

JERRY
Dinner time?

Harper looks the place over. The walls unpainted. The furniture lined against the wall. The mattress in the corner.

HARPER
Yeah.

INT. BURKE HOUSE/KITCHEN - EVENING

Audrey sets down the food. Dory stares at Jerry as he fills his plate with spinach and broccoli.

AUDREY
You don't want chicken?

JERRY
I'm a vegetarian.

Harper looks up.

HARPER
So am I. Meat is murder.

Mumbles.

JERRY
Right on.

Jerry's nervous. A little agitated. His eyes dart the room. He notices the pristine hutch in the corner, then he looks back to the table where he catches Dory staring at him.

And Dory immediately looks away. And they eat in silence.

INT. BURKE HOUSE/LIVING ROOM - NIGHT

Harper and Jerry watch tv. Harper holds the clicker... incessantly surfing the channels. She looks over to Jerry staring blankly at the flashing images.

Without looking at her.

JERRY
It's not going to work.

HARPER
What's not going to work?

And he turns to look her dead-on. Crazy-eyed...

JERRY
You driving me crazy.

As Harper carefully places down the remote and gets the hell out of there.

A beat, then... Jerry smiles as he grabs the remote.

INT. BURKE HOUSE/BESIDE THE GARAGE - NIGHT

Jerry shoots forward with a start. Sweating. Horrified. Fresh off the grip of a nightmare.

AND JERRY

Now dressed, throwing his clothing into his old suitcase.

INT. BURKE HOUSE/DINNING ROOM - NIGHT

Jerry opens the bottom drawer of that pristine hutch to reveal a large wooden box holding silverware.

As he grabs it.

INT. BURKE HOUSE/LIVING ROOM - NIGHT

Holding his suitcase, Jerry heads for the front door, opens it. Takes a breath and stands there. A moment of confliction, until... Jerry puts down his suitcase and the wooden box.

HARPER (O.S.)
Are you going to sell it to buy
drugs?

And Jerry turns to see Harper standing on the staircase in her pajamas.

JERRY
Yeah.

HARPER
You're crying.

Wiping the tears away from his face...

JERRY
Why aren't you asleep?

HARPER
Had a nightmare.

JERRY
Me too.

HARPER
My Mom normally sits with me until
I fall back to sleep.

And then...

HARPER
But I don't want to wake her up
because she doesn't sleep much
anymore.

INT. HARPER'S ROOM - NIGHT

In her bed, Harper falls back to sleep. Soft and quiet.

Travel the room... pass collages of photographs... past
posters of Seattle Trailblazer greats and pop stars...

And find...

JERRY SUNBORNE

sitting in a little rocking chair... still as can be...

EXT. BURKE HOUSE/FRONT PORCH - NIGHT

As Jerry sits and looks out onto the street. Streaks of a
sunrise splinter through the clouds.

And he sits. Doing nothing but staring straight ahead.

INT. BURKE HOUSE/BESIDE THE GARAGE - MORNING

The walls aren't painted, the windows have no shades, all but
one of the electrical sockets are naked.

As Jerry lies on a mattress in the corner -- wide awake.

EXT. BURKE HOUSE - MORNING

Jerry opens the front door to be face to face with...

HOWARD GLASSMAN

Dressed in running gear.

HOWARD
Hey Jerry.

JERRY
(completely spent)
Hey.

HOWARD
I used to run with Brian every
morning.

Jerry nods.

HOWARD
So -- you wanna go for a run?

EXT. SEATTLE'S MADISON PARK NEIGHBORHOOD - MORNING

A late autumn day, storm clouds hovering. Jerry struggles to keep up with Howard. And they pass by the...

COLD STONE CREAMERY

As Howard finds his side.

HOWARD
This was our route. I thought of
changing it after the...

It trails off. And Howard simply shrugs...

HOWARD
But this is our route.

As they continue their run...

HOWARD
Audrey pretends everything is fine.
I don't think she's facing reality.

Every few seconds Jerry falls behind and fights to catch up.

JERRY
Is she going to have to get a job?

HOWARD
Who told you that?

Jerry doesn't answer.

HOWARD

The house was paid off years ago. Brian was very good at being a developer. He thought out of the box, he was very creative in rehabbing space... he saw opportunities in places nobody could see... and that paid off.

(then)

Audrey'll never have to worry about money.

INT. BURKE HOUSE/KITCHEN - DAY

Jerry works a coffee at the table and reads the paper. Audrey heads in and pours herself a diet coke.

JERRY

You lied to me.

AUDREY

Did I?

JERRY

You don't have a mortgage, Audrey.

AUDREY

Guilty.

JERRY

What do you want from me?

AUDREY

I don't know.

JERRY

Why am I here?

Audrey heads for the door.

AUDREY

It's healthy for you.

JERRY

But it's not healthy for you.

And she stops, turns and says...

AUDREY

It should've been you, Jerry.

It came out so cold... she doesn't care.

JERRY

I know.

AUDREY

Why wasn't it you?

They lock eyes. Silence... Until... she goes.

EXT. BURKE DRIVEWAY - DAY

Stung from Audrey's comment, Jerry heads outside. Tries to collect himself... his emotions.

And sees Harper across the way... alone... at the basket... shooting hoops.

Jerry take a moment to suck in some air then heads over to Harper and steals the ball with...

JERRY

The Sonics suck.

HARPER

You suck. It's a rebuilding year.

And Jerry lay it in... laughs.

HARPER

What?

Jerry passes her the ball.

JERRY

"Rebuilding year." You're nine.

She takes a shot and hits it.

HARPER

Ten. And I'd take you down on the court.

JERRY

You probably would.

Silence. Until...

HARPER

Do you ever feel like you're inside of a movie?

As Jerry hits a shot.

JERRY

No.

HARPER

I always do. Ever since I was very little, I felt like I was inside of a movie. Only when my Dad was alive it was like this stupid kid's movie and now it's a totally different kind.

As she misses the shot.

HARPER

It's a sad movie now.

Jerry grabs the rebound but holds the ball. Quietly says...

JERRY

It'll change, Harper.

She just looks up at him. Her eyes now filled with tears.

JERRY

When you go to highschool the movie will turn into a comedy... and when you go to college maybe it'll be a romance. And after you get married and have kids... I'm pretty sure it'll be a horror movie but in a good way.

HARPER

Promise?

JERRY

Promise.

She accepts this. Then... grabs from the ball from him and takes the shot.

INT. ALANO CLUB/NARCOTICS ANONYMOUS MEETING - NIGHT

The NA meeting consists of about twenty men and five women. The atmosphere is church basement.

Jerry sips his coffee and listens to the share of...

KELLY F.

The woman who smiled at Jerry the last time. She's in her late 20s with natural honey hair. She doesn't look like a heroin addict. She looks... ordinary.

KELLY F.

I'm really mad today. And frustrated. Because there's this woman at the convalescent home I work at. Katherine. She's ninety-six- years old. And she's always been this upbeat person... high energy... optimistic... big smile all the time. Katherine's was diagnosed with cancer but it's the kind that spreads very slowly. It could take twenty years to matter. And I didn't want them to tell her. What's the point? Right?

And Jerry listens intently... focusing on this woman...

KELLY F

And they fucking told her. Now she won't leave her room. She cries all day and she refers to the cancer as the beast inside of her.

She takes a beat and a breath in order collect herself.

KELLY F.

You try to help them. You try to... I don't know... make whatever it is manageable. And sometimes that means keeping things from them... you know?

(and she sadly concludes)

They should've never told her.
I'll be back.

The MEETING DIRECTOR behind the desk looks the room over...

MEETING DIRECTOR

Jerry.

JERRY

Hi, I'm Jerry S and I'm a heroin addict.

THE ROOM

Hi Jerry.

JERRY

I haven't smoked heroin or opium or drank methadone in twenty-eight days.

The room applauds. He holds up his coffee cup.

JERRY

Coffee is my current higher power.

The room laughs. Jerry takes a deep breath, then...

JERRY

I'm here because my friend died.
He wasn't a user, he died in this
fucked up tragic situation. He
tried to save a woman from her
husband and got shot. The husband
then shot his wife anyway and
turned the gun on himself.

(a moment, then...)

And I couldn't get over it. Even
when I got warm... I couldn't
escape the pain of Brian's death.
Until I realized that at one point
I stopped mourning for Brian and
started mourning for myself.
Because I was dead.

Jerry painfully scans the room, he has more to say but can't
seem to say it. So he says...

JERRY

I'll be back.

As the room applauds.

EXT. ALANO CLUB - NIGHT

Jerry heads off from the meeting. A voice from behind him.

KELLY F (O.S.)

Jerry S.

Jerry turns. She sways back and forth. Like a little girl.
In the glow of the street light, she's very beautiful.

JERRY

Kelly F.

KELLY F

I liked your share tonight.

JERRY

Thank you.

KELLY F

Twenty-eight days.

JERRY

Yeah...

KELLY F

Bouncing off the bottom.

And he turns to go.

JERRY

Yeah.

She calls out after him.

KELLY F

You should stay till the serenity prayer.

And he stops. And he turns.

JERRY

Excuse me.

KELLY F

Last week you left before the serenity prayer. It's disrespectful to leave before it.

JERRY

Disrespectful to who?

As she sways.

KELLY F

Your recovery.

He smiles.

JERRY

Then my recovery thanks you.

They hold a moment through the mist. Until...

KELLY F

Are you married, Jerry S?

JERRY

No.

KELLY F

Do you have children?

He thinks about it for a beat, then...

JERRY

Two.

He just stands there. She waits for more. So he gives it to her. Lies some more.

JERRY

A ten year old daughter and a six year old son.

As Kelly F slowly nods.

INT. JERRY'S APARTMENT BESIDE THE GARAGE - NIGHT

A small cd player blares the Darek Dominos "Have You Ever Loved A Woman?"

And we find Jerry Sunborne... hanging venetian blinds.

EXT. SEATTLE'S MADISON PARK NEIGHBORHOOD - MORNING

Howard runs. Jerry keeping up with him.

EXT. BURKE HOUSE - LATER

Jerry and Howard stop running. Both out of breath.

HOWARD

Three miles, Jerry. Good job.

Jerry's sucks in air. Nods. Can't talk.

HOWARD

Audrey said you used to be a lawyer.

Still out of breath, Jerry confirms. And Howard regards Jerry standing there. And without fear... asks...

HOWARD

So how does a lawyer end up a heroin addict?

Catching his breath...

JERRY

You start by doing coke, then you move on to a little crystal meth then you find heroin and that's all folks.

But Howard doesn't laugh. Just stares at him. Demanding the answer. Jerry loses his smile. And he gives it.

JERRY

I represented musicians. I had some big clients. I was always on tour.

HOWARD

But you were a good lawyer?

Jerry confirms.

JERRY

Until I wasn't.

A moment, then...

HOWARD

Come work for me.

JERRY

I don't know the first thing about the mortgage business, Howard.

As Howard heads on his way.

HOWARD

Great interview -- you've got the job.

INT. BURKE HOUSE/AUDREY'S STUDIO - NIGHT

Jerry finds Audrey in her studio. She looks at that partially restored sideboard -- hasn't been touched in weeks.

AUDREY

It's a nineteenth century sideboard that I butchered with walnut stain. I haven't touched it for awhile.

As she circles the cupboard.

AUDREY

I was going to darken it because I hated it. I can never get an honest answer out of Brian because he's so in love with everything I do.

They now both stare at it.

AUDREY
What do you think of it?

JERRY
I think it's beautiful.

And she turns to him. Reads his eyes... he's not lying.
They're faces inches apart. The moment charged...

As she breaks the look, steps back and regards her work.

AUDREY
It all really comes down to the
finish.

INT. KITCHEN - NIGHT

Audrey finishes wiping down the kitchen counter.

Jerry stands at the border of...

BRIANS'S HOME OFFICE

Nothing's moved.

JERRY
You need to clear it out.

As Audrey joins his side.

AUDREY
I would, but...

She just shrugs.

AUDREY
I can't go in there.
(and then)
It horrifies me.

And she attempts a smile that doesn't happen.

INT. JERRY'S APARTMENT BESIDE THE GARAGE - NIGHT

The small cd player blares Peter Frampton's famous live
rendition of "Do You Feel Like I Do?"

And we find Jerry Sunborne... painting the walls.

INT. HOWARD GLASSMANS' HOME - DAY

A very large home.

Giving the tour, Howard walks Jerry into the living room that's decorated very ostentatiously.

HOWARD
Living room.

The view behind them is of Howard's giant manicured lawn and the bubble of his indoor pool across the way.

Taking in the manse...

JERRY
Wow...

HOWARD
As you can see, Doris gets her
decorating tips from Uday Hussein.

Jerry laughs.

HOWARD
She's going to get the house.

JERRY
So, you're going to do it?

HOWARD
Yes. I'm just not good at facing
fears -- I'm not strong like you.

Jerry looks at him. Let's it register. Looks around.

The art on the walls, the antique furniture, the grounds outside that stretch forever.

And Jerry laughs...

JERRY
Not strong like me?

But Howard's not joking. A moment.

HOWARD
Look, you're going to have to take
this test. The Washington State
Mortgage Broker Exam... don't freak
out. I'll help you prep.

Jerry thinks about it for a moment. Then...

JERRY

Okay...

HOWARD

(smiling)

Good.

As Jerry regards the bubble across the lawn.

JERRY

Howard... why did you build a pool
if you don't swim?

HOWARD

I like it when Harper and Dory and
my nieces and nephews come over.

He shrugs...

HOWARD

Doris never wanted kids.

Jerry accepts that. Ponders the bubble, then...

JERRY

Do you have an extra bathing suit?

INT. HOWARD GLASSMAN'S INDOOR POOL - DAY

Harper and her friend swim in the deep end while Dory waddles
around on the steps that lead to the shallow end.

Audrey quietly reads on a lounge chair. Everything echoes.

Jerry plays with the kids in the pool. When one of the kids
swim off the wall, it's open season. They love this. He'll
go under and they'll move off the wall, then it's a race.

Now wearing floaties, Dory laughs as Jerry captures him,
swims him toward the deep end.

DORY

Don't let my head go under.

Jerry stops.

JERRY

You don't put your head under?

Dory shakes no.

HARPER

Jerry, I'm not on the wall.

JERRY
Hold on, Harper.

Jerry slowly takes Dory's floaties off. Dory starts to protest but Jerry shh's him and places the boy back on the stairs so he can stand.

JERRY
Can you put your chin under?

Dory nods yes.

JERRY
Show me.

Dory bends down and does it.

JERRY
How about this ear?

Dory does.

JERRY
Okay, the other ear?

And then Dory does that.

JERRY
And the top of your head?

Dory leans forward and soaks the top of his head above the eyes.

JERRY
You just put your head under, Dory!

As Audrey looks up from her book.

DORY
No, I didn't.

JERRY
Your ears, your chin, the top of your head... that's everything.

Dory just stands there.

JERRY
How did it feel?

DORY
I don't know.

Audrey now stands... quietly looks on.

JERRY
Well, put it under and tell me?

Dory is nervous. Unsure.

JERRY
You've already done it.

This makes sense to Dory.

JERRY
It's easy doing something you've
already done, Dory.

Dory slowly puts his chin under, Jerry faces him, matches the
boy's eye-line and does the same.

Then his nose, slowly. Jerry too.

Harper stops playing and looks over.

Then the eye-line. They both carefully descend.

And staring into each other's eyes, they both slowly put
their head under the water. Dory quickly comes up.

Harper steals a look with her mother. Audrey is stunned.

JERRY
Wanna do it fast?

Dory wipes his eyes dry. Looks to his mother who smiles and
shakes her head "yes."

DORY
Okay.

JERRY
On three. One, two... three!

And they dunk under. Together. All the way.

UNDER THE WATER

Jerry looks into Dory's eyes and smiles. Dory returns it...
the bubbles rising from his mouth.

And they hold the moment... hold the weightlessness.

INT. JERRY'S APARTMENT BESIDE THE GARAGE - LATE NIGHT

Jerry reads on his bed. A knock on the door. He glances at
the clock 1:26am.

JERRY

Come in.

Audrey does.

AUDREY

I read. I clean. I listen to
classical music. I organize. But
I can't sleep.

Bob Dylan's "Shelter From The Storm" quietly plays.

JERRY

Have a seat.

She doesn't. Stands there. Dylan crooning. Until...

AUDREY

What you did today broke my heart.

JERRY

I'm sorry -- I don't know what I
did.

AUDREY

Getting Dory to put his head under.

Confused...

JERRY

Oh... right...

AUDREY

He's six years old. Harper put
hers under when she was three.
(and then)
And Brian tried over and over. It
drove him crazy.

And they sit in silence.

AUDREY

That victory wasn't supposed to be
yours, damn it.

Now he understands. A moment...

AUDREY

It was this beautiful... what's the
word...

She searches... then finds it...

AUDREY
... laceration.

JERRY
I'm sorry.

She sharply nods. Then takes a beat before she points out...

AUDREY
But there's nothing to be sorry
about.
(because)
Dory did put his head under the
water...

A long moment. Then...

AUDREY
You can help me, you know.

JERRY
I can help you what?

AUDREY
Sleep.

INT. AUDREY'S BEDROOM - NIGHT

Jerry lies down next to Audrey. He's nervous. She's not.

She slowly places her head on his chest. Wide-eyed, he stares up at the ceiling.

JERRY
I don't know about this.

AUDREY
Oh relax. We're both adults here.

She takes his left leg and places it over her knees. Then moves his arm around her so his hand is on the back of her neck.

AUDREY
This worked better than Ambien.
Please. Once I'm asleep, you can
go. Okay, now run your hand up and
down the back of my neck.

He does it. Nervous and stilted.

AUDREY
Underneath the hair.

He buries his hand under her hair. Runs it up and down.

AUDREY
Harder.

JERRY
Like this.

AUDREY
No. Dig your fingers in.

He tries.

AUDREY
Ow! Not like that.

JERRY
Sorry.

He lifts his leg up.

AUDREY
Why did you move your leg? Don't
move your leg!

And he leans up.

JERRY
Okay... okay...

AUDREY
But you're doing it wrong!

He glares at her. And calmly says...

JERRY
Audrey -- collect yourself.

She takes a moment to breathe. She's in a state.

And almost pleading...

AUDREY
Don't leave. You don't have to do
it. Just... stay...

And he lies back down with a sigh.

JERRY
Okay.

As she places her head back on his chest and closes her eyes.

They lie in silence. A long still moment.

And Jerry. Wide-eyed. Wide awake.

And Audrey. Finally asleep.

INT. AUDREY'S BEDROOM - AFTERNOON

Audrey sleeps. Then she slowly wakes up... looks to the clock... 1:23 pm.

And she smiles... because she finally found sleep.

INT. ALANO CLUB/NARCOTICS ANONYMOUS MEETING - NIGHT

Jerry's share. He looks over the room.

JERRY

I'm Jerry, I'm a heroin addict.

THE ROOM

Hi Jerry.

JERRY

I haven't smoked opium, heroin or drank methadone in fifty-one days.

The room applauds.

JERRY

I lied to somebody.

And he looks right at Kelly F.

JERRY

I told them I had two children. I don't. I live in a house with these two amazing kids. Harper and Dory... but they're not mine.

And she bites her lip. Holds his look. Slowly nods her forgiveness.

JERRY

And I don't know why I said they were.

And Kelly F starts to laugh. Jerry just looks at her. Then he laughs as well.

The room is quiet... everyone looking at them... not sure why these two people are laughing... and either are they.

INT. JERRY'S APARTMENT BESIDE THE GARAGE - NIGHT

The small cd player blares The Allman Brother's, 1971, Fillmore East's, thirty-three minute "Mountain Jam."

And we find Jerry Sunborne... screwing in the socket covers.

EXT. SEATTLE'S MADISON PARK NEIGHBORHOOD - MORNING

Howard and Jerry run. Now it's a breathless Howard who keeps falling behind and having to catch up.

HOWARD

And what's the tax liability from a trade up refi?

JERRY

A quarter point of net proceeds.

HOWARD

What if it's a deficiency deal?

JERRY

No federal and you get a state tax return.

HOWARD

You're running too fast.

As Jerry sprints away... leaving Howard in the dust.

JERRY

I know...

EXT. ROCK CREEK PARK - DAY

A the rain has cleared its way into a sunny winter day. Warm enough to be outside.

The park is buzzing. The children run and play across the way...

Audrey and Jerry watch...

HARPER AND DORY

as they play in a game of soccer.

JERRY

See how Dory runs?

She looks at her son running as fast as he can... full of laughter...

JERRY

How when he pumps, his hands stiffen straight down so it looks like he's skiing?

AUDREY

He's always run like that.

JERRY

That's Brian.

Audrey looks at him. He slowly nods to confirm. And she holds on her son running up that hill.

AUDREY

I remember the precise moment I realized Brian loved me. I remember what he was wearing... it was raining.

(and then)

From then on... no matter what I did... no matter what issue we were dealing with... I could look into his eyes and feel loved.

He takes that in, then...

JERRY

He struggled as a kid, Audrey. He stumbled a lot while life made itself easy for me. But then it changed. It... switched.

(a beat)

While I was choosing heroin, Brian was choosing the right college... the right friends... the right career...

She thinks about that... as Jerry regards her. Then...

JERRY

... and he was choosing the right woman.

A long moment, Jerry takes it all in, then...

JERRY

How'd we get here so fast?

She looks around... the park... the kids... the other families... and now she understands what he meant.

INT. JERRY'S APARTMENT BESIDE THE GARAGE - NIGHT

Jerry heads out of the bathroom wearing only a towel. Audrey places his folded clothing on his bed from a laundry basket.

JERRY

Hey.

AUDREY

Your laundry.

He nods. She looks him up and down. He a little uncomfortable under her gaze.

AUDREY

You look much healthier than before you moved in.

And he does.

JERRY

Fifty-four days. The body gains some needed weight... the skin cleans up... the eyes clear.

A long moment.

AUDREY

What's it like? Heroin?

He takes a deep breath. Turns to face her.

JERRY

Being kissed by God. At first, it's like being loved in a way that only children can feel and adults forget ever existed.

AUDREY

I want to feel like that.

JERRY

But that's just at first.

She listens. He sorts his thoughts.

JERRY

Then you chase it. You chase that initial feeling. But you never can get it back. You can get the escape and you do get high... but never like the first few times.

She thinks about it, then...

AUDREY

If I didn't have those children,
I'd do heroin all day. I'd chase
that first time and then I'd chase
the feeling I had on my wedding day
and the day Harper was born.

(and then)

And then I'd chase the way Brian
made me feel when he looked at me.
I'd chase it all until I died.

JERRY

No, you wouldn't. You're too
strong and engaged.

And then he looks into her eyes and says...

JERRY

You would've made a terrible
junkie, Audrey Burke.

EXT. SEATTLE'S MADISON PARK NEIGHBORHOOD - MORNING

Howard and Jerry run. Howard's testing him.

As Jerry spits out an answer in between deep breaths.

JERRY

... in any court action to
foreclose a lien or other
encumbrance on all or any part of
the property, provided a court
action is pending and which in all
or part of the property is located
on the date the notice is recorded.

They're both sweaty and exhausted.

HOWARD

Good. The Gramm-Leach-Bliley Act
mandates?

JERRY

Establishment of an appropriate
administrative, technical and
physical safeguards...
implementation of an ISP... and the
designation a program coordinator.

And they continue running...

INT. BURKE HOUSE/KITCHEN - MORNING

They all eat breakfast. Dory sits on Jerry's lap.

HARPER
I could too.

DORY
He's taller than you.

HARPER
I'm faster than him.

DORY
But he's a grown-up.

HARPER
You have to live "as if," Dory. I went to Becky Simpson's party "as if" I was better than Polly Phillips at Retard Disco (Dance dance disco) and I kicked her ass.

Dory laughs. Harper looks to Jerry.

HARPER
I'll just live "as if" I can beat you in basketball and then I will.

JERRY
Maybe.

HARPER
And you just have to live "as if" you passed your test.

Harper finishes and stands up to go.

AUDREY
Wash your dish, Harp.

Harper imitates Audrey.

HARPER
Wash your dish, Harp.

Jerry cracks a smile. Audrey doesn't laugh.

AUDREY
Now.

As Harper grabs her dish and brings it to the sink...

HARPER
(to Jerry)
She used to be funny.

EXT. BURKE DRIVEWAY - MORNING

Jerry and Harper play one on one in the morning mist.
She's fast. Lays it in. He might be letting her win.

Dory dances on the lawn across the way.

JERRY
Show me a move, Dory.

Dory just looks at him.

JERRY
Show me your best move and I'll
show you mine.

Dory smiles and spins on his head... hip-hop style.
Harper stops playing and they watch him together.

HARPER
He's going to break his neck.

DORY
I haven't yet.
(to Jerry)
Your turn.

Now both kids are looking at him.

JERRY
My best move. Okay.

And Jerry does this little Irish jig. Both kids break out
laughing. He continues to do it.

JERRY
C'mon, it's easy.

They join him.

And all three of them... dancing this little jig on the
lawn... until the school bus pulls up.

Harper grabs her backpack and heads for the bus.
Jerry looks down to Dory's who's laughing.

JERRY
That's called old school.

INT. SYLVAN LEARNING CENTER - DAY

A CLERK leads Jerry to a computer. He sits and starts taking his test.

And Jerry reads the questions and then thoughtfully punches in the answers. He's deep in concentration. Biting his lip and taking on each question one at a time.

EXT./INT. BURKE HOUSE/DRIVEWAY - DAY

Jerry parks the minivan. He's in a good mood. Feels good about the test. Audrey waits for him in the drive.

He smiles at her but he can see... she's upset.

As he gets out...

AUDREY
Harper's missing!

JERRY
She's at school.

Audrey can barely get the words out.

AUDREY
Apparently she's not! Her principal called to see how she was feeling. She didn't show up to school yesterday and she's not there now. I'm freaking out, Jerry.

JERRY
Wait. She left this morning with her backpack on. I saw her get on the bus.

AUDREY
She's not on her phone. She's not at the school.

Audrey's in a state. Unblinking. Shaking.

JERRY
Audrey, you have to take a breath. Now, Harper's very smart and capable. She's fine. I promise you.

As she grabs the keys out of his hands.

AUDREY

I'm going to go to the school.
Stay here in case she comes home.

INT. BURKE HOUSE/LIVING ROOM - DAY

Jerry waits and waits. Paces back and forth. He then sits and turns on the TV to distract himself, nervously changes the channels. Not really watching. He stops on an old black and white movie.

And Jerry vacantly watches it for a beat. Until something washes over him that causes him to stand with a start.

EXT. THE PARK MOVIE THEATER - DAY

The marquee reads "A Week Of Black And White Classics."
Jerry gets off of a bicycle, buys a ticket and heads in.

INT. THE PARK MOVIE THEATER - DAY

"Sunset Blvd." plays.

Harper sits and watches it. Jerry has a seat next to her. She looks over to him. Nonplussed. And just as Jerry tries to say something, Harper lifts up her arm and quiets him with...

HARPER

It's almost over.

EXT. SEATTLE'S MADISON PARK NEIGHBORHOOD - DAY

Jerry walks the bike. Backpack on, Harper matches his stride.

JERRY

Call your mother -- tell her you're
okay.

Harper turns on her phone, dials. Speaks into the phone.

HARPER

(into phone)
I'm okay.

And Harper simply turns the phone back off.

JERRY

She was worried sick about you.

HARPER
Did she cry?

JERRY
What?

HARPER
When she was worried sick about
me... did my mom cry?

He doesn't answer the question. Just points out...

JERRY
You're in big trouble, Harper.

Jerry notices the street they're heading down... the Cold Stone is up ahead. As Harper looks up to him.

HARPER
Why hasn't she cried, Jerry?

And Jerry takes a right.

JERRY
Let's go this way.

HARPER
But this is the long way.

He just keeps walking.

HARPER
I can walk by the Cold Stone,
Jerry, I've done it like a hundred
times since he died.

As they continue to walk.

HARPER
I was thinking...

He looks at her.

HARPER
You could marry my Mother and she'd
be happy again... and we could be a
family.

JERRY
That can't happen, Harper.

HARPER
Why not?

And he thinks about that for a moment, then...

JERRY

Because that would make it so my
best friend never existed.

HARPER

But he did exist...
(then, realizing)
And I guess that's why it can't
happened...

JERRY

It doesn't matter... because I
could never fill his shoes.

And they walk in silence, until...

HARPER

How'd you know where I was?

JERRY

Your father told me.

INT. BURKE HOUSE/LIVING ROOM - DAY

Jerry and Harper head into the house. Audrey stands in the
middle of the room, still.

AUDREY

What the fuck, Jerry?

JERRY

There's a week every year that the
Park theater plays a different
black and white movie every day.
Nobody really goes but the owner's
a movie buff, so...

(and then)

Brian used to take off work and
pull Harper out of school. They
would play hookie together and go.

And Audrey -- simply standing there... stunned.

AUDREY

Why didn't I know that.

JERRY

I guess he never told you.

AUDREY
 (growing furious)
 But but told you?

Uncomfortable...

JERRY
 Yeah.

AUDREY
 I can't believe this.

As Harper runs out of the room and up the stairs.

INT. HARPER'S ROOM - DAY

Harper sulks on the bed. Her nose in a book that she's not reading. Audrey angrily appears in the doorway.

AUDREY
 I want you to listen to me young lady.

Harper looks up. Sulking. Tearing.

AUDREY
 The next time they put on those old films and you have school. The next time -- I'm taking you! Do you hear me?

Harper can only slightly shake yes. And Audrey's gone as quickly as she appeared.

INT. BURKE HOUSE/LAUNDRY ROOM - NIGHT

Audrey removes clothing from the dryer in a flurry. She's furious. Can barely contain her anger. Almost muttering to herself. Finally, she's had enough.

As she swipes the laundry basket and rushes upstairs.

EXT. BURKE HOUSE/SWING SET - NIGHT

Jerry sits on a swing. He looks up to see...

AUDREY
 Why didn't Brian ever tell me that?

JERRY
 I'm sorry?

AUDREY
The old movies... Harper... why?

JERRY
I guess he knew if he did, you
wouldn't let him do it again.

She's furious. Looks into a distance that isn't there and
tries to contain herself.

A long moment, then she stands and says...

AUDREY
I want you out of here.

JERRY
Excuse me?

AUDREY
You need to get out.

Jerry nods.

JERRY
I'll go. But you should know.
They all tip-toe around you.
Howard, the kids, Diane, your
brother.

AUDREY
But you don't.

As he heads out...

JERRY
I've seen worse.

INT. BURKE HOUSE/KITCHEN - NIGHT

Audrey heads in, upset. She takes a moment to collect
herself. Before she can, Jerry rushes in.

JERRY
You know what, Audrey... this is
bullshit!

AUDREY
Just go.

JERRY
You don't do that. You don't just
invite someone to come live with
you...

AUDREY
Well I did...

JERRY
... to spend time with your
children.

AUDREY
Just go, Jerry!

JERRY
You better get a handle on your
shit, Audrey... because they're the
ones who are going to suffer.

And that hits a chord as she shouts back...

AUDREY
And what the fuck would you know
about it?

JERRY
I'm not coming back.

She throws her head into her hands...

AUDREY
Okay... just go...

And he looks at her...

JERRY
Fuck this shit!

And he storms out...

INT. BURKE HOUSE/UPSTAIRS HALLWAY - NIGHT

Audrey heads to the master. She passes the window that looks out onto Jerry's apartment and stops.

And she holds on it. Ever still.

INT. BURKE HOUSE/MASTER BEDROOM - NIGHT

Audrey lies awake. Looking at the ceiling. Clock reads 1:12am. Audrey looks to see Harper, holding her stuffed lion, standing there and looking at her mother.

No words are spoken as Audrey softly pats the spot on the bed next to her. And Harper jumps into the bed and curls into her mother's hold.

INT. JERRY'S APARTMENT BESIDE THE GARAGE - MORNING

Holding the basketball, Harper knocks one more time.

HARPER
Jerry! Jerry!

She tries the door. It opens. And Harper heads in...
bouncing the ball.

HARPER
Let's play sucka.

And she stops dead in her tracks. Because the apartment...
is empty.

INT. BURKE HOUSE/KITCHEN - MORNING

Audrey cooks Dory his breakfast. Harper rushes in.

HARPER
He's gone.

AUDREY
What?

HARPER
Jerry's gone. He moved out.

AUDREY
He'll come back.

HARPER
You chased him out. I heard you.

Audrey scoops Dory's eggs onto his plate.

AUDREY
He knows I didn't mean it.

HARPER
He's going to do drugs again.

Audrey tries to hold herself together but it shows -- she's
worried sick.

AUDREY
You don't know that.

Breaking into a flurry of tears...

HARPER

Is it because of me? Because I ditched school? I promise I'll be good... I promise, Mom. Just let Jerry come back.

AUDREY

He'll come back, Harp.

Audrey places the plate down in front of Dory. And he looks up to her big eyes and asks...

DORY

Is Jerry going to die now?

EXT. JERRY'S APARTMENT BESIDE THE GARAGE - NIGHT

Audrey stands at the doorway. Not sure if she should go in.

INT. JERRY'S APARTMENT BESIDE THE GARAGE - NIGHT

Audrey stands in the center of the room. Looking over the emptiness.

INT. AUDREY'S BEDROOM - MORNING

Hair wet and towel wrapped around her body, Audrey places paste to brush as she wanders from the bathroom to her bedroom. She stops cold and stares at her husband's side of the bed... her six year old son sound asleep in it.

And she heads to the window, looks out onto the empty street below... her face painted with worry.

INT. MCKINLEY HOUSE - DAY

Audrey stands in the doorway, talking to a man almost fully painted in INK.

AUDREY

When was the last time you saw him?

INK

Three days ago.

AUDREY

You're sure? I have money.

INK

I'm sure.

As Audrey gives him a twenty.

AUDREY

If you see him... tell him Audrey came here and she wants him to come back.

As Ink looks Audrey up and down.

INK

You his woman?

She ignores the question.

AUDREY

Just give him that message please.

And she goes.

INT. BURKE HOUSE/FRONT PORCH - DAY

Audrey sits on the porch in a still silence. Gazing out to the empty street... waiting...

INT. ALANO CLUB/NARCOTICS ANONYMOUS MEETING - NIGHT

A birthday cake is cut into. An upbeat meeting. Kelly F looks around the room. No Jerry.

And concern washes over Kelly's face as a piece of cake is handed to her.

INT. BURKE HOUSE/MASTER BEDROOM - NIGHT

Audrey stands at the bedroom window. Once again, her eyes are pasted to the street below. Once again... she's waiting.

INT. BURKE HOUSE/MASTER BEDROOM - MORNING

Audrey lies in her bed. Awake. Dory sleeps beside her. The phone rings and she immediately picks it up.

AUDREY

Hello...

INTERCUT WITH

KELLY F

I'm sorry. Is this where Jerry lives?

AUDREY

Who is this?

KELLY F

I'm sorry. I got his number off the phone list.

AUDREY

Who is this?

KELLY F

My name is Kelly. I'm sorry.

AUDREY

Stop saying you're sorry.

KELLY F

Is Jerry with you? He wasn't at the meeting.

AUDREY

He wasn't at the meeting?

Kelly's tearing up.

KELLY F

It was Fran's birthday. This wasn't a meeting people miss.

AUDREY

What are you saying?

KELLY F

He's relapsed.

And Audrey's already up with a pad and pen.

AUDREY

Where is he?

She doesn't answer. Just says...

KELLY F

(tear ridden and contrite)

If he's alive and he comes back there. Put him in a room and lock the door. And no matter how much pain he's in, no matter how much he begs... don't let him out for at least three days... until the sickness goes away.

AUDREY

Kelly. Where is he?

KELLY F

You don't want to go there.

EXT. GRANDVIEW DISTRICT - DAY

Audrey parks the minivan. This neighborhood is even worse than Renton. She heads for the boarded up building and then makes her way around back. The the...

EXT. SHOOTING GALLERY/PARKING LOT - DAY

This place is akin to a nightmare.

Audrey walks through the lot. She can make out various groups of people sitting on the ground.

All are shooting up or nodding off. She looks closer to see their faces. Some look back.

Somebody juts out at her, she recoils back. It's an old man, no teeth, dirty, he's offering her something, she's not sure what. She catches her breath and declines.

Her lips mouth the word "Jerry," she tries to call out his name, but... nothing comes out.

And she keeps walking... keeps looking...

We see Arnie K, one of the guys from Jerry's NA meeting.

And then she sees...

JERRY SUNBORNE

barely conscious. On his first opiate rush in months.

His bowl and lighter on the ground next to him.
He's vacant and warm.

Audrey sucks in a mouthful of air, then... moves to him.

And Audrey GRABS Jerry by the shirt and starts to drag him.
He looks up to her in a daze but doesn't fight back.

JERRY

What the fuck?

AUDREY

We're going home.

Jerry finds his knees and crawls away from her but she tackles him. Audrey gains her feet, struggles to pull his whole body forcefully.

Arnie K looks up, completely high.

ARNIE K
Man, your mother's strict.

Audrey uses all her strength to pull Jerry.

JERRY
Jesus!

As he shakily breaks her grasp and stumbles to his feet.

AUDREY
I'm not going to let you die, God damn it! Do you hear me? You're not going to fucking die!

JERRY
Relax.

AUDREY
We're going home, Jerry!

JERRY
Okay.

And she sways back and forth. Hair a mess. Out of breath. Says it again.

AUDREY
We're going home.

He begins to gain his senses and says it slowly.

JERRY
Okay.

INT. MINIVAN - DAY

She drives. He lights up a smoke, turns to her.

JERRY
You need to know -- this didn't happen because I left.

Eyes pasted on the road...

AUDREY
It doesn't matter now.

JERRY

This would've happened either way.

She nods. Silence. And as he looks out the window...

JERRY

I passed the test.

EXT. JERRY'S APARTMENT BESIDE THE GARAGE - DAY

Audrey and Jerry get out of the minivan. Neal waits for them, nods to his sister.

NEAL

Hey Jerry. We're going to be roommates for awhile.

Jerry looks at Neal. Then back to Audrey. Knows the score.

JERRY

Fine with me -- but don't expect to get much sleep, brother.

EXT. HORIZON HOUSE - NIGHT

Audrey's minivan parks in the gravel drive outside this large mansion. Two old men sit on the porch, looking out into the concrete sky.

INT. HORIZON HOUSE/CAFETERIA - NIGHT

Audrey sits in a booth, nursing a coffee and quietly waiting.

A few elderly people eat a neighboring table.

Kelly F heads and sits across from Audrey.

KELLY F

How'd you get my number?

AUDREY

The same phone list.

KELLY F

Resourceful.

Audrey nods.

KELLY F

Who's with him?

AUDREY
My brother.

Kelly F looks over to the neighboring table and shouts out.

KELLY F
You're not eating meat, are you,
Mr. Skopes?

MR. SKOPES, shakes his head.

MR. SKOPES
No, ma'am!

KELLY F
Good.

She turns to back to Audrey.

KELLY F
As I see the flank steak right on
his plate.

Audrey smiles. Kelly F shrugs.

KELLY F
Screw it.

AUDREY
I... came here to thank you. You
must have real feelings for Jerry.

KELLY F
You his girlfriend?

AUDREY
Oh no. He was my husband's best
friend.

And it washes over Kelly F.

KELLY F
The one who was shot.

Audrey sadly confirms. A staggering silence.
One that Kelly breaks with...

KELLY F
Was he the love of your life?

Audrey sharply nods.

KELLY F

I lost the love of my life too.
Overdose. It's what got me clean.

(a beat)

That's not uncommon. They say that
everytime a user dies... there's
one that gets clean because of it.

AUDREY

How long ago was that?

KELLY F

Two thousand, six hundred and fifty
three days.

And Audrey looks directly into Kelly's eyes... and asks...

AUDREY

Does it get better?

KELLY F

It gets different.

Silence. Until...

KELLY F

I have a new life...
(and breaking into a
smile)

So, now I can find a new love of my
life.

And Audrey looks away for a long moment. Then back with...

AUDREY

Will you help me?

INT. BURKE HOUSE/KITCHEN - DAY

Audrey's at the counter, mixing Kool-Aid.

Kelly F stands at the kitchen table... unloading a bag from
the local pharmacy.

KELLY F

The antacid you can give him now.
This tea will help him keep down
solids. You want to give him the
antihistamine only at night.

Harper runs in and grabs a glass.

AUDREY
It's not for you.

Harper understands... looks out the window.

HARPER
When can I see him?

And Audrey joins her daughter... now both looking out to the apartment above the garage.

AUDREY
Soon.

EXT. BURKE HOUSE/BACK YARD - DAY

At the swing-set, Harper and Kelly F swing slowly next to each other.

KELLY F
He's been taking poison for many years. And when he stops, he gets sick.

Notice Dory... as he quietly walks right by them... holding a lunch pail... heading for the garage. They don't see him.

HARPER
But I don't get why he gets sick after he stops taking the poison.

Kelly F simply shrugs.

KELLY F
It's just how it works, Harper. To feel good again he has to go through a lot of pain. I don't know -- it's just how it works.

And they swing in silence...

INT. JERRY'S APARTMENT BESIDE THE GARAGE - DAY

The place is a disaster area. Stained bed sheets twisted all over the place. Furniture scattered about. Cigarette butts put out on the floor. Sickness everywhere.

And Jerry lies on the bed. Moaning in pain. He crawls to the side of the bed and throws up into a well placed bucket.

JERRY
Jesus! Fuck fuck fuck!

He heaves again but this time it's dry and painful.

In agony, Jerry rolls to his back so he now hangs upside down off the side of the bed.

And he sees an upside down Dory. Holding a lunch pail and swinging back and forth.

DORY

Are you going to die like my Dad?

And Jerry... his hair dripping in sweat... his shirt off, vomit and blood stains on his sweat pants.

JERRY

Yes.

DORY

When?

Jerry leans up on the bed. Now Dory's right side up.

JERRY

Hopefully as soon as possible.

Dory looks at him for beat, then... smiles.

DORY

You're kidding, right?

Jerry regards the boy. Regards his Star Wars lunch pail.

JERRY

C3P0 and R2D2.

DORY

Yeah.

JERRY

C3P0 was a little stuck up.

DORY

Yeah.

Then...

JERRY

I always liked R2D2 better. He always seemed more... accessible.

DORY

Yeah.

And Dory simply runs off.

INT. BURKE HOUSE/KITCHEN - DAY

Audrey cooks dinner with Diane. Jerry appears at the door and lights up a smoke. He's made himself look presentable with a shower, a fresh t-shirt and old jeans.

AUDREY
Come on in. You can smoke in here.

JERRY
Hey Diane.

DIANE
Hi Jerry.

AUDREY
How do you feel?

JERRY
Most of it is probably over.

AUDREY
Good.

Audrey and Diane share a look and both stifle laughs.

JERRY
What?

AUDREY
R2D2 is more accessible?

Jerry smiles.

JERRY
That wasn't a hallucination?

AUDREY
No, that was my son.
(and then)
I'm sorry, I told him to never go
in there and so that was the first
thing he did.

JERRY
(re: the apartment)
I'll clean up the place tomorrow.

She nods. And he begins to head back toward his apartment over the garage but stops... turns and comes back.

JERRY
That lunch pail was Brian's.

AUDREY
Of course it was.

And he smiles...

JERRY
I remember it.

INT. JERRY'S APARTMENT - NIGHT

Jerry sleeps. His eyes open and he sits up. The place has been cleaned.

And Jerry takes inventory of himself. And he realizes... the sickness is gone...

INT. BURKE HOUSE/DINING ROOM - NIGHT

A dinner party. Howard Glassman, Brenda, Jerry, Harper, Neal, Diane, Dory and Audrey.

Jerry immediately stands in the doorway.

AUDREY
You're late.

JERRY
Sorry.

And Jerry sees another face at the table.

KELLY F
Yo.

Jerry's surprised to see her. But happy...

JERRY
What are you doing here?

AUDREY
I invited her.

As Jerry sits down next to Kelly. A little unsure.

DORY
Can we swim tomorrow, Howard?

HOWARD
I don't live there anymore, Dory.

DORY
Why not?

HOWARD

Because my soon to be ex-wife gets
the house.

And Dory's reaction is priceless... total confusion.

The room breaks into laughter. Kelly F turns to Audrey.

KELLY F

Did he like classical music?

Audrey looks to Kelly F. Still laughing.

AUDREY

Excuse me?

KELLY F

Did your husband like classical
music?

The table silences. Audrey stops laughing.

AUDREY

It was fine... I mean not
especially... why?

Kelly F just shrugs.

KELLY F

What did he drink after dinner?

Audrey is now glaring at her. Kelly F holds strong.

AUDREY

What? Why are you aski--

KELLY F

Coffee or an Italian wine or
nothing?

The table is completely silent. Kelly F and Audrey locked in
a stone cold unblinking hold.

AUDREY

Chocolate milk. He loved chocolate
milk.

Kelly F accepts that with a nod. Audrey still pierces her
with daggers. Then says...

AUDREY

Ask me another.

Kelly F smiles. Then...

KELLY F
What kind of toothpaste did he use?

AUDREY
Colgate.

A beat of silence, until...

HARPER
Ask me one.

Kelly F turns to her.

KELLY F
What was his favorite movie?

HARPER
I don't know. He liked this boring
old one. With the guy from "Meet
The Fockers."

NEAL
The Godfather two.

Brenda looks to Kelly F and chimes in.

BRENDA
He liked two better than one.

Diane is now crying. Dory shouts out to Kelly F.

DORY
He shot a squirrel and cried.

Kelly F looks over to little Dory and smiles.

DORY
He didn't really mean to but he did
and then he cried a lot. The
squirrel died.

JERRY
When he was nine. With a BB gun.

DORY
We had a fire.

Dory's now on a roll...

KELLY F
Did you?

DORY
Yeah. Mom was mad but Dad wasn't.

And Kelly F looks at Audrey.

AUDREY
It was electrical.

Kelly F nods. But Audrey's not finished.

AUDREY
The garage door opener... Brian noticed it in the middle of the night. He couldn't sleep and was going downstairs to do some work.

Now everybody is looking at her.

AUDREY
And he saw the fire. He went to put it out himself but I wouldn't let him.

And she's not really talking to anyone in particular... just aloud...

AUDREY
We lost so many things. Old photo albums, baby clothes, important documents... I was very upset.
(and then)
And Brian came up to me with the idea to build his office. He wasn't that upset.
(a beat)
And I started crying and he held me. And I asked how he could be so calm. We were losing so much. And Brian said those were just things...
(then)
And we still had each other.

Silence. Until... Diane turns to Kelly F, says...

DIANE
You chased the elephant out of the room.

Kelly F slowly nods. Dory laughs.

DORY
There was no elephant.

Audrey grabs her son's head and attacks it with a flurry of kisses. And he laughs and laughs.

EXT. BURKE HOUSE - NIGHT

Kelly F and Jerry stand outside the garage.

JERRY
You wanna come up?

She ponders the place, then her car across the driveway,
then...

KELLY F
No.

He accepts that. As she jumps to her tippy-toes and kisses
him on the forehead.

KELLY F
You need to ask me out on a proper
date, okay?

She's a force of energy. As Jerry takes it in and watches
her go.

JERRY
Okay.

INT. BURKE HOUSE/KITCHEN - NIGHT

Jerry comes back into the house. Finds Audrey sitting in
Brian's office. Sitting in chair at the desk... blankly
staring ahead at nothing.

Jerry quietly heads in. He notices something on the desk.
A list of some sort. It looks like a laundry list.

And Jerry recognizes the writing.

He picks it up.

JERRY
What's this?

She looks over.

AUDREY
That's nothing. Brian made a list
of the things we lost in the fire.
Just throw it out.

Jerry reads from it.

JERRY
Step ladder... gardening gloves...

AUDREY

It's a fucking list of things we
lost in the fire... throw it out.

JERRY

Sleeping bags... tent...

AUDREY

Stop it -- stop reading that!

She's getting upset. Jerry can see that. She's beginning to
break. So he keeps reading...

JERRY

Dory's bigwheel... Harper's bike...

She swipes for it, he stands and moves back. She's now on
her feet.

JERRY

Work bench and tools...

She rushes him. He backpedals as he lifts the list over his
head.

AUDREY

Stop it!

She reaches for the list. He holds her at bay.

And Audrey's eyes scan the room. The blueprints laid out on
a table... a tennis racket up against a wall... an
appointment book on the desk.

Jerry still reads...

JERRY

Fins and mask...

And now Jerry looks at her... and he finally sees them...
tears... flooding down Audrey Burke' face.

And he looks up at the list -- continues to read.

JERRY

The basketball and the soccer ball.

And Audrey Burke finally cries. He stops reading, holds her.

And she breaks down into waves and waves of primal pain.

And he squeezes her tighter.

And she screams into him.

And she cries.

Catharsis.

INT. ALANO CLUB/NARCOTICS ANONYMOUS MEETING - NIGHT

Jerry sips out of his coffee cup. He has the floor.

JERRY

Hi my name is Jerry S and I haven't used heroin or opium or drank methadone in thirty-five days.

THE ROOM

Hi Jerry.

JERRY

I keep having this reoccurring dream... a relapse nightmare... It always starts with me stealing silverware from the family I'm staying with. Then I sell it to those people in the silver wagons who make burritos for construction workers.

And Kelly F. Rapt...

JERRY

Then with the money I go to a place I used to go to and buy H but my guy's not there. So I'm going to all the spots right? But for some reason nobody has any. All of Seattle is dry.

(and then)

And I get that feeling -- you know what I'm talking about -- the feeling you get when you can't score. Panic... dread... And it's pouring rain and it's dark and I'm running. Then I finally find some and cook it then mainline. And then I feel at total utter peace.

(a beat)

I think it's my addiction talking to me. Reminding me how scary life is without it. But it's a lie. And I know that. So all it amounts to is a fucked up dream. One that I have way too much.

(and...)

I'll be back.

As they applaud and move on to the next.

INT. JERRY'S APARTMENT - NIGHT

Jerry tosses and turns, Kelly next to him. She wakes him.

KELLY F
Baby! Wake up!

And soaked in sweat, Jerry shoots up with a start, catches his breath and reaches for the bedside table.

Jerry lights up a cigarette and stares out of the window.

He's naked. A beat, then... Kelly F, also naked, now stands across from him. He's shaking and sweaty. Troubled. She takes him into her hold. Calms him.

They lean forward into each other, holding up one another by their foreheads. And they stare into each other's eyes.

EXT. LAKE VIEW CEMETERY - MORNING

Rows and rows of headstones that stretch on forever.

Find the Burke minivan as it slowly winds around the gravel road then stops. Audrey, Harper and Dory emerge.

Audrey holds a large bouquet of flowers. She hands some to Harper then gets to her knees and faces Dory. He's crying. She wipes away his tears then hands him some flowers.

And Audrey Burke takes both her children by the hand and walks them down a hill.

As they stop at a Brian's grave...

INT. BURKE HOUSE/DORY'S ROOM - DAY

Audrey picks up Dory's toys. She senses someone watching her and turns to see...

JERRY
Harper said you wanted me.

AUDREY
Sit down.

He does. On Dory's bed.

AUDREY

So Kelly says this facility worked for her.

JERRY

Yeah. I know a few people who went there. I never could afford it.

She sits down next to him.

AUDREY

I won't let you say no because of the money. If you say no for other reasons... I'll hate them. But I'll accept them.

He's not sure. She can tell.

AUDREY

Brian used to tell the children all the time. "Accept the good."

And this makes Jerry smile.

AUDREY

Jerry -- accept the good.

He leans back on the bed, stares at the ceiling, asks...

JERRY

And when I get out?

Now she lays back. They lie on the little bed, side by side both stare straight up. Tears in her eyes...

AUDREY

You won't live here anymore.

A long moment. They lie in silence.

And Jerry notices little stars... stickers... all over the ceiling...

JERRY

When it's dark -- do they glow?

AUDREY

More like fluorescent.

He lies there. Pondering the stickers. Until finally...

JERRY

Okay, I'll go.

(then)

(MORE)

JERRY (CONTINUED)

And I'll give you a chance to save
my life, Audrey Burke.

EXT. BURKE HOUSE - DAY

Harper shoots baskets in the drive. Jerry steals the ball from her and takes a shot. Hits it. Harper grabs the ball and throws it back out to him.

HARPER

Make it, take it.

But Jerry holds the ball.

JERRY

I'm leaving, Harp. I'm going to a
sort of hospital.

And she just stands there.

HARPER

For how long?

JERRY

I don't know.

(after a moment)

But when I get out... Harper... I'm
not going to live here anymore.

HARPER

No.

JERRY

It's how it always was going to be.

Tears rolling down her face...

HARPER

No... why do you have to leave?
You can't do this. You can't come
here and pretend to be my dad and
then just leave.

JERRY

Harper, I never pretended to be
your dad.

HARPER

Yes, you did. It's not fair. You
always leave! Why do you always
have to leave?

And she simply runs off. Leaving Jerry -- holding the ball.

EXT. BURKE HOUSE - DAY

Howard and Jerry finish loading up the U-haul. Jerry looks at the house and sighs. Dory runs over and Jerry picks him up... kisses his forehead.

DORY
Will you still be my friend when
you get better?

JERRY
Yes. Dory, we're going to be
friends forever.

DORY
Like you were with my Dad.

Jerry slowly confirms that as he puts Dory down and turns to be face to face with...

HOWARD
I've learned a lot from you, Jerry.
Strength... courage...

Howard hugs Jerry. As it breaks...

HOWARD
I'm going back to my wife.

And Jerry laughs in disbelief. Howard can only shrug.

HOWARD
I'm lonely as fuck in town.

INT. BURKE HOUSE/HALLWAY - DAY

Jerry knocks on Harper's door again.

JERRY
Harper, I want to say goodbye.
Can't you live "as if" you forgive
me?

HARPER (O.S.)
No!

He looks over to Audrey who can only shrug.

JERRY
I love you, Harper.

No answer from the room.

EXT. BURKE HOUSE - DAY

Kelly waits in her Honda. Jerry turns to face Audrey.
This is goodbye...

AUDREY
Come here.

As she leads him to the back of the U-hall...

AUDREY
Before my husband died we had a
fight. Because I was sure you
stole money from our minivan. I
found out later that you didn't.

And placed in the cargo hold... a piece of furniture Jerry
didn't put there...

THE SIDEBOARD

restored and exquisite.

AUDREY
You have to take this as my
apology.

Jerry doesn't know what to say... floored with emotion...

AUDREY
The darker stain works.

And then she faces Jerry, tears in her eyes...

AUDREY
But it's really all about the
finish.

And she looks back over to the house... to Dory playing on
the lawn.

AUDREY
My kids are the greatest thing that
came from his life.

And then...

AUDREY
You're the greatest thing that came
from his death.

And she goes.

INT. KELLY F'S HONDA - DAY

Kelly F pulls the car away from the curb. The U-haul attached to the back. They drive for a beat then she stops the car.

Nods to the side-mirror. Jerry looks into it and sees...

LITTLE HARPER BURKE

Running after them. Tears in her eyes.

And as Jerry gets out of the car... we pull back... he picks her up and brings her into him... we pull back even more... high over the green landscape of a Northwest summer... with the girl and man locked in an embrace growing ever smaller...

FADE TO BLACK

BUT THEN...UNDER TITLES

Time has passed. It is Winter. A gentle snow covers the ground.

Audrey drives up the drive-way in a new smaller car. She parks and gets out, her hands full of shopping bags. On the way to the front door she walks past a bigwheel... past a girl's bicycle... past a pair of gardening gloves... past a soccer ball...

She comes to the front door where a bouquet of flowers with a card waits at the doorstep. She opens the card. On it is written:

ACCEPT THE GOOD

She smiles and enters the house, closing the door behind her.