

HEART TROUBLES

**Screenplay
by**

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1 **EXT. MERIT INSURANCE AGENCY, ALDERSHOT ONTARIO**

BOYD, an insurance man, lives in a middle class neighbourhood with his family, his Mom. Every home is painted beige wall to wall, carpet to match, and a manicured lawn out front. CLOSE UP of houses and winding streets stretch down the road to the front doors of the Merit Insurance Agency office. Boyd rushes through the door late for work.

2 **INT. MERIT INSURANCE AGENCY - MORNING**

BOYD OSMOND(48) scurries to sit behind his desk and ANDY (46)takes in his every move. Boyd drops his briefcase almost knocks his paper coffee cup over and looks up to see, LYNDIA (70) who sits and clutches her purse with a sullen LITTLE GIRL, SARAH (8), who grasps onto a tattered doll.

 BOYD
 Sorry, traffic was bad. I guess
 I'm not really a morning person.

Boyd looks deeper into Lynda and Sarah's eyes, and tries to get a read.

 ANDY
 I put their file on your desk.

 BOYD
 So what brings you both here
 this morning?

 LYNDA
 My granddaughter here and my
 daughter were in an accident.

 BOYD
 She's in hospital?

 SARAH
 She's in the water.

BOYD
In the water ...

ANDY
I made notes ...

Boyd looks to Lynda and Sarah and then down to the file and reads 'Mother drives over bridge. Suicide suspected as cause of death.' Sweat beads come over Boyd's forehead, he breaths deep and wipes his brow with a handkerchief. Andy rises out of his chair.

BOYD
No, I'm good. I'm good.

LYNDA
She's no longer with us.
(pause)
My daughter.

BOYD
I see.

Sarah holds her doll tight with her gangly arms.

SARAH
I got out.

BOYD
You were brave.

SARAH
I swam. To the fireman.

BOYD
That was so smart.

LYNDA
I didn't know. I didn't know
she was feeling that way.

*

Lynda's eyes fill up with tears. Boyd passes her a tissue.

BOYD
There's no way to know.

SARAH
Mommy said to undo my safety
belt.

BOYD
She did. When?

SARAH
When we drove towards the bridge.

BOYD
Can you show me?

Boyd places a stapler and a snow globe of Niagara Falls and an eraser on the front of his desk for Sarah to show him. Sarah is taken by what she now considers a game and carefully places her doll to sit upright behind her.

SARAH
The eraser is the car
(moves the stapler)
And this is the bridge. Then
we're right here.

Boyd starts to touch the snowglobe.

SARAH (CONT'D)
That's in the right spot.

BOYD
That's a big help. I'm so sorry
about your mom. Maybe your Nan
and you should get some rest.

LYNDA
Okay.

BOYD
We'll call you. I have
everything I need here.

Andy gently walks them to the door. Boyd hears the outside door click.

ANDY

Wow, that would break your heart.

BOYD

Nobody wants to go that way.

ANDY

She knew how to save her daughter.

BOYD

Sometimes you just give in.

ANDY

Hey, I know.

BOYD

What's her daughter going to live on?

ANDY

Not sure. There was no mention of 'Dad'.

BOYD

I hear you.

ANDY

Insurance policies don't have a line item for that kind of grief.

BOYD

Neither do I, my friend.

Boyd starts to shuffle the paperwork and at first it seems like a casual gesture. He moves papers back and forth in an obsessive way. He opens and closes his briefcase latches as the click echoes about 15 times before he fully opens the briefcase. Boyd repeats OCD gestures, until he feels a sense of anxiety subside. He takes out his pen and starts to fill out the paperwork. Andy looks over his shoulder and hears the shuffles, accustomed to Boyd's mannerisms. He looks perplexed but familiar with his routine and says nothing.

3 **INT. FAMILY HOME - EVENING**

DARLENE (72) is in her favourite chair in the corner, watches *The Bachelorette*, she has her rosary beads in one hand and the TV remote in the other. FLORENCE (77), next door neighbour, watches with Darlene.

DARLENE
She's not much of it. Kate from home could beat her out in a pinch.

FLORENCE
That's for sure.

DARLENE
Neither one suits me.

FLORENCE
I'm not sure if those men care what we think of 'em.

DARLENE
Handsome.

FLORENCE
And ripped.

4 **INT. BOYD'S BEDROOM - EVENING**

Boyd is in the bedroom and puts the 'final touches' on his outfit. He uses the same mannerisms as at the office. Boyd fixes his collar and buttons up his shirt about 15 times. He moves his belt buckle up and down. He unfolds his wallet open and closed a dozen times quickly. Once secure, he bolts from the bedroom, not even realizing he has these body tics.

5 **INT. LIVING ROOM - EVENING**

Boyd saunters out to impress Florence.

BOYD
Did you call me ripped, Flo?

FLORENCE

(blushes)

Well, aren't you all dolled up.
Set your eye on someone at
Rangers Bar have ya?

DARLENE

There's been more Ranger's pick
ups through here than
Bachelorette contestants, my
dear.

FLORENCE

Don't mind your mother, she's
worried you'll run off and leave
her.

BOYD

Florence, you know I only have
eyes for you.

Boyd leans behind her, grabs his jacket and places a
kiss on top of her perfectly curled hair.

BOYD (CONT'D)

Don't wait up, Ma.

The ladies giggle and continue to watch *The
Bachelorette*.

6 **INT. RANGERS BAR - NIGHT**

Boyd sees SHIRLEY (38) at the end of the bar and asks
her to dance. There is line dancing in the
background. But they keep to themselves. Boyd sees
Andy at the bar, but just gives him a nod and a wink.

BOYD

Remember the first night I took
you to this bar? We danced our
arses off.

Boyd toys with Shirley and smirks a mischievous grin.

SHIRLEY

I do.

BOYD

Tough day?

SHIRLEY

I'm not sure if my husband is in
this for the long haul.

Boyd holds Shirley tight, and tries to hold her up
while dancing, a losing battle, after all the
shooters she's had.

BOYD

You don't think he knows about
us?

SHIRLEY

Sad part is he doesn't have a
clue.

BOYD

(abruptly changes
topic)

Do you know how many people have
been killed on the 403? Driving
cold hard pieces of metal.

Shirley's sharp tongue peaks.

SHIRLEY

Gee, some people have to drink
to sound as twisted as you.

BOYD

I don't need booze to mess me
up.

SHIRLEY

You were just being romantic.
Lighten up.

She cuddles into his shoulder.

BOYD

I know this is hard for you-
your husband and all. But I
think we could make a go of it.
If he leaves, ya know. I'm here
for you.

SHIRLEY

Really?

BOYD

Of course. What kind of guy do
you think I am?

SHIRLEY

I have no clue. Motel?

They walk towards the door. Boyd gives Andy another
nod and wink on the way out.

7 **EXT. HIGHWAY - EVENING**

Boyd drives from RANGERS BAR to a motel near by with
Shirley.

BOYD

Do you think we're wearing out
this motel?

SHIRLEY

I think we're the best customers
they've ever had.

CUT TO:

8 **INT. FAMILY HOME - MORNING**

Boyd wakes up and hurries to get his clothes on. He
rushes through the kitchen where Darlene is at the
table having breakfast. He shares a look of panic as
he hears the car horn outside. It's Andy.

CLOSE UP front door as it slams shut.

9 **INT. JEEP - MORNING**

Andy and Boyd drive up a suburban street and they see Shirley on the lawn, surrounded by luggage, and her daughter TASHA (8) grabs onto her leg.

10 **EXT. SIDE STREET - MORNING**

AIRPORT TAXI car door slams shut. A business man gets aboard the taxi and doesn't flinch or look back. Shirley is up ahead on the front lawn of her home, hysterical after seeing her husband bolt.

11 **EXT. FRONT LAWN HOUSE - MORNING**

SHIRLEY

It's hard to take your daughter
to school if you move to Norway.
Fucking asshole!

Shirley collapses to the ground. Tasha joins in as if it's a game and plays on her mother's back. Shirley recovers and puts her on her back to play piggy back to distract her.

TASHA

Dad's gone.

SHIRLEY

Yup. He's gone.

Shirley kisses Tasha over her shoulder.

12 **INT. JEEP - MORNING**

Andy and Boyd sit still in the jeep, and stare straight ahead in disbelief.

BOYD

What's going on with Shirley?
Did he just leave?

ANDY
Looks that way.

BOYD
Looks like Shirley could be the
next D-i-v-o-r-c-e in the
neighbourhood.
(gloating)

ANDY
You don't need to be so happy
about it.

BOYD
I don't know, Andy. Something
was off with that guy.

ANDY
Hey, you're with another man's
wife. Now you'll take care of
his youngster.

BOYD
I think it was all for show.

ANDY
Doesn't look like any love loss -
that's true.

Boyd starts to get out of the jeep.

ANDY (CONT'D)
Hey. Not now.

BOYD
I guess you're right.

ANDY
I am right.

Boyd and Andy laugh as they drive away. Boyd sees
moose running past the corner of his eye. Andy sees
nothing. Boyd rubs his eyes and ignores it.

13 **INT. LUCY'S HOME - KITCHEN - DAY**

LUCY (28) climbs up over the stairs. CLOSE-UP of FAMILY PORTRAITS. Lucy walks to the kitchen. Her Mom, JEAN (64), and Dad, PAT, (68) have breakfast.

 JEAN
Good morning, love.

 LUCY
Morning.

 JEAN
Keen to go swimming with us?

 LUCY
I'm a truck driver. Do you know
a truck driver who does shallow
water fitness?

 JEAN
Ahh ... no.

 PAT
Truck driving is too dangerous.

 JEAN
Young woman driving a truck.
Imagine.

Lucy takes some toast and dips it into the egg.

 LUCY
I'll be fine. *Imagine.*

Lucy smiles mischievously at them both, grabs a piece of bacon and heads out the front door, she wears a ball cap and ponytail and shuts the door hard.

14 **INT. JEEP - HIGHWAY 403 - MORNING**

Boyd and Andy continue to drive to work and listen to the RADIO.

ANDY

Looks like cargo trucks up ahead,
blocking two lanes. I should
detour.

BOYD

Sure, whatever is easiest.

RADIO comes on loud. Boyd fixates on the line up of
traffic on the highway outside his window.

CUTAWAY:

15 **EXT. - HIGHWAY 403**

We hear the sound of a violent rear-end collision,
brakes locking, metal crunching, tires skidding as a
car spins, horns blaring, gravel spitting. Then
silence, and we glimpse to faint unfocused images of
flashing lights. The police arrive on the scene.

16 **INT. JEEP - HIGHWAY 403 - MORNING**

RADIO SHOW continues with more chaotic banter.

CALLER

Last week's crash was so tragic.
Every time I see an accident, I
think that could've been *me*.

BOYD

What a strange show. He talks
about car accidents.

ANDY

You're saying that dude's job is
strange. We not only talk about
crashes we have to investigate
them for fuck sake.

BOYD

True.

ANDY

Radio host doesn't have to meet people face to face at least.

BOYD

That little girl at our office, man. It's hard to lose that image. Same age as Shirley's daughter. So young.

ANDY

You need to stay on the right side of this, you know that?

BOYD

I do. I do. I'm working on it. You ever been in a bad accident, Andy?

ANDY

No ... my brother was busted up pretty bad once. No one ever died, if that's what you mean. You?

BOYD

(stares out the window)

Just some close calls when I was young ...

FLASHBACK:

17 **INT. FAMILY HOME - AFTERNOON -- VILLA MARIE, NL, 1980**

DARLENE (32) putters through the kitchen with matching wallpaper and canisters, wearing an apron. She fixates on the crucifix above the stove as she takes out the bread and puts dinner on the table. BOYD (11) and LAUREL (10) each fight to grab the ketchup. Darlene looks at the time on the stove.

DARLENE

Boyd, go grab your father at the lounge. He should've been home by now.

BOYD

Why me? Laurel can go.

LAUREL

The Border Lounge is *no* place for a girl.

BOYD

Alright.

LAUREL

I'm going to play hopscotch with the girls.

BOYD

I'll walk you.

18 **EXT. DIRT ROAD - AFTERNOON**

BOYD and LAUREL walk through the rural town on a spiraling dirt road. The newly paved highway connects both sides of the town, with the local pub and family homes below. You can walk from one end to the other in 15 minutes.

19 **EXT. HIGHWAY - AFTERNOON**

Laurel joins her girlfriends, taking turns they jump on one foot on a newly painted chalk game in the middle of the road. They toss a rock for each girl's turn. Boyd tags along.

BOYD

That game's for sissies.

LAUREL

You're a wuss.

BOYD

I'm your brother.

LAUREL
Still a wuss.

Boyd is the first to hear a large transport truck come.

BOYD
Clear the road. Now!

LAUREL
Watch out!

All the kids run to the side of the road, giddy.

BOYD
That was a close one.

LAUREL
You're too scared to play.

BOYD
I have to get Dad.

LAUREL
I'm staying.

20 **INT. BORDER LOUNGE BAR - AFTERNOON**

Boyd peeks in through the door, his father catches his eye. BOYD'S FATHER, DARRELL (38), still pounds back the drinks, chats with the regulars.

BOYD
(hollers across
the bar)
Mother wants you home for supper.

DARRELL
Get the jeezus out of here Boyd.
I'll be home when I'm good and
ready.

21 **EXT. BORDER LOUNGE BAR - AFTERNOON**

Boyd is outside, old folks give him money, he naps, has chips and a Coke. Plays with a rock on a pretend hopscotch board on the gravel. Time passes.

22 **INT. BORDER LOUNGE BAR - LATE AFTERNOON**

Regulars drink in the bar, otherwise it looks lifeless.

DARRELL

I had the first taxi on the highway in Villa Marie...

The regulars nod having heard the same story many times.

DARRELL (CONT'D)

If our youngsters are lucky they'll get the hell out of here. That's what I should've done.

23 **INT. BORDER LOUNGE BAR - AFTERNOON**

DARRELL

I'm off.

Nods to the bartender.

24 **EXT. BORDER LOUNGE BAR - AFTERNOON**

Darrell stumbles out of the bar, drunk. Boyd and his father walk toward the car. Boyd is visibly afraid.

FLASHBACK ENDS.

25 INT. LAUREL'S CAR - HIGHWAY 403 - EVENING

LAUREL(47), Boyd's sister, and DONNY (50), Laurel's husband, a real estate agent, start to drive out of the city.

DONNY

I have to drive down to Aldershot to see a house.

LAUREL

Another million dollar bidding war?

DONNY

May the best fool win.

LAUREL

It's paying our bills.

BOYD

You know you have family there.

LAUREL

Yeah, I do.

DONNY

You up for a drive?

LAUREL

I'll stay aboard, sure.

DONNY

Come on Laurel. We've talked about this.

LAUREL

Fuck Donny!

DONNY

It's time Laurel.

LAUREL

Drop me at his 'local', Rangers. But I'm not going to the house.

Donny and Laurel head to the highway for ALDERSHOT.

26 **INT. MOTEL - NIGHT**

Boyd and Shirley are on another 'date' at the Motel. Boyd walks through the Motel door after Shirley has gone in. Shirley has run to the bed and jumps up and down like a school girl. She bounces off the bed and goes to the desk playing with the notebook and pen. She takes the notebook up to pretend to use it like an office clerk. Boyd gently removes the notebook from her hands, laughing. Boyd slides his hands down Shirley's side, then pulls up her skirt. He leans in to Shirley on the desk top. They begin to have sex leaning against the table.

27 **EXT. MOTEL PARKING LOT - NIGHT**

Boyd and Shirley walk to the car.

BOYD

Not sure if we want to be seen
in that dive all the time.
You're a mom and all.

SHIRLEY

I move into co-op living and
they're strict you can't stay
over.

BOYD

You have to leave your house
right away?

SHIRLEY

Company house. Company rules.
I have to move out.

BOYD

Maybe it's time you come around
the house more. I want you to
meet Mom.

SHIRLEY

You live with your mom?! I just want to date you, not your mother.

BOYD

Come on. She'll love you.

SHIRLEY

Really. I have a child you know?

BOYD

Darlene will love Tasha.

SHIRLEY

You remember her name. That means a lot.

BOYD

You're easily impressed.

Boyd laughs, and reaches over and pulls Shirley close as they drive.

SHIRLEY

(rummages through
her purse)

Hey, I don't have my keys.

BOYD

They're at the motel?

SHIRLEY

I don't think so. I had a coat at Rangers earlier.

BOYD

I'll swing back.

Boyd makes a u-turn in the road back to Rangers.

28 **INT. RANGERS BAR - EVENING - LATER**

Laurel walks into the bar on her own cautiously scans the crowd. There are line dancers in the background.

Andy leans against the wall like a lost soul. He smiles and approaches Laurel.

ANDY

You're new here, aren't you?

LAUREL

Of course, I am.

ANDY

(laughs)

Yeah, thought so?

LAUREL

I mean I'm just waiting for someone. You?

ANDY

A friend said I should try to get out more.

LAUREL

Friends always say that.

ANDY

It's true.

LAUREL

I'm just waiting for my husband. He's an agent for a house here.

ANDY

Real estate. I thought about doing that.

LAUREL

It's a crazy business. Not high on morals. What do you do?

ANDY
Insurance. Lacks certain
'morals' too.

LAUREL
My brother works in insurance,
Boyd.

ANDY
Boyd Wilson?

LAUREL
Yeah.

ANDY
He works with me. Not a big
town, as you can tell.

Donny comes up behind Laurel. With two drinks.

DONNY
You got a drink?

LAUREL
How'd it go?

DONNY
Great. Mine for the taking.

LAUREL
Donny, this man works with Boyd.
What's your name?

ANDY
Andy. Nice to meet you. You
picked the 'hot' career. *

DONNY
Can you see us hanging out
here...?

LAUREL
Living here. Line dancing? No.
(to Andy)
No offense.

ANDY

None taken.

DONNY

It's kind of got Boyd's name all over it though.

LAUREL

Oh yeah.

ANDY

Boyd was here earlier.

LAUREL

He was?

ANDY

He left with a gal he hangs out with.

LAUREL

A gal?

DONNY

We're in no rush.

Boyd and Shirley walk in and Shirley is rifling through coats on the back of chairs. Boyd spots Shirley's coat on a barstool.

BOYD

Shirl, I think I've got it.

ANDY

There he is.

Boyd looks out of the corner of his eye, catches Laurel. Nods to Andy.

BOYD

(in shock)

Laurel.

LAUREL

I'm here.

Jokes as if it's nothing.

BOYD

Here. Oh, you're fucking here
now, are you?

Donny comes back with another drink and stands beside
Laurel.

BOYD (CONT'D)

Oh, we're all here. It's just
like one big fucking reunion.
Family just moved to town.

DONNY

Boyd.

Donny reaches out his hand to Boyd. Boyd takes a
hard pass and refuses to shake hands.

BOYD

You're in on this too. My sister
doesn't come see me ever.

Clocks their wedding rings.

LAUREL

Yeah, we got hitched. It was a
small wedding.

DONNY

Really small.

Boyd tries to rescue the moment.

BOYD

This is Shirley. We were dancing -
earlier.

LAUREL

I'm Boyd's sister. Laurel.

SHIRLEY

Oh. I didn't know.

LAUREL
You from here?

SHIRLEY
Close to here.

LAUREL
I see.

Laurel and Shirley scrutinize each other. Donny makes eye contact with Shirley.

DONNY
Donny. Friend of Boyds.

BOYD
We go way back. Best friends.

LAUREL
How's Mother? Guess I should get over to see her.

BOYD
There's a thought.

DONNY
I tried...

BOYD
You did?

LAUREL
How's the insurance business?

Boyd smirks, not giving Laurel the satisfaction.

BOYD
Drop by. Our home.

LAUREL
Tomorrow. I'll be there, for sure.

(to Donny)
Guess we'll stay the night.

Boyd holds Shirley as they head to the door.

29 **EXT. HIGHWAY - NIGHT**

They drive home in silence.

SHIRLEY

Should I know about back home?

BOYD

Yes, yes you should.

NEXT DAY:

30 **EXT. FAMILY HOME STREET - DAY**

Boyd comes out of the house, waits on the lawn as he sees Laurel and Donny drive slowly past the house. He watches them drive on in disbelief and then jumps in his own car and tears out of the driveway. He follows them driving to the restaurant, THE OLD DINER.

31 **INT. THE OLD DINER - DAY**

Boyd slides into a booth with Laurel.

BOYD

You couldn't do it. She's your mother.

LAUREL

Darlene didn't mother us Boyd. She protected that bastard.

BOYD

Stop.

LAUREL

Shirley knows, doesn't she?

Boyd looks away.

BOYD

No. Not exactly. She's been asking - since you arrived.

LAUREL

And?

BOYD

Family tragedy. If you don't talk about it. It didn't happen, right?

LAUREL

Does Darlene talk about it?

BOYD

What do you think?

LAUREL

Oh right, Darlene. How's she
...

BOYD

Addicted to *Bachelorette*. Rosary beads in one hand and the TV remote in the other.

WAITER fills up the coffees without speaking.

LAUREL

Religion and reality TV, what could go wrong?

BOYD

It's not like she has you.

LAUREL

She shouldn't have you either. What she did to you.

Donny comes over to the table after taking a long time to park the car.

BOYD

Here's your husband, now.

DONNY

I hope ... I left you two alone long enough.

Donny messes up Boyd's hair playfully, making a valiant effort to deflect their chat. WAITER comes over to do up the receipt with a debit machine.

WAITER
Is this together? There's a family discount.

LAUREL
That's us. We'll take the family discount. Thanks.

Donny takes out his wallet.

DONNY
I've got it.

BOYD
You're both coming to dinner tonight? Right?

LAUREL
(pause)

DONNY
We'll be there.

32 **EXT. THE OLD DINER - DAY**

Boyd says goodbye to Laurel and surprises himself by giving her a long hug. Laurel softens to Boyd and holds him close.

33 **INT. FAMILY HOME KITCHEN - EVENING**

Boyd is cooks up a storm, clangs pots, flips the recipe book, and puts flowers on the table. Darlene and Florence whip their heads to Boyd and then back to their TV room banter.

BOYD
Ladies, a drink before dinner?

Boyd puts dinner in the oven. Florence blushes as Boyd puts a cup towel on his arm as if he's a waiter and brings her a drink.

DARLENE

Boyd, what are you up to now?

BOYD

I'm making a gourmet dinner for the woman I dance with at Rangers.

DARLENE

Supper?

BOYD

Dinner.

DARLENE

Sure, it's still light out.

BOYD

We're having a sit down dinner. Her daughter is coming.

DARLENE

Does this woman have a name?

BOYD

Shirley. And her daughter is Tasha.

FLORENCE

So you're dating a family. Mind now.

Darlene and Florence choke over their drinks at the same time.

BOYD

She's just little.

DARLENE

They're all little to start with, my dear.

Door bell rings. Shirley comes in with Tasha, stands in front of Darlene. She looks to Boyd for an introduction.

SHIRLEY

I'm Shirley.

BOYD

Sorry. Sorry. Ma, this is Shirley.

Shirley reaches out to shake hands and then plunks herself on the couch. Florence and Darlene look beside themselves.

DARLENE

You would think I never taught that man any manners. I did, you know.

SHIRLEY

(laughs)

He's always a gentleman with me. If that helps.

DARLENE

Now what do you do my dear? Besides dance at Rangers.

SHIRLEY

I started a gig today. Restaurant work for now.

DARLENE

I see. It must be tough in this town. On your own and all.
(nods to Tasha)

SHIRLEY

That's new. Being on my own.

DARLENE

I see.

SHIRLEY

I mean besides for Boyd.

Darlene glances to Shirley and Florence.

SHIRLEY (CONT'D)

Boyd said he's only lived with you. Who knows maybe I can take him out from under your feet.

DARLENE

He's not going anywhere...

FLORENCE

Too soon for that, I'm sure.

SHIRLEY

We've been hanging out for a while.

DARLENE

I see...

Boyd overhears every word but scurries through the kitchen while playing with Tasha.

BOYD

Dinner's served.

34 **EXT. FAMILY HOME - EVENING**

Laurel and Donny pull up to the house. Laurel gets out of the car and walks alone to the door and raises her hand to knock. She stops, and waits and waits. She suddenly turns, gets back in the car, and we see her mumble to Donny as they drive off.

35 **INT. FAMILY HOME KITCHEN - EVENING**

Ladies walk to the table. There are two extra places set and the chairs remain empty. Boyd quickly removes the placemats and hopes for Darlene not to notice.

SHIRLEY

This looks amazing.

FLORENCE

Such a surprise.

DARLENE

Who's the other places set for?

BOYD

Ah, Andy and a new girlfriend said they may drop by. He had to work late.

DARLENE

You're all looking to 'date' now, then? This is as good as our show, Flo.

SHIRLEY

What show is that?

DARLENE

Bachelorette. Do you watch?

SHIRLEY

Nah.

(smiles to Boyd)

I'm good.

FLORENCE

Cheers.

Boyd looks up and clinks glasses.

BOYD

Cheers!

36 **INT. THE OLD DINER - DAY**

Boyd is sits at a table eyes Shirley while she works her shift. He finishes up his coffee and winks at her but she'll have no part of it as she scurries to the next table. He leaves a twenty on the table and gives a nod and smile on his way out.

BOYD

See you later ...

Shirley ignores him so the other waiters don't see her waste time. Boyd looks back, and blows kisses.

37 **EXT. FRONT LAWN- YARD SALE - NEXT DAY**

Boyd walks up to Shirley's front lawn and she has a folding table with kitchen items laid out. Tasha has a tin can with money. There are big items behind her like couches and end tables and lamps.

SHIRLEY

Need a lamp?

Boyd laughs and fondles salt and pepper shakers on the table, moving them like chess pieces.

BOYD

So, I guess Mr. Shirley didn't have a change of heart at the airport.

SHIRLEY

You could say that. I think he screamed freedom when he crossed the ocean.

BOYD

He's loss.

SHIRLEY

Ahhh, that's the kind of guy you are. You'll say all the right things.

BOYD

You're on a front lawn, with your life in boxes. It's easy to be kind.

SHIRLEY

I've bounced back before. If it's pity your handing out.

BOYD

I never saw much use for pity, myself.

Boyd starts to back up walking while still talking and looking towards Shirley. He keeps walking backwards.

BOYD (CONT'D)

But if you need a roof over your head for you and Tasha ...

SHIRLEY

With you and your Mom?

BOYD

(laughs)

She'll hardly know you're there.

SHIRLEY

Your Mom got eyes in the back of her head, when it comes to you. Watch where you're walking.

Boyd stumbles over a twig on the ground, while still walking backwards, but maintains his balance.

BOYD

Think about it.

TASHA

Mom, why is he walking like that.

SHIRLEY

(blushes)

Cause he's a little goofy. Beautiful. But goofy.

TASHA

Okay.

Boyd is in the distance, walks down the road. He walks the right way since leaving Shirley's front lawn. Shirley and Tasha look on.

38 **EXT. NEIGHBOURHOOD STREET - DAY**

Boyd continues to walk along a neighbourhood street, past corner stores. As he walks through the town he sees people walking as if in slow motion. They walk toward Boyd trying to steer clear of spruce bud worms hanging from the trees. From a distance you can't see the worms, just the people making awkward moves to avoid their webs.

Boyd walks further and sees a homeless woman, MARG, dressed in a fur leopard pattern coat, with costume jewelry on as if going to a ball. She pulls a carry on suitcase, that is rickety, over the sidewalk.

MARG

God damn mother fucking prick.
Son of a cock sucker prostitute
on steroids.

Boyd gets closer to MARG and they pass each other.

MARG (CONT'D)

Another Beautiful day.

BOYD

Indeed.

Boyd continues down the road before he sees a kid, LEO, sit outside a Take Out on the curb, he tosses an empty tin can and rocks on the gravel.

LEO

Hey mister, got some spare
change.

BOYD

I do. What's it for...

LEO

Fries and the machines.

BOYD
 (hands him some
 money)
 They let you play the machines?

LEO
 Dad plays too. It's all good.
 (runs off)

WEEK LATER:

39 **EXT. FAMILY HOME - AFTERNOON**

Shirley gets dropped off outside Boyd's house and lands on the doorstep with boxes. Shirley, wears jean shorts, gets Tasha to move boxes by her side. Boyd looks on, impressed.

40 **INT. FAMILY HOME LIVING ROOM - AFTERNOON**

Boyd looks out through the window sheepishly as if he's up to something and takes quick glances back to Darlene in the living room. He rushes to the lawn to get Shirley. Darlene opens the door and Shirley and Tasha file in, Boyd comes up from behind. Shirley's boxes and toys are wall to wall, a bike in the living room. Darlene is dumbfounded.

DARLENE
 (to Shirley)
 This is not your house my dear.
 You have the wrong address.

Boyd steps in between Darlene and Shirley.

BOYD
 Shirley ran into some bad luck-
 with her new place.

DARLENE
 Boyd, is this really happening?

Boyd takes Darlene aside.

BOYD

Oh it's happening. I want Shirly
and I to give this a try.

DARLENE

This is quite a 'try' Boyd. I
think we're in it now. Knee
deep.

Boyd sees Darlene is easing up and turns to Shirley.

BOYD

It'll be fine.

MONTHS LATER:

41 **INT. FAMILY HOME - BEDROOM - NIGHT**

Boyd and Shirley fool around in bed and afterward
Shirley is lying awake looking at the ceiling like a
married couple, rather than a 'Rangers Pick Up'
romance. Boyd snores.

BOYD

(nightmare, screaming)

No, stop. STOP. STOP.

SHIRLEY

Boyd. Boyd.

Shirley is shaking as she tries to wake Boyd up. He
rolls into the blankets, holding her tight.

BOYD

It's just a bad dream. It comes
and goes.

Shirley stares at the ceiling bewildered.

42 **INT. FAMILY HOME - KITCHEN - MORNING**

Tasha straggles out of the bedroom hallway. Darlene
pours cereal and milk, pops toast, gets lunch ready.

Her kitchen handiwork is seamless.

DARLENE

You think those two were newly weds, hove off in bed.

TASHA

Grandma Darlene, are Mom and Uncle Boyd getting married?

DARLENE

Well, not if you call him Uncle Boyd. Rascal, I hope you don't say that at school.

TASHA

Mom said Boyd is the one, and he treats her like gold.

DARLENE

My son has a warm heart, and after what he's been through...

TASHA

Did you have a husband?

Darlene moves faster in the kitchen, pushes around jars, sandwich bags, juice boxes. Addled.

DARLENE

Yes, I had a husband and Boyd had a father, but he was sick and didn't pull through. Now you need to get going. Did you say grace this morning?

Shirley stumbles out of the hallway with bedhead after a restless night. Boyd follows behind and throws on a t-shirt.

SHIRLEY

Grace at breakfast Darlene. Enough already.

DARLENE

Boyd, do you drive anymore? Can you get her to school to learn something?

Boyd grabs Tasha's knapsack and lunch, kisses Shirley, and heads out the door laughing with Tasha on the way.

DARLENE (CONT'D)

Your youngster told me you want to marry Boyd.

SHIRLEY

You know Darlene your family needs to start telling the truth. What 'sickness' did Boyd's father die from exactly?

Darlene stands to attention like a sergeant.

DARLENE

Now, you listen here. Boyd and I are in the same house and that says it all. Not many others would've got through.

SHIRLEY

Got through what? Just tell me.

DARLENE

(ignores her)

That tight arse of yours may get you work at the Diner but your youngster needs to be raised and Boyd can't be pushed.

SHIRLEY

My tight ass might be the only thing keeping him from killing you. Is that Christian enough for you?

43 **EXT. SCHOOL - PARKING LOT - MORNING**

Boyd pulls up to the school and lets Tasha out. He laughs, breathes in the moment. Boyd's cell phone rings and breaks his trance. He answers to a young woman's voice.

LUCY
Is Boyd there?

BOYD
This is he.

LUCY
I... I'm in Villa Marie.
Newfoundland.

BOYD
(silence)

LUCY
(pause, shaky voice)
I'm your daughter. Lucy.

Boyd stops dead in his tracks.

44 **INT. BAR ON THE BOAT ARGENTIA,NL - DAY**

Boyd enters the bar upstairs. He's familiar with the BARTENDER, DORIS (48), they know each other's story.

DORIS
Well now, look what the wind
blew in. It's been a while.

BOYD
Long time.

DORIS
Strange time of year to come
back.

BOYD
Lucy called me. LUCY HILL.

*

DORIS
So, she finally caught up with
you?

BOYD
How the hell... did my daughter
grow up in a town with one corner
store and I not know.

DORIS
Jesus, Boyd, she just got back.
If she was here I would have let
you know. Honest.

BOYD
But you knew. You all knew.

DORIS
That's on Rose. You must have
known. You blocked a lot of
stuff out after your Dad.

BOYD
She didn't believe in me. I
know that.

DORIS
You'd been traumatized as a kid.
She was afraid.

BOYD
I tried. I would've tried.

DORIS
You were young. And then it was
too late.

Boyd paces the bar. There's a tourist ad on TV. In front of Boyd is a standee (cardboard poster board) replica of the family from the ad by a dory on a wharf.

BOYD

There's the Villa Marie we all
knew and loved. Guess they
don't give a tour of the Border
Lounge anymore.

DORIS

I'm sorry. I'm sorry for it
all, my love.

Boyd looks down and sees the standees in front of him
and with one full swing of his arm he knocks the Mom
and Dad over. The child standee and lighthouse tip
with the hit but are still intact.

BOYD

Sorry. Sorry Doris. I'm a
wreck.

DORIS

She's here. She's here, now.

Doris smiles, used to a rowdy crowd. Boyd motions to
pick up the standees. Doris picks up the cardboard
standees.

DORIS (CONT'D)

Leave it. You go find that
daughter of yours.

Boyd smiles back and leaves the boat.

45 **INT. BORDER LOUNGE BAR, VILLA MARIE, NL - AFTERNOON**

Boyd takes a seat across from Lucy. He draws close
and LUCY leans forward, keen to see everything about
Boyd, but she's cold and shut down and sips on a
beer.

BOYD

Lucy?

LUCY

I didn't think you would show.
(MORE)

LUCY (CONT'D)
I suppose there's some courage
left in you.

BOYD
Lucy, I would've been here.

LUCY
I'm sure.

BOYD
I tried ...

LUCY
Like father like son, I suppose.

BOYD
Like father *like* son.

BARTENDER comes over.

BOYD (CONT'D)
Coke, please.

LUCY
You carry your own flask? So
they don't cut you off.

BOYD
(upset)
You think I'm a drunk? Like my
father.

Boyd backtracks.

BOYD (CONT'D)
I don't know what they told you.
My Father was a drunk.

Lucy is thrown for a loop.

BOYD (CONT'D)
I've only known sober. Stone
cold sober.

Lucy loosens up.

LUCY
My folks are good. But I don't
think Cape Breton is *me*.

BOYD
Why did you come here? How did
you know?

LUCY
(angry)
I called the agency and they
gave me your file. Or Rose's.
My Mom.

BOYD
I wish you had called me.
Sooner.

LUCY
(ignores him)
I'm a truck driver.

BOYD
A truck driver. I didn't see
that coming.

LUCY
My parents don't want me to
drive a truck.

BOYD
I can see why they're worried.
I'm worried.

LUCY
You're worried - now.

BOYD
We had to get away.

LUCY
Ontario?

BOYD
Darlene, my mother, your Gran...
she had been through a lot.

LUCY
What would Rose say? You and I
at the Border?

BOYD
Not sure. I think she would
like *it*.

LUCY
People say you loved her.

BOYD
I do... More than anything.

LUCY
So what's your job?

BOYD
I'm an insurance adjuster.
There was nothing back home. I
didn't know about you ...

LUCY
And I bet that just changes
everything.

BOYD
It changes a lot. I want you to
come to our home. I want you to
be with us. I want to know you.

LUCY
You say I WANT a lot. I drive
that way sometimes. Maybe if
there's a shipment, I'll give
you a call.

BOYD
I'd like that.

LUCY
We'll see.

Boyd absorbs the dreaded bar, it makes him shudder.

46 **EXT. DIRT ROAD - DAY**

Boyd drives down a familiar dirt road with an overgrown field, ROSE'S GRAVESITE. He turns off the truck and looks out the window, thinking to get out. He just sits there and stares into the distance towards the field. We hear the wind blow through the trees by the gravesite and the rustle of grass in the field.

Boyd goes to start the truck again and has to turn ever nob and switch at least 6 to 8 times, his nervous ritual adjusts the seat, moves the rearview mirror.

After Boyd settles, he makes a quick jolt and backs the truck out of the dirt road.

47 **EXT. FAMILY HOME - MORNING, ALDERSHOT**

Darlene carefully lays the laundry basket on the stoop in the back garden and starts to reel in the clothesline. Mirror image to her is her neighbour, Florence, hangs out her clothes.

FLORENCE

Another beautiful day.

(pause)

That Shirley ain't much of it.

DARLENE

(ignores her)

It's something to raise a young one now. What they aren't expected to have. Fresh fruit and supplies galore.

FLORENCE

It's like your denying the world another genius if you send them to school with a slice of turnip and a hand carved pencil.

DARLENE
Any news from home?

FLORENCE
Moose accidents, government has
more debt. How's Boyd?

DARLENE
He's good.
(tries to cover)
Him and Andy are working
evenings.

FLORENCE
He seems good with Tasha.

DARLENE
Young Tasha can't see for nothing
but him.

Florence picks up her basket.

FLORENCE
I'll see you Sunday and maybe
before. Getting down to the
last of it with Bachelorette.

DARLENE
Sophie Monk's not much of it.
He can do better.

FLORENCE
Shocking.

DARLENE
Bring something sweet.

They laugh. Darlene smells the clothes on the line.

48 **INT. FAMILY HOME - LIVING ROOM - DAY**

Darlene rushes to the phone, expecting Boyd's call. Shirley tries to get there first but is bowled over by Darlene, and accepts defeat and goes back to get ready.

DARLENE

I can't believe you left me like this Boyd.

BOYD

Where's Shirley?

DARLENE

Getting ready. The restaurant called her to come in.

BOYD

Let me talk to her?

DARLENE

First things first. Have you seen her? Lucy.

BOYD

She's beautiful, Mom. Just beautiful.

Darlene wells up with tears and Shirley comes in looking to have the phone. Darlene reluctantly hands it over, and Shirley talks 'about' Darlene while looking directly at her.

SHIRLEY

So, did she tell you? That I'm not good enough for you? And how are we going to get by on a waitress salary, anyway?

BOYD

She said you were called in to work.

SHIRLEY

Well that's a first. You know, she'll never say we're okay.

BOYD

We are okay. That's all that matters.

SHIRLEY
 What's happening there? Is Lucy
 with you?

Darlene grabs the phone back.

DARLENE
 She's *my* granddaughter.

BOYD
 I know Mom. I know. I promise
 you'll get to see her.

DARLENE
 You okay? In that town

BOYD
 It's about Lucy now. That's
 all. I'll say more when I get
 back.

Darlene is overcome. Shirley gently takes the phone
 from Darlene and hangs it up, looking in each others
 eyes.

LATER:

49 **INT. FAMILY HOME- KITCHEN - DAY**

Shirley puts away the dishes, and looks preoccupied.

SHIRLEY
 They want me to work in
 accounting. I can work my way
 up.

DARLENE
 He didn't ask for a diploma?

SHIRLEY
 The manager is a SHE, Darlene.
 Some managers are women now.
 Don't you know.

DARLENE
I do know. I had my own
secretarial done at 18 and worked
until I got married.

SHIRLEY
(ignores her)
They'll train me. Can you
believe it? They want me in an
office! This is my chance.

DARLENE
Your chance?

SHIRLEY
I start right away.

DARLENE
What Shirley wants, Shirley
gets.

SHIRLEY
I have a sitter coming by.

DARLENE
What? Someone else in the house.

SHIRLEY
I met her at the restaurant.
She's great. Lan is her name.

Doorbell rings. LAN (16) is at the door and Shirley
lets her in and goes over the babysitting rules.

SHIRLEY (CONT'D)
Lan this is Darlene, Mrs.
Osmond.

LAN
Hi.

SHIRLEY
Well, I'm off.

Darlene looks confused with the arrival of the
babysitter and glares toward Shirley as she shuts the

door. She tries to be polite to Lan, who has now slumped onto the couch with her phone and not noticed TASHA.

DARLENE

You go to school close by?

LAN

Private school, up past the ridge.

DARLENE

Oh. You like kids, then?

Tasha moves in beside Lan.

LAN

Sure. Who doesn't?

DARLENE

Not yet though?

(laughs)

What's your interest at school?

LAN

Poetry. Beat poetry - really. Free verse. I'm saving up to print my book.

DARLENE

Oh, that's smart. Poetry. Beat poetry, you say. Kids love that.

Tasha pulls on Lan to go to the garden and she gets up and looks back to grab her poetry notes.

LAN

Kids are natural poets. They should exploit their talents.

DARLENE

You help her now. Treehouse is high up.

50 **INT. FAMILY HOME - LIVING ROOM - EVENING**

Boyd comes in through the door greeted by Darlene.

DARLENE
What did Lucy say?

Boyd pulls out his phone and shows Darlene the photos inside the Border Lounge with Lucy.

DARLENE (CONT'D)
You took her there?

BOYD
Lucy said to meet there.

Boyd holds Darlene tight. Shirley comes in the front door and sits along side of them on the couch without saying a word. Tasha is asleep in bed.

BOYD (CONT'D)
She thought I was a drunk.

Boyd clears his eyes.

DARLENE
Did she stay?

BOYD
She did. I asked her to come here.

DARLENE
She has to.

Boyd's voice trails off as they sit close to each other and he pulls Shirley in tight.

51 **INT. MERIT INSURANCE AGENCY - DAY**

Boyd and Andy are hovering over their paperwork. Andy swivels around in his chair.

ANDY
(holding up a file)
I see what your trying to do
here, you know.

Boyd stares directly into Andy's eyes.

BOYD
Sarah's grandmother didn't even
know her daughter was going to
take her life. How do we really
know?

ANDY
She drove over the bridge, Boyd.

BOYD
It could've been her heart.
Heart trouble. It happens.

ANDY
Boyd... I'm warning you.

BOYD
Weather conditions were poor.
Roads were slick from *all* weather
reports.

ANDY
And what Sarah said?

BOYD
She's a child. We're one of the
last companies not claiming this
kind of death in insurance
policies.

ANDY
You want to change head office
policy. Go ahead.
(shakes the file)
But this is *not* going to fly.

BOYD

I'm not asking you to stick your neck out. This is me. I've been in a car when a parent decides for me. It's not pretty. You're never a kid again after that happens.

ANDY

I can't unknow what I know. If you are taking this on. You have to do it straight up.

BOYD

Or what?

ANDY

Don't go there, Boyd.

BOYD

We have to fucking do something.

Boyd storms off and heads out of the office.

52 **INT./EXT. FAMILY HOME - DAY**

Boyd picks up the laundry basket from the foot of Darlene's chair, where she plays crib with Tasha.

BOYD

This clean?

DARLENE

If it's wet, it's clean. Isn't Shirley going to help with that?

Boyd takes the clothes out to the clothesline on the stoop, and ignores Darlene. Shirley storms out of the bedroom, she can hear Darlene.

Florence hangs out her own clothes on the line, mirror image across from Boyd.

53 **EXT. FAMILY HOME CLOTHESLINE - DAY**

FLORENCE

You're in an awful way Boyd.

BOYD

Really. How so?

FLORENCE

I don't think Darlene can take
it.

Boyd looks in through the patio doors and Darlene is still laughs with Tasha.

BOYD

Is that so? What do you think
we should do?

FLORENCE

I've this niece, now she's old
enough to be with you. She
doesn't have any youngsters and
she's doing that Zumba. She's
something.

BOYD

You must think I've mojo to
spare. I'm fine where I'm to,
thanks.54 **INT. FAMILY HOME - LIVING ROOM - DAY**

Shirley storms into the living room carries towels and sheets in a basket, after folding most of them. She slams the basket onto the floor.

SHIRLEY

Did I hear you asking about
chores, Darlene?

DARLENE

I was just checking in.

SHIRLEY

Checking in. I'm an adult you know. It's not like you can withhold my allowance, or your son, if I don't tidy up.

DARLENE

We're just used to having things a certain way.

SHIRLEY

I noticed! Like do you mind telling me what's with Boyd moving things 100 times to make sure it's in its place.

DARLENE

(startled)

He just likes to have things just so, that's all. You could learn from him and be so careful.

SHIRLEY

It's not good, Darlene. He's been through something.

Darlene stands up in a flurry.

DARLENE

You listen here. If Boyd wants you here. Then that's that. But we come as we are, you understand.

SHIRLEY

We.

DARLENE

Yes, We.

Tasha has taken to Darlene. And takes her hand to go to the kitchen for a snack. Shirley looks on in disbelief to the two as they bond.

DARLENE (CONT'D)

There now Tasha, were going to
have ice cream.

Darlene reaches for the cones on the second shelf and takes a pain in her side and cripples over a little and holds her side while standing.

Shirley sidetracked and still folds towels, hears Darlene, and drops the clothes and runs to her in the kitchen.

SHIRLEY

Darlene. Darlene. You alright.

DARLENE

Stop your foolishness. It's
nothing. We just need the cones,
right Tasha. Mommy will pass
them to us.

Shirley steps back in stride and passes the cones. She looks down and sees Tasha's big smile towards Darlene, and says nothing and smiles too.

55 **EXT. FAMILY HOME CLOTHESLINE - DAY**

FLORENCE

Darlene's not getting any
younger. Then it's all on you.

Boyd gets unnerved.

BOYD

Why, did she say something?

FLORENCE

She's too proud for that. But
I'd keep an eye on her.

Florence rushes in her house, she has said too much.

Boyd looks in to Darlene, Shirley and Tasha, they sit at the kitchen table and have ice cream. He smiles.

56 **INT. CLINIC WAITING ROOM - MORNING**

Darlene walks up to the receptionist, LEAH (42), looks down at her chart. CLOSE UP on the medical chart report, possible signs of 'congestive heart failure'.

LEAH
 (reading to herself
 the diagnosis)
 Shouldn't be too much longer.

DARLENE
 Okay. Thank you.

LEAH
 (zero emotion)
 Nice day.

DARLENE
 Just put the clothes on the
 line...

LEAH
 Doctor will take you now.

57 **INT. DOCTOR'S OFFICE - MORNING**

Darlene stands with DR.MASSIE (38), anxious.

DR.MASSIE
 There are signs you're at risk
 of congestive heart failure.

DARLENE
 I thought it was indigestion,
 comes right after dinner.

DR.MASSIE
 No, I'm afraid it's more than
 indigestion. Tightness in your
 chest.

DARLENE
What is it Doctor?

DR.MASSIE
You have high levels of
cholesterol and that can lead to
heart failure.

DARLENE
No more cooked dinner?

DR.MASSIE
You have to take this seriously.
Less 'jiggs dinner' is best.

DARLENE
Shame.

DR.MASSIE
If the pain continues, get to a
hospital. Understood?

DARLENE
I will. I promise.

58 **INT. FAMILY HOME - LIVING ROOM - AFTERNOON**

Boyd goes and taps on Darlene's door, gently. Boyd walks in. Darlene is in her room and she's oddly quiet. He walks over and sits on her bed. Holds her hand.

BOYD
You were gone a while.
Everything alright?

DARLENE
Just a check up. Foolishness.

BOYD
Maybe, we're too much. We can
get our own place now that
Shirley is doing better.

DARLENE

And leave me in this big old house with Flo bothering me.

BOYD

Ma, we've never been apart. But it's time for me to take care of you now. What did he say?

DARLENE

I need to watch my cholesterol, or there could be a scare with heart.

BOYD

You promise to take his advice this time?

DARLENE

God as my witness. Where's Tasha? I started teaching her how to play crib.

BOYD

In her room. Reading. Rest.

Boyd passes Darlene 2 pairs of rosary beads puts them in her hand. He puts a blanket over her and starts to leave. Darlene calls to him before he leaves the room.

DARLENE

Boyd?

BOYD

Yeah, Mom?

DARLENE

Laurel was here. She couldn't do it? She couldn't come see me?

BOYD

How did you know?

DARLENE
I just know.

BOYD
Florence.

DARLENE
Boyd.

BOYD
Yeah, Mom?

DARLENE
If something happens. Tell her
I tried.

BOYD
Nothing's going to happen to
you. We need you.

DARLENE
Hope so. God willing.

59 **INT. BISTRO - EVENING, ALDERSHOT**

Laurel and Donny are at the bar having a glass of wine.

LAUREL
All my family from home drink.
It's so odd Boyd doesn't. And
yet here you and I are - again.
Cheers to closing the deal.

DONNY
Are you drinking too much?
(looks at watch)

LAUREL
I drink when I want to ... not
be here.

DONNY
Not here?

LAUREL

Not like that. I hide. Dad was always loaded. Beating on Boyd. Darlene knew.

DONNY

So, your punishing Boyd too?

LAUREL

Boyd forgave her, not me. He lives with her for fucks sake.

Laurel gives Donny a stern look.

DONNY

They're family.

LAUREL

He was just a kid.

DONNY

Hard to explain Villa Marie now, let alone 40 years ago.

LAUREL

I should've stopped him.

DONNY

You were just a kid.

LAUREL

Dead is too good for that old man. I wanted him to suffer.

Donny pulls Laurel close to him and gives her a kiss on top of her head.

DONNY

I love you. You know that.

LAUREL

We've driven here again. I have to go see her this time.

Donny gets distracted by a beautiful woman who walks up, and catches his eye.

They wink at each other and Laurel takes it in from the corner of her eye.

Donny gazes at the woman who appears tipsy as she walks by. Laurel waits for a few seconds.

LAUREL (CONT'D)

Did you just flirt with that drunken woman, while I'm falling apart? Fuck... I've got to get out of here.

Laurel rushes to the door abruptly pushes past the DRUNKEN WOMAN on the way as Donny runs after her.

60 **EXT. BISTRO - EVENING**

Laurel bolts outside grabs the first taxi she sees. Donny chases after her, but she is gone.

61 **INT. FAMILY HOME - EVENING**

Boyd hears the front door bolt open and thinks Shirley has returned.

BOYD

Shirl, you're back...

Laurel storms in leaving a taxi running outside.

LAUREL

Where is she?

BOYD

What the fuck are you doing, Laurel?

Laurel barrels down the hallway swings open the bedroom doors until she finds Darlene in her bedroom.

LAUREL

Where the fuck is she?

BOYD
 She's sick Laurel. Get out.
 She's had heart trouble.

LAUREL
 Really? How's that possible?

62 **INT. DARLENE'S BEDROOM - EVENING**

Laurel swings open the door and Boyd follows. Darlene sits bolt upright in bed.

DARLENE
 So you're here. 30 years and
 now you're here.

LAUREL
 I've tried to come over this
 door step more times than you'll
 ever know. We were just kids.

BOYD
 STOP. Just fucking STOP.

DARLENE
 Hush. Let her speak.

LAUREL
 You don't think I saw it coming?
 Every fucking night he came
 home. I was scared. Scared for
 you ...
 (looks to Boyd)

BOYD
 He's gone. Let it go.

LAUREL
 It could've been *me*.

BOYD
 I know. I fucking know. You
 don't think I see him every god
 damn fucking night.

LAUREL
You should've stopped him. This
is on you.

Darlene is going mad with her rosary beads.

DARLENE
I tried to stop that man every
night.

Boyd turns on Darlene for the first time.

BOYD
And I could stop him? I was 11.

Laurel sits on the edge of the bed to calm her
drunkenness, her head in her hands. Darlene rubs her
back, Laurel doesn't notice it.

LAUREL
Why? Fucking why?

DARLENE
I had no choice.

BOYD
I had no choice.

LAUREL
And what about Shirley? What
have you told her?

BOYD
I can't. She'll run just like
all the rest.

LAUREL
She has to know, Boyd.

DARLENE
She's right.

Sound of the front door opens loudly and we can hear
Shirley walk down the hallway.

Shirley eases open the door to Darlene's bedroom, she can feel the tension. Laurel hurls her way out through the bedroom door almost knocking Shirley over, and runs down the hall and out the front door.

SHIRLEY

I deserve to know what...

63 **INT. MERIT INSURANCE AGENCY - NIGHT**

Boyd sits on his own in the office in the dark except for a lamp on over his desk. He has new paperwork drawn up for Lynda and Sarah's case. On the top of the page it reads: Insurance Adjuster Boyd Osmond, Case File #11000 Final Report. Andy's name is not on the file.

CLOSE UP on the FILE: Cause of Death, poor visibility determined by weather, icy and life threatening road conditions. Driver deceased.

Boyd pauses and then with a sudden gesture signs the report. He closes the file, and brings it into his boss's office. Abruptly he leaves the office for the night.

64 **INT. BLENDED COFFEE SHOP - NIGHT**

LAN (Babysitter,16) cautiously walks to the front of the coffee shop to read her beat poetry (by Kinnie Starr), as if on a stage. Lan's high school mates are in the audience, but also some local customers.

LAN

It's a series on loneliness.

There is sporadic clapping throughout the coffee shop.

LAN (CONT'D)

Come, come let's sleep
 Come, come let's sleep
 And in the mornings, I wake
 satisfied
 Because the first thing I see is
 your eyes
 And it makes me wanna stumble
 into my day
 I like to try things your way
 Thinking about them your way

Andy gets a coffee and sees Lan starting to read. He looks towards Lan and at the same time through a big window pane out onto the street. On the street Andy can see a woman MEI (Lan's Mom) who is standing next to her car on the road with indicators flashing. MEI(45) stands outside to see Lan read, making sure she is out of sight of Lan, and takes a photo of her.

Andy smiles to Mei and Mei smiles back.

Andy sits for a little longer to hear Lan's poetry and then heads outside to be closer to Mei.

65 **EXT. BLENDED COFFEE SHOP - EVENING**

Andy walks over to Mei's car where she watches Lan read. Lan reads very low in the background.

MEI

I can't let Lan see me while
 she's reads.

ANDY

(puts his finger
 to his lips)
 Your secrets safe with me.

MEI

Daughters are tough to raise.

PAN of inside the coffee shop. Lan's reading is being met with praise and applause from her peers.

ANDY

I believe you. I've always wanted kids.

MEI

Thanks for not making me feel like a complete fool.

ANDY

Nonsense. Someday she'll know how much you love her.

MEI

Hope so ...

Mei starts to get in her car. Andy pushes the door closed gently. Mei hesitates, rolls down the window, and pulls out her business card and passes it to Andy.

MEI (CONT'D)

(sheepish)

That's my number in case you'd ever like to go for a coffee.

ANDY

I would love that.

MEI

Just not my daughter's coffee shop.

ANDY

(laughs, looks at the card)

I'll give you a call ... Mei. I'm Andy.

MEI

Happy to meet you.

Andy walks on up ahead and Mei takes one more look at her daughter inside and then drives off.

66 **EXT. PIPERS DEPARTMENT STORE - PARKING LOT - MORNING**

Andy is in the parking lot waiting for Boyd. Boyd comes back beaming with pride with photos of Lucy. He compares his photo to the tattered one of Rose he has in his wallet. They drive out of the parking lot.

 BOYD
She looks just like Rose.

 ANDY
For such a messed up guy you
look like quite the family man.

 BOYD
I need to make this work with
Lucy. Darlene needs this.

 ANDY
You will.

 BOYD
How did your date go at Rangers
that night?

 ANDY
That date. She didn't show at
Rangers. Not great ...

 BOYD
Before you had a run in with my
sister?

 ANDY
Your sister was great. Well to
me she was great.

Boyd glares at him.

 BOYD
It's a pretty loaded past.

ANDY
I know. I may have met someone
last night at the coffee shop.

BOYD
Really. That's great. I hope
it works out. This thing with
Shirley has a lot of rough edges
but I think it's all I want.

ANDY
And it's back to you ...

Boyd laughs.

ANDY (CONT'D)
Aren't those your rough edges?

BOYD
You know me too well.

67 **EXT. STREET DRIVING - MORNING**

BOYD
Tasha is so funny. Darlene is
teaching her crib...

68 **EXT. STREET CROSSWALK - MORNING**

Andy halts the car, there is a school group of kids
up ahead on a crosswalk with their teachers. Boyd
hears brakes screech. Andy and Boyd slam on their
brakes. A teacher and two students have been knocked
down.

Boyd runs from the jeep. SIRENS blaring. The
ambulance has pulled up with the medics. Boyd looks
up and sees TASHA with the medics near her, and does
a quick look back to the driver who has hit the little
girls and is still in the car.

Boyd bolts over to the car and leans in through the
window of the driver who has hit the kids and is

visibly shaken. Boyd filled with RAGE grabs the MAN by the collar.

BOYD

What the fuck are you doing.
They're just kids. They're just
kids. You could've killed them!

FLASHBACK:

69 **EXT. HIGHWAY - DAY - VILLA MARIE, 1980**

SLOW MOTION keys going through the air over the bonnet of the car. A SHOT of Laurel and her friends happily playing hopscotch on the highway.

DARRELL (V.O.)

You take the wheel tonight, son.

BOYD (V.O.)

I'm 11.

DARRELL (V.O.)

Don't be a wuss.

BOYD

(pause)

DARRELL (V.O.)

Help the old man out. When I
was your age ...

FLASHBACK ENDS.

70 **EXT. STREET CROSSWALK - MORNING**

Andy and a Police Officer rush over to Boyd's side to pull him off the MAN who has caused the accident. Boyd is trembling.

71 **INT. HOSPITAL - MORNING**

Shirley is in the hospital room with Tasha on a stretcher. Tasha has scrapes on her head.

Doctor MEI Li, (Lan's Mom) looks over Tasha. Tasha is bright, like nothing happened.

MEI

Everything is fine. She mainly has some bruising.

SHIRLEY

Are you sure she's okay? Please make sure.

MEI

Her vitals are normal. Just keep an eye on her and call if you have any concerns. She should rest.

Dr. Mei heads out to take care of other patients.

SHIRLEY

It's not your fault, honey. It's not.

TASHA

Boyd had a car accident when he was small.

SHIRLEY

How do you know that?

TASHA

I heard that woman the other night. Screaming with Grandma Darlene.

SHIRLEY

Laurel. Laurel is Boyd's sister.

TASHA

Yeah, her

SHIRLEY

Don't you worry about that. You're okay now.

Shirley looks over Tasha.

72 INT. HOSPITAL WAITING AREA - MORNING

Boyd walks up to the waiting area and joins Andy, waiting patiently.

ANDY

How's Tasha?

BOYD

She's fine. Just bruises.
Listen Andy about me leaning in
on that driver.

ANDY

It looked pretty scary there.
Like lawsuit scary.

BOYD

Thanks for saving me. I could've
been arrested.

ANDY

You lost control. You scared
me.

BOYD

I scared myself. I can't be
that guy.

ANDY

What guy?

BOYD

My father.

ANDY

You're not your father.

BOYD

It takes more than not drinking
to make you sober. I have to
get honest with Shirley.

ANDY

She'll feel you not being honest.
Don't lose her.

BOYD
I won't. If you're this smart
about love- it's time you had
someone.

ANDY
I'm working on it.

BOYD
Love you man.

ANDY
You too.

73 **INT. FAMILY HOME - BEDROOM - AFTERNOON**

Shirley and Boyd dig through Shirley's clothes, pick out outfits for her workday. There are piles on the floor. Tasha gets out of bed and goes to play in the tree house outside while everyone is busy. Shirley holds up a short skirt.

SHIRLEY
What about this one?

BOYD
(laughs)

SHIRLEY
Will Darlene go see Lucy?

BOYD
Darlene hasn't been back home
since we left.

SHIRLEY
That's 30 years.

BOYD
Lucy'll come here.

SHIRLEY
What's she like?

Boyd sits on the bed and breaths deep.

BOYD
She's beautiful.

SHIRLEY
Like her mom?

BOYD
I need to tell you something ...

Boyd gets ready to talk and with that they hear a crash outside.

74 **EXT. BACKYARD - AFTERNOON**

Boyd and Shirley both run outside, Tasha has fallen. Darlene darts out quickly from the living room.

BOYD
Tasha, what the hell are you doing? You were almost killed!

Darlene is quick to scream on top of Boyd.

DARLENE
Boyd, what are you doing? Don't you know how to watch a child?

Boyd looks over his shoulder in disbelief to Darlene. He catches Shirley's look, who is shocked by them both screaming.

BOYD
Don't I know how to watch a child. Are you lecturing me?

Boyd walks past Darlene fuming with anger, and goes in the house, leaving Shirley with Tasha in her arms. Shirley looks furious but holds Tasha tight.

SHIRLEY
It's okay. It's okay, my love.

75 **INT. FAMILY HOME - BEDROOM - AFTERNOON**

Shirley returns to the bedroom in silence, walks past Boyd and Darlene with Tasha in her arms. She gets Tasha a book and sits on the floor folds clothes again and notices NEWSPAPER CLIPPINGS under the bureau. She starts to pull them out, glances over her shoulder to make sure she is alone. Tasha is distracted and reads on the bed.

76 **INT. FAMILY HOME - LIVING ROOM - AFTERNOON**

Boyd goes to the front door to leave and Darlene retreats to her armchair, rosary beads clenched.

DARLENE

Don't go.

BOYD

(pauses)

DARLENE

Please Boyd. Please. I know it's me.

BOYD

(pauses, doesn't
move)

DARLENE

I know I caused this. I told you day in day out it wasn't your fault. You were just a child. I didn't tell you it was my fault.

Boyd returns to the couch hands clasped around his eyes.

BOYD

It was his...

DARLENE

Laurel is right. I should've packed the two of you up and left that miserable bastard.

BOYD

You tried. I remember.

DARLENE

Laurel doesn't know that.

BOYD

You have to tell her.

DARLENE

Laurel will never hear me. But you Boyd. You have to open up. You have to tell Shirley.

BOYD

I can't even talk to Shirley. And now this screaming at Tasha. She may never forgive me.

Tasha comes out to the hallway and sits with Grandma Darlene. Boyd goes to the bedroom, too emotional to talk.

DARLENE

I didn't mean that hollering, Tasha. You just gave me a fright. But we'll do better. I promise.

TASHA

Pinky swear?
(Tasha raises her pinky to Darlene)

DARLENE

Pinky swear, my love.

77 **INT. FAMILY HOME- BEDROOM - AFTERNOON**

Shirley sits on the floor with the newspaper. She slides the clipping out of the envelope, as Boyd comes in the room. There is a photo of a car gone off the road and a **CAPTION: 11-YEAR-OLD CHILD FORCED TO DRIVE FATHER, CAR COLLIDES, MAN DEAD ON IMPACT.** Boyd looks to the floor and sees the clippings. Slowly he kneels down. Shirley is quiet.

BOYD

So there he is. My old man.

78 **EXT. HIGHWAY - DAY - VILLA MARIE, 1980 - FLASHBACK**

SLOW MOTION: Car keys are tossed in the air over the bonnet. **CLOSE UP** Boyd tries to catch the keys and is nervous and can barely hang on to them. Boyd stumbles to the driver's side shaking and **DARRELL**, his father, goes towards the passenger side.

Boyd gets in the car, he can just reach the gas peddle. Darrell is no sooner in the car and he nods off. Boyd makes a turn onto the upper road and the car sways a little as it gets closer and closer to where Laurel plays hopscotch and Boyd screeches into the guardrail just misses Laurel and her friends. **CLOSE UP** Boyd's eyes straight ahead lock with Laurel's in fear.

SHIRLEY (V.O.)

You were 11.

BOYD (V.O.)

Tall enough to reach the gas peddle. He said I was a wuss if I didn't drive him home that night. I guess I showed him.

SHIRLEY (V.O.)

You were just a kid.

BOYD (V.O.)
 You weren't a child for long.
 Father saw to that.

79 **EXT. HIGHWAY - DAY - VILLA MARIE, 1980 - FLASHBACK**

Boyd's head falls onto the steering wheel. CLOSE UP of the hopscotch game still on the road faded.

BOYD (V.O.)
 Police came to the driver's
 window and saw me- a kid. I was
 less than a foot from killing
 Laurel. And the old man was
 dead.

FLASHBACK ENDS.

80 **INT. FAMILY HOME - BEDROOM - AFTERNOON**

Shirley holds Boyd now and cries.

SHIRLEY
 That's why Laurel is so angry.

BOYD
 It could've been her.

SHIRLEY
 She hates him.

BOYD
 (shaking)
 I can't be him. Screaming at
 Tasha. It won't happen again.
 I mean it.

SHIRLEY
 You can't be him. No more.

BOYD
 No more.

They kiss.

81 **INT. TRUCK STOP COFFEE SHOP - DAY**

Boyd sits in a booth across from Lucy.

LUCY
The answer is no.

BOYD
Don't be mean. It's my birthday.
You have to come. Just for
cake.

LUCY
Is cake really going to change
things?

BOYD
Darlene said I couldn't make you
come.

LUCY
She said that?

BOYD
She's dying to see you.

LUCY
You're good. Guilt tripping me.

BOYD
You've changed your mind?

LUCY
I have to drive back this way.

BOYD
Darlene will be thrilled.

LUCY
Thrilled.

82 **EXT./INT. TRUCK - DAY**

Lucy gets aboard the truck and gets the gears ready.
Her cell phone rings, she doesn't recognize the number
but answers.

LAUREL
I'm a friend of your dad's.

LAUREL (CONT'D)
He gave me this number. Is this
Lucy?

LUCY
Yes.

LAUREL
It's really you. I'm your aunt.
He just told me...

Lucy maintains her cool girl attitude.

LUCY
This is hard on you, I can tell.

Lucy hangs up. Looks straight ahead, eyes wide. She
checks the levels and pulls out onto the highway.

83 **EXT. STREET DRIVING - DAY**

Boyd drives and relives his chat with Lucy in his
mind, seeing 4 or 5 moose run together and more and
more start to populate in his mind.

84 **EXT. RANGERS BAR - PARKING LOT - DAY**

Boyd rubs his eyes and shakes his head trying to see
clearly. He parks alongside an Oldsmobile in the
lot. Boyd glances over a few times and the last time
he looks he sees a young boy, BEN (11), sits on his
own. Boyd gets out and taps on the window. The kid
cautiously rolls down the window a little.

BOYD
You okay?

BEN
Yeah.

BOYD
What're you doing?

BEN
Waitin' for my Dad.

BOYD
You've been waiting for a while?

BEN
All morning.

BOYD
(looks at his watch)
It's almost 2.

BEN
It's been a while.

BOYD
You hungry?

85 **INT. RANGERS BAR - DAY**

Boyd goes into the bar, familiar with the bartender. He clocks the bar. Andy and Mei (Lan's Mom) are having a drink. Boyd smiles, finds solace in their romance. Boyd looks around, knows the regulars, then he glares at one MAN with a cutting look who is visibly drunk, BEN'S FATHER.

BOYD
(to the bartender)
Chips. Three bags. And a couple
of Coke. Keep the change.

Boyd tosses the money on the bar and walks out.

86 **EXT. RANGERS BAR - PARKING LOT - DAY**

Boyd goes to the car window but BEN has the door open on the passenger side, as he sits in the driver's seat.

87 INT. OLDSMOBILE BEN'S CAR- RANGERS PARKING LOT - DAY

Boyd gets into the car with Ben behind the steering wheel.

BOYD
Shouldn't you be in school.

BEN
Dad said I could play hooky.

BOYD
You spend much time waiting.

BEN
Oh, yeah.

BOYD
Seems like forever, I bet.

BEN
(laughs, eating
chips)
Oh yeah!

BOYD
(eating chips too)
You sit behind the wheel much?

BEN
I even *drove*.

BOYD
Guess you had to, hey.

BEN
(quiet, serious)

BOYD
I won't say. Want to play a
game.

Boyd sees BEN'S FATHER come from the bar, he staggers drunk, and just starts to close the bar door.

BEN
(looks puzzled)

BOYD
Let's lock the doors before your
Dad gets here.

BEN starts to lock the doors frantically.

BEN
(looks scared)

BEN'S FATHER comes up to the driver's door and pulls on the handle, sways as he tries to open the door. BEN pushes harder on the already locked doors to make sure they are secure. He trembles with fear as his father's face is pressed against the glass. Boyd locks his own door and the door behind him. Ben's FATHER pulls harder and harder on the car door and is swearing his head off. He doesn't have the strength, sways and retreats to the concrete bar steps and slumps over. Ben looks over to Boyd, in awe, as if to say it worked.

Boyd can't bare it. He goes into a fit of laughter. BEN sees his father weak from the booze and loves the game and starts to keel over with laughter too, joining Boyd.

BEN (CONT'D)
Guess he's just going have to
wait.

BOYD
(smiles, tears
roll down his
cheeks)
Guess so.

88 **EXT. FAMILY HOME - AFTERNOON**

Florence knocks on the door and sings out to Darlene to go for a walk.

Darlene comes out, and wears sneakers, jogging pants, and her signature house dress over it. Florence and Darlene walk down the sidewalk to the park.

FLORENCE
Congestive heart failure? What's
he mean by that?

DARLENE
(rosary beads in
hand)
Fancy term for heart trouble.
Doctor said to walk.

FLORENCE
That's a funny old cure. Didn't
he give you some pills?

DARLENE
How could we not know about
Lucy? Rose kept this from us?

FLORENCE
And Boyd?

DARLENE
I just can't imagine no one
knew. You must've.

FLORENCE
Now Darlene, do you think if I
had wind of something this big,
I'd be able to keep it to myself?

DARLENE
True.

FLORENCE
And your doctor says this is it.
We walk to the park and that
should cure you?

DARLENE
It's the heart. It's a hard
thing to rip out if something
goes wrong.

FLORENCE

Yours has been ripped out that many times my dear, I'm surprised it still has a beat left.

DARLENE

Do you think he can handle it?

FLORENCE

She's Boyd's only child and your grandchild.

Darlene grasps her rosary beads tighter and takes out an extra pair for Florence.

DARLENE

He's meeting her for coffee. It'll happen, God willing.

FLORENCE

That's 2,200 steps. Better than a trip to the stove to boil the kettle, I suppose.

DARLENE

Let's get back.

89 **INT. FAMILY HOME - BEDROOM - EVENING**

Boyd looks in the bottom drawer and pulls out an engagement ring from a new box. Tasha follows him and sneaks up from behind. Boyd opens the engagement box to a sparkling ring.

TASHA

Wow. That's sooo pretty.

BOYD

Shhhh...
 (puts his finger
 to his lip and
 smiles)

TASHA
 Can I carry flowers if you and
 Mom get married?

BOYD
 You certainly can.

Shirley opens the door and walks in on Tasha and
 Boyd.

SHIRLEY
 Are you bothering Boyd so you
 can stay up late?

BOYD
 She is cheering me up.

TASHA
 I get to carry flowers.

SHIRLEY
 You do?

Shirley looks to Boyd. Boyd stands up and looks
 Shirley in the eyes.

BOYD
 Let's get married?

Tasha jumps up and down.

TASHA
 YES.

SHIRLEY
 YES. Yes, I do.
 (laughs)

Darlene comes in the bedroom with the laundry basket.

TASHA
 We're getting married.

DARLENE
 Oh, we are, are we?
 (MORE)

DARLENE (CONT'D)

Well that means more hands to
fold the clothes.

(laughs)

NEXT DAY:

90 **INT. FAMILY HOME - LIVING ROOM - DAY**

Boyd, Shirley, Tasha and Darlene run to the window.
'She's here'. Lucy walks into the house.

LUCY

So, this is my family.

BOYD

This is us. Meet, Lucy, Shirley?

LUCY

We've *all* really just met.
Isn't that right, Boyd?

SHIRLEY

Give Lucy space, Tasha.

Shirley reaches out and takes Lucy's hands in a warm
way. Lucy notices Shirley's engagement ring.

LUCY

Thought it was just a birthday.

Lucy pulls her hands away, causing tension.

SHIRLEY

Lucy...

Lucy turns to Boyd, ready to scowl. Cell phone rings.

LUCY

(on the phone)

Yes I get it. You're my *aunt*.
Maybe you could have told me my
old man was getting married.

(MORE)

LUCY (CONT'D)
 (looks direct into
 Boyd's eyes)
 We have so much to catch up on.

Boyd grabs the phone from Lucy.

BOYD
 (to Laurel)
 Yes, come over. You need to be
 here.

Boyd looks to Lucy.

BOYD (CONT'D)
 I have to pick up Laurel. Come
 with me for the drive.

LUCY
 I'll stay here. Keep an eye on
 my truck.

Lucy looks to Shirley with contempt, and then is
 distracted and watches Tasha play.

Darlene looks in Lucy's eyes and gives her a hug.

DARLENE
 It'll take time. But give us a
 chance.

LUCY
 At least my 'grandma' gets it.

DARLENE
 I'll go with you.

91 **EXT. FRONT LAWN - DAY**

SLOW MOTION. Darlene walks to the jeep with Boyd in
 silence waving to Florence out on her front lawn.

92 **EXT. HIGHWAY - DAY**

Darlene and Boyd get aboard and drive to the highway.

DARLENE

Lady of the Highway protect us.
Sweet immaculate divine be with
those who suffer today.

BOYD

We're just going to the train
station.

Darlene continues with her prayers.

DARLENE

Sweet blessed divine sanctuary
of the blessed virgin mother
shine down on God's children and
grant them the serenity to walk
safely in his path today.

Boyd and Darlene continue onto the 403. Boyd sees families on the road, in saturated colour, like a surrealist painting. One moose walks into the center of the lane, then there are two more and three and four up ahead, until he sees a mirage of five, six and then eight at a time likened to a person dehydrating and losing their vision in a desert.

Moose populate on the highway in a herd. (This scene emulates frogs falling from the sky like in the feature film, *Magnolia*, as a special effect treatment).

Boyd checks Darlene. She seems unaltered and non-reactive to the growing population of moose.

93 **EXT. HIGHWAY - GAS STATION - DAY**

Boyd pulls over to a gas station and starts to pump gas.

Florence comes out of the store with cake and helium filled balloons.

FLORENCE
Is Lucy here?

BOYD
She just arrived. She's not too pleased. We're getting Laurel at the train station.

FLORENCE
Nonsense. You get back where you belong with Lucy. I'll go with Darlene. Grab my car.

Florence tosses Boyd the keys, in SLOW MOTION. Boyd catches them.

BOYD
You sure?

FLORENCE
Here, take this for the party.
(hands him the
cake and balloons)

Boyd gets aboard Florence's car with cake and balloons. Florence gets in the van and smiles at Darlene.

FLORENCE (CONT'D)
I sent Boyd home. We can get Laurel.

The cars pull out and go in opposite directions. Boyd's vision changes, images are clear, he sees families having fun driving on their way to ballet classes, picnics, and ball games.

94 **INT. FAMILY HOME - DAY**

LUCY joins Tasha looking through a shoe box of photos and picks up a photo of Rose and Boyd and (Lucy) as a

baby. There is a Close Up of the photo. Lucy looks away from Tasha and has a stricken and sad expression on her face.

LUCY

He knew.

95 **EXT. HIGHWAY - DAY**

BOYD drives home, the sky is clear. His vision is clear and there are no hallucinations of moose on the highway.

96 **EXT. HIGHWAY - DAY (CONT'D)**

FLORENCE looks down the highway and to the shoulder of the road, as moose run at a steadfast and swift pace. Florence is dazed and tries to regain her vision.

97 **INT. FAMILY HOME - LIVING ROOM - DAY**

SHIRLEY and Tasha sing a gleeful Happy Birthday song to Boyd. He's not there, but Tasha can't wait. There is a photo on the mantle of Shirley graduating with her diploma.

98 **EXT. HIGHWAY - DAY**

FLORENCE looks down the highway and sees the moose running at a steadfast and swift pace.

99 **EXT. HIGHWAY - DAY (CONT'D)**

BOYD smiles and thinks about his family at home with visions of his birthday and the whole family gathering around to meet his daughter Lucy.

100 **EXT. TRAIN STATION - DAY**

Laurel is on her own, and receives a text from Donny meant for another woman: '**Yes, she's gone, she left this morning. Come over the wine is on ice.**' Laurel looks at her phone and wells up in tears. She is still.

101 **EXT. HIGHWAY - DAY (CONT'D)**

Florence continues to drive in between the moose. She notices Darlene's prayers fade off and she can no longer hear her speak. Florence turns to DARLENE to see the rosary beads have dropped from her hands.

FLORENCE
Darlene. Darlene...

Darlene has died. Her heart has stopped.

102 **INT. FAMILY HOME - LIVING ROOM - DAY**

Tasha is after Lucy to play, and Lucy picks her up and swings Tasha around in a circle, as if she is in a dream and is laughing with Tasha. She has the photo of Boyd and Rose and her as a baby in her back pocket.

Shirley walks out with plates for the table.

TASHA
(points to the
photo still in
Lucy's back pocket)
Who's that?

LUCY
That's my mom.

TASHA
She's pretty. Is she nice?

LUCY

I don't know. I never met her.

Shirley pipes up, does not see the photo, to help Tasha understand.

SHIRLEY

Tasha, Lucy was put up for adoption. Rose was a young mommy and she had another family help raise her.

LUCY

That and she's dead.

Shirley looks in shock. Lucy catches her look. Tasha runs to the table, programmed to avoid adult chats.

LUCY (CONT'D)

You don't know?

Shirley and Lucy share a look. Lucy is surprised.

LUCY (CONT'D)

He was a widow the same night they were married. Tractor-trailer jackknifed them.

LUCY (CONT'D)

Back home they'd say he'd do anything to get attention. To be in the limelight.

(teenage-like anger softens)

I thought you knew.

Shirley and Lucy look into each others eyes, they don't hug or touch, they just look to each other.

103 **EXT. FAMILY HOME - DRIVEWAY - DAY**

Boyd pulls up in the driveway and floats into his home with a euphoric smile on his face, he carries the balloons and cake. He hears a car screech to a halt behind him, and turns to see Laurel getting out of a taxi.

BOYD

Hey, Darlene was picking you up.

LAUREL

I waited. I didn't see her.

BOYD

They probably stopped to get more cake and balloons.

(laughs)

Boyd and Laurel walk to the door with their arms wrapped around each other.

104 **INT. FAMILY HOME - DAY**

Shirley and Lucy are standing still. Shirley goes to the table and lights the candles. Tasha reaches out for Lucy's hand. Andy and Mei are smiling, arms around each other in love. Lan starts to sing Happy Birthday and Boyd walks to the table with Laurel behind him. Shirley gives Boyd a kiss. Lucy puts the photo of the 3 of them in front of the cake without others taking note, and continues to hold Tasha's hand. Boyd's smile radiates with love for his family.

SHIRLEY

You're home... Just in time.

THE END.