

The Life  
Episode 103:  
Crack in the Pavement  
By  
Rick Garman

Rick Garman Productions  
10825 Blix St. #201  
Toluca Lake, CA 91602  
818-281-2600  
RickGarman.com  
Rick.Garman@yahoo.com

WGA Registration #931612

THE LIFE: EPISODE 3: CRACK IN THE PAVEMENT

INT. KITCHEN -- AFTERNOON

Jamie, Tom, and Colin are standing around the kitchen and the adjacent sun porch wordlessly, not looking at each other, for a few moments.

JAMIE

Is anybody hungry? What say we go out for Chinese?

Tom and Colin look at her.

JAMIE (cont'd)

A little orange chicken, some sweet and sour pork?

She picks up her keys.

JAMIE (cont'd)

Come on, I'll drive.

Tom and Colin don't say a word. Jamie puts the keys down.

JAMIE (cont'd)

Fine. But I'm telling you right now that this will not be forgotten. Years from now, many generations will have passed, but our ancestors will still talk of the day that I wanted to go out for Chinese food instead of standing around here waiting for the phone to ring. A little later tonight I intend to go out to the garage and draw the story on the wall using colorful stick figures.

(beat)

Does anybody have any chalk?

Jamie picks up a wooden spoon and taps on it.

JAMIE (cont'd)

Hello, is this thing on?

She puts down the spoon and there is silence for another moment. Now, when Jamie speaks, it is not to Tom or Colin or to the camera, just to herself.

JAMIE (cont'd)

When I was nine my Uncle Leon died. Actually I guess he was my great Uncle - my father's mother's brother... father's mother's... Yeah that's right. I didn't know him all that well.

(MORE)

(CONTINUED)

CONTINUED:

JAMIE (cont'd)

He was just this guy that kind of hung around at big family Christmas type gatherings. Didn't talk much I remember. At least not to me. But then again he was like 70 and I was nine so there probably wasn't all that much that we had in common at that point in our lives. I doubt that he had too much interest in David Cassidy which is just about all I was interested in when I was nine. Anyway, so he died and I don't remember from what. He smoked so... And so we're at the funeral and there's the casket. Open. And I'm nine. I have to keep stressing that part because I think it's important. I was a nine year old girl whose one sole experience with death was when we went on a family vacation one summer and the kid that was supposed to take care of Speedy, our gerbil, didn't realize that when it's 107 degrees outside it's even hotter inside and poor little Speedy got baked. But that was it. Everyone else in my life was either still alive or had died before I met them and to be honest, there weren't too many episodes of "The Partridge Family" that dealt with people dying and so if it wasn't in David Cassidy's world, it wasn't in mine. So there's the funeral and there's the casket. Open. And I was nine.

The phone rings, interrupting Jamie out of her reverie. Colin and Tom look at the phone and then at Jamie.

FADE TO BLACK

OPENING CREDITS

FADE IN

INT. KITCHEN - A FEW MOMENTS LATER

Jamie, Colin, and Tom are sitting there waiting for the phone to ring.

FADE TO BLACK

TITLE CARD: 3 DAYS EARLIER

(CONTINUED)

CONTINUED:

FADE IN:

INT. DOCTOR'S OFFICE - AFTERNOON

Jamie is sitting on an exam table with her left arm in the air. DR. ROSEN, a big bear of a man in his fifties is focused on Jamie's left breast while GLENNNA, his assistant, aids him by handing him various items throughout.

DR. ROSEN  
Okay, slight pinch.

Jamie winces a little.

DR. ROSEN (cont'd)  
So how old are your kids?

JAMIE  
Bryan is fifteen and acts like it and Rose is ten going on forty-three.

DR. ROSEN  
Oh I remember that. When my daughter Stella was about that age she informed me that when I bought a Mercedes Benz I was somehow turning my back on my Jewish heritage.

JAMIE  
Nice.

DR. ROSEN  
Oh that's not all. She also told me that she had already asked the Rabbi for whatever paperwork was necessary to ensure that I wouldn't be allowed into Temple anymore.

JAMIE  
What did the Rabbi say?

DR. ROSEN  
He told her the paperwork was in the trunk of his BMW. Another pinch.

Another wince.

JAMIE  
Did she grow out of it?

Dr. Rosen looks at her.

DR. ROSEN  
Did you?

(CONTINUED)

CONTINUED:

JAMIE

Good point.

DR. ROSEN

Glenna can you hand me the...

But she has the instrument in her hand before he can finish his sentence.

DR. ROSEN (cont'd)

Jamie, meet my psychic, Glenna.

GLENNA

I've been working for you for twenty-three years. Ain't nothing you could do that could surprise me.

DR. ROSEN

You wait and see. One of these days, instead of asking for an aspiration needle, I'll ask for a ham sandwich.

GLENNA

That'll go over big with your daughter.

DR. ROSEN

I won't tell if you won't.

JAMIE

Twenty-three years?

GLENNA

(nods)  
Mmmm-hmmm.

JAMIE

I've worked for my boss for about seven and every day is a struggle not to kill him.

DR. ROSEN

You'll feel some pressure.

GLENNA

I never said they were twenty-three happy years.

DR. ROSEN

You love me.

GLENNA

Oh yes, Dr. Rosen, but it's a love that dare not speaketh its name.

(CONTINUED)

CONTINUED: (2)

DR. ROSEN  
Probably for the best.

JAMIE  
What's your secret for surviving that long?

GLENNA  
I have the keys to the drug cabinet.

Dr. Rosen stands up.

DR. ROSEN  
Okay.

JAMIE  
Okay?

DR. ROSEN  
You're done.

JAMIE  
That's it?

DR. ROSEN  
Yep. Glenna is going to put a bandage on you and you're all set.

JAMIE  
That was...

DR. ROSEN  
Nothing to it, right?

JAMIE  
Well...

DR. ROSEN  
I understand. So good news, bad news.

JAMIE  
Okay...

DR. ROSEN  
Good news, you're done here and can go back to work to kill your boss.

JAMIE  
Bad news...

DR. ROSEN  
It's Friday afternoon and I won't have the results until late Monday.

(CONTINUED)

CONTINUED: (3)

JAMIE

Oh.

DR. ROSEN

At which point hopefully we'll be back to good news, but it's probably going to be kind of a long weekend for you.

JAMIE

Can I borrow the keys to the drug cabinet?

DR. ROSEN

No, but I can write you a prescription for a light sedative if you want.

JAMIE

That's okay. I have a lot to do this weekend so maybe I'll be so busy I won't even think about it.

DR. ROSEN

Maybe.

(beat)

We get our lab results back at 4pm by courier every day so I'll call you between four and six on Monday.

JAMIE

Okay. I'll be at home.

DR. ROSEN

All right.

JAMIE

Thank you Dr. Rosen.

DR. ROSEN

You're welcome.

Dr. Rosen leaves the room and Glenna finishes putting the bandage on Jamie's breast.

JAMIE

He seems like a good guy.

GLENNA

He is. They try to train you to be unemotional in this job. Don't take it personal.

(looks at her)

In twenty-three years I've never seen him not take it personal. You understand?

(CONTINUED)

CONTINUED: (4)

Jamie nods.

GLENNA (cont'd)  
Okay. You can get dressed.

JAMIE  
Thanks.

Glenna leaves the room and Jamie sits there for a moment, trying to process the last few minutes of her life.

INT. WAITING ROOM - A FEW MOMENTS LATER

Jamie comes out of the back offices into the waiting room where her brother Colin is, appropriately enough, waiting. He stands when he sees her.

COLIN  
Hey.

JAMIE  
Hi.

COLIN  
How'd it go?

JAMIE  
(shrugs)  
It went.

COLIN  
Fair enough. Walk you to your car?

JAMIE  
Sure.

They exit the waiting room.

EXT. PARKING GARAGE - A FEW MOMENTS LATER

Jamie and Colin walk up to her station wagon. They stand there for a second.

COLIN  
So are we back to you being mad at me again?

JAMIE  
We never really left me being mad at you.

COLIN  
Okay.

(CONTINUED)



CONTINUED:

JAMIE  
But I love you. And uh... You... Here...

COLIN  
I know.

JAMIE  
I'm serious. It's...

COLIN  
I know.

He embraces her for a moment and then releases her.

JAMIE  
I have to get back to work.

COLIN  
Okay. I'll see you at the house?

JAMIE  
Sure.

Colin starts to walk away.

JAMIE (cont'd)  
Colin, you didn't tell Tom did you?

Colin stops and turns back to her.

COLIN  
No. I figured I'd pissed you off enough  
without doing that.

JAMIE  
Good call.

COLIN  
You're going to tell him tonight, though,  
right?

JAMIE  
(unconvincing)  
Sure.

COLIN  
Jamie.

JAMIE  
I'll tell him.

COLIN  
Tonight.

(CONTINUED)

CONTINUED: (2)

JAMIE  
Tonight... Or tomorrow.

COLIN  
Jamie.

JAMIE  
I don't want to scare him.

COLIN  
He would want to know.

JAMIE  
But what if it's nothing? I should just wait until Monday when I know for sure.

COLIN  
(beat)  
Wow.

JAMIE  
What?

COLIN  
I kept secrets from David to keep him from getting hurt. Guess it runs in the family.  
(beat)  
Tonight, Jamie.

JAMIE  
(nods)  
Tonight.

Colin turns and walks away and Jamie gets in her car.

INT. CAR - CONTINUOUS

Jamie gets in the car and sits there for a moment. She flips down the visor to get a look at herself in the mirror. Her reflection is non-committal. Her cell phone rings sharply and she jumps slightly. She answers the phone.

JAMIE  
Jamie Harrington.

INT. TRAVEL AGENCY - CONTINUOUS

Elaine is seated behind a desk at the travel agency she runs with her husband. We begin intercutting between the two.

ELAINE  
Hey Jay.

(CONTINUED)

CONTINUED:

JAMIE  
(relieved)  
Oh, a friendly voice. Hooray.

ELAINE  
Rough day at the office?

JAMIE  
You could say that.

ELAINE  
Yeah, join the club.

JAMIE  
What's wrong?

ELAINE  
Oh, I'll tell you about it later. I just wanted to find out if you want us to bring anything.

JAMIE  
For...

ELAINE  
Dinner. Tonight? Your place? Is any of this ringing a bell?

JAMIE  
Of course!

ELAINE  
You forgot.

JAMIE  
I did not forget.

ELAINE  
You totally forgot!

JAMIE  
I did not totally forget! Not totally.

ELAINE  
Oh so you forgot a little?

JAMIE  
Exactly.

ELAINE  
Uh-huh.

(CONTINUED)

CONTINUED: (2)

JAMIE

I'm sorry, it's just been a week. Boy  
has it been a week.

ELAINE

It's all right. We'll do it next  
weekend.

JAMIE

No! We can still do it tonight.

ELAINE

Are you sure?

JAMIE

Of course.

ELAINE

There's nothing else you need to do  
tonight?

JAMIE

(beat)

No. I'm good. Eight o'clock?

ELAINE

With bells on. Bye.

Elaine hangs up and we stay with her.

ELAINE (cont'd)

Andy?

There is no response so she gets up and heads toward a back  
office.

ELAINE (cont'd)

Andy?

INT. ANDY'S OFFICE - CONTINUOUS

Elaine enters Andy's office. He is nowhere to be found, so  
she heads toward a back door.

EXT. ALLEY - CONTINUOUS

Andy is standing in the alley behind the travel agency  
smoking a cigarette. The door opens and he tries to fling it  
away from him so as not to be caught, but it winds up going  
the wrong way and barely misses Elaine's head as she comes  
outside.

ELAINE

Whoa! What the hell?

(CONTINUED)

CONTINUED:

ANDY  
Oh crap. Sorry.

ELAINE  
What... Was that a cigarette?

ANDY  
No?

Elaine glares.

ANDY (cont'd)  
Yes?  
(beat)  
Which answer will make you less mad?

ELAINE  
About the same.

ANDY  
Then yes, it was cigarette. At least I  
get points for not lying.

ELAINE  
Andy...

ANDY  
I don't want to hear it.

ELAINE  
Well, too bad! Why are you smoking  
again?

ANDY  
Why? That is the dumbest question I've  
ever heard in my entire life.

ELAINE  
What did you say...

ANDY  
Of all the things... I didn't get the  
loan, we're going to lose the business, I  
called your mother fat at Thanksgiving  
dinner six years ago, I'm a total screw-  
up and always have been... Of all those  
things you have to get mad at me about,  
you pick smoking?

ELAINE  
Andy, you are not a screw-up.

ANDY  
Don't patronize me.

(CONTINUED)

CONTINUED: (2)

ELAINE

I'm not! I'm saying that all of those other things, they just... They just happened and it wasn't your fault.

(beat)

Smoking on the other hand, that's your fault.

ANDY

And your mother?

ELAINE

She's fat! Again, not your fault.

A moment as they both calm down a little.

ELAINE (CONT'D) (cont'd)

Andy... We'll figure something out.

ANDY

What?

ELAINE

I don't know.

ANDY

Well, you better hurry and come up with something because I stayed up almost all night going over the books and... I just don't see any way out of this.

ELAINE

So, then, we lose the business. So what?

ANDY

It's not just the business, Elaine. We're going to have to declare bankruptcy. We could lose the house. The cars. Everything.

Another moment as they absorb that thought.

ELAINE

Well...

ANDY

You're not going to say something sappy like "as long as we have each other" are you?

ELAINE

It's true.

(CONTINUED)

CONTINUED: (3)

ANDY  
You'd be better without me.

ELAINE  
Stop it.

ANDY  
I wouldn't blame you at this point.

ELAINE  
I said stop it. If we lose the business  
and lose the house and lose the car then  
we'll go get jobs and rent an apartment  
and take the bus. We'll figure it out.  
Okay?

Andy doesn't really respond, but he doesn't argue either so  
Elaine takes that as a victory.

ELAINE (cont'd)  
Now, I need you to put on your game face  
because we're going to dinner at Jamie  
and Tom's tonight.

ANDY  
Tonight?

ELAINE  
Yes. And we're not going to say a word  
about any of this. We don't need to  
burden them with our drama, okay?

ANDY  
Okay.

QUICK CUT TO:

INT. KITCHEN - NIGHT

Jamie and Elaine are putting the final touches on dinner in  
the kitchen while Tom, Andy, and Colin talk in the living  
room.

JAMIE  
So you really think you could lose the  
house?

ELAINE  
I don't know. That's what Andy says and  
you know how much of a spaz I am when it  
comes to money stuff.

JAMIE  
Well, that's true.

(CONTINUED)

CONTINUED:

ELAINE

Hey.

JAMIE

I'm just agreeing with you.

ELAINE

You didn't have to agree so fast.

JAMIE

I've seen you cry when you try to balance your checkbook.

ELAINE

My God, you will never let me live that down, will you?

JAMIE

Probably not.

ELAINE

Okay, okay, enough. Enough about me and my pathetic life. Tell me about your pathetic life.

A timer on the oven "dings."

JAMIE

Saved by a cliché.

(calls to living room)

Hey guys, how about someone setting the table?

TOM (O.S.)

Yes dear.

He enters the kitchen followed by Andy and Colin. Tom has a cast on his forearm from his car accident a couple of days earlier.

ANDY

No, Tom, let me do it.

COLIN

No, please, allow me.

TOM

I called it. I get to do it.

ANDY

But, you're injured and it would be my pleasure.

(CONTINUED)



CONTINUED: (2)

COLIN  
It would be my honor!

JAMIE  
Are you guys done?

TOM  
Almost... Nothing would give me greater  
joy than to set the table.

JAMIE  
I know a good divorce lawyer.

Tom slides up to kiss her.

TOM  
I dare you.

The three guys grab plates and silverware and continue their little routine as they head for the dining room. We focus on Jamie who is smiling as if overwhelmed with the feeling that everything is going to be okay.

The phone rings.

QUICK CUT TO:

INT. KITCHEN - AFTERNOON

Three days later, Jamie, Tom, and Colin are in the kitchen as the phone rings. Jamie grabs for it.

JAMIE  
Hello?  
(visibly relaxes)  
Hi Trina. Can Rose call you back later?  
Okay. I'll tell her.

Jamie hangs up the phone and they go back to a waiting game.

FADE OUT

FADE IN:

INT. KITCHEN - SAME

Colin is pacing, Tom is sitting quietly, and Jamie is digging around in the refrigerator. She takes out a carrot and shuts the door. Colin looks at her.

JAMIE  
What?

(CONTINUED)

CONTINUED:

COLIN  
A carrot?

JAMIE  
I'm hungry.

COLIN  
Yeah, but a carrot?

JAMIE  
So?

COLIN  
Did you run out of chocolate?

JAMIE  
Now? You're picking a fight with me now?

COLIN  
Fine. Enjoy your carrot.

JAMIE  
I will.

She takes a big bite of the carrot and chews it defiantly.

FADE TO BLACK

TITLE CARD: TWO DAYS EARLIER

FADE IN:

INT. LUGGAGE STORE - DAY

Jamie and her mother are browsing through a store crammed with every type of luggage imaginable and a few that aren't. Jamie points out a set.

JAMIE  
What about that one?

MARY  
No, it's too light. It'll get dirty too fast.

JAMIE  
Okay. What about that one?

MARY  
It's too dark. It'll collect heat.

A salesman of middle eastern descent walks up to them.

(CONTINUED)

CONTINUED:

SALESMAN  
Hi, can I help you?

JAMIE  
Yes, do you have any porridge?

SALESMAN  
Excuse me?

MARY  
We're just looking, thank you.

SALESMAN  
Okay. If you need me, my name is Rahmi.

MARY  
Rahmi. What an interesting name. Where are you from?

SALESMAN  
Born and raised right here, but my parents are from Saudi Arabia.

MARY  
Really? Let me ask you a question...

JAMIE  
Mom, did you see this set over here?

MARY  
(ignores her)  
Do people... You know.

SALESMAN  
I don't understand.

JAMIE  
We have so much in common.

MARY  
You know! After...  
(whispers)  
September 11th.

JAMIE  
Oh God...

MARY  
Do people... You know.

SALESMAN  
Oh... Yes. Sometimes they do.

(CONTINUED)

CONTINUED: (2)

MARY

That's terrible. That's just terrible.

SALESMAN

But most people don't, so it's not all terrible.

MARY

It shouldn't happen at all. You had nothing to do with that mess.

JAMIE

Wait for it.

MARY

(beat)  
Did you?

JAMIE

And we have a winner.

SALESMAN

No ma'am.

MARY

Of course not. Well, I for one would be happy to call you friend.

JAMIE

And he would be happy if you bought something and never came back again.

SALESMAN

Take your time. I'll be over here.

The salesman leaves them alone.

MARY

What a perfectly lovely young man. We're definitely going to buy something here to help him out.

JAMIE

I'm sure his family will weep for joy when they hear the news.

MARY

Why are you being so sour? Did you have a fight with Tom?

JAMIE

No.

(CONTINUED)

CONTINUED: (3)

MARY  
Put on a few pounds?

JAMIE  
Mother!

MARY  
Well, then what?

JAMIE  
We have been looking at luggage in stores  
across the city for the last three hours.  
It has turned into an epic. A  
miniseries. It's like we're on a luggage  
safari.

MARY  
When I find what I want I will know it.

JAMIE  
Are you sure? Because there's no shame  
in admitting defeat.

Mary turns back to the luggage.

MARY  
So have you talked to your brother?

JAMIE  
About?

MARY  
David.

JAMIE  
No.

MARY  
Why not?

JAMIE  
Because it's none of my business.

MARY  
Like that's ever stopped you before.

JAMIE  
I just haven't decided what to say.

MARY  
You mean besides "you're a big jerk and  
you're making a huge mistake"?

(CONTINUED)

CONTINUED: (4)

JAMIE

Yeah, I didn't want to open with that.

MARY

Well, he's not returning my calls anymore either.

JAMIE

What did you say to him?

MARY

That he's acting like his father.

JAMIE

Ooo, ow. I wouldn't talk to you either.

MARY

It's true. He just doesn't know how to appreciate everything he has. Never satisfied.

(beat)

Speaking of your father...

JAMIE

I haven't heard from him.

MARY

(beat)

You'd think after thirty-nine years of marriage he'd at least call once in awhile to make sure that his family was still alive.

JAMIE

We're not his family anymore.

MARY

It's funny.

JAMIE

What?

MARY

I'm sixty-two years old. Taking Spanish lessons. Going on a cruise to Mexico. Buying my first set of luggage. No matter how hard you try, things never go exactly the way you thought they would.

There is a moment of silence as Jamie applies this line of thinking to her own situation.

(CONTINUED)

CONTINUED: (5)

MARY (cont'd)  
 (beat - spies something)  
 That's the one.

She points at a set of luggage. Jamie sees it and nods.

JAMIE  
 Yep. It sure is.

She puts her arm around her mother.

INT. KITCHEN - DAY

Tom, Bryan, and Rose are sitting around the kitchen table perusing a variety of car magazines and brochures. Bryan shows the brochure he is looking at to his father.

BRYAN  
 (not a plea - a demand)  
 Oh, Dad, come on!

TOM  
 I know!

BRYAN  
 Well, then?

TOM  
 We can't buy a two-seat, \$80,000, sports car no matter how pretty it is.

BRYAN  
 This car is not pretty. It's hot. Big difference.

TOM  
 Yeah a difference of at least two seats and about \$40,000. Rose, what do you think?

ROSE  
 They all look the same to me.

BRYAN  
 You're such a girl.

ROSE  
 Takes one to know one.

BRYAN  
 You are so dead.

Some sticking of tongues and general sibling battery occurs.

(CONTINUED)

CONTINUED:

TOM

Stop.

They do.

TOM (cont'd)

Okay, so I guess we've got it narrowed down to the mid-sized sports utility vehicle, the crossover utility vehicle, and the "near-luxury" sport sedan. Who comes up with these names?

BRYAN

Mom?

TOM

(beat)

Your mother leads a very successful career in the advertising industry and we should all be proud of her. I am voting for the sedan.

BRYAN

I like the SUV.

ROSE

I like the other one.

TOM

Hmmm, a three-way tie.

They sit there for a moment and then all turn toward the living room.

TOM (cont'd)

Colin!

ROSE

Uncle Colin!

BRYAN

Hey, Uncle Colin!

Colin comes into the kitchen.

COLIN

You bellowed?

BRYAN

We need you to cast the tie-breaking vote.

COLIN

On what issue?

(CONTINUED)



CONTINUED: (2)

ROSE

What kind of car we're going to get.

They spread the brochures in front of him and he looks for a moment, then picks up the one for the two-seater that Bryan wanted earlier.

COLIN

Ooo, I like this one.

BRYAN

Ha!

TOM

No, help at all. All right, you've forced my hand. Your mother gets to decide.

BRYAN

No!

TOM

Sorry champ. Democracy.

BRYAN

Since when?

Tom checks his watch.

TOM

Okay, I'm bored with this. You guys want to go see a movie?

BRYAN

Sure.

ROSE

Yeah!

TOM

Colin?

COLIN

No, I've got some stuff I've got to do.

TOM

Mysterious. Okay, you two go find a paper and in about an hour when you're done arguing over what we should see, come and find me.

Bryan and Rose go running out of the kitchen.

(CONTINUED)

CONTINUED: (3)

TOM (cont'd)  
Some stuff I've got to do?

COLIN  
I just thought, maybe, you'd want some family time.

TOM  
You're family.

COLIN  
Immediate family.

TOM  
It's a movie, not a hospital visit.

COLIN  
(beat)  
Did Jamie talk to you?

TOM  
About what?

COLIN  
(another beat)  
About me. Staying here.

TOM  
No, what's up?

COLIN  
Nothing. I just wanted to make sure you were cool with it.

TOM  
Of course I'm cool with it. First of all I have this whole other adult to talk to, which is always cool, and second, and most important, my wife is so busy being angry at you that she forgets to be angry at me. So I'm thinking we need to fix up the attic and just have you move in permanently.

COLIN  
Don't tempt me. Crazy Uncle Colin living in the attic has a certain demented appeal to it.

TOM  
Yeah, I guess I can understand that. But seriously, stay as long as you want. And don't let Jamie scare you away. Her bark is worse than her bite.

(CONTINUED)

CONTINUED: (4)

COLIN  
I'm guessing she's never actually bitten  
you.

Colin shows Tom a scar on his upper arm.

TOM  
Wow. You're totally on your own, man.

Tom pats him on the back and heads toward the living room,  
passing Bryan on his way.

TOM (cont'd)  
Verdict?

BRYAN  
Yes.

ROSE (O.S.)  
No!

TOM  
Hung jury. Where's the paper?

Tom exits the kitchen, while Bryan goes to the refrigerator.  
Colin sits at the table and aimlessly pokes through the  
brochures. Bryan grabs a soda from the refrigerator and is  
about to go back to the living room but stops after glancing  
at Colin.

BRYAN  
You sure you don't want to go, Uncle  
Colin?

COLIN  
Yeah, I'm sure. Thanks though.

Bryan sort of lurks in the doorway, making it obvious that he  
wants to say something.

COLIN (cont'd)  
Bryan?

BRYAN  
Yeah?

COLIN  
What's up?

BRYAN  
Nothing.

COLIN  
You're sure?

(CONTINUED)

CONTINUED: (5)

BRYAN

(beat)

I just... I don't know. Never mind.

Bryan starts into the living room.

COLIN

Wait, Bryan.

Bryan stops.

COLIN (cont'd)

Come here.

Bryan comes to sit at the table.

COLIN (cont'd)

Spill.

BRYAN

I heard... I heard Dad say something about you staying here until you find your own place.

COLIN

Yes. Is that not okay with you?

BRYAN

No! I mean, yes, it's totally cool, but... Your own place, like alone?

COLIN

(understands)

Yeah.

BRYAN

Did David do something?

COLIN

No. David didn't do anything.

(beat)

Look, Bryan... I don't want to talk about this.

BRYAN

Oh, okay, it's...

Bryan starts to get up.

COLIN

No, wait a second. It isn't that I don't want to talk to you. I don't want to talk about this with anyone. Does that make sense?

(CONTINUED)

CONTINUED: (6)

BRYAN  
Sure.

COLIN  
I'm just not...

BRYAN  
You don't have to explain. I get it.

COLIN  
Thanks.

BRYAN  
I better...

COLIN  
Defend your movie choice.

BRYAN  
Yeah.

Bryan heads for the living room. Colin stops him one more time.

COLIN  
Bryan... David didn't do anything wrong.

Bryan nods and exits. Colin turns back to the car brochures, sort of.

INT. LIVING ROOM - AFTERNOON

Colin is sitting in the family room watching TV a little later that day when Jamie enters, laden with packages.

JAMIE  
Hey. Where is everybody?

COLIN  
They went to a movie. Tom tried to get you on your cell.

JAMIE  
Oh. I think I broke it when I tried to beat myself unconscious with it.

COLIN  
And how is mom?

JAMIE  
The same, only with luggage.

COLIN  
Three cheers for consistency.

(CONTINUED)

CONTINUED:

JAMIE  
Huzzah. So what do you want for dinner?

COLIN  
I'm going out.

JAMIE  
(shocked)  
Really?

COLIN  
Okay, first of all, with the shocked  
"really?" Bite me.

JAMIE  
It's just that you haven't since...

COLIN  
I have a life outside of David, you know.

JAMIE  
I know.

COLIN  
Friends.

JAMIE  
I know!

COLIN  
Well, then, you just be careful where  
you're flinging those "really?"'s around.  
Okay?

JAMIE  
All right, Colin, do you want to do this  
now?

COLIN  
Do what?

JAMIE  
Fight. Because it seems like you're  
trying to get me mad.

COLIN  
You're the one who walked in here...

JAMIE  
Because if you're ready to fight about  
this, I have a lot of pent up aggression  
so bring it on!

Colin stares at her for a moment, then starts to smile.

(CONTINUED)

CONTINUED: (2)

COLIN

You so can't do "bring it on."

She pats her chest and tries to be aggressive.

JAMIE

Bring it on.

(beat - all aggression gone)

You're right.

(beat - angry again)

But hey! That doesn't change the fact that you have screwed up what was potentially the best thing that ever happened to you.

COLIN

Oh, God you are so... Did you ever stop to think Jamie, that perhaps the fact that I was cheating on my boyfriend could have been a sign that maybe he wasn't the best thing that ever happened to me?

JAMIE

Well, I guess we'll never know now, will we?

COLIN

What "we"? When did this become a "we"?

JAMIE

When you moved into my house!

COLIN

That's crap! Are you telling me the speech would've been any different if I was staying in a motel? Just admit it, Jamie, you're mad at me because I cheated.

JAMIE

I didn't think I was making that a secret.

COLIN

So you're really mad at Dad, not me.

JAMIE

Oh no, I'm mad at both of you, but since you're the only one here at the moment...

COLIN

Well, I can remedy that.

Colin heads for the door.

(CONTINUED)

CONTINUED: (3)

JAMIE  
Where are you going?

COLIN  
I told you, out!

JAMIE  
Going to find another twenty-three year  
old to screw?

COLIN  
If there is a God!

And he is gone, slamming the door. Jamie vents a low scream of frustration but stops when Colin comes back in.

COLIN (cont'd)  
By the way... As long as we're getting on  
our moral high horses here, if you don't  
tell your husband about your biopsy  
tonight, in the morning, I will.

Colin exits again, slamming the door. Jamie turns around and leans against the island in the center of the kitchen. The camera PANS around her and we DISSOLVE TO:

INT. KITCHEN - DAY

Jamie is leaning against the counter, waiting for the phone call. Colin and Tom are sitting at the kitchen table behind her. Jamie gives up and opens the cookie jar. Colin looks at her.

JAMIE  
Shut up.

And the phone still doesn't ring.

FADE TO BLACK

FADE IN:

INT. KITCHEN - DAY

The scene hasn't changed much. Jamie, Tom, and Colin are all hovering. Bryan enters and immediately stops, struck by the obvious tension in the room.

BRYAN  
What's going on?

TOM  
Nothing. Go do your homework.

(CONTINUED)



CONTINUED:

BRYAN  
I did it already.

TOM  
All of it?

BRYAN  
Yes.

TOM  
Then go watch TV.

BRYAN  
Why?

TOM  
What do you mean, why? You're fifteen years old.

BRYAN  
I don't want to watch TV.

TOM  
Then go surf the Internet for porn or play in traffic or...

JAMIE  
(to Tom)  
Honey...

BRYAN  
What did I do?

JAMIE  
You didn't do anything, sweetheart. Just... Uh...

COLIN  
Your mom and dad don't want you to hear them yelling at me again.

BRYAN  
Oh. Well, why didn't you just say so?

Bryan heads out the back door.

JAMIE  
(to Colin)  
Thank you.

COLIN  
Being the black sheep comes in handy occasionally.

(CONTINUED)

CONTINUED: (2)

JAMIE  
 (to Tom)  
 Play in traffic?

TOM  
 I'm sorry but I don't remember this  
 chapter in the parenting manual.

She pats him on the head.

JAMIE  
 That's okay. We'll use his college fund  
 to pay for therapy.

They all turn back to the phone, just to make sure it's still  
 there. It is.

FADE TO BLACK

TITLE CARD: ONE DAY EARLIER

FADE IN:

INT. KITCHEN - MORNING

We're back in the kitchen only this time it is breakfast and  
 Jamie, Tom, Colin, Bryan, and Rose are all silently, with  
 great unspoken tension, eating.

There are glances between people and at people in different  
 combinations: Rose to Bryan as if to say, "What's the deal?"  
 and Bryan shrugging in return. Jamie glaring at Colin when  
 he isn't looking and vice versa. Tom looking at the two of  
 them warily as if waiting to leap in between them at any  
 moment.

TOM  
 So... Sunday. Anyone have any plans?

BRYAN  
 No.

ROSE  
 Uh-uh.

Silence. He tries again.

TOM  
 Colin, you were out late last night, did  
 you...

Jamie and Colin practically incinerate him with the heat of  
 their glares at him.

(CONTINUED)

CONTINUED:

TOM (cont'd)  
 ..have a... good... this bacon is great!  
 Isn't it great kids?

BRYAN  
 Great.

ROSE  
 Uh-huh.

Dead silence. Well, maybe a little angry chewing, but that's it.

TOM  
 Okay. Bryan, Rose. Let's go.

They don't even ask, they just get up and head for the exits.

JAMIE  
 Where are you going?

TOM  
 Elsewhere.

JAMIE  
 Tom!

But he is gone also. Jamie turns to face Colin.

JAMIE (cont'd)  
 So *did* you have fun last night?

COLIN  
 You didn't tell him.

JAMIE  
 Because I heard you come home at like  
 four o'clock in the morning.

COLIN  
 I told you if you didn't tell him, I  
 would.

JAMIE  
 Where were you until four a.m.?

COLIN  
 And I will.

JAMIE  
 And don't tell me a bar because they are  
 only open until two.

(CONTINUED)

CONTINUED: (2)

COLIN  
I swear to God, Jamie I will.

Jamie stands.

JAMIE  
Get out of my house.

COLIN  
What?

JAMIE  
You heard me, get out.

Jamie starts to clear the table, taking dishes to the sink. Colin sits there for a moment while Jamie scrapes and rinses, then he gets up and walks up behind her. He puts his hand gently on her shoulder. She stops.

JAMIE (cont'd)  
I'll do it.

COLIN  
The bar had "after hours" until four.

Colin turns and leaves the kitchen. Jamie pauses for a moment and then returns to scraping and rinsing.

INT. ELAINE'S LIVING ROOM - MORNING

Elaine is sitting at a small writing desk in the living room of her comfortable home. She is going through the want ads of the Sunday newspaper. Andy comes down the stairs into the room, still in his bathroom, unshaven and looking worn.

ELAINE  
Good morning.

ANDY  
Morning.

ELAINE  
Do you want breakfa...  
(looks at watch)  
Lunch?

ANDY  
No. Just coffee. I'll get it.

And steps into the adjacent kitchen to pour himself a cup of coffee.

ANDY (cont'd)  
What are you doing?

(CONTINUED)

CONTINUED:

ELAINE  
Just looking.

ANDY  
For what?

Elaine doesn't answer right away and so Andy comes to the doorway with his coffee.

ANDY (cont'd)  
Looking for what?

ELAINE  
I'm just looking Andy.

ANDY  
You don't need to run out and get a job yet.

ELAINE  
I'm not, I'm...

ANDY  
(interrupts)  
...just looking. Yeah, I got it.

ELAINE  
Well, what do you want me to do?

ANDY  
No, it's a good idea.

ELAINE  
Then why are you angry about it?

ANDY  
I'm not angry.

He takes a second to regroup, then goes to kiss her gently.

ANDY (cont'd)  
I'm not angry. I'm just not awake yet.

He takes a different section of the paper and goes to sit on the couch. Elaine turns to him.

ELAINE  
Let's do something today.

ANDY  
Like what?

ELAINE  
I don't know. A picnic?

(CONTINUED)

CONTINUED: (2)

ANDY  
A picnic? Why?

ELAINE  
Why not?

ANDY  
I don't think we've ever gone on a picnic  
in our entire lives.

ELAINE  
Sounds like a good enough reason to me.

ANDY  
(beat - then smiling)  
Sure. Let's do it.

Elaine jumps up and returns the kiss to him.

ELAINE  
Yay. I'll go see what kind of "picnicky"  
things we have.

ANDY  
I'll go get cleaned up.

Elaine buzzes into the kitchen, happy and humming. Andy stays sitting on the couch as we hold on him. His smile fades and he looks for a moment as if he might be holding back tears, but he shrugs it off and puts his "game face" back on.

ANDY (cont'd)  
(to himself)  
Picnic.

He gets up and heads toward the stairs.

INT. COLIN'S LOFT - AFTERNOON

David is talking on the portable phone while pacing aimlessly around the loft he used to share with Colin.

DAVID  
I'm fine... I'm fine! Oh my God you're  
driving me crazy, Ma... Well, what do you  
want me to do, break down and start  
weeping hysterically like crazy Aunt  
Lucita did when Uncle Benny left?... Ma,  
it's been six years and you can't even  
say his name without her locking herself  
in her room for an hour, a lesson you  
learned the last time you cooked rice, so  
don't tell me she's not crazy.

(CONTINUED)

CONTINUED:

There is a knock at the door. David goes to answer it.

DAVID (cont'd)  
Well, I'm not going to be like that. I'm  
going to be strong and deal with it like  
an adult.

He opens the door. Colin is standing there.

DAVID (cont'd)  
Ma, I have to go. God is testing me.

He shuts off the phone.

DAVID (cont'd)  
Hi.

COLIN  
Hi.

The mother of all uncomfortable silences.

DAVID  
Do you want to come in?

COLIN  
Sure.

Colin enters and David shuts the door behind him.

COLIN (cont'd)  
I'm sorry I didn't call first.

DAVID  
It's okay. Your name is still on the  
lease.

COLIN  
Yeah. I wanted to... Give you the key.

He hands David the key to the loft. David takes it as if it  
is radioactive.

COLIN (cont'd)  
And I wanted to arrange for a time when I  
can come and pick up the rest of my  
stuff. My computer and files and stuff.

DAVID  
Why not now?

COLIN  
It won't all fit in my car so I have to  
get a truck or something.

(CONTINUED)

CONTINUED: (2)

DAVID  
Are you going to rent one?

COLIN  
Maybe. I might borrow Lisa and Jenny's pickup.

DAVID  
Lesbian friends come in handy sometimes.

COLIN  
(laughs)  
Yeah.

DAVID  
Well, whenever. It doesn't matter. Why don't you just keep the key until you're done and then you can give it back to me.

COLIN  
Okay.

David hands Colin back the key.

DAVID  
So... It's really going to end like this, huh? All quiet and grown-up? To be honest I expected more screaming.

COLIN  
From which one of us?

DAVID  
Both, actually.

COLIN  
I'll leave that to your Aunt Lucita.

DAVID  
I was just talking about her.

COLIN  
I know. I was standing outside the door for ten minutes before I got up the courage to knock. Thin walls.

DAVID  
Ah.

COLIN  
(beat)  
I'm sorry. For whatever it's worth.

(CONTINUED)



CONTINUED: (3)

DAVID  
I'll have to get back to you on that.

Colin nods.

DAVID (cont'd)  
How's Jamie?

COLIN  
We'll know tomorrow.

DAVID  
Will you... Have her call me. Or Tom  
can...

COLIN  
David... I'll call you. And if... She's  
going to need all the friends she has.  
Okay?

DAVID  
Okay.

Colin exits the loft and David is left there, devastated by  
the encounter.

INT. GUEST ROOM - EVENING

Colin is in the guest room of Jamie's house packing clothes  
into a suitcase when Jamie knocks on the partially open door.

COLIN  
Come in.

Jamie enters, sees what he is doing and immediately walks to  
the suitcase and begins unpacking it. Colin allows her to.

JAMIE  
So David called.

COLIN  
Yeah?

JAMIE  
He's worried.

COLIN  
I guess that's reasonable.

JAMIE  
I guess.

COLIN  
Are you?

(CONTINUED)

CONTINUED:

JAMIE

Worried? I don't know if that's the right word. I don't know that there is a word.

COLIN

Pampleshmamps.

JAMIE

Come again?

COLIN

Pampleshmamps. Don't you remember when we were kids and Mom and Dad were going through one of their periods where they weren't speaking to each other? We knew it was like tension you could cut with a chainsaw but we didn't know how to describe it so we called it pampleshmamps.

JAMIE

I do remember that. So yes, I stand corrected. There is a word for it. Pampleshmamps. Serious big time pampleshmamps.

Jamie stops unpacking Colin's suitcase.

JAMIE (cont'd)

Finish unpacking will you? I need to go talk to Tom.

COLIN

Sure.

Jamie leaves the bedroom and Colin continues unpacking.

INT. TOM & JAMIE'S BEDROOM -- A FEW MOMENTS LATER

Tom is in bed reading when Jamie walks in and shuts the door. Tom looks up at her.

TOM

Hi.

JAMIE

Hi. We need to talk.

Tom sets down the book.

INT. KITCHEN - AFTERNOON

We're back to the present as Jamie, Tom, and Colin are waiting for the phone call. This time there are no words, no jokes, just silence.

FADE TO BLACK

FADE IN:

INT. KITCHEN - AFTERNOON

Tom and Colin are sitting at the table but Jamie is absent for a moment until she walks in with the board game "Clue," which she puts down on the table in front of the men.

JAMIE

I get to be Colonel Mustard.

Tom and Colin nod and they begin setting up the game.

FADE TO BLACK

TITLE CARD: EARLIER THAT DAY

FADE IN:

INT. JAMIE'S OFFICE - AFTERNOON

Jamie is sitting at her desk absently drumming a pencil on the blotter. Her assistant Kim enters.

JAMIE

What time do you have?

KIM

The same as you.

JAMIE

How do you know?

KIM

Because you've asked me six times. Our watches are synchronized. We're ready to meet the Moroccan fur trader in the opium den at midnight.

Jamie looks at her expectantly.

KIM (cont'd)

2:15.

JAMIE

Was that so hard?

(CONTINUED)

CONTINUED:

KIM  
I want a raise.

JAMIE  
Blackmail the Moroccan fur trader.

KIM  
This must be a really important recital.

JAMIE  
What?

KIM  
Rose's piano recital that you have to  
leave promptly at three o'clock for.

JAMIE  
Yeah, it's a big recital.

KIM  
Lot of pressure on those sixth graders,  
huh?

JAMIE  
It's a very competitive school.

KIM  
Jamie.

JAMIE  
Hmm?

KIM  
I've been to your house.

JAMIE  
Yes.

KIM  
You don't even own a piano.

JAMIE  
When was the last time you were at my  
house?

KIM  
Four weeks ago, Labor Day weekend, for  
the barbecue.

JAMIE  
We bought it the next day.

(CONTINUED)

CONTINUED: (2)

KIM

Next day was Labor Day, piano stores were closed.

JAMIE

We ordered it on the Internet.

KIM

From where?

JAMIE

PianosRUs.

KIM

Dot com.

JAMIE

Dot com. Exactly.

KIM

I'll have to check it out.

JAMIE

They went out of business.

KIM

That happens to a lot of Internet companies.

JAMIE

It's not the nineties anymore my friend.

Jamie and Kim square off against each other, as if preparing for more verbal jousting. But Kim gives up and heads for the door.

JAMIE (cont'd)

What time have you got?

Kim slams the door behind her on the way out. Jamie does a small victory dance.

JAMIE (cont'd)

I win. I win. I win.

The intercom buzzes.

KIM (O.S.)

I can hear you.

Jamie stops for a second then continues the dance silently.

INT. OFFICE - AFTERNOON

We start on a clock on the wall that reads 3:15. We PAN down to Kim sitting at her desk outside of Jamie's office, typing on the computer.

Jamie's boss Fred enters the office.

FRED  
Is she in?

KIM  
No. She's gone.

FRED  
Gone where?

KIM  
Her daughter had a piano recital.

FRED  
Isn't that sweet. Get her on her cell.

KIM  
I can't. She has it shut off.

FRED  
Because we wouldn't want to interrupt the recital.

KIM  
Exactly.

FRED  
Uh-huh. Tell her I want to see her first thing in the morning.

KIM  
Her schedule is pretty booked.

FRED  
Clear some room.

Fred exits the office.

KIM  
I definitely need a raise.

Kim goes back to the computer.

INT. KITCHEN - AFTERNOON

Tom and Colin are sitting at the table when Jamie comes in through the back door. They look at her as she walks over to the table and joins them.

JAMIE

So... What are we going do? Just sit here and wait?

Apparently yes, that's the plan and the three of them start waiting.

We SLOWLY DISSOLVE to the three of them in the same positions now finishing up their game of "Clue."

JAMIE (cont'd)

Professor Plum in the conservatory with the knife.

Jamie opens the envelope containing the three "Clue" cards and lays them out one at a time on the table.

JAMIE (cont'd)

Ha. Ha. And ha again.

COLIN

You cheated.

JAMIE

And one more time I say Ha. Rack 'em up, boys. I'm on a roll.

Colin and Tom start resetting the game. Jamie turns in her seat to look out the window and begins to talk - not to the guys - just talking.

JAMIE (cont'd)

So anyway, I was nine. Did I mention that? And I'm at this open casket funeral for my Uncle Leon and they make me go up to it and there's my Uncle Leon lying there quite dead and I, being nine, freak out. I'm talking serious freaking out. The kind that only a nine-year-old girl can muster with any sense of realism. So my father grabs me and drags me outside the funeral home and gives me the "grow up and stop being such a baby" pep talk that he was so fond of and tells me that I can just stay there until I've calmed down. Which is fine with me because I don't want to go back inside with Uncle Leon.

(MORE)

(CONTINUED)

CONTINUED:

JAMIE (cont'd)

So I plop myself down on the walkway leading up to the funeral home and I notice there's this big crack in the pavement right in front of me. And well by now, my imagination is in overdrive and I become convinced that this crack is going to widen and there's going to be a hand that's going to come out and it's going to grab me and... Well, let's just say that there was quite a bit more nine-year-old girl hysteria to follow. But the weird thing is that for weeks afterwards everywhere I looked I saw cracks. There they were in the driveway that I hadn't seen before and in the sidewalk that led up to the house and on the playground at school. I was sure they hadn't been there before. Positive. I would've noticed. But something about seeing Uncle Leon opened all these cracks in the pavement.

The phone rings, startling Jamie out of her memory. She turns back to the scene and Tom and Colin wait respectfully. Jamie gets up and crosses to the phone to answer it.

JAMIE (cont'd)

Hello?

FADE TO BLACK