

Sparkle and Shine
by

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1

INT. DECKER RESIDENCE - AFTERNOON, 2010

Avery (10) watches her 3 sisters pour out of their bedrooms. They are all born within one year of each other Lori (17), Jill (16) and Sue (15). It was like they were planned and then later Avery was born, as if she was an afterthought.

Avery's 3 sisters are picture perfect, size 4, 5 and 6, in no particular order and they are all honours students, winning science fair competitions and scholastic awards. Jill and Sue even have 'athletic potential', says the gym teacher.

Avery, although no one can say where her career path will end up, has already chosen the arts. She keeps to her room, drawing voraciously, reading incessantly, and making hideaways and homes for bugs and bees in the woods where she is drawn to be an explorer.

Always on the outside of the 'group', Avery, is not sure how to connect with her sisters, parents, and her 'friends'. In fact, choosing friends has been a mindfield, as she yearns to cave to peer pressure like all the other school kids.

2

INT. DECKER HOME - AFTERNOON

Avery saunters into the kitchen. Lori (17), Jill (16) and Sue (15) rush around the kitchen, aggressive teenagers grabbing cereal boxes and Chef Boyardee. The oldest is adventurous enough to open a can of tuna. Avery is a little on the plump side, it is hard to say if she just hasn't grown out of her 'baby fat'. But she is certainly the source of ridicule for her sisters, who are tall, thin and can shovel down any amount of food they like without gaining an ounce.

Jill takes down a box of Lucky Charms from the cupboard for Avery and behind it Shreddies for herself.

JILL

(to Avery)

Here you go, Pudge. Mom got the sugary cereal for you. No point in you dressing up for the boys just yet.

Avery walks slowly behind her sister with a spoon and bowl in hand, and grabs the cereal, trying to ignore her sister's comment.

SUE

(adds to Jill's
insult)

Yeah, what difference is a few more pounds. You pretty much live and sleep in those Adidas track pants.

Lori, the oldest, tries to even the score and make everyone laugh.

LORI

It's not like you two have the boys lined up at the door. How much vaseline did you put on to slide into those jeans, Sue.

Lori grabs Avery's bowl of cereal and pours a little milk on it. Avery takes a chance to reveal a slight smile and smirk. She crawls into the window seat behind their table, built in like a bookcase, it can usually seat 3 of the kids.

JILL

Push over Avery.

SUE

Yeah. Push over. This bench can seat 3, when it's just us.

JILL

And then you had to come along
and *ruin* everything.

Avery mutters.

AVERY

It's not *my* fault.

JILL

Well, it kind of *is*.

SUE

You know you were a mistake,
right?

LORI

Shhhhhh. Mom is home soon. Her
shift at the hospital is almost
done. If she hears you two,
none of us we'll be going to the
dance this Friday.

Avery smiles a tiny smile, as if she has a protector
in Lori. Sue digs in again.

SUE

What are you smiling about?
You'll never go to a dance.

JILL

Can you imagine who'd invite
Avery.

SUE

Someone from Mars or Plutoooo.

SISTERS all laugh, even Lori, just to make Avery know
she is never truly safe.

All 3 sisters leap from the table in sync as if it's planned and run to their rooms, pretending to study, as they hear a car pull up.

RUTH (42), their Mom, rushes through the door with a brown bag of groceries bursting through the bottom. Ruth is in her NURSES UNIFORM and a raglan. Avery is still on the inside of the table eating her Lucky Charms cereal.

RUTH
(out of breath)
Where are your sisters?

AVERY
(quiet voice)
Studying.

RUTH
I know your sisters are bigger.

AVERY
Older.

RUTH
But you don't need to cover for them ...
(she smiles)

RUTH sings out to the back bedrooms.

RUTH (CONT'D)
Girls, get out here. There's groceries in the car and they can't walk into this house on their own.

SISTERS yell out from their ROOMS, LOUD VOICES.

SISTERS
We're STUDYING.

RUTH
NOW, *young ladies*.

They drag their heels from their room, showing a shared bunk bed and an extra single bed. They're all in one room and AVERY has a separate room.

Sue is barely in the hall and starts in razzing Avery again.

SUE
Why can't Avery do it? She needs the exercise.

RUTH
Watch your tongue, young lady. There's plenty of chores to go around.

RUTH (CONT'D)
(to Avery)
Put that bag of groceries away will you *love*?

Ruth follows the girls to the car looking back to Avery along the way.

3 **EXT. DECKER HOME, CAR - AFTERNOON**

Three sisters and Ruth head to the trunk of the car.

JILL
Do you hear *that*? You called her *love*. Cause' she's the *baby* of the family.

SUE
She could get away with murder and you'd say, "That's okay, *love*."

RUTH

It's not true. I love you *all* equally. You're just different, that's *all*. Each one of you has your own *thing*, shall we say.

GIRLS are slugging in all the brown bags of groceries, bags falling a part as they walk and just barely making it to the kitchen floor with cans rolling around and a half dozen Kraft dinner boxes spilling over.

4 INT. DECKER HOME - AFTERNOON

Avery starts to motion to the cans on the floor, still leaving groceries on the counter, as she can't reach the shelves. SISTERS pile in nattering again.

SUE

See she didn't even do what *she* was *told*.

JILL

The food is *still* on the counter.

Avery mumbles again.

AVERY

I couldn't reach.

Ruth finally has had enough. And slaps her coat across the chair, with her hands on her hips.

RUTH

I got to tell you one thing. If this nattering doesn't STOP, no one will be going to the dance this Friday. Do you HEAR me?

Lori flares up, also fed up.

LORI

I'm going. Cause I put up with all their bullshit everyday. On my OWN.

Ruth turns on Lori with her own private lesson in adult behavior.

RUTH

Oh you do, do you? You think you run this household now, do you?

LORI

You're never here.

RUTH

And where exactly do you think, I am? Out to the movies? Getting Takeout?

LORI

(pressing her luck)
Maybe...

RUTH

Your father works away. He works so hard.

(smiles)
He's a turn around man ...

LORI

(says in sync with her Mom)
... He's a turn around man. Whatever that means. He's never here.

RUTH

He's here *half* the year. That's not fair.

LORI

He's not here *now*. And you're
always working.

RUTH

I'm working to pay for your
dance pass, your clothes. *That's*
what.

LORI

What clothes? I never get
anything new. Never!

Ruth forgets which child she's dealing with, and
looses her strategy.

RUTH

GET TO YOUR ROOM.

LORI

My ROOM! I *don't* have a ROOM.

RUTH

You don't have a room. You
don't have clothes and you don't
have food, I suppose. Then
what's the point of living here.

LORI

Exactly.

RUTH

If you saw half of the patients,
I see each day you would be more
than grateful. Some not even
half your age.

LORI

Grateful. Oh, yeah.

Lori starts to walk away.

RUTH

And don't you say bullshit in this house again. I don't care where you go.

LORI

I'm going to the MALL.

RUTH

To the mall. For a twack, are you?

LORI

To get a job. So I can get out of here.

RUTH

If you leave here my dear, there's no coming back. Pregnant or not. You hear *me*.

LORI

You *ALWAYS* say *that*. I'm going to the MALL. How am I going to get pregnant. I'm barely allowed to go to the dance and look what I have to wear.

Lori storms out of the kitchen. Jill and Sue run to their room, gossiping loudly behind closed doors. Avery puts the last of the groceries in the cupboard and then storms to her room, trying to behave like a teenager, although super aware she has her *own* room. Her Mom confesses, "That's for your own protection, Avery".

5 **INT. MALL - DAY**

Lori runs up to the print shop with a piece of large paper partially filled out, with very neat handwriting.

It's her job application form and *resume*. The clerk makes photocopies and passes the stack back to Lori who puts them under her arm.

She heads to the first retail store that sells jeans, past the food court. Lori walks up to the counter and switches her posture, in a business like fashion she looks the CLERK directly in the eye, as if she has done this 1,000 times.

LORI

Hello. I'm Lori. I'm just wondering if there are any positions available or when your Manager will be back.

CLERK

Manager is just gone to a meeting. She should be back within the hour.

LORI

Thanks. I'll leave this for her. I'm interested in part-time hours.

Lori leaves a resume on the counter. And starts to look at jeans for sale in the bin. She is rummaging through a pile and then takes several pairs out, slung over her arm, she goes to the change room.

LORI (CONT'D)

Okay if I try these on, while I wait?

CLERK

Sure. Knock yourself out.

Lori goes in to the change room. Hanging up the jeans. Clearly with a plan to get up to 'no good' she hurriedly puts on a pair of really tight jeans.

Looks under the door and then puts her own jeans on over the new ones. She grabs the stack of remaining jeans and slings them over her arm, and acts casual, like a pro, she makes her way from the dressing room.

Lori lays the remaining jeans on the counter near the bin, in plain view of the Clerk.

LORI

Nothing there. Too bad. Is she back yet?

CLERK

No. She sometimes gets delayed.

LORI

Can you give her my resume and say I'll be back.

CLERK

Sure. *Can* do.

Lori walks out in to the main area of the Mall with a smile on her face. When she knows she's in the clear, she picks up the pace.

6 **INT. DANCE SCHOOL GYMNASIUM - NIGHT**

The inside of the gym is dimly lit. There are wooden chairs around the edge, enough to seat over a 100, a small group huddle in the center. Some students are really close to each other, the girls trying to get the guys to dance with them and to avoid the teachers. Lori is wearing her new jeans, that she *lifted* from the store. Sue and Jill sit along the side lines, more of the athletic type, they are not as popular with the boys as they had pretended to Avery.

Lori leans in to a group of boys, her confidence boosted by her new outfit, she takes on the guys.

LORI

So which one of you losers gets
to sweep me onto the dance floor.

CUT TO:

7

INT. GOLF COURSE DANCE FLOOR - NIGHT, 2022

Lori(32) continues her dance in the center of the banquet room, her husband looks dashing in his tuxedo, she has achieved the dream she intended. Jill(31) and Sue (30) and Avery (25) are lined up sitting at the banquet table hidden by a towering cake, they watch on as Lori and her husband sweep the dance floor, as if they are on *Dancing With the Stars*.

CLOSE UP across the wedding banquet table reveal frivolous and exorbitant details of flowers, napkins, wrapped chocolate wedding favours, with insignia of the bride and groom. Further CLOSE UP of Jill and Sue's ladylike bridesmaid dresses and then detail of AVERY'S tuxedo, perfectly tailored, muscular and handsome, with slight facial hair on his sharp jawline. He is a man. He is no longer Pudge, the little girl they terrorized.

JILL

(announces)

Mr. And Mrs. Cole. Lori is a
Decker no more.

SUE

She couldn't wait to blow the
dust off the name Decker and
Blanche Rd.

JILL

Yup. It's all golf courses and
yachts from here on in. Two
doctors. Whose surprised? No
one.

SUE

What about you Avery, would you keep your own name if you got married? I mean I know you kept Avery. But what about Decker.

JILL

Why *did* you keep Avery?

EVERY

Cause it's my name. I like Avery. It's a man's name, too. 'Sides I didn't get to hear it much growing up.

(with some
resentment in his
voice)

Pudge.

Jill and Sue look somewhat sheepish but still can't control their bulldog, now pro-athlete, instincts.

JILL

You sure turned that around, you're ripped now.

SUE

I can't believe it's *finally* happened.

JILL

Mom knew back then. She just wouldn't admit it.

EVERY

Some never get it. At least she kept talking to me. I'll give her *that*. Dad *never* returned.

JILL

You know Mom kept saying Dad was a turn around man, like it was romantic, but if you ask me he was 'a one way out of *this* town', kind of man.

SUE

Yeah, he just *didn't* turn around. *At all*. It's true. It wasn't because of *you*.

AVERY

Are *you* sure?

JILL

I'm sure.

AVERY

You both were gone all the time to training camps. Lori was on her way to med school.

SUE

(repeats herself)

Nah. He was *never* coming back.

AVERY

It was just me there. Maybe he didn't come back to *me*.

JILL

He was *never* home when he had 4 daughters.

Avery somewhat in awe of their camaraderie, didn't see his sisters coming to his defense, especially now.

SUE

Although I'd pay to see Dad show
up and see you *now*.

JILL

The man of the house walking his
eldest daughter down the aisle.

AVERY

Don't call me *that*.

SUE

What?

AVERY

The man of the house. I'm still
the youngest, no matter what.

Avery smiles.

JILL

That's true, Pudge.

Smiles turn to 'cut you with a knife' expression,
saved only by their Mom, RUTH (57) coming over as if
she has raised the Brady Bunch in a 'happily ever
after' marriage.

RUTH

See, isn't this nice. You're
all here. A mother's dream come
true. Her first daughter's
wedding.

Ruth has her arms sprawled across the back of the
chairs hovering over Jill, Sue and Avery. She leans
over to press on Avery's bowtie, to say how dapper he
looks.

RUTH (CONT'D)

You all look so fancy. See I
knew you would turn out just
fine.

Lori comes up from behind Ruth.

LORI

Really Mom, cause I heard you
scream everyday; "If you go out
that door, I won't take you back
pregnant."

They all laugh and Ruth somewhat pretends to roll her
eyes, once again being the butt of her children's
jokes.

Then Ruth looks across all of them with a sense of
beaming pride.

RUTH

You *all* proved me wrong.
Especially, Avery. A top
interior designer in New York.
Imagine, what Blanch Ave. showed
you about style and colour.

SUE

Blanch Ave., would scare 'bad
taste' out of any of us. It's
not exactly easy to repeat *that*
aesthetic, beige on beige. It's
a good think he got accepted to
(in a haughty voice)
Parson's School of Design, on
scholarship.

LORI

Says the two athletes with not a
stain of art on their walls, and
(MORE)

LORI (CONT'D)

4 colours of white in every room. Avery you have to save these two.

JILL

It's designed to breath. We need to have space in between soccer games - to strategize.

SUE

We're minimalists.

AVERY

Sparse, works. Unless, it's just an excuse not to make a decision.

(laughs)

Or commit.

JILL

We commit. We're going to the World Cup for fck sake.

SUE

Yeah. What more should we do ...

AVERY

I just mean your *own* relationships, no pressure. I mean it takes a while.

JILL

Well, where is David, anyhow?

AVERY

He's still pitching for 2 of our houses in NY. They're big clients. He'll fly in later and make the afterparty.

LORI

Work took preference over *my*
wedding.

SUE

Some things do take preference
over *you*, Lori.

JILL

It's not like *your* work, saving
lives, is *that* important.

They ALL laugh.

AVERY

Okay, saving lives is *important*.

(they laugh)

A perfect interior is also *pretty*
special.

They continue to laugh and Ruth pushes them from
their seats towards the DANCE FLOOR.

RUTH

Hurry, Hurry. I think it's time
for the wedding train.

The FAMILY rush to the floor, amidst light bulbs
streaming from the ceiling and patio lanterns swaying,
they go around in a big circle hands on each others
waist blaring the noise a train makes ... CHOO CHOO
... CHOO.

8

EXT. CAMPING DECKER FAMILY - DAY, 2010

The FAMILY, Ruth (42), Lori (17), Jill (16) Sue (15)
and Avery(10) have a small camper trailer and a side
tent for all their supplies, food, pots and pans.
Ruth is busy making the camp site home-like, sweeping
off the step of the trailer.

LORI

I can't believe you towed that thing while driving.

Ruth is still sweeping away the step and even the mat, although it is on a ground of crushed rock. Lori is hanging a clothes line from two of the trees.

RUTH

Are you saying you're *impressed* with me, Lori?

Lori breaks a smile.

LORI

It's *pretty* good.

Ruth's surprise quickly transpires to a beam of pride at her daughter's approval.

LORI (CONT'D)

For a *Mom*.

They both laugh.

RUTH

Well I may have been able to tow the trailer but only for our neighbours the Whalens, were camping, I certainly wouldn't have been able to set up this bloody thing.

LORI

(makes fun)

Mom, such language, 'bloody thing'. Careful, or we'll all become degenerates, not just *me*.

They laugh harder.

RUTH

Luckily Mr. Whalen will also take
it back.

(pauses)

Where are your sisters ... are
they too good for chores.

LAUGHTER rises from the TENT with two of the girls
Jill and Sue, hidden away taking apart their make up
kits and shoving marshmallows in their mouths. They
are sitting cross legged on their sleeping bag and
they have a little vial of rush by their side and a
bag of *magic mushrooms* falling out of their backpack.

They vigorously devour the marshmallows and then move
on to the Tupperware container of snowball cookies.
One by one they pop the round chocolate and coconut
covered cookies into their mouth as if popping pills,
all the while now in hysterics of laughter.

Jill pulls a half bitten one from her mouth.

JILL

AHHHH. This one has raisins.

Sue also pulls one from her mouth.

SUE

And NUTS!!!

JILL

What was Mom thinking? She
sucks!

SUE

YUCK. She knows chocolate CAN'T
have healthy foods. Like nuts
and *raisins*.

JILL

That's just evil.

They are now besides themselves with laughter completely stoned, with the heat and glow of the orange tent radiating around them as if they are in a space vessel.

Ruth blares out from inside the trailer now setting the camper table with sandwiches and drinks.

RUTH

See, I told you girls you would have fun. No snacks before lunch.

JILL

Okay Mom, were just getting our swim clothes ready.

SUE

And tidying up. Sewing on our Girl Guide badges, that kind of thing.

Lori catches on that the girls are up to something. She makes her way over to the tent quietly creeping up to them, and then with one abrupt move opens the tent doorway. Girls are caught off guard, they have junk food wrappers everywhere, underwear on their heads and makeup tossed everywhere. The vial of rush and mushrooms are still on the sleeping bag.

LORI

(shocked but amused)
Are you *crazy*?

JILL

(zonked)
Kind of ...

SUE

Maybe ...

Laughter continues.

LORI

It's broad daylight out here.

They still continue their crazy laugh.

JILL

It's like a galaxy in here.
Bright. Orange.

SUE

And soooo hot. I'm dying to go
swimming.

LORI

I have to get you two out of
here. Mom will kill you. She's
a nurse, you know.

JILL

Yeah, I saw *that* white uniform.

SUE

Are you sure that's what that is --
not a baker. I was sure she was
a *baker*.

They start laughing again.

LORI

Nurses know drugs. Do you think
she won't know. Get your suits.
Go to the beach. I will cover.

Lori starts to walk away, back to the camper where
their Mom is still puttering.

LORI (CONT'D)

Shitheads. Absolute shitheads.

Lori leaning in to the camper to her Mom.

LORI (CONT'D)

We're heading to the beach.
It's really hot. Jill and Sue
have left already.

RUTH

Where's Avery? Someone has to
make sure Avery is included.
And not tortured by those two.

SHOT of Avery off in the woods exploring, going over
large rocks, and behind trees that look like
hideaways.

LORI.

In the woods, exploring. Yes,
I'll get Avery.

RUTH

Lori ...

Answers in an abrupt voice, defensive.

LORI

What?

RUTH

You're really stepping up lately.
Let's go shopping when we get
back. Your Dad's pay cheque was
just sent.

Lori resists leaning in with her usual asshole
response, and genuinely enjoys the praise.

LORI.

It's fine. *I'll* get Avery.

RUTH

I'll pack up lunch and make it a picnic. See you at the beach.

9 **EXT. THICK WOODED PARK - DAY**

Lori crawls in under the branches, not quite sure what to expect or why anyone would ever go in here.

Branches creaking, leaves rustling, wind whistling around, birds singing, insects humming, rustle of animals rooting in underbrush and on tree bark.

UP AHEAD, beyond Lori's range of vision, Avery has climbed over scraggly rock to the only piece of hidden grass on the path. She lays there flat on her back and just stares through the red blazing sunshine, her mind adrift, far from her family and living on Blanch Ave.

Avery's dream wraps her in aimless sky as she floats through the air, a rush of water falls over her body, and the sun beams through and illuminates Avery's silhouette. Avery pushes past the water and we see her swim from behind, showing her muscular body with no top on just shorts. Avery lies there content - free from the wrath of sibling chaos and the world.

10 **EXT. THICK WOODED PARK - DAY**

Lori rounds the corner, dust and dirt flying off of her, removing branches from her hair and swatting flies.

LORI

Avery. Avery is that you?

LORI (CONT'D)

Christ what the hell are you doing in the *real* forest. It's bad enough we're camping with no running water.

Lori catches Avery out of the corner of her eye in a dream like state for a few seconds, before Avery jumps out of her skin in desperation not to be scene.

EVERY

Yeah, just looking for berries.
Where's the others?

Avery runs out and Lori is breathing heavy. She can't tell the story fast enough, even if it's to young Avery.

LORI

You won't believe it. Jill and Sue are stoned. Oh my god. They are off their heads. And Mom has no idea. She's going to *freak*.

EVERY

Stoned on what? Where are they?
Are you *sure*?

Avery can't believe she's being included in first hand teenager *drama*, she feels like she just grew two feet taller. And is also so relieved to not be called a weirdo for lying in the field.

LORI

Oh yeah, I'm *sure*. There's chip bags flying, underwear on their heads, a vial of rush on the sleeping bag.

EVERY

Rush. What's rush?

Lori pauses.

LORI

Nothing. Never mind. Let's go.
They're at the beach. We have
to get there before Mom catches
them.

Lori and Avery run out of the woods.

11 **EXT. BEACH - DAY**

Lori and Avery run towards the beach. Lori is frantically scanning all the families and young gals to pick them out. Then finally she sees them leaning against the wooden frame of the lifeguard chair. The lifeguard looks amused. They are wearing their swimsuits and baseball hats backwards. Sue and Jill somehow manage to show up with the same outfit, no matter how out of style it is.

LORI

There they are. Let's go.

Lori scans the beach making sure their Mom hasn't arrived yet. Avery struggles to keep up. As they draw closer, Jill and Sue despite being stoned manage to dig their claws into Avery like a piranhas.

Jill and Sue aren't just their usual mean selves, they also now have added their theatrics of laughing, pointing, and mimicking Avery. All traits amplified by mushrooms, sun, and sugar have afforded them the right to be ruthless siblings.

Jill and Sue keel over in laughter again.

JILL

Look at Avery run.

Jill mimics Avery in a grotesque way to show how pudgy she is and uncoordinated.

Sue joins in delighted they have a new show to keep them entertained.

SUE

Where did you come from? The
Wilds. Escape from the forest.
You left your 'friends' behind.

Sue continues to make gestures mimicking animals, chimpanzee, tigers and elephants.

The lifeguard looks down to the gals, still entertained because of how attractive and athletic they are, but he misses the joke and looks confused.

LORI

Don't mind them ...
(ha ha)
The sun has fried their brain.

Lori starts her own flirtation with the lifeguard. By this time Sue and Jill have lost their fixation on the lifeguard and get swooped up in a game of volleyball. Avery feels relieved that they have established some distance, which gives her hope they won't scream insults across the beach.

Lori also abandons Avery, peeling off her sweatshirt and shorts, she is already in her swimsuit, she looks like she goes to Miami Beach instead of Butterpot Beach. Lori tosses Avery her sweatshirt and heads closer to the lifeguard, who now has two guys hanging around chatting.

LORI (CONT'D)

Here, you can sit on my
sweatshirt. Make sure you see
Mom when she comes.

Lori goes over to the lifeguard.

LORI (CONT'D)

My sisters, they can just be
crazy sometimes.

(looks to the guys)

Hey, want to go for a swim.

The guys readily run into the water with Lori.

12 **EXT. OCEAN SWIMMING - DAY**

Jill and Sue abandon volleyball, their killer sports instinct has wained after the side effects of the mushrooms. They get in the ocean jumping on each other piggyback style. Lori sees them out of the corner of her eye, trying to brush them off as kids, showing the guys she is the 'real deal'. The girls cut throat spirit is alive and they dare each other to *hold your breath under water*. The winner gets to hold the other under water as long as they can as a *prize*.

13 **EXT. BEACHSIDE - DAY**

Ruth starts to walk towards Avery with a parasol, blanket, basket and thermos. Avery noticing her mother's hands are overloaded runs to help her.

RUTH

I might as well have brought the
full trailer, hey.

(laughs)

Avery laughs too, taking the blanket from her Mom and spreading it out. Carefully unpacking the picnic basket, sandwiches, cookies, chips, and cups. She struggles setting up the parasol.

RUTH (CONT'D)

Oh let me. That one is tricky.
It needs a lot of sand to support
it.

Avery pushes the sand in on the parasol, and then more sand, until she is sure it's in place.

RUTH (CONT'D)

Your father gave me that.

(a look of
contentment)

He was great at setting it up.

I wish he was still here, I miss
him so.

Ruth's eyes fill up, she tries to cover them under her sunhat. Avery doesn't know what to do, she can see she is upset. Avery passes her mom a sandwich on a paper plate and a cup of Kool Aid. Ruth smiles as if it's a gift, even though she made the lunch.

RUTH (CONT'D)

Why don't you go swimming. I
brought your suit. There's a
change room over there.

Ruth holds up the swimsuit as if she is displaying it for a springtime catalogue collection. Avery abruptly shakes her head.

RUTH (CONT'D)

Come on Avery, it's so hot. All
the kids are having such fun.

Avery gives a defiant response, which is out of character.

AVERY

I said, No.

Avery suddenly aware she is drawing attention to herself, offers another response to compensate.

EVERY (CONT'D)

I just want to cover myself in
sand.

Ruth suddenly catches Sue and Jill out of the corner of her eye, holding each other under water, and panics.

RUTH

What the HELL are they doing?

Ruth panics and runs toward the ocean and the girls.

Lori sees them at the same time and is close by. She breaks from posing like a bathing beauty and turns with a splash of water and goes aboard of her sisters.

LORI

Lord fuck. Can you two ever
stop. How am I supposed to get
a date out here with both of
you.

Lori glances back to the guys with a pristine smile, but she can see they have moved on to some other young gals on the beach.

Avery just digs herself under her own sand pile and buries herself in a mountain of dirt. She can hear the sound of her Mom panicked, sisters screaming, and she puts more and more sand over herself, she feels relaxed.

The sisters run back to the beachside as they see their Mom in a fit headed for the ocean. Sue and Jill don't hesitate and stand on top of Avery under the packed down sand castle, as if receiving medals for MVP, they reign champion standing on top of Avery as if posing on a podium.

Ruth races behind them, her panic subsides and she takes a photo of them. Lori pulls up on the other side of Avery making the sign of rabbit ears over her head covered in sand. CLICK a family photo is captured.

Ruth takes her eye away from the camera and realizes her 2 sports daughters are standing right on top of Avery, she is not just a sandcastle.

RUTH

Careful. *Careful*, Avery has a heart murmur.

JILL

Avery. *Avery, Avery*. She always has something to make her special. It's *not* fair.

SUE

She's the *youngest*. She's the youngest and has a *heart murmur*. I was the youngest until *she* came along.

LORI

You can take my place. Being the oldest sucks.

They smile and sit down and have a picnic as if they are the best family on the beach. Tears and laughter have past, they just eat. Jill and Sue tease Avery with a chip held to her mouth, not letting her have it as she is covered under sand.

14 **EXT./INT. CAMPING TRAILER - NIGHT**

Avery lies inside the camper and she can hear voices on both sides of her.

Close beside the trailer she hears her mother's voice talking to their father.

Across the dirt road in another campsite Avery can hear all of her sisters who have snuck over to be with a bunch of boys who are camping.

Ruth on the flip phone in a whisper.

RUTH

(to her husband)

What do you mean you're going to be longer. You're going to stay? It's been over 6 months...

Pause.

RUTH (CONT'D)

I know the pay is good but you never see the girls. I am raising them, all the time.

Pause.

RUTH (CONT'D)

I know it's *my* job, but I expected a little help from you.

Pause.

RUTH (CONT'D)

You *have* to go ... *where*?

Pause.

RUTH (CONT'D)

This is *our* family were talking about, you know ...

Pause. Silence.

RUTH (CONT'D)

Well, go. If whatever it is, is
that important. *Just go...*

Ruth closes the phone and sits on the campsite picnic table with her face held in her hands in despair. Avery can see her Mom from the camper trailer mesh window.

Avery turns over on her stomach to hear the girls laughing, she can see them lined up against three guys hanging around a campfire.

The sisters are giddy, it looks like they have a bottle of beer each. One guy sings out lets play 'strip poker', we'll use caps.

They each take turns knocking caps off the top of the beer bottle. All of Avery's sisters have to remove several pieces of clothing. She can see how radiant they are in the campfire light with their blonde hair and undergarments. The guys easily remove their shirts and one guy who is particularly bad at the game, perhaps on purpose, fully drops his shorts. He is standing closest to Jill and they are a few years older, University types.

Jill tries to maintain her 'too cool for school' attitude but immediately blushes and turns away.

Avery is left to see this handsome young man's physique in vivid display and detail. His chiseled chest, abs, detailed muscular legs and the full frontal image of this guy's penis in the shadow and dim light from the fire.

Avery looks ahead awestruck. Feeling warmth, content. She turns back to the inside of the trailer mesh window under her sleeping bag and looks to the starry night over the campsite, with the buzz of the mosquitos, she falls asleep.

15 **EXT. DAVID AND AVERY DRIVING - AFTERNOON, 2022**

Avery and David are driving from the wedding at the golf course back to the Decker family residence.

 AVERY

Have you ever gone camping?

 DAVID

No. You?

 AVERY

Once.

 DAVID

Fun?

 AVERY

Kind of.

 DAVID

I'm glad I could get away, even if it's for the afterparty.

Avery smiles.

16 **INT. DECKER FAMILY HOME KITCHEN - AFTERNOON, 2022**

Avery and David come through the door of their kitchen and greet a sea of family members, still lining the room knee deep.

Ruth immediately reaches out to David. He is family and she hugs him as if he is one of her own children.

 RUTH

Get over here, David, and give me a hug. You missed the *train* dance.

David leans in to Ruth giving back a warm and honest hug and looks over his shoulder to Avery, confused on the term 'train dance'.

EVERY

CHOO CHOO, you know .. CHOO.

They laugh.

The Family flit about eating and drinking. There is a big catered reception. Avery points out some of the basic foods laid out, potato salads, rolled ham, deviled eggs. Avery looks to David in jest.

EVERY (CONT'D)

(to David)

Have a rolled ham. Bet you haven't had that at Madison Park lately.

They catch each others eyes and share a look of love across the room. Avery breaks away from the family kitchen gathering and goes down the hall, glancing in to his sister's bedroom, and then to his own.

17 **INT. AVERY'S BEDROOM DECKER RESIDENCE - AFTERNOON**

Avery's bedroom is like a shrine to a child from the past. Pink from ceiling to floor, there are lace curtains and pillow shams, stuffed pink elephants on the bed, and a throw his mother knit across the foot of the bed. Not a piece of fabric has been removed from when Avery was growing up.

Avery walks around the room, still wearing his jet black tuxedo suit from the wedding, a man who has just walked out of NY, a fashion figure. He walks around his room, running his fingers across the synthetic fabric, and then sits on the edge of the bed and just puts his head in his hands.

Avery looks up as David has made his way down to the room. He sits alongside of him on the bed.

DAVID

So this is it. Where you *grew*
up.

There's silence.

Avery gasps for breath, striving for his emotions,
which are often hard for him to pin down.

AVERY

Yeah. It wasn't real fun. This
room.

DAVID

I can imagine. It takes a lot
to leave this behind.

(eyeing all the
pink)

And end up in NY, successful.

AVERY

They tortured me. The sisters
were insane. I hated myself,
and *they* hated me, and then I
hated myself, and then I hated
myself.

DAVID

Why do you come back?

AVERY

They're family.

DAVID

I don't see *my* family.

AVERY

We *have* to stay family. It's a small place.

DAVID

And how does a small place, see this Avery,

(pointing to the pink decor)

Become this Avery.

(pointing to his face tenderly)

David runs his hand intimately over Avery's face, with care and compassion.

AVERY

I'm not sure. The sisters were mainly gone when I became *myself*. In some ways they were less cruel.

DAVID

Now I remember why I don't see my family. If the goal is to be less cruel.

AVERY

I didn't know if they would stay around - with *me*.

DAVID

Your Mom did.

AVERY

She did.

DAVID

She loves me.

AVERY

I know.

They laugh.

AVERY (CONT'D)

*I still wish she would pack up
this fcking room, though.*

They both laugh and Avery starts to pause as they pass his small closet in his room. On the inside is a chart of Avery's different ages and where there usually is the height of a child, Avery has a recorded account of his weight growing up.

Age 9, 120 pounds; Age 10, 140 pounds; Age 11, 150 pounds. Alongside the chart are Jill and Sue's scathing comments, *FATSO, PUDGEY, PUDGE OF THE GALAXY, UGLY SISTER, FATTY.*

Avery still looks at the words with deep despair. The pain and words entrenched in his brain, on every move he makes, even now.

David sees the distress on Avery's face, he wants to help, but as in most intimate moments, he can only deflect and hope to get Avery through it and back to their condo in the city. David makes an effort to lighten the moment.

DAVID

*See, they accept you now, because
you're hot.*

Avery smiles. They hold each other walking back to the kitchen.

18

INT. DECKER FAMILY HOME KITCHEN - AFTERNOON, 2022

Avery and David walk back in exuding their professional, big city confidence. It's their armour.

EVERY

Well, we're off. Great day,
Lori.

SUE

Don't forget we're back in NY for
pre-game championship.

JILL

Yeah, don't forget Mom wants to
see *that* Broadway show, *the*
musical about Gander.

EVERY

Right, okay let's chat next week.

Avery reaches over hugs Lori and shakes her husband's
hand. They both give their Mom a big love.

Avery and David walk to their car.

WEEK LATER:

19 **INT. PENTHOUSE CONDO, NY - DAY, 2022**

David and Avery are meeting in a Penthouse, David has
the client on the phone.

DAVID

(on the phone)

Terrace, fireplace, more floor
area, oversized windows, multiple
master suites, den/office space,
hot-tubs, and whatever else we
can think of.

DAVID (CONT'D)

Got it. Stanislav
Vladimir/fotolia.

David ends his call. Avery under his breath.

AVERY

It's not called Kdrama for nothing.

DAVID

Based in Korean design.

AVERY

Cheong-ah Arts School. Shim Suryeon (Lee Ji-ah) Kdrama, an elegant, wealthy woman who has a tragic past.

DAVID

With a husband who has a secret from *his* past. Might as well be *Days of Our Lives*.

DAVID/AVERY

(in unison)

He's gay.

(they laugh)

AVERY

Those sets where the eyehole falls off every time they slam the door. Or peepholes back then, I guess.

Phone rings. It's Jill calling.

AVERY (CONT'D)

Speaking of Kdrama, it's Jill.

(puts phone to his ear)

Hey Jill, what's up?

Pause.

AVERY (CONT'D)

That's not today.

(MORE)

AVERY (CONT'D)
 (looks at his watch)
 Okay, it *is* today. See you
 after practice.

Avery looks sheepish over to David.

 AVERY (CONT'D)
 Jill and Sue have *arrived*.
 They're gone to the stadium
 first and then our place. Mom
 arrives later tonight.

 DAVID
 So, this is a thing? You all
 stay with *each* other. Such a
 weird *custom*.

 AVERY
 It's an island *thing*.

 DAVID
 I would take 3 of your Mom, but
 those two going pro in soccer is
 insufferable.

 AVERY
 Imagine if they weren't the
 best, how bad they would be.

They laugh.

 DAVID
 So there's a lot of work here.
 I will have to draft the project
 proposal and work late.

 AVERY
 Yes, you can *skip* tonight.
 (MORE)

EVERY (CONT'D)

I'll still have time to contact
the Gladstone and set up a
meeting for the final art.

Avery and David kiss good-bye before they leave the
penthouse.

DAVID

Thick skin, Avery. You've got
thick skin with those two.

Avery smiles.

20 **EXT. SOCCER STADIUM - AFTERNOON, 2022**

Avery surprises Jill and Sue and is up in the stands
watching their practice.

Jill and Sue are accomplished, despite their arrogance
they work hard and listen to their coach.

The field is wide open, soccer is such a lyrical
sport, Avery notes. It is like the best choreography
imaginable when played by pros. They dance through
the field with seamless conviction, maneuver the ball
around each other and within mili-seconds of pure
magic the ball can be airlifted from all human contact
and catapulted with sprays of colourful light and
sparks like fireworks, and you score. Avery can see
why athletic excellence evokes images of stallions
and the song *Chariots of Fire*.

He thinks for a moment what it would be like if he
didn't succumb to beauty, choose *handsome*. What if
he stayed inside Pudge, a trapped little girl engulfed
in fear.

CLOSE UP of Jill's legs going over her head to catch
the ball and bring it to the ground.

CUT TO (2010) Avery is taking ballet class at the school gymnasium, a school elective.

21 **INT. SCHOOL GYMNASIUM BALLET CLASS - DAY, 2010**

The Ballet Teacher, MISS JANINE, takes pride in her set up for BALLET CLASS in the gym. There are proper mats on the floor, the school janitor has attached bars to the side walls, with 3 different levels. There are portable full length mirrors at the front of the class. Miss Janine has posted large signs around the room 'NO HOCKEY OR BALL GEAR PERMITTED', 'BASKETBALLS NOT ALLOWED IN THIS AREA'.

Miss Janine is there to add culture to those who would otherwise never know *that* side of the world, and she announces that *is* her purpose.

MISS JANINE

Students, I just want you to know, you are a special group, hand picked to do this class. Not everyone can go to a dance studio in town, it's *expensive*. This is a privilege for you sponsored by families in the community, so everyone can know what it's like to take ballet.

MISS JANINE (CONT'D)

Ballet is one of the oldest forms of classical art, dating back to the Italian Renaissance.

There is a room full of school children in much cheaper versions of tights and leotards that do not fit properly, and some just wear shorts unlike that of a *real* ballet student.

CHILDREN

(Murmurs from the
students)

What's classical art? Where is
Italian? Renaissance?

Avery watches from the sidelines. In a tight outfit,
that she fought Ruth not to wear, but at least she is
not wearing a leotard with her hair in a bun.

MISS JANINE

The older group have been
practicing for weeks, and will
perform first. Jill and Sue
will also add some gymnastic
moves to compliment our
performance.

In the center of the room there is a group of
choreographed dance moves to the tune of Kate Perry's
Fireworks. The group struggles to follow each other
in their moves, but make up for it in the end when
they form a tidy pyramid and at the very center Jill
and Sue do a backflip. Each in unison, they land
back on to each other in perfect symmetry. The crowd
goes wild. It is obvious to Miss Janine, that her
ballet group will be stars someday.

The group disassemble and file out of the gymnasium
in single file. Jill and Sue walk past Avery and
give her a slight brush on the head.

JILL

Top that pudge. Don't forget to
do a pirouette.

SUE

Yeah, you're already a dizzy
spin-head.

Avery draws a blank, whatever that is, she thinks.

EVERY

A pirouette.

Miss Janine gathers the group from the sidelines, ready to start the lesson with the younger group.

MISS JANINE

I'll have the younger group come to the front now. No point in hanging by the sidelines. Avery to the front, please.

MISS JANINE (CONT'D)

(to the class)

Avery's sisters were the star performers in the last group. Weren't they great?

Miss Janine leads the group with applause and the whole group joins in to clap and clap until it becomes deafening, at least in Avery's mind.

MISS JANINE (CONT'D)

Who knows Avery, you may be just like your sisters at the end of the semester.

(she gives a big smile)

Avery does know, that's NOT happening. Even if she wanted it. Avery fixates on the large mirrors set up for the dance class. She can see herself head to toe under florescent light, she has never scene an image so vivid of herself and so bright. She sees the large image of herself and mouths under her breath what she hears day in day out.

EVERY

Pudge, pudge, pudge.

Avery looks to her right-hand side just in front of her. There's a boy, RAOUL, who wears a tank top and shorts. He stands with perfect posture and doesn't seem phased at all to be doing ballet, like the other boys who resist. He looks comfortable like he belongs.

Avery takes a slow detailed look toward Raoul, and in her mind's eye she moves the boys image onto her own image. Raoul's body in Avery's daydream now has transformed perfectly to become one with Avery's head and face. She sees herself with his beautiful body in the mirror. She is *he*, and feels beautiful. For a moment Avery believes it has happened, and smiles from ear to ear.

Miss Janine glances to Avery just as the smile comes across her face.

MISS JANINE

(to Avery)

Now, there's the smile I have been waiting for. Okay two groups. This side first.

(pointing to Avery's group)

As soon as Miss Janine's eyes make contact with Avery, she is taken from the daydream, back to her real image in the mirror and is stricken with a look of horror across her face.

Avery's groups takes the floor and Raoul's group sits on the side to watch. Raoul reaches into his backpack tears off a piece of paper and writes the word 'sparkle'.

The groups change over after Avery dances and as Raoul passes by Avery he puts the small piece of paper in her hand.

Avery sits to the side on the gym floor to watch Raoul perform, and secretly pulls the paper out to read 'sparkle'. Avery with a smile from ear to ear tries to contain her pleasure.

Avery sees a pen left by Raoul's backpack and she picks it up and writes on the same piece of paper ... and *shine*.

The little piece of paper now reads *sparkle and shine*. Avery slyly sneaks the piece of paper back into Raoul's backpack without being seen.

Avery sits cross legged and can't wipe the smile off her face. Miss Janine seems pleased to see her smile.

22 **INT. DECKER HOME - AFTERNOON, 2010**

Lori, Jill, Sue and Avery are gathered around the table for supper as their mother, Ruth, looks on with great attention.

JILL

And then the whole gymnasium started clapping. It was wicked.

SUE

They sprang to their feet, and all eyes were on *us*.

JILL

Our backflips were the best. We landed back to back. It was perfect.

SUE

Yeah, so perfect. The crowd went wild.

JILL

So wild ... Avery was there.
Well, on the sidelines but there
...

23 **EXT. SOCCER STADIUM - AFTERNOON, 2022**

Avery still in the stands, sees Jill and Sue wave to him in hysterics to meet them. They are so excited he has seen their practice. Avery wonders to himself whether it would be the same if *Pudge* was there to greet them. As usual, he just looks straight ahead and keeps with his plan. Sue and Jill make their way to the stands to greet Avery.

AVERY

Great practice. Let's get Mom.
She took the Airport bus to the
Hyatt.

24 **INT. AVERY AND DAVID'S CONDO - EVENING**

Avery shows each of them to their room, putting towels out for them. Their condo is immaculate, luxurious, all 5 r 6 bedrooms have an ensuite. Ruth is the first to return to the dining area.

RUTH

I can't believe this whole space
is yours. There is a bathroom
in every room, do you know?

AVERY

I do know. And it's mine and
David's.

RUTH

Of course, it *is*. Where is *he*?
He's my favourite.

EVERY

*I'm your favourite, Mom. I'm
your son.*

They both laugh.

RUTH

*You kind of always were -- my
favourite. I didn't see this
big city life coming, I must
say.*

Avery is prepping dinner, cooking away.

EVERY

*But everything else you knew
would happen with me.*

They laugh again.

RUTH

*Do you need a hand? It smells
great. I'm sure it's
complicated.*

EVERY

*Gourmet Mac and Cheese. I'm
good.*

Sue and Jill come out from their rooms, having showered with wet hair and in new sports clothes. Not exactly *dressed* for dinner.

They hover over Avery in the kitchen, like bulls in a china shop, grabbing beers from the fridge without being offered. Avery, slightly territorial about his cooking space, redirects them to the table with Ruth.

JILL

*What exactly do you and David do
again, who has this many rooms?*

SUE

Yeah, seriously, are you sure you weren't on the *wrong* side of the Wall Street property heist.

JILL

Or maybe it was the *right* side for *them*.

Jill and Sue clink their designer beers in cheers. On point, David comes through the door. Avery looks up surprised and pleased. Ruth gets to her feet.

DAVID

I got away early. Our assistant took over the proposal.

AVERY

Great. We're having gourmet Mac and Cheese.

(somewhat apologetic)

David catches Avery's eye, gives Ruth a hug, and then comes over to give Avery a kiss. They gather around the table. It looks decadent. The best dishes, wine glasses, expensive wine, salad and the Mac and Cheese.

Jill and Sue settle in to eat, but then return to their banter and interrogate Avery about his *posh* lifestyle. They underestimate that his relationship with David is *real*, and he is a fierce protector.

Family digs in to devour the dinner. David uncorks the wine and pours it for Ruth, as if in a 5 star restaurant, he gives her a little at first to taste for approval.

RUTH

(raises her hand
to show plenty
for me)

Oh that's plenty David. Thank
you. I only have a drink at
weddings or to *celebrate*.

DAVID

This is a celebration. I'm only
seeing if you like it, then I'll
fill your glass.

(catching on that
she doesn't know
this ritual)

Try it.

Ruth delicately puts the wine to her lips and gives a
smile.

RUTH

It's beautiful. So *smooth*.

DAVID

See you know more about wines
then you think.

Jill and Sue still slug back their beer bottles at
the table, as if they are in a pub and Jill picks up
the bottle of wine looking at the label she quickly
scans it on her phone.

JILL

Who has a \$60 bottle of wine
with Mac and Cheese? What are
you made of?

SUE

Our little Avery, became a Wall
Street gangster, who knew?

Jill and Sue eye each other to spur on their worst behaviour.

JILL

Remember when Avery didn't even know how to count money.

SUE

Numbers were foreign to *him*.

They laugh.

JILL

Unless *she* was going to the candy store. Then *all* the money was spent.

They laugh in hysterics.

JILL (CONT'D)

I mean *him*. Sorry him.

JILL (CONT'D)

(pushes even harder)

From Pudge to a ripped millionaire in NY. Who saw that coming?

David looks straight ahead at first with a blank calm, almost deathly stare, and then sees RED with ANGER. He flips his own plate of food across the table with the back of his hand and then knocks the two beer bottles out of Jill and Sue's hand to crash on the floor.

Leaning on the table with both arms stiff and directly looking into both Jill and Sue's face, David screams.

DAVID

Get the FUCK OUT OF OUR HOUSE.

Avery never having confronted his sisters, remains still. Not opposed but still.

DAVID (CONT'D)

The charade ENDS HERE. You
crucified Avery *his* whole life.
Today it ENDS.

Jill and Sue look shaken, but mostly confused, never having been called out on anything in their lives. They re-adjust their place settings as if they are going to stay.

Avery then with even conviction, uses the moment to settle the score.

AVERY

(in an even and
calm voice)

He's right. *Leave.*

Ruth remains still.

Jill and Sue leave the table and return with suitcases packed, they go to the door.

Jill looks to her Mother, like a child.

JILL

(to Ruth)

Aren't you going to say *anything*.

RUTH

No. No, I'm *not*.

Jill and Sue leave the condo. Avery and David go to their room. Ruth starts to pick up the broken glass.

25 INT. AVERY AND DAVID'S CONDO - MORNING, NEXT DAY

Ruth, David and Avery come from their rooms.

Ruth has managed to pour herself a cup of tea. There is a peaceful but all encompassing silence in the air.

RUTH

It's *my* fault.

AVERY

Not *this* time.

Pause.

AVERY (CONT'D)

Maybe when we were young. But not now.

DAVID

To be clear. I'm *not* apologizing. It's enough.

RUTH

I *know*.

Avery only comforted by ritual and aesthetic, sets the table with all their finest napkins, dishes and pastries, and pours their coffee from a Concordia Integra designer espresso maker.

AVERY

Cream, Mom?

RUTH

Yes, please.

DAVID

Let's take your Mom to the gallery today.

RUTH

I'd love *that*.

26 **INT. DECKER HOME - AFTERNOON, 2010**

The sisters are all getting ready for Halloween, generally Avery's favourite time of year, as she can be whoever she wants. The sisters do not disappoint, Lori is a naughty nurse, and Jill and Sue are cheerleaders. Ruth already scorns them *all* for wearing too much makeup.

Avery is dressed as half man and half woman. Lori is so impressed by the idea she helps with the white makeup under each side of Avery's face. Then she adds a mustache to one side, and a full ladies face with lipstick on the other. Avery feels the 'slurs' will have to be more creative for this costume, than if she is a pirate or a princess.

They all pour from their rooms and Ruth takes the obligatory photo in the porch CLICK.

27 **EXT. STREET HALLOWEEN - AFTERNOON, 2010**

Ruth sends them out the door with pillow cases in hand for the big haul of candy, a tradition on Halloween.

Lori, Jill and Sue are much further up ahead and Avery has been warned she is allowed to tag along, as long as she doesn't cramp their style and stays back 12 feet.

Avery can see up ahead they are mingling with other teenagers, as they are *all* quite popular at school.

Avery gets a few nods from other small kids, and is feeling like she is fitting in, highlighted by one kid going by and saying 'cool costume'. There is nothing more glorious on Halloween night.

LORI
(shouts back to
Avery)
Don't get lost back there, Avery.

JILL
But don't come too close either.

SUE
Unless you get the good treats,
cause your the *baby* of the
family.

They all laugh. The sisters have been stalled by a string of popular boys and Avery is left with no other choice but to catch up with them.

The guys huddle around the girls, one mischievous boy, BEN, sees Avery off to the side, and is able to confront her behind the on street MAIL BOX.

BEN
(to Avery in her
face)
So, what is it Avery? Are you a
girl or a *boy*? Can't decide.
(he jeers)
Let me see.

Ben leans in to touch (feel up) Avery under her costume aggressively. Avery tries to push Ben away.

AVERY
Don't.

Ben persists bullying his way and pushing Avery up against the mailboxes. The sisters remain oblivious, vying for the popular teen boy's attention. With a look of fear and terror Avery eyes the next person coming down the street and it is RAOUL, the boy from ballet class.

Avery still remains paralyzed, thinking he will never help.

Raoul immediately stops and confronts Ben.

RAOUL

What are you doing, Ben?

BEN

What's it to you? Foolin' around. Goblins and all. You know. It's Hallows Eve.

RAOUL

You seem scary, Ben. I think you're hurting Avery.

BEN

(repeats himself)

What's it to you? *I said.*

RAOUL

I'm here. I can see you. I'd have to report you.

(Takes a quick photo with his flip phone)

Ben pulls back. Avery can't believe it. Someone has taken her side.

BEN

You're just a puff ball. The two of you. *Fruity, Fruity* that's you.

(Ben starts to back away and go down the street)

Avery, both from the trauma and relief from Raoul helping her, is reduced to full on tears with makeup

streaming down her face, blurring the half man and half woman face.

Raoul makes an effort to see that Avery is okay, kindly patting her shoulder, but continues down the street not to cause further discomfort.

Avery, forced to come out from behind the mailbox, is more than disheveled with ruffled cloths, a pool of mascara and lips pouring from her face onto the white collar of the man's shirt and onto the white dress of the woman side of her costume.

Avery is instantly in full view on the street, and the 3 sisters in their sexy outfits look directly her way. The teen boys have all moved on.

The SISTERS laugh a VICIOUS and hysterical LAUGH, until it's a CACKLE.

SISTERS (O.S.)
(voice over each
other, look
directly in Avery's
eyes)
What a *MESS*.

CLOSE UP Avery wearing the half man and half woman costume with makeup streaming down both sides of her face.

28 **INT. BROADWAY THEATRE NY FOYER - EVENING, 2022**

Avery, David and Ruth enter the Broadway Theatre. CLOSE UP of a half man and half woman sculpture in the foyer, symbol for theater diversity.

Avery eyes it up and down and then assumes his role as cultural city goer and businessman.

EVERY

Coat check, Mom?

RUTH

Thank you, darling. You're such a gentlemen.

DAVID

I'll grab us drinks before we go in.

RUTH

Nothing for me, David. I have to keep my wits about me, it's my first Broadway show.

David chuckles and heads to the bar.

DAVID

(in a put on British accent)

You should be able to keep up Mum, it's about *your* home, *Come From Away*.

RUTH

I know, but I am sure audiences laugh in a different way in a big city than back home. I just want to be on *my* best.

Avery laughs.

EVERY

You'll be fine.

David comes back with their drinks, scotch.

EVERY (CONT'D)

Mudder is worried she may not fit in with the Broadway show.

DAVID

It's about *your* home. There's more kindness there than in this country. At least enough to make a hit musical about it.

RUTH

We're certainly proud. Although I've never been to Gander, maybe once.

AVERY

The town is kind but they sure could use a design *makeover*. Remember the photos I showed you?

DAVID

(grimaces with a subtle look)

Right, we went through *those* photos. Didn't Elvis *have* to land there.

RUTH

He did. *Only* place flights could refuel.
(laughs)

Ruth catches the eye of a mother she recognizes from home, JULIE and her son RAOUL, who went to school with Avery. Raoul doesn't recognize Avery right away, but Ruth is subtle in the introduction. While Julie the mother is quite obviously jarred to see Avery as a man.

RUTH (CONT'D)

Julie, Julie.

(MORE)

RUTH (CONT'D)

(holds her hand
out)

Ruth. How are you? It's been
ages.

Ruth goes to introduce Avery.

RUTH (CONT'D)

(gestures between
Avery, Julie and
Raoul)

Avery. The boys went to school
together. Raoul is it?

Raoul, looking dashing, nods to Avery and Julie's jaw drops but Ruth continues the formalities without skipping a beat.

RUTH (CONT'D)

And Avery's partner, David.
David, this is Raoul, and his
Mother, Julie.

Avery smiles to Raoul, enthralled with seeing him from his past and knowing how much he meant to him over the years, if even in secret.

INTERCOM comes on: LADIES and GENTLEMEN if you can take your seats the show is about ready to begin.

They disperse amongst the crowd, Avery looking back to Raoul, and Ruth catching the horror on Julie's face. David makes a gesture to put his arm around Avery as they walk through the theatre doors.

APPLAUSE from the theatre is amplified.

CUT TO

Avery and David's condo living room, watching the soccer game.

APPLAUSE resounds underneath as Jill scores.

29 INT. AVERY AND DAVID'S CONDO - EVENING, 2022

Avery, David and Ruth are in front of the TV. It is the sisters soccer game with Jill and Sue getting significant airtime, because of Jill's goal and their defense.

There is a sullen feeling while watching, although Ruth and Avery share a sense of pride while watching the sisters play.

David is the first to break from the victory march as the players jump in the air to acknowledge Jill's goal.

DAVID

I can't watch those two, they
make me *sick*.

Avery and Ruth stay in front of the TV not disputing David, but like watching a car accident or drinking sour milk, Avery always needs to watch *his* sisters.

SOCCER FOOTAGE continues and then the FINAL SCORE appears across the screen. Canada wins.

Avery says a warm good night to his mom.

RUTH

What a great night.

AVERY

Great game, the girls played
great.

Ruth goes off to bed with a smile, looking at her phone.

INT. AVERY AND DAVID'S BEDROOM WITH ENSUITE - NIGHT

David is in their ensuite with matching marble sinks and shaving at his sink with his shirt off. Avery peeks around the corner, trying to guess the level of tension.

EVERY

(hesitates)

Are we going out?

DAVID

Yeah, *I* am. There's an afterparty. Remember? Broadway show's *Afterparty*.

EVERY

Sorry, I forgot.

Avery starts to join David at the sink, both men now shirtless. Avery shaving, as well.

DAVID

(direct)

Your Mother seems to have the drill down. She handled the intro to your High School pal pretty good, I thought.

EVERY

She's done it before.

DAVID

You, not so much. I didn't *really* see you step up. Reach out a handshake to a mother who thinks you're a little girl, and say hey, I'm a man *Avery*, who you've known forever it seems.

EVERY

There's no need.

DAVID

No need. No need to say this is my guy David.

(slaps down the
razor)

And what if your Mom is not there to handle it. Do you just not to get to say hi, to Raoul, is it? Cause you seemed pretty interested to see him.

EVERY

He -- it meant something to have him around. He was good to me, when I was growing up.

DAVID

Good to you. And you've never mentioned him or seen him since. He's here in NY. Did you know?

EVERY

No.

DAVID

And now that you do? Now what?

EVERY

I'll get dressed. Let's go.

Silence between the two. They dress in Armani suit jackets without ties. They walk out to the living area to catch RUTH putting her bags by the front door.

31 INT. AVERY AND DAVID'S LIVING ROOM - NIGHT, 2022

Ruth is pattering around the kitchen with her suitcase ready to go. Avery and David eye her with concern, as they are dressed to go out on the town.

AVERY

Where are you going? It's late.

RUTH

The girls are driving back over after the game in Boston, and leaving *really* early in the morning.

AVERY

Really?

RUTH

We'll have a shop and take a morning flight.

AVERY

Their going back with you?

RUTH

There's a break before their finals.

DAVID

Ruth, don't go because of what I said. I can be hot headed.

RUTH

Not at all. And you had every right.

David smiles.

RUTH (CONT'D)

I'll sneak out at dawn. You two will probably just be getting home.

(laughs)

Avery enjoys his Mom's casualness.

RUTH (CONT'D)

(pause)

The show was wonderful. Thank you David.

RUTH (CONT'D)

Thanksgiving. I expect to see you *both* at Thanksgiving.

AVERY

Thanksgiving. How can I forget.

RUTH

You haven't *been* back, Avery. Just in the house, for the wedding. It's important. You come *home*.

AVERY

I will... we will.

RUTH

I'm sure Julie, Raoul's Mom, will be my first call when I get back to the house.

They all laugh. Ruth tiptoes back to bed and Avery and David leave.

32

INT. BROADWAY AFTERPARTY - NIGHT, 2022

The afterparty is wall to wall with NY's most exciting and elite business clientele, theater, LGBTIQ, art

dealers, artists, musicians, actors and Broadway performers the city has to boast. A party for all to celebrate, and critique the latest phenomenon declared to be New York's *best*.

David and Avery circulate the room with ease, known to all there. They are considered the finest looking couple, and most talented designers by far, sought after by those looking to spend for *no* reason.

Dancers move in groups not on a stage, singers strike up harmony in the stairwell, and actors recite from their barstools. The burlesque party is all David and Avery need to reaffirm their love.

After working the room, Avery heads to the bar and leans in to the bartender for a Martini. David is otherwise enthralled, talking to a client.

Alongside Avery, several people standing at the bar pass a bar napkin from one person to the other until it reaches him. He looks at the napkin. It says *sparkle*. By the time the napkin has reached Avery, Raoul has moved down by his side. Raoul is dressed in Drag, with perfect detail. Avery knows it's him without skipping a beat. Avery leans in to him to hear each other above the noise.

EVERY

(smiles, blushes)

How long have you been here? In
NY?

RAOUL

About 3 years. I'm on *Jersey
Boys*. Odd since there's a
Broadway show about home.

EVERY

Even odder that we're *both* here.

RAOUL
At this party?

AVERY
This party. In New York.

RAOUL
You mean that we got out.
Without being killed.

AVERY
Small town. Lucky I got out of
my family, without at least one
murder happening.

RAOUL
All still alive?

AVERY
They've been here. There's a
couple of MIA's.

They both laugh.

RAOUL
You look *good*.

Avery smiles.

RAOUL (CONT'D)
I wasn't surprised. *Impressed*.
But not surprised.

AVERY
It helps to be here. To be
successful.

RAOUL
I can see that. Even for my
folks, it's like that.

EVERY

It's pretty *beige* that life,
middle class. When you're 10,
it's hard to know if you'll ever
make it. Survive.

RAOUL

But *you* did. You should be
proud.

EVERY

Proud to be alive. *Really* alive.

RAOUL

True.

EVERY

I'll have to see your show.

David comes over, he is beaming after a successful
chat and drink.

Avery turns to David, and repeats what he has said.
David not recognizing Raoul, at first.

EVERY (CONT'D)

Raoul's in *Jersey Boys*, we should
go.

DAVID

What's your hometown taking over
Broadway.

Avery and Raoul laugh, sharing the same sentiment.

RAOUL

It must've been those ballet
classes.

AVERY
 (big laugh)
 MISS JANINE.

David sees Avery as more open than he usually is, and feels he has missed something.

DAVID
 Hey. Let's get out of here.

Avery looks at Raoul, not wanting to go. Avery pushes the napkin discreetly back in Raoul's hand. He has written the words *and shine* just like when they were in ballet class.

AVERY
 We'll see you again, I'm sure.

DAVID
 Night.

33 **EXT. CITY STREET NY - LATER, 2022**

David and Avery walk out, David is a little off but plays the good guy in a party mood. They walk past a karaoke bar.

DAVID
 Remember when we went there.

AVERY
 We first met each other *there*.

David starts to sing.

DAVID
 Got a man, call him my boyfriend.
 Think I'm fallin' in love. The
 only man that gives me the things
 that I am worthy of.
 (MORE)

DAVID (CONT'D)

Hugs me and holds me, kisses me softly. Calls me back right away. Communicates his feelings to me. And cares what I have to say. He says, "Baby, I love you, baby, I need you. Never gonna let you go" Writes me love notes, takes me shopping. And to Broadway shows.

Avery is alarmed with David singing the whole thing, he laughs intimately.

DAVID (CONT'D)

See I can be *your* Jersey Boy.

Avery laughs and they make out. Avery turns away still holding David's hand. His silhouette fills the frame of a man in a black suit.

TWO YEARS EARLIER 2020:

34 **EXT. GRADUATION CEREMONY FIELD - DAY, 2020**

Avery is standing back on, with the audience focused on the graduates crossing the stage. A sash is being put over his head for the graduation ceremony, as he kneels in front of the Chancellor.

35 **INT. DECKER HOME - DAY, 2022**

INTERCUT RUTH/ Opening a large ENVELOPE from AVERY in her kitchen at the DECKER HOME.

In it Ruth pulls out a certificate of excellence from PARSON'S SCHOOL and DESIGN, awarded to AVERY Decker for \$50,000.

A small personal cheque for \$10,000 is made out to RUTH and a framed photo of AVERY front on with Graduation Gown wearing a suit, and he is a man.

SUE and JILL walk into the kitchen where their MOM is standing.

SUE

What's with the big envelope?

JILL

Did we win *Better Homes and Gardens*? *Life* subscription.

RUTH

It's Avery. *He's* received an award of excellence from Parson's Design School.

Ruth gasps her breath in and slowly turns the graduation photo around to Sue and Jill. They all look to Avery's graduation photo awestruck.

CUT TO:

36

EXT. GRADUATION CEREMONY FIELD - DAY, 2020

AVERY walks off the stage throwing his hat in the air and catching it. He walks towards David at the back of the audience and they give each other a love.

DAVID

Hey *Postgrad* ... let's get down to *Business*...

(laughs)

AVERY

That's *our* business. Wait until I'm a doctor.

DAVID

Doctor of Design.

(hmmmm)

Avery and David walk across the field with their arms around each other.

A bunch of gals and young men, Avery's classmates, start to summons him. Cheering as if in Junior High.

GALS

Avery, Avery. There's cake.
(giggles from the
crowd)

Avery readies himself to brush them off, as if they are kids, while he focuses on his serious career. Then he does an about-face and hollers back.

EVERY

Sure, *why not*.

David in complete dismay, defaults to laughter.

DAVID

What happened to **our** business.
GQ/Forbes *man of the year*.
(laughs)

EVERY

(smiles)
It's cake. I'll meet you back
at the office. It won't be long.

They walk away from each other, slowly releasing their hands as Avery joins his classmates.

The classmates walk up to a large cake for the Design Department, and a bunch of progressive and flamboyant students gather around. Their party, set up on the field, borders on the edge of a park with thickly overgrown trees.

CLOSE BY are other faculty graduates, and there are sneers from the guys, who seem quite intolerant.

One guy goes over towards Avery and brushes his grad hat off his head into the woods.

37

INT. WOODS BY UNIVERSITY FIELD - DAY, 2020

Avery tries to pay no mind to the act, pretending it is just shenanigans, and as he goes toward the woods to retrieve his grad hat, several guys push him into the woods farther and farther.

GARY

What are you doing hanging off all the *arts babes*? They're *ours* for the taking.

MURPH

Homo. You're a guy's *guy*.

GARY

You're a disgrace to *my* university's *name*.

DOUG

You're not even a guy's *guy*, are ya? You're make believe.

GARY

Like, you don't even exist. *Invisible*. You're *not even real*.

Gary throws branches and dirt at Avery.

DOUG

Just like you arts types. You're not even a *guy*.

Still pushing Avery around.

GARY

I saw you come out of *that* hospital. I was there, walking by. That's right, you're a *woman*, aren't ya? Can't make up your mind. Had to become a *man*, to *get* a man.

MURPH

Stop blocking *our* girls. What the fuck they want with *you-now*. You're *Not* a friend, *Not* a fuck. *You're useless*. You hear me. *Useless*.

Avery is convinced he will die here next to the soccer field, at the hands of these bastards.

They push harder, harder. And as he falls to the ground, they topple and push trees and trees and branches over him. A tonne weight buries him to the ground.

38 **EXT. GRADUATION CEREMONY FIELD - DAY, 2020**

Back on to the field the gals turn around and try to see if Avery is in the crowd.

MINDY

Hey, where did Avery go?

BLAKE

Probably back to the office with David.

(snide voice)

MINDY

At least he will have a job and a business to run.

BLAKE

With David that may be all
they'll ever do. He's a tyrant
for *success*.

Young guy speaks up.

RANDON

Oh, I imagine they'll get up to
more than work.

Avery is heavily covered in branches and the GUYS have left him for buried, still wearing his graduation gown and suit. The GUYS return to the field and are making crass and lude gestures to the young women, and are moving in on them with their arms around them. The gals try to shone the guys vile moves.

39

INT. WOODS BY UNIVERSITY FIELD - DAY, 2020

Avery can barely breath under the trees and he feels the pressure of each limb crush into his legs and arms.

The limbs of the trees seep into his veins and he lies still until he is transposed to the moments he lay in the forest as a young girl PUDGE. He looses his breath and has no shell of a body once more. He is vacant. Absent. He feels himself slip away. The word 'useless' echoes over and over in his mind, until he submerges underground. Blacked out.

Avery shivers and becomes conscious. With conviction he resurrects his safe space, memory, he transforms his own image with Raoul's laid over him, they meld. Pudge can see a young boys body emerge from her image. He regains and embraces strength, and resists pain.

Maneuvering the weight of tree trunks and dirt, Avery pushes through, agile, and crawls out from under the wood.

Still riddled with panicked breath, he holds still.

Visibly hurt, his shoulders are strained, but no markings are on his face. He stumbles out from the woods and sees the guys in the distance touching the gals and pushing themselves on his classmates, 'taking' what's theirs.

Avery hobbles across the field not wanting anyone to know he is in pain. He takes the disheveled graduation robe off and balls it up under his arm. He tosses the hat across the field, in contempt.

FLASHBACK 2010

40 INT. RAOUL'S FAMILY HOME - DAY, 2010

Raoul(10) and Avery (10) are in Raoul's bedroom Raoul takes a tiny graduation robe from his closet that he wore when he was in Kindergarten. It's way too small but he can just fit his arms through and it wears like a shawl.

RAOUL
(twirls around
dances and laughs)
Remember, graduation day.

AVERY
(laughs)
Yeah, we graduated from
colouring. So stupid.

RAOUL
It was fun! All the cakes. Our
parents were so proud.

AVERY
The cake was good. That was the
only time my Dad showed up, at
school.

RAOUL

Where is he?

AVERY

Mom says he works away, 'a turn
around man'.

(laughs like his
sisters)

The sisters say he's *never* coming
back.

AVERY (CONT'D)

I heard Mom on the phone when we
were camping.

RAOUL

(looks serious,
pause)

Wish my Dad would go away *for*
good.

Raoul continues to go to the closet, pushes the hangers back behind all his 'guy' clothes and pulls down women's shawls, slips and fancy lingerie. He rushes over to the door and puts the back of a chair underneath it to hold it shut.

RAOUL (CONT'D)

Want to see?

Avery looks on not so excited by the clothes, but very into Raoul's *secret adventure*.

AVERY

What's all this?

RAOUL

It's what I wear, when I know *no*
one's around.

Raoul wizzes through the closet and puts on several lacy slips and a ball gown. Rushes to open his top drawer and puckers his lips perfect while applying lipstick. He takes out a wig from the drawer hidden under his clothes and tosses it in the air, in one fell swoop he places it on his head. He twirls around showing Avery he is in full garb, dancing with exuberance and glee. Avery is in awe and so excited to watch Raoul, he is happy and free.

EVERY

Wow. You look beautiful.

Avery takes a see through scarf and puts it around Raoul's neck, lovingly. Avery then sees Raoul's very 'guy' like clothes left on the floor, boy jeans and a ragged t-shirt. She slips out of her leggings and long 'girls' t-shirt and quickly changes.

She does up the jeans with the button on the opposite side and pulls in on the man's belt buckle. Avery stands extra tall looking in the full length mirror.

EVERY (CONT'D)

There that looks better.

They both laugh. And laugh. And waltz cheek to cheek. Swirling in their room, in complete bliss.

PRESENT DAY:

41 **INT. PENTHOUSE CONDO, NY - DAY, 2022**

Avery walks through the door, as David preps for their meeting, looking over drawings. The clients are looking over the renovation to give final approval. David and Avery try not to crowd them, the client finally moves toward David.

DAVID

More floor area, multiple master suites, Stanasic eco designer interior.

Clients continue to walk around really impressed.

DAVID (CONT'D)

It's important- eco. People will know your priorities.

Avery's phone rings. He is distracted and walks to the side away from the clients.

AVERY

What? What *kind* of accident?

RUTH

She's gone, Avery. Jill is gone, she didn't make it.

David overhears from across the room, and walks over to Avery.

AVERY

Jill's dead.

42 **INT. DECKER HOME - DAY, 2022**

Ruth is standing by the stove, trembling and clenching her arms tight, to hold herself up. Lori is alongside her, putting a sweater over her. Avery comes through the door, guarded, and Lori turns to give him a hug.

AVERY

Is Sue stable?

LORI

She is. We're going back to the hospital now.

EVERY

What happened?

RUTH

(matter of fact)

Driver ran a red light, hit the driver's side and our Jill was behind the wheel.

LORI

Car was driven over 100 ft.
It's no wonder Sue made it out alive.

Ruth trembles, her tears continue.

43 **INT. HOSPITAL - DAY**

Ruth, Lori and Avery come in by Sue's side. Sue is groggy.

RUTH

(pats Sue on the forehead)

You're going to be fine, Sue, just fine.

LORI

There was intracranial pressure, swelling inside your head, it could've caused injury to you brain. But the swelling is going down. They will monitor it, but it's going in the right direction. The doctors know what they're doing.

RUTH

She doesn't need to hear all that.

(MORE)

RUTH (CONT'D)
(makes light)
Doctor in the family.
(continues to rub
her head)
You'll be fine, my love.

SUE
(grief stricken)
Jill.

RUTH
I know. *I know.*

SUE
It *wasn't* her fault.

RUTH
I know.

Lori looks on with tears in her eyes, her mother still sitting on the bed.

SUE
Mom, can I speak to Avery alone
for a minute.

Ruth and Lori leave the room, Ruth with a worried look on her face.

SUE (CONT'D)
She loved you, you know.

AVERY
(pause)
Don't worry. It's fine.

SUE
I mean, I know she wants you to
know *that*.

EVERY

I know.

Avery tries to help.

SUE

I want you to know *that*.

Sue starts to cry.

SUE (CONT'D)

When I thought I was going to die, I thought of you. That I didn't call back. What was I thinking?

EVERY

It's okay. Stop.

SUE

She's gone, Avery. She's gone. You can't change it once your gone.

EVERY

I know. *I know*.

Avery almost feels sadness for them, Jill and Sue, not knowing this before now.

EVERY (CONT'D)

Rest. You need to rest.

44

EXT. WOODED SCHOOL GROUNDS - DAY, 2010

Avery has the same reoccurring dream that she has had at the beach. Avery wraps herself in the aimless sky as she floats through the air, a rush of water falls over her body, the sun beams through and illuminates Avery's silhouette.

Avery pushes past the water and we see her swim from behind, showing her muscular body with no top on, just shorts. Avery lies there content - free from the wrath of sibling chaos and the world.

TWELVE YEARS LATER:

45 **EXT. WOODED SCHOOL GROUNDS - DAY, 2022 (PRESENT DAY)**

David makes his way past the school grounds down a long path. He crawls in under the branches, not quite sure what to expect or why anyone would ever go in here.

Branches creaking, leaves rustling, wind whistling on tree bark.

David finds the place, and looks in on Avery.

DAVID

Lori said I would find you here.

AVERY

(takes a breath)

How do you bury someone your supposed to hate?

DAVID

Guess I helped you with *that*.

AVERY

There's no way around it. It's where we ended up. Or where we started.

DAVID

You didn't control it. It wasn't *you*.

EVERY

I know, but if I just had talked to her before it happened.

DAVID

And said what? You're sorry for 25 years of *her* cruelty. It's hard to foresee a car accident, and plan an apology. Ask *her* to say she was *sorry*.

EVERY

She would *never* have changed.

DAVID

Who knows, maybe it'll give Sue something to think about.

EVERY

Kind of seems that way. But *dead* is a hard price for bad behaviour.

Avery leans on David's shoulder.

DAVID

Sometimes it's what it takes.

EVERY

What about your family?

DAVID

Nah, it will take more than *dead* for them to get it. Besides they believe in the afterlife. So it's no point in even trying.

They sit still together in silence.

46 **EXT. GRAVESITE - DAY**

Family gathers around the gravesite Ruth, Lori, Sue, Avery, David and friends and family. The full soccer team is there in uniform. Minister gives the sermon.

MINISTER

Death always seems to catch us unprepared. Today is such an occasion. When someone dies at such a young age, so unexpectedly, we are faced with With some troublesome questions and feelings. Grief tends to make us turn inward with questions. We view death as a curse, even as an enemy. We are not given a choice about whether to meet death, or even when we will meet death, only how we will meet death. Faith in God is how we can make sure that our death is a triumph not a tragedy.

Avery, uncomfortable with the Ministers talk on death, turns around aimless and sees an elegant and classic dressed woman, with an immaculate designer outfit and poise. She hangs back standing by the trees. Avery gives a warm smile.

The heavy trees make Avery think back to Raoul finding him in the woods by the school.

CUT TO:

47 **EXT. WOODED SCHOOL GROUNDS - DAY, 2010**

Avery is deep in the woods behind the school. She can hear the river going through the bushes past the school grounds.

She has cleared the bushes and put more trees up so she is not visible.

Avery lays a bottle of pills in front of herself, oxycontin...

She makes it seem like a ritual, takes a pause, and gets ready to start taking one oxycontin, then another.

Moments go by and then the next pill.

AVERY hears a runner in the woods, she is not sure who. It is Raoul. He works his way in to find Avery and sees her doped up. Raoul shakes Avery and is there when she wakes up in hospital.

48 **EXT. GRAVESITE - DAY, 2022**

David and Avery walk away from the gravesite.

DAVID

Are you sure you don't want me to stay longer.

AVERY

We'll be okay. Mending old wounds. Guess I have to be there for *that*.
(smiles)

DAVID

That's the hard part. Other people's moment of *truth*.

AVERY

Amen.

Avery sees David to his car and they hold each other, he drives off to the airport.

EVERY (CONT'D)

I'll walk home. I won't be long.

49 **EXT. MIDDLE CLASS SUBURBAN STREET - DAY, 2022**

All the houses are exactly the same as Avery walks through their neighbourhood. They have been this way since Avery was 10.

Avery walks along alone taking in every breath. He feels a person behind him and then hears someone and turns to see the elegant woman in the designer outfit. It's Raoul.

RAOUL

Hey, sorry about Jill.

EVERY

Were you coming home?

RAOUL

I came early, but yes.

Raoul and Avery say in unison.

RAOUL/AVERY

Thanksgiving.

They keep walking and hit a small shop with a rack of clothes out front.

There's a full rack of small purses covered in sequence, glitter and sparkle, shining radiantly underneath the sun.

Avery looks to the shopkeeper, who has already given a few shrewd looks, casting judgement, despite that Avery and Raoul are the best dressed coming from a funeral.

Avery speaks to the shopkeeper.

AVERY

(holding up a small
purse that is
beige)

This woman's favourite colour is
sparkle. Does it come in
sparkle?

Shopkeeper reluctantly brings out a bright sparkly
gold coloured sequence purse.

They laugh. Avery and Raoul walk down the street,
Avery in a black funeral man's suit and Raoul dressed
as a woman, wearing the bright gold sparkly and
sequence purse, with their heads held high in the air
with pride. They take each other's hand, like a
couple.

Avery and Raoul arrive at their homes two doors down
from each other.

AVERY (CONT'D)

(to Raoul)

I guess I'm home.

Avery walks up to the front step and opens the door.
Raoul watches him the whole way up as he walks towards
the door. From the front entrance, before seeing his
family, Avery sings out in a confident and calm voice.

AVERY (CONT'D)

I'm *home*.

Song *Sparkle and Shine* plays as Avery walks through
the door.

THE END.