Aw, Dammit!

written by

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OVER BLACK

NARRATOR (V.O.)
Our story begins with the Dammit family sitting down.

INT. DAMMIT HOUSEHOLD LIVING ROOM - DAY

The DAMMIT FAMILY is, indeed, sitting down in the living room.

NARRATOR (V.O.)
Father Wally sat on the couch.

WALLY DAMMIT, late 30s, sits on the couch. He wears a brown suit with a brown fedora and a twirly mustache.

NARRATOR (V.O.) (CONT’D)
Mother Beatrice also sat on the couch. In other words, she was sitting next to him. On the couch.

BEATRICE DAMMIT, late 30s, sits next to Wally on the couch. She wears a white polka dotted dress and a pearl necklace.

NARRATOR (V.O.) (CONT’D)
Child number one, Mildred, sat on a chair.

MILDRED DAMMIT, ten years old, sits on a chair. She is a disaffected-looking with dark hair and thick eyeliner. She speaks with an affected French accent and holds a long cigarette. (NOTE: MILDRED IS TO BE PLAYED BY AN ADULT.)

NARRATOR (V.O.) (CONT’D)
And child number two, Zacharias, sat on the chair next to the chair that Mildred was sitting in.

ZACHARIAS DAMMIT, eight years old, sits on a chair. He has a small hat atop his head with a propeller on top with a T-Shirt and shorts with knee-high socks.

NARRATOR (V.O.) (CONT’D)
Now that we have established the names of the people in the room, the time has come to see why the hell they’re all there.

WALLY
Hey, kids. How are you doing?
Mildred takes a long drag of her cigarette.

MILDRED
I am chaos.

WALLY
You’re probably wondering why we’ve called you here.

ZACHARIAS
Sure am! I’m missing the big game!

Zacharias takes out a catcher’s mitt and a small baseball from under the chair.

WALLY
We have something to talk to you about. And it's a little...well...

Wally looks at Beatrice, who stares into space.

WALLY (CONT’D)
Well, kids. First off, I would like to thank Beatrice, also known as "Mom", for giving me the floor. And secondly, I’d like to thank you, my darling children, for being here during this trying time. And thirdly...I...uh...

Wally breathes in deep.

WALLY (CONT’D)
I just love you kids so darn much!

ZACHARIAS
Mom, what's happening?

MILDRED
I fear the worst.

WALLY
Come here, kids.

Wally gets up and hugs them.

WALLY (CONT’D)
Hugs.

Wally sits back down on the couch.
WALLY (CONT’D)
Well, hon, should we go ahead and tell them?

BEATRICE
Go ahead.

Wally turns around.

WALLY
Hey, Kevin!

KEVIN walks in holding a guitar. He looks very punk rock in his dark sunglasses and black T-Shirt and ripped jeans.

WALLY (CONT’D)
Hit it!

Kevin nods.

KEVIN
Yes, sir.

Kevin begins to play.

WALLY
YOUR MOTHER AND I ARE GETTING DIVORCED.
DON'T YOU WORRY, DON'T YOU CRY.
OR ELSE I WILL FEEL REMORSE.
WE ARE PARTING AMICABLY.
WE WILL REMAIN A FAMILY.
WE WILL DO JOINT CUSTODY.
'CAUSE THAT WORKS BETTER FOR YOU AND FOR ME.
THAT WORKS BETTER FOR ME.

(Chorus)
DON'T YOU SAY "OH MY GOSH!"
OUR FAMILY IS NOT BEING LOST.
IT'S JUST DIFFERENT.
IT'S JUST DIFFERENT.

BEATRICE
YOUR FATHER AND I WILL REMAIN FRIENDS.
THIS WILL END UP JUST FINE.
IT'S A BEGINNING AND NOT AN END.
EVERYTHING'S GREAT.
EVERYTHING'S GOOD.
I'M HAPPY HE'S HAPPY, AS I SHOULD.
I'M BURYIN' NOTHING INSIDE MY CAGE.
I AM SO NOT FILLED WITH RAGE.

(MORE)
BEATRICE (CONT’D)
I AM NOT FILLED WITH RAGE.

WALLY
And now, uh, let's do the harmony.

WALLY/BEATRICE (CONT’D)
(Harmonizing)
DO NOT SAY "OH MY GOSH!"
OUR FAMILY IS NOT BEING LOST
IT'S JUST DIFFERENT.
IT'S JUST DIFFERENT.

Kevin does a key change.

WALLY/BEATRICE (CONT’D)
WE NOW OPEN UP THE FLOOR
TO QUESTIONS.
YES, SIR, YOU THERE IN FRONT.

ZACHARIAS
I'M YOUR SON, ZACHARIAS!

WALLY
Go ahead.

Zacharias clears his throat.

ZACHARIAS
I AM AN EIGHT YEAR OLD PERSON.
AT THE AGE OF FIVE,
I STopped NURSIN'.
I'M HEADING ON INTO MY FORMATIVE
YEARS.
MY HEAD WILL BE FILLED WITH TRAUMA
AND FEARS.
WILL YOU BE THERE TO SAY IT'S OKAY?
WHEN I REALIZE MORALITY IS GREY.
DO YOU REALIZE THAT THIS MOMENT
IS WHEN I FIGURE OUT YOU'RE NOT A
GOD AND...

WALLY/BEATRICE
DON'T YOU SAY "OH MY GOSH"!
OUR FAMILY IS NOT BEING LOST.
IT'S JUST DIFFERENT.
IT'S JUST DIFFERENT.

ZACHARIAS
Singing the chorus doesn't really
answer my question?
WALLY
ALRIGHT, LET'S MOVE ON TO THE NEXT INQUIRY.
DARLING, MILDRED, PLEASE.

MILDRED
IS ANY OF THIS ALL MY FAULT?
WHEN I WAS BORN, DID YOUR HAPPINESS HALT?
DO YOU WISH I WAS ABORTED?
YOUR MOUTH KINDA SQUIGGLED.
THAT THOUGHT IS SUPPORTED.
THIS WORLD IS CHAOS
YES, IT'S TRUE.
I JUST DON'T KNOW WHAT TO DO.
THIS WORLD IS CRUEL TO ME AND TO YOU
I WELCOME DEATH
BY FLU-LIKE SYMPTOMS.

WALLY/BEATRICE
DON'T YOU SAY "OH MY GOSH"!
OUR FAMILY IS NOT BEING LOST.
IT'S JUST DIFFERENT.
IT'S JUST DIFFERENT.

The four now move on into a counterpoint, which climaxes into them singing the chorus together.

WALLY/BEATRICE/ZACHARIAS/MILDRED
(CONT'D)
DON'T YOU SAY "OH MY GOSH"!
OUR FAMILY IS NOT BEING LOST.
IT'S JUST DIFFERENT.
IT'S JUST DIFFERENT.

Kevin finishes up the last note.

Wally flicks a shiny gold coin to him. Kevin catches it.

KEVIN
Thanks, Daddy-O.

WALLY
I know your emotions are probably all mixed up and stuff but, don't worry, because one day you'll look back on this day and laugh!

Beatrice nods her head slowly.

BEATRICE
Yeah, that's right, kids.
A long, awkward beat passes among the family.

WALLY
Look, we've been married for ten years now and, well, we just thought that we would go out on a high note, you know? Push back away from the table before getting too full. And, you know, one positive of divorce is that neither of us is going to have to watch the other one painfully die from some sort of old age disease or die suddenly of a young age disease. I hope this makes you feel better.

MILDRED
I guess so.

WALLY
Welp, now that we're all informed, we can put all of this behind us and go on with our day.

Wally gets up from the couch and walks away whistling the song that was just sung.

On his way out the door, he high-fives Kevin.

WALLY (CONT'D)
Three points!

Wally opens the door and exits.

Beatrice, Zacharias, and Mildred are silent.

KEVIN
Uh, do you want me to hang around or should I go?

INSERT:
Title Card -- "Aw, Dammit!"

OVERHEAD SHOT OF A TABLE:

Laid out on the table are a series of photographs of Wally and Beatrice's life together, from their days as college sweethearts to fun family photos with their children.

CREDITS PLAY over a montage of the photos.
FLASHBACK - INT. CLASSROOM - DAY - TEN YEARS AGO

A PROFESSOR, an elderly woman with thick sunglasses, is giving a lecture to a roomful of students sitting around a large table.

PROFESSOR
I think it's important to remember that the Denny's menu was created in 1964, at the height of the Industrial Revolution. Lamination was a new invention and Denny's was the very first American business to utilize it.

The students nod.

NARRATOR (V.O.)
This is how it all began. Ten years ago. They were younger then. You were younger then. We...were younger then.

Beatrice sits taking detailed notes. She nods as The Professor talks, really taking in her words.

Suddenly, a HAND goes up.

The Professor SIGHS. She points to the man with the raised hand.

He slowly and dramatically rises. It is WALLY. Because he is younger, he has a smaller hat.

WALLY
Actually, Professor, Denny's is a Swiss company. Not many people know that but the founder of Denny's was Swiss. You know why? Because they put Swiss cheese on their hamburgers. Because of the Geneva Convention, American business are forbidden from utilizing Swiss cheese.

PROFESSOR
Of course, Wally, but I...

WALLY
Furthermore, I must take issue with your pronunciation of the word "Lamination".

(MORE)
WALLY (CONT’D)
I have always heard it pronounced as "Lami-NAH-tion", which is how it was pronounced in the original New York English.

The other students stare at him, very annoyed.

PROFESSOR
Thank you, Wally, but we really must get back to...

WALLY
All I'm saying is that people worked hard on the English language and I think it's on us to respect their labor.

Wally smiles, confident that he completely owned The Professor. He sits back down, extremely proud of himself.

PROFESSOR
Anyway...

Beatrice, however, does not seem annoyed. In fact, she seems a bit transfixed. Wally tips his hat to her. She smiles. Wally smiles back.

Wally gets up from his seat and exits the room.

FLASHBACK- INT. BATHROOM STALL - DAY - TEN YEARS AGO
Wally masturbates in the stall.

INTERCUT WITH THIS are IMAGES OF BEATRICE SMILING.

FLASHBACK - INT. CLASSROOM - DAY - TEN YEARS AGO
Wally walks back into the room.

WALLY
Woo!

FLASHBACK - EXT. ACADEMIC BUILDING - DAY - TEN YEARS AGO
Beatrice walks out of the building. She stops to adjust her backpack and then keeps walking.

Wally pops up behind her.

WALLY
Hey there! How's it going?
BEATRICE
Pretty good. Did you enjoy that lecture?

WALLY
Yeah, but I have some problems with her, you know? I don't always agree with her.

BEATRICE
Ha. I can see that.

WALLY
Yeah. Sometimes I can't keep my mouth from talking. But, as they say, "It's better to talk than to not talk".

BEATRICE
I should probably talk more.

WALLY
You should! You have a beautiful voice.

BEATRICE
Aw, thank you.

WALLY
I'm serious. Have you thought about traveling back in time to the 1930s and getting into radio dramas?

Beatrice snort laughs.

BEATRICE
That was really funny.

WALLY
Aww, you have a snort laugh. That's adorkable.

BEATRICE
Ha! Did you say "adorkable"?

WALLY
I did. I like that word. It was actually one of the words that the Navajo code talkers used.

BEATRICE
You sure do know a lot of useless trivia.
Oh, nothing's useless in this world.

Wally stops. He turns towards Beatrice and puts his arm out to stop her from walking.

He gets up close to her and stares deep into her eyes.

Nothing.

Wally backs off. He outstretches his hand.

I'm Wally.

Beatrice outstretches her hand.

I'm Beatrice.

They shake hands.

And we are Wally and Beatrice.

Montage of Wally and Beatrice in coffeeshops, in restaurants, walking in parks, etc.

Love. The loveliest of all emotions and the only one you can "fall" into. As you can see, Wally and Beatrice were falling more and more in love every day.

Wally and Beatrice are RIDING AROUND ON HOBBY HORSES. They playfully chase each other around the room.

Wally suddenly stops and punches a glass box on the wall. It says IN CASE OF EMERGENCY.

He takes out a small box.

He gets down on one knee and opens the box to reveal a diamond ring.

Beatrice drops the Hobby Horse to the ground. It NEIGHS.
FLASHBACK - INT. CHAPEL - DAY - TEN YEARS AGO

Wally and Beatrice stand before a Wedding Officiant, who reads from a book.

OFFICIANT
And so today, we are here to watch two people take the ultimate act to prove to the world that they are more than friends. Wally, do you take this woman to be your wife forever and always unless it doesn't work out for whatever reason?

WALLY
I Yabba-Dabba-Doo!

Everyone laughs hysterically.

SOMEONE IN THE AUDIENCE
That's from The Flintstones! That's from The Flintstones!

OFFICIANT
And Beatrice, same question.

BEATRICE
Yes, I do.

OFFICIANT
And now with the powers invested to me by our Great Lord Satan, Prince of Darkness, I now pronounce you husband and wife. You may now make out with each other heavily.

INT. DAMMIT BEDROOM - DAY

Beatrice sits on the bed looking at old photos of her and Wally's life together. She softly cries.

All around the bed are boxes. Wally enters and takes one of the boxes.

WALLY
Hey Beatrice, could you possibly help me load this stuff in the car?

Wally notices her crying.

WALLY (CONT’D)
Hey, what's wrong?
Beatrice swallows her sadness and gets up off the bed.

BEATRICE
Nothing. I'll help.

EXT. DAMMIT HOUSE - DAY

Wally, Beatrice, Zacharias and Mildred come out carrying boxes and put it in the car.

Zacharias softly cries. Wally bends down and taps him on the shoulder.

WALLY
Hey buddy, don't cry! Everything's going to be okay.

ZACHARIASSniffling)
How do you know?

WALLY
Because this is America. And when you're in America, nothing ever goes wrong.

Wally faces Beatrice.

WALLY (CONT'D)
Well, I guess this is goodbye.

BEATRICE
I guess so.

WALLY
It's been a wonderful ten years.

Wally grabs Beatrice and forces her into a hug. Beatrice grits her teeth and gets through it.

WALLY (CONT'D)
Bye now.

Wally gets in the car.

Beatrice, Zacharias, and Mildred stare at the car as it drives off.

BEATRICE
Kids.
ZACHARIAS/MILDRED
Yes, Mother?

BEATRICE
Your father met someone else.

SMASH CUT TO BLACK

TITLE CARD - "STEPHY"

FLASHBACK - EXT. FOODINGTON'S GROCERY STORE - DAY
Wally parks the car and gets out, whistling. He carries several reusable bags.

TITLE CARD -- SIX MONTHS EARLIER

FLASHBACK - INT. FOODINGTON'S GROCERY STORE - DAY
Wally walks into the grocery store with a big smile on his face.
He sees a young man operating a small grill. He is making fajitas and cutting them up into little samples.

WALLY
Whatcha got there?

FAJITA BOY
We got fajitas!

WALLY
Lemme get a hit of that.

Fajita Boy hands Wally a small Dixie cup filled with fajita bits.
Wally takes it and shoves the entire thing in his mouth.

WALLY (CONT'D)
Thank you, sir! That is delicious!

FAJITA BOY
All in a day's work, sir.

Montage of Wally bouncing around the store eating samples. He is so happy.
NARRATOR (V.O.)
Wally went to the Foodington's grocery store for one thing and one thing only: Free samples. He would go at peak times on Saturdays and Sundays armed with the reusable tote bags he won through a radio contest after calling in to correctly guess that the letter “G” follows the letter “F” as part of a promotion for the return of Aleph-Bet Cereal. He would scour every aisle thoroughly, looking for a friendly man or woman standing behind a small table that held unknown treasures on a stick or in a plastic container. For Wally, going up to each person was like pressing a button on a slot machine that spits out small rectangles of frozen sausage-and-onion pizza pie, teriyaki-slathered chicken cubes, peach and pepper salad bits, or crispy tortilla triangles and chunky salsa that was as red as a sniper’s laser on an angry tomato. For Wally, the samples WERE the store. The groceries were just the frosting.

Wally turns towards the camera and addresses it:

WALLY
Back in those days, they called me Wally Samples. That’s how much I loved those free nuggets of gold. Anytime I would pass by, I’d be greeted with a hearty...

Every employee in the store turns towards Wally and says:

EVERYONE IN STORE
"Hey, Wally Samples!"

Wally walks past a group of people. Each person says “Hey, Wally Samples!” and offers him a sample of their food.

But then he sees a woman at a small table with samples of beef lasagna. Wally squints in interest.

He walks over to the woman. She wears a name tag that reads “Hello! My Name Is Stephy"
Hey there! Could I try a piece of the lasagna.

Of course! And it’s actually beef lasagna.

Stephy hands him a sample of beef lasagna on a napkin. Wally eats it.

Mmmm! That’s delicious. Is that corn-fed Iowa beef I taste?

Oh, I’m not sure but I can get a manager for you.

Nah, it’s no problem.

So, I haven’t seen you ‘round these parts before. I am guessing from your name tag that you're Stephy, right?

You would be correct!

Ding ding ding! What do I win?

Well, this beef lasagna is actually on sale today. You get ten percent off with the purchase of two Yeti cups.

Fantastic. Well, my name is Wally. They call me Wally Samples around these parts but don’t be fooled, my name isn’t that weird. My birth name is Wally Dammit. Take my card.

Wally reaches into his pocket and takes out a business card.

The card is written in crayon and it reads:
Wally digs into his pocket again.

WALLY (CONT’D)
And, actually, lemme give you two more of these in case you lose the first one.

Wally hands her three business cards.

STEPHY
Well, thank you, sir.

At this point, a line has formed behind Wally. Stephy smiles at him in a way that is meant to communicate “Please leave”.

WALLY
So are you new here?

STEPHY
Mmm–hmm! Yesterday was my first day actually after training.

WALLY
Well, welcome! Foodington’s is my favorite grocery store. Have you had the organic bananas here? Like Heaven ensconced behind a peel, they are.

STEPHY
I will have to try them.

Stephy’s manager, CRAIGY, comes by.

CRAIGY
Hey Stephy, just so you know...when you man the samples station, you have to keep the line moving.

STEPHY
Oh! I’m sorry, Craigy.

CRAIGY
It’s okay! Just so you know.

Craigy exits.

WALLY
So...uh...what are you doing after work?
STEPHY
Oh, I’ll just be going home.

WALLY
Ah, yes! Home. That is where the heart is.

STEPHY
I guess you could say that.

People in the line are mad. They yell things out like “Can I get a sample already?”, “What’s the holdup?”, etc.

Wally’s phone rings. He picks it up.

WALLY
(On phone)
Hello?....Yep, just checking out now....Be home soon!

Wally hangs up.

WALLY (CONT’D)
Welp, the wife calls. You know how it is with the ol’ ball and chain.

STEPHY
Heh. I guess you’re right.

WALLY
It was great to meet you today.

Wally extends his hand for a handshake. Stephy weakly takes it and they shake.

WALLY (CONT’D)
Hopefully, I’ll see you again.

FLASHBACK – INT. DAMMIT BEDROOM – NIGHT

Wally hovers over Beatrice, who is half-awake.

BEATRICE
What do you mean you’ve “met someone”?

WALLY
Well, I have met someone I am romantically attracted to. She transforms my penis into an erect, muscular man.
BEATRICE
I don’t understand. Who is it?

WALLY
She’s a girl who works at Foodington’s. Her name is Stephy. I know your feelings are probably raw right now but you would probably like her if you got to know her.

BEATRICE
Oh.

WALLY
I just cannot stop thinking about her. That’s why I didn’t finish my penne pasta with cinnamon dusted calamari last night.

BEATRICE
Yes. I thought that it was strange that you didn’t finish your penne pasta with cinnamon dusted calamari last night. I thought that was your favorite food.

WALLY
Yeah and that’s the other thing. I think teriyaki chicken with peas and carob syrup is my new favorite food. Penne pasta with cinnamon dusted calamari is now my second favorite food.

Beatrice stares at Wally, dumbfounded.

WALLY (CONT’D)
I wasn’t even aware that my heart could even feel feelings like this anymore. I mean, I haven’t felt like this, really, since we first met. And so, with all of that being said, I think I would like to ask you if it would be okay to end our ten year marriage.

NARRATOR (V.O.)
There were so many sentences that Beatrice wanted to scream at him. Sentences with the word “fuck” in them. But she finally decided that doing so would not be polite. So, she just said...
Beatrice swallows hard.

BEATRICE
Okay. That’s fine.

WALLY
I mean, look at it this way:
Wouldn’t it be better to end on a
high note? We don’t want this going
on and on and on. Like remember
how Cheers should have ended with
the brutal murder of Cliff at the
hands of Woody in season four but
it kept going for another nine
seasons after that and Cliff’s
ghost became a character who doled
out advice to the other characters?
We can completely avoid advice-
giving ghosts in our lives because
ghosts can get pretty spooky and we
don’t need no damn advice.

Beatrice nods softly and slowly.

BEATRICE
Okay.

WALLY
You’re taking this remarkably well.
Thank you. You are giving me the
greatest gift a wife could ever
give a husband.

INT. WALLY’S CAR - DAY

Wally hums along to the radio as he drives.

The current song finishes.

DJ (ON RADIO)
And that was the song of the
summer, "Opening Titles" by Carter
Burwell. You're listening to 96.4
The Steel Mill, the only radio
station with a hot, hot mix of
Steely Dan and selections from the
score to the classic 1990 film
Miller's Crossing. Up next is
"Ricky Don't Lose That Number".

Wally parks the car in front of a house and turns the car
off.
He gets out of the car.

INT. DINER - RESTAURANT

Beatrice, Zacharias, and Mildred sit in a booth looking at the menu.

NARRATOR (V.O.)
Beatrice drove Mildred and Zacharias to “The YumHole”, the local table-service diner-style restaurant, whose claim to fame was their patented trapezoidal pancakes. Nobody spoke on the ride over and when they sat down in their booth, it hit them all that this was their first meal without their beloved patriarch. But nobody wanted to articulate that fact.

BEATRICE
So what looks good, everyone?

MILDRED
My tummy. It screams for the YumHole Big Boy Breakfast Platter.

ZACHARIAS
Don't you mean the YumHole Big Girl Breakfast Platter?

MILDRED
The Breakfast Platter is masculine in nature. Because it costs more than the feminine French Toast Platter.

BEATRICE
Oh, don't fight, kids. I'm going to have the blueberry waffles with whipped cream and nuts on top.

MILDRED
As a choice, that is an excellent one, mother.

ZACHARIAS
Oh boy! They have pancakes with strawberry syrup. I wanna get that.

Everyone is suddenly quiet.
BEATRICE
So, how is school going?

ZACHARIAS
It’s just swell, Mother. Mrs. Benadryl says that I am doing real good with arithmetic. We’re gonna do geometry next week.

MILDRED
My schooling stimulates the nape hairs of my brain.

BEATRICE
Well, that’s very good. I’m glad you like school.

ZACHARIAS
Yeah.

Suddenly, tears begin to drip out of Beatrice’s eyes.

ZACHARIAS (CONT’D)
Mother, your eyes are leaking.

BEATRICE
(Voice cracking)
Oh, don’t worry about it. They’re fine. They’re just fine.

MILDRED
You seem to be engaged in the act of crying.

BEATRICE
No, no. I don’t think that’s happening. It’s just allergies. The pollen levels are so high.

Snot drips out of Beatrice’s nose.

BEATRICE (CONT’D)
Oh! Goodness. I think I’m gonna go to the restroom.

Beatrice gets up and heads to the restroom.

Mildred and Zacharias sit in silence.

INT. BATHROOM – DAY

Beatrice washes her hands. She then looks up at the mirror and stares at herself.
INT. DINER - DAY
Beatrice comes back and sits down at the table.
The three of them sit in silence.

INT. ZACHARIA’S AND MILDRED’S ROOM - NIGHT
Zacharias and Mildred lie in separate beds on separate sides of the room.
Beatrice tucks them in.

BEATRICE
Goodnight, sweethearts.

ZACHARIA
Goodnight, Mother.

MILDRED
I hope your sleep is filled with wonder and magic, Mother.

Beatrice turns the light off and leaves the room.

INT. DAMMIT HOUSEHOLD HALLWAY - NIGHT
Beatrice walks down the hallway and then suddenly sits on the floor. She closes her eyes and lays down.

FLASHBACK - EXT. PARK - DAY
Wally and Beatrice walk hand-in-hand.

WALLY
Look at the ducks over there.

Beatrice turns her head.

BEATRICE
Where?

Wally laughs.

WALLY
Made ya look! There are no ducks.

BEATRICE
Oh, you!

They kiss.
WALLY
I want to move to a town so small that there’d be a sign at the city limits that reads “Population: Us”.

BEATRICE
That sounds wonderful.

Wally hugs her tight.

WALLY
I never want to let go of you.

BEATRICE
I want to stay here forever.

WALLY
God, you’re a beautiful baby.

INT. WALLY’S TRUNK – DAY
Wally picks up a cardboard box out of the trunk.

EXT. JANET’S HOUSE – DAY
Wally walks up the driveway, holding the box in his arms. He knocks on the door.
JANET DAMMIT, 60s, opens the door.

JANET
Honey!

WALLY
Hey Mommy! How’s it going?

JANET
Pretty darn good now that you’re here! Come on in!

INT. JANET’S HOUSE, LIVING ROOM – DAY
Janet and Wally sit across from each other in chairs.

JANET
Sweetie, I’m so happy you’re back home. I never did like that Beatrice anyway.
WALLY
Ah, no Mom. She’s a good person. It just didn’t work out.

JANET
Didn’t work out? You mean like me?

Janet pinches her stomach and laughs.

JANET (CONT’D)
Weight Watchers!

WALLY
Oh, Mom!

Janet does a thumbs up motion.

WALLY (CONT’D)
But, yeah, don’t worry. This is only temporary. I’m pretty sure that I am getting married again soon.

JANET
Oh? Who’s the lucky girl?

WALLY
Her name’s Stephy and she is the most beautiful girl in the whole wide world.

JANET
Well, she sounds absolutely scrumptious!

WALLY
Oh, she is. I honestly don't know that much about her. She's a total mystery. But that's what's exciting! This is truly one of those “love at first sight” situations, and I've always wanted to be in one of those.

JANET
You know what I’ve always said about “love at first sight”.

WALLY
I do.

WALLY/JANET (CONT’D)
(In unison)
“Love at first sight?
(MORE)
WALLY/JANET (CONT’D)
More like “Love at first Alright”!
Because “love at first sight” is
always alright alright alright!

JANET (CONT’D)
That’s right. How are my wonderful
grandchildren dealing with the
change?

WALLY
They seem to be doing just fine.
They’re actually coming here on
Saturday. Bea and I decided that
every Saturday is “Dad-urday”.
That’s legalese for "They’re going
to be with me every Saturday”. And
then she gets the kids the other
days.

JANET
That's a wonderful arrangement.

WALLY
Yeah, we’ll get to go on slip-and-
slides at the local waterpark.
That's one of the perks of getting
divorced, right?

JANET
That is what I have heard. Although
I will say that after your husband
kills himself, you do get one free
bagel with every order you make for
the rest of your life at Carl's Jr.

WALLY
Is that right?

JANET
Too bad I'm allergic to wheat,
though.

WALLY
That bites. Unlike you with the
bagels. Well, I do have other stuff
in the car I should probably get.
Do I get my old room?

JANET
Of course, sweetie. Just like old
times.
INT. WALLY’S BEDROOM – DAY

Wally finishes up unpacking. His bedroom is exactly the way he left it when he left home all those years ago. The walls are lined with posters of 90s movies and bands (All made up).

He suddenly has footie pajamas on and lies down on the bed.

He stares up at the ceiling.

There is a knock at the door.

Janet comes in.

JANET
I just wanted to tell you sweet night, goodheart.

WALLY
Sweet night, Mother.

Janet lingers in the room a bit more than she should and then leaves.

SOFT guitar MUSIC BEGINS AND CONTINUES OVER THE NEXT SCENE...

EXT. ALLEYWAY – NIGHT

Kevin leans against a wall playing the guitar.

A MAN IN A FEDORA approaches him.

MAN IN FEDORA
Hello, sir. I couldn’t help but overhear your guitar playing. Listen, I might need your services.

KEVIN
Tellin’ the kids you’re getting divorced?

MAN IN FEDORA
Why...yes! How ever did you know?

Kevin stops playing and looks off into the distance.

KEVIN
I know the human condition.

CUT TO BLACK.

TITLE CARD --- "MILDRED AND ZACHARIAS"
INT. ZACHARIA’S AND MILDRED’S ROOM – DAY

Early sunlight streams in through the windows.
Mildred and Zacharias are wide awake.
Mildred is puffing on a long cigarette.
The door opens and Beatrice enters.

BEATRICE
Okay, kids. Time for school.

EXT. SCHOOL – DAY

Kids get out of their cars and wave goodbye to their parents.

NARRATOR (V.O.)
Zacharias and Mildred found their days and nights blending into a haze.

INT. CAR – DAY

Beatrice drives. Zacharias and Mildred are in the backseat.

BEATRICE
What did you do at school today?

Zacharias and Mildred look at each other, unsure of how to respond.

Beatrice looks at the clock. 7:05.

BEATRICE (CONT’D)
Oh yeah.

EXT. SCHOOL – DAY

Zacharias and Mildred get out of the car. Beatrice gets out and hugs them.

BEATRICE
Have a good day.

ZACHARIA’S/MILDRED
Okay.
INT. SCHOOL CAFETERIA - DAY

Zacharias and Mildred sit at a long table and eat their lunches.

Mildred takes a bite of her sandwich.

MILDRED
I don't even remember what I'm eating right now.

Mildred drops her sandwich to the table.

INT. DAMMIT HOUSEHOLD DINING ROOM - EVENING

Beatrice, Zacharias, and Mildred sit at the table. Beatrice leads them in saying grace.

NARRATOR (V.O.)
Beatrice had started them on saying grace before meals, which they had never done before as a family, because Beatrice suddenly felt a nagging within her which told her that it was the right thing to do.

INT. DAMMIT HOUSEHOLD LIVING ROOM - NIGHT

Beatrice, Zacharias, and Mildred watch television.

NARRATOR (V.O.)
At night they would watch television together. But nobody could pay attention to what they were watching.

The television set is off.

INT. BEATRICE'S CAR - DAY

Beatrice drives the kids to school.

NARRATOR (V.O.)
He hung over everything. He was there even though he was not there. He was the massive eyeball blinking at you. But when you turned to look at it, it would disappear.
INT. CLASSROOM - DAY

Zacharias and Mildred sit in their classroom staring off into space as their teacher drones on and on.

INT. ZACHARIAS’S AND MILDRED’S ROOM - NIGHT

Zacharias and Mildred are being tucked in by Beatrice.

BEATRICE
Goodnight, kids.

ZACHARIAS/MILDRED
(In unison)
Goodnight.

Beatrice turns off the light and leaves.

MILDRED (CONT’D)
Do you ever feel the sensation that there is a hole in the universe?

ZACHARIAS
I just want them to get back together.

MILDRED
Reality is an antbite. It itches until it bleeds.

ZACHARIAS
I just want everything to be okay.

MILDRED
"It's going to be okay. It's going to be okay." Those are the words that they use to plug up the holes that they don't know how to fill.

ZACHARIAS
I don't know what happened. Everything was good. Now it's bad.

Zacharias sniffles.

Mildred sits up in her chair and goes to him. She puts a hand on his shoulder. Zacharias breaks down and cries hysterically.

MILDRED
Go on. Let the salted snot rain.

Zacharias composes himself.
ZACHARIAS
I wish there was something we could do.

NARRATOR (V.O.)
And then, just then, right when Zacharias said "I wish there was something we could do, Mildred suddenly got an idea. "Maybe," she thought. "There really IS something we can do."

CUT TO BLACK.

TITLE -- MAYBE THERE IS SOMETHING WE CAN DO.

INT. ZACHARIAS’S AND MILDRED’S ROOM – NIGHT

Mildred excitedly points her finger up towards the sky.

MILDRED
You know, Zacharias, maybe there IS something we can do. If we metaphorically join our heads, we can form a beautiful idea. We could, in some sense, find a way to bring our parents back into the realm of the loving. We know from experience that these are two very open people with hearts. Perhaps the hearts are imperfect, but they do have hearts. In other words, they are not heartless. They are heartful. And so I believe that they could, in fact, be open to the idea of joining their love loins together once more in order to form a family of happiness and wonder, just as we had before.

Zacharias nods his head.

ZACHARIAS
What do you think we could do?

NARRATOR (V.O.)
Mildred and Zacharias thought long and hard.

MONTAGE OF ZACHARIAS AND MILDRED’S DAY

Zacharias and Mildred go about their day: Waking up, going to school, coming home, eating dinner with Beatrice.
All the while, they look at each other sneakily. They are hatching their plan.

NARRATOR (V.O.) (CONT’D)
It was a question that hung over their heads for the next several days. And they weren’t quite sure where to go or what to do. Until...

INT. CLASSROOM - DAY

MRS. CHERYL BENADRYL stands in front of the class.

BENADRYL
Okay, class. Today, we begin a new unit. Who can tell me what the country France is most famous for?

The kids shout out various wrong answers: "Ham!", "Fries!", "The Egyptian Pyramids!", etc.

MILDRED
It's poetry.

BENADRYL
That's right. Scientifically, French poetry has been proven to be the greatest poetry in the world, which is a fact that led to Walt Whitman's suicide. Today, we will be learning about the magical French poet Francois Le Magnifique. He lived from 1833 to 1893. His death was rather tragic because it was caused when his heart gave out after he ate the very first M&M. Le Magnifique was famous for his love letters which were written to his great love, Mirabelle. Nevermind the fact that she was his sister, Le Magnifique’s dreamy poems of romance were filled with prose so beautiful that it could make your nape hairs not only stand but join together in song. Here’s an example...

THE WORDS OF THE POEM APPEAR ONSCREEN AS BENADRYL SAYS THEM.

BENADRYL (CONT’D)
..."Mirabelle, we are apples in a forest. To be eaten by Eve. We belong in her stomach."

(MORE)
BENADRYL (CONT’D)
And we are the original sin. I want
to fuck your brains out."

Mildred and Zacharias suddenly jump up out of their seats.

MILDRED/ZACHARIAS
(In unison)
I have an idea!

They are both delighted and, yet, somewhat confused that they have come up with an idea at the same time.

MILDRED/ZACHARIAS (CONT’D)
(In unison)
What is it?

MILDRED (CONT’D)
What if we composed love letters? We could write one and sign it as Mother and send it to Father and vice versa!

ZACHARIAS
Yeah! And if we make the letters sound real, maybe they'd see that they really care for each other!

MILDRED
Make it sound so authentic that they will both fall to their knees.

ZACHARIAS
That is one Dammit of a swell idea.

Zacharias outstretches his pinky to Mildred.

ZACHARIAS (CONT’D)
The Dammit Siblings?

Mildred locks her pinky with Zacharias's.

MILDRED
The Dammit Siblings.

BENADRYL
I would ask you both to sit down because you are disturbing the lesson but you are also both suffering from trauma caused by feelings of abandonment so carry on.

Mildred and Zacharias high-five.
FREEZE-FRAME.

INT. DAMMIT HOUSEHOLD DINING ROOM - NIGHT

Beatrice, Zacharias, and Mildred sit at the table. Beatrice says grace with her eyes closed. Zacharias and Mildred have their eyes open and smile at each other with the knowledge of what they're going to do.

INT. ZACHARIAS’S AND MILDRED’S ROOM - NIGHT

Beatrice tucks Zacharias and Mildred in. She kisses them both on the head. She goes to the wall and turns off the light. She exits.

Zacharias and Mildred pop out of bed.

They open up a drawer in their dresser to reveal a small box that reads "SECRET ART SUPPLIES - USE ONLY WHEN NEEDED".

CUE MONTAGE of them pulling out stationary, pens, pencils, stencils, markers, and all other sorts of art supplies in order to craft their letters. Bright, peppy, upbeat pop music plays.

THE FRAME SPLITS --

On the right side of the frame is an EXTREME CLOSE-UP of the letter that is addressed to Wally.

The left side of the frame is an EXTREME CLOSE-UP of the letter that is addressed to Beatrice.

Mildred reads the text of the Wally letter out loud. Zacharias reads the text of the Beatrice letter out loud. Their readings overlap one another.

LATER --

The kids are sound asleep. CAMERA PANS over to their dresser where there is a small piggy bank.

Long beat. And then the narrator speaks.

NARRATOR (V.O.)

The letters are inside the piggy bank.

CUT TO BLACK.

TITLE CARD -- SATURDAY.
EXT. JANET’S HOUSE - DAY

Beatrice's car pulls up and parks in front of the house.

Beatrice, Zacharias, and Mildred emerge from the car and walk to the house.

INT. WALLY’S BEDROOM - DAY

Wally lies on the bed smiling widely at the ceiling.

Janet calls out from downstairs.

    JANET (O.S.)
    Wally, your darling children are here!

Wally jumps up and down on the bed in excitement.

    WALLY
    Oh boy oh boy oh boy!

Wally runs out of the room.

INT. JANET’S HOUSE, LIVING ROOM - DAY

Janet stands at the front door talking to Beatrice, Zacharias, and Mildred.

Wally arrives close behind.

    WALLY
    Hey everybody! How's it going?

Mildred and Zacharias hug him.

    MILDRED
    Father!

    ZACHARIAS
    Pops!

    WALLY
    Kids!
    (To Beatrice)
    And how are you?

    BEATRICE
    Hi, Wally. I am okay.

    WALLY
    How are things?
BEATRICE
They're fine. I'm thinking about learning how to play backgammon.

WALLY
Excellent! That's a noble game.
(To kids)
And how are you guys?

MILDRED
The world is chaos except for when we are in the presence of you.

ZACHARIAS
We miss you, Pops.

WALLY
Aw, well, that's very sweet but don't forget that I'm just a hop, skip, and a jump away! And that the hopping, the skipping, and the jumping only takes about forty-five minutes.

BEATRICE
Well, you kids have fun.

MILDRED
Farewell, Mother.

ZACHARIAS
Bye, Mops.

Beatrice exits.

EXT. JANET’S HOUSE - DAY

Beatrice walks out to her car. Janet follows her out.

JANET
Hey, Beatrice, I just wanted to let you know that I have always liked you and I hope this divorce doesn't put any hard feelings into your heart.

BEATRICE
I understand, Janet. I've never had hard feelings towards you.
JANET
That's good. I know divorce tends
to rip families apart and I don't
want that to happen here. You can
always call me anytime you want. If
you want to maybe go somewhere and
eat or drink or something, feel
free to contact me.

Janet gives Beatrice a business card. Written in crayon, it reads:

"Janet Dammit -- Professional Mother" with a phone number
attached.

Beatrice nods.

BEATRICE
Thanks Janet. I may take you up on
the offer.

JANET
Great!

Janet gives Beatrice a hug and goes back inside the house.

INT. JANET’S HOUSE, LIVING ROOM – DAY

Wally and the kids sit in the living room, mirroring the way
that they sat during the opening scene. Janet enters and sits
down in the same place and position that Beatrice did. The
picture is complete.

JANET
So, how are you kids doing?

MILDRED
We are very good, GrandMaMa.

JANET
Well, that's great to hear!

ZACHARIAS
I got all As in Reading!

JANET
Great job, Zacharias, but do know
that if you're serious about
reading, there are more letters
than just "A".

Janet and Wally laugh hysterically.
Wally wipes away a tear.

WALLY
Well, kids, I have a very exciting surprise planned for today! So let's go ahead and head out to the car.

JANET
Oh! An exciting surprise! How exciting! You kids run along and I'll stay home making something delicious that we can all eat together when you come back later.

ZACHARIAS
Oh boy! I'm excited!

MILDRED
I feel excitement as well.

WALLY
And I am probably more excited than the two of you! Let's go ahead and shuffle off this mortal coil!

Wally, Zacharias, and Mildred stand up and exit.

WALLY (CONT’D)
Boom!

INT. WALLY'S CAR - DAY

Wally bounces his head up and down as he drives.

Zacharias and Mildred are in the backseat.

WALLY
So what have you been eating for dinner?

MILDRED
We have eaten breaded tilapia two out of the five days of this week.

WALLY
Sounds delicious. Son, how's your baseball arm coming along?

ZACHARIAS
Just swell, Pops!

Zacharias flexes his arm.
WALLY
Looking good! Looking good!

EXT. FOODINGTON'S GROCERY STORE - DAY

Wally's car parks in the parking lot. He gets out of the car and then opens up the door to let Mildred and Zacharias out.

ZACHARIAS
Are we getting snacks?

WALLY
In a way, yes.

INT. FOODINGTON'S GROCERY STORE - DAY

Wally, Zacharias, and Mildred enter the store.

Wally sees Stephy helping some customers. She is dressed in a Foodington's uniform. Wally smiles.

Wally takes the kids to the produce section.

WALLY
So here is the produce section. This is where you can get fruit like pears, grapes, onions and vegetables like celery, bok choi, garlic cloves. You name it. It's all here. How do y'all feel about vegetables?

MILDRED
Due to my young age, the taste repulses me.

WALLY
Don't worry. One day, you'll grow up and your tongue will hold you at gunpoint to lick an olive.

ZACHARIAS
I like beans.

WALLY
And you know what, son? Beans like you too! There are lima beans, garbanzo beans, black beans. And did you know that the Spaniards call beans "frijoles"?
ZACHARIAS
Boy howdy!

Wally keeps an eye on Stephy. She is helping some different customers in another aisle.

WALLY
Hey! Check this out!

Wally takes a bunch of bananas and puts them to his ear, as if he is talking on the phone.

WALLY (CONT’D)
Hello?....What?!?....What do you mean the President has a stomachache?!!

Wally laughs and puts the bananas down.

Stephy walks towards the produce department.

Wally leads the kids to the bread department.

WALLY (CONT’D)
Hey, come look at this!

Wally holds up a piece of bread.

WALLY (CONT’D)
Bread. It's something just about anyone can eat. Teeth, no teeth, doesn't matter! It's soft, it's moist, it's chewable. Delicious. Bread is baked in ovens and...

Stephy makes her way towards the bread section.

Wally abruptly leads the kids to a different aisle.

CUE MONTAGE of Wally and the kids in various aisles of the grocery store. Anytime Stephy walks past, Wally leaves.

MONTAGE ENDS in the frozen food section.

WALLY (CONT’D)
...and what's truly a comment on our times is that frozen food is a luxury known only to us. Think of it this way: Rabbi Hillel never once held a Totino's pizza roll. And I think that's a blessing that we need to count.
MILDRED
Father, what are we doing? We've been here for over an hour and twelve minutes.

WALLY
Oh. Well, I just wanted to show you how fun the grocery store can be!
(Sings)
YOU'VE GOT PRODUCE AND BREAD AND DAIRY AND...

MILDRED
(Interrupting)
Is this seriously all we are doing today?

WALLY
Of course not! I...

Wally sees Stephy punch out on a time clock at the furthest end of the store. She is dressed in her normal clothing, not the uniform. She says goodbye to some coworkers and leaves.

WALLY (CONT’D)
We have to leave right now.

EXT. FOODINGTON'S GROCERY STORE - DAY

Wally sees Stephy in the parking lot. He and the kids keep a good distance away from her so as to not arouse suspicion.

Mildred and Zacharias stop.

MILDRED
This is our car, Dad.

Wally looks back.

WALLY
Ah, so it is.

Wally sees Stephy get into her car, taking note of where she is.

INT. WALLY'S CAR - DAY

Wally drives to follow Stephy's car. He keeps a good distance away from her (several cars behind) but is always keeping note of where her car is.
Mildred and Zacharias eye each other, unsure of what is actually going on.

WALLY
Hey, let's turn on some music!

Wally turns on the radio. What plays is a whimsical childrens song (The Wheels on the Bus, Old MacDonald, etc.).

Wally thrashes his head to the music, rocking out.

MILDRED
What neighborhood are we in?

WALLY
We're in the cool part of town, gang!

Stephy's car parks in front of an apartment complex.

EXT. APARTMENT COMPLEX - DAY

Stephy gets out of her car and walks to her apartment. She opens the door and walks inside.

INT. STEPHY'S APARTMENT - DAY

Stephy walks into her apartment, which is cluttery and messy. She sits on the couch and takes a small medicine bottle from off of the end table. It reads "SCRUMBUMS".

She opens up the bottle and takes out two gummy worms. She eats them. She closes her eyes.

She takes out a book and begins to read. The book is titled THE HISTORY OF WHY TOMATOES ARE RED.

INT. WALLY'S CAR - DAY

Wally smiles as he watches Stephy get out of the car.

ZACHARIAS
Who's that?

WALLY
That is your new mother.

ZACHARIAS
What?
MILDRED
What?

WALLY
She's the one. The lucky girl I'm going to marry. The most beautiful girl in town. That makes her the best.

Wally turns around and faces his children.

WALLY (CONT'D)
And don't I deserve the best?

Mildred and Zacharias nod their heads.

Wally opens the car door. He comes around the side and lets Zacharias and Mildred out.

They walk up to the apartment. Wally knocks on the door.

INT. STEPHY'S APARTMENT - DAY

Stephy is startled by the knock. She lumbers towards the door and opens it.

EXT. STEPHY'S APARTMENT - DAY

Stephy is confused by the sight of Wally with the kids.

STEPHY
Hello?

WALLY
Hey, boo. How ya do?

STEPHY
Who are you?

WALLY
Don't you remember me? I'm Wally Dammit. Here's my card again.

Wally pulls out a business card from his pocket and hands it to Stephy.

WALLY (CONT'D)
These are my kids: Zacharias and Mildred. Say hello.

ZACHARIAS
Hi.
MILDRED
Hi.

WALLY
Well, actually that "Say hello" was actually aimed at you and not the kids but you know how it goes.

STEPHY
Are you the guy from Foodington's?

WALLY
I am but I'm also so much more than that.

STEPHY
How do you know where I live?

WALLY
I followed you home. I thought it would have been impolite to ask you for your address.

STEPHY
Wh-what?

WALLY
I don't want to leave just yet because I want to tell you something, boo. I believe that you and I are meant to be together forever. Have you ever heard of this concept called "love at first sight"? Well, let me explain to you what it is. It's where you see somebody just once and you fall in love with them instantly. It's an amazing feeling and you only experience it once in your life if you're lucky.

STEPHY
Dude, I don't know what you're doing but...

WALLY
Anyway, I'll get out of your hair in a second but...

Wally gets down on one knee.

WALLY (CONT’D)
...Stephy Whateveryourmiddlenameis Whateveryourlastnameis.
(MORE)
WALLY (CONT’D)
From the moment I saw you, I knew I wanted to spend the rest of my life with you. And so I wanted to know if...

Wally takes out a small box and opens it to reveal a diamond ring.

WALLY (CONT’D)
...you would do me the honor of becoming my wife.

Stephy looks at him in horror. Zacharias and Mildred tense up.

WALLY (CONT’D)
(Beat)
Will you marry me?

Stephy immediately shuts the door and locks it.

INT. STEPHY'S APARTMENT - DAY
Stephy hyperventilates in pure terror. She collapses to the ground. She wretches.

She crawls over to the end table and takes the bottle of Scrumbums. She puts all of the gummy worms in her mouth.

EXT. STEPHY'S APARTMENT - DAY
Wally, Zacharias, and Mildred just stand there.

A very long, very awkward beat passes.

WALLY
Wellp, just gotta be persistent, I suppose. You ready for dinner?

INT. WALLY'S CAR - DAY
Mildred and Zacharias eye each other in the backseat as Wally drives.

WALLY
Hey gang, can you do me a favor and not tell your mother about this? I kind of want to keep it a surprise.

Mildred and Zacharias nod.
Zacharias reaches for Wally's letter, which is in Mildred's jacket pocket. Mildred swats his hand away and shakes her head no.

INT. JANET'S HOUSE, LIVING ROOM - NIGHT

Mildred, Zacharias, Wally, and Janet eat dinner on table trays while watching television.

   JANET
   So did y'all have fun with your Daddy?

Long, long beat.

   MILDRED
   Yes.

There's a knock at the door. Janet gets up to answer it. She opens the door and lets Beatrice in.

   JANET
   Kids, your mother is here.

EXT. JANET'S HOUSE - NIGHT

Zacharias and Mildred go out to the car. Beatrice waves goodbye to Wally and Janet.

   WALLY
   See you in a week!

Mildred and Zacharias meekly wave goodbye.

INT. BEATRICE'S CAR - NIGHT

Beatrice drives and turns around to Zacharias and Mildred in the backseat.

   BEATRICE
   Did you have fun?

Zacharias and Mildred nod.

   BEATRICE (CONT'D)
   What did you do?

   MILDRED
   We...uh...
ZACHARIAH
We went to a baseball game.

BEATRICE
Sounds fun. Who won?

ZACHARIAS
Uh...

MILDRED
The better team.

BEATRICE
Always nice when that happens.

INT. DAMMIT HOUSEHOLD LIVING ROOM - NIGHT

Beatrice and the kids enter through the front door.

MILDRED
We are going to bed, Mother. Our eyelids are have developed six ton weights.

BEATRICE
Oh. Okay. Have fun sleeping!

Mildred and Zacharias head to their rooms.

INT. ZACHARIAS’S AND MILDRED’S ROOM - NIGHT

Zacharias and Mildred lie awake in their beds.

INT. JANET’S HOUSE, LIVING ROOM - NIGHT

Wally and Janet sit in chairs facing each other. Janet holds a glass of wine that has a label on it. The label reads “Whine”.

JANET
When do you think the wedding will be?

WALLY
Pretty soon, to be honest. Although it’s been a little difficult with her.

JANET
Oh yeah?
WALLY
Yeah, I took her to meet the kids today and, I don't know, she seemed to be in a bad mood or something. She didn't seem to want to talk.

JANET
Well, a woman who doesn't want kids might not be a woman for you.

WALLY
I don't think she doesn't want kids. I think she maybe doesn't know what she wants. I think maybe she's overwhelmed. You know, working at Foodington's is a real go-go career.

JANET
You really want this girl, don’t you?

WALLY
More than anything else I've ever wanted. My heart literally screams for her. I'm not even kidding. I am willing to go to a doctor right now and have him put a stethoscope on me and have his ears bleed because my heart is screaming. I can barely sleep because all I want to do is masturbate to her face. I count down the days until I can consummate our marriage.

JANET
Well, then, you better fight for her. Don't give up until she's yours.

WALLY
I wish this were easy.

JANET
Nothing in life is. Nothing, that is, except for Easy Macaroni and Cheese. Just put it in the microwave and three minutes later you have a complete dinner with five vitamins and minerals.

WALLY
Yeah, you're right.
JANET
And, in fact, that’s what we are having for dinner.

Janet pulls out two bowls of Easy Mac and Cheese from under the chair.

WALLY
You always know what my tummy wants.

JANET
Come on. Let’s enjoy this while watching Cheers.

WALLY
My favorite program.

INT. DAMMIT HOUSEHOLD LIVING ROOM - NIGHT
Beatrice watches television while drinking some wine.
The phone rings. She gets up to answer it.

BEATRICE
Hello?

THE FRAME SPLITS --
Beatrice is on the left side of the frame. Wally, in his bedroom, is on the right speaking on his phone.

WALLY
Hey, Bea. Did I wake you?

BEATRICE
No, of course not. Did I wake you?

WALLY
No, not at all. I need your help.

BEATRICE
Sure, what's going on?

WALLY
Do you happen to remember how we met?

Beatrice is stunned. Long beat.

WALLY (CONT’D)
Hello?
BEATRICE
Yes, I remember.

WALLY
Oh, what a relief! I was trying to remember. How did we meet?

BEATRICE
We were in the same class together.

WALLY
Of course! That's right.

BEATRICE
Why do you ask?

WALLY
Oh, no reason. I was just trying to remember. What was your first impression of me?

Beat.

WALLY (CONT’D)
Are you still there?

BEATRICE
I thought you were interesting. I had never seen a man wear a hat in a classroom before.

WALLY
Heh. I do love my hats.

BEATRICE
You proposed marriage very quickly.

WALLY
Really? How quickly?

BEATRICE
The day we met.

WALLY
Really? That doesn't sound like me.

BEATRICE
It certainly happened.

WALLY
Wow. Well, I was a younger man back then.
BEATRICE
How was your day with the kids?

WALLY
It was fun. Went to the zoo.

BEATRICE
Oh, Zacharias said you went to a baseball game.

WALLY
Ah, yeah. That's what we call the zoo.

BEATRICE
Like a nickname?

WALLY
Yeah. Because all the animals wear baseball uniforms.

BEATRICE
Really? At the city zoo?

WALLY
Yes.

BEATRICE
How are things with that girl?

Wally is silent for a moment.

BEATRICE (CONT’D)
Hello?

WALLY
They're good. Things are moving fast. Gotta be persistent.

BEATRICE
Well, that's good to hear.

WALLY
I think I'm going to go to bed now. I hope to talk to you soon.

BEATRICE
Goodnight, Wally.

WALLY
Goodnight, Bea.

Wally hangs up.
THE FRAME EXPANDS TO ONLY THE BEATRICE PORTION.

Beatrice studies the wine glass. She takes out a small bottle of pills from under the couch.

INT. STEPHY’S APARTMENT - NIGHT

Stephy lies flat on her back on the floor. The Scrumbums bottle is in her hand. Tears have been running down her face and snot is running out of her nose.

The door opens. In walks TILDA HILLFORD, Stephy’s mother.

Stephy gets up and jerks back towards the couch.

Tilda bends down and picks up the Scrumbums bottle.

TILDA
You’ve been using again.

STEPHY
Mom, I told you to get rid of that key!

TILDA
I need it, Stephy. And you know why.

STEPHY
Get the fuck out of here.

TILDA
Stephy, you’re using again. I cannot bear to see you like this anymore.

STEPHY
I am fine.

TILDA
I wish I hadn’t forgotten my mirror or else I would show you what you look like right now. You’re a...well, I’m just gonna come right out and say it...you’re a mess.

STEPHY
You shut the fuck up and leave right now, you pig.
TILDA
Stephy, I want what’s best for you. And every single time I come over here, I see that you’re sinking deeper and deeper. It’s heartbreaking to watch.

Stephy BARKS at her mother.

TILDA (CONT’D)
Oh, you’re barking? You’re a dog? How much more can you debase yourself? You’re high right now.

STEPHY
No, I’m not.

TILDA
Yes you are. Again, if I hadn’t forgotten my mirror, I would show you your eyes right now. They’re green and pulsating. It’s disgusting.

STEPHY
Please leave.

TILDA
I’m not leaving. I am staying here all night. I brought my pajamas and sleeping bag because I knew I would need them. I did forget my toothbrush, however, so I will have to use yours.

STEPHY
You’re not staying here or using anything. You are leaving right now.

Tilda shakes her head no.

STEPHY (CONT’D)
I’ll run away. You’ll never find me.

TILDA
Stephy, I am your mother. It is my job to save you. I know you’ve hated me for a long time but you will always be my little baby girl.

STEPHY
I’m not your anything.
TILDA
I did just say that you were my little baby girl. But never mind all that. You promised that you would not use again.

STEPHY
Yeah, that’s right. I did say, “I’m not going to use again.” But I didn’t specify what I wasn’t going to use again. I could have been talking about can openers. I could have been talking about floppy discs.

TILDA
That is a fair point. But I have been telling you and telling you that you have a problem.
(Beat.)
I thought getting you that job would straighten you out.

STEPHY
It has! I’m a different person now.

Tilda shakes the bottle of Scrumbums.

TILDA
I beg to differ. When do you go in again?

STEPHY
Tomorrow at 8.

TILDA
I am going to come with you so that I can talk to Craigy. I want to make sure that you are not coming to work high.

STEPHY
Don’t talk to him!

TILDA
I am going to.

STEPHY
Stop trying to control my life!

TILDA
Listen. There is another thing you should know.

(MORE)
TILDA (CONT’D)
This will be the last month that I pay for this apartment. I want you to come live with me until you beat this thing.

STEPHY
No.

TILDA
It’s not a question or a suggestion but an actual thing that you are going to do.

STEPHY
I am not going to live with you.

TILDA
Well, then I am going to have to call the police and let them know that there is a Scrumbum user in their city.

STEPHY
Are you blackmailing me?

TILDA
No. It’s called parenting.

Tilda takes out a phone. She places three fingers on the 9 key and the 1 key.

TILDA (CONT’D)
Do you know who picks up if I dial 9-1-1? A 9-1-1 operator. And those are the people who call the police.

STEPHY
I have a job! I can pay for this place!

TILDA
You make six cents an hour. You couldn’t afford this place in five years.

Tilda checks her watch.

TILDA (CONT’D)
We have one week and twelve minutes until this cursed month is over. And that’s when you’ll move in with me. And now has the come to put on my pajamas.

(MORE)
TILDA (CONT’D)
I will do this inside of your
bathroom because I am not the kind
of mother who undresses in front of
his daughter. That's just not who I
am.

Tilda gets up and walks towards the bathroom.

Stephy sits, fuming.

Tilda suddenly runs out of the bathroom with a Nerf gun.

She shoots at Stephy, who screams.

TILDA (CONT’D)
This is for your own good, Stephy.
This is for your own good.

Stephy falls to the ground. Tilda lowers her gun.

INT. ZACHARIAS’S AND MILDRED’S ROOM - DAY

Sunlight streams in through the windows. Zacharias and
Mildred wake up and slowly roll out of bed.

Zacharias checks the digital clock on the end table. It reads
"8:30 AM".

ZACHARIAS
Uh...Mildred? It's 8:30AM.

Zacharias lightly shakes Mildred awake. She gets up and reads
the clock.

MILDRED
Agh! We overslept!

INT. DAMMIT HOUSEHOLD LIVING ROOM - DAY

Zacharias and Mildred run out into the living room.

MILDRED
Mother! We overslept! Why didn't
you wake...

Mildred and Zacharias stop. Their eyes grow wide in great
shock.

CUT TO THE COUCH -- Beatrice lies on the couch dead. Purple
foam and blood dribble out of her mouth.

CUT TO LATER --
A team of POLICE OFFICERS are checking every inch of the living room. One takes pictures. Zacharias and Mildred sadly look on.

One of the Officers stands over Beatrice's body. He bends down and, with two gloved fingers, wipes up a little bit of purple foam. He puts his fingers in his mouth and chews.

"SHE'S DEAD" OFFICER
Yep, tastes like lasagna. That means she's dead. Just like I suspected.

"She's Dead" Officer gets up.

"SHE'S DEAD" OFFICER (CONT'D)
Time of death...

"She's Dead" Officer brings up his arm to check his watch but he realizes that he isn't wearing one.

"SHE'S DEAD" OFFICER (CONT'D)
Shit.

Another Officer carries a piece of chalk and tries to outline the body.

CHALK OUTLINER
Is it okay if I put little cartoon hearts around my chalk outline? It's my stylistic trademark.

The Officers say "No" in unison.

Another Officer takes Zacharias and Mildred aside.

OFFICER WHO TALKS TO KIDS
You are both her children?

ZACHARIAS/MILDRED
Yes.

OFFICER WHO TALKS TO KIDS
And neither of you had reasonable cause to kill her?

ZACHARIAS/MILDRED
No.

OFFICER WHO TALKS TO KIDS
Did she seem depressed?

Zacharias and Mildred shake their heads yes.
OFFICER WHO TALKS TO KIDS (CONT’D)

Why?

MILDRED
Because our father left us.

OFFICER WHO TALKS TO KIDS
I see. So, in reality, your father is the culprit and should be arrested for murder.

MILDRED
No. The culprit is depression.

OFFICER WHO TALKS TO KIDS
Caused by a human?

MILDRED
Caused by a chemical imbalance.

OFFICER WHO TALKS TO KIDS
Ah. I suppose you're right.

NARRATOR (V.O.)
The officers continued talking to Zacharias and Mildred, who could hardly believe what was happening. Their minds went through checklists of what they needed to do, which was overwhelming as they were small children and did not know how to operate a checklist. Who did they need to call? What were the protocols? Why was their mother dead? Wasn't she supposed to be their protector? Wasn't she supposed to defend them from evil? Now, they're alone in the cold, cold universe.

MOURNFUL MUSIC BEGINS AND PLAYS OVER THE NEXT FEW SCENES...

INT. JANET’S HOUSE - DAY

Officer Who Talks to Kids stands with Zacharias and Mildred at the front door.

Wally answers.

Officer Who Talks to Kids tells Wally. We do not hear the dialogue due to the music playing.

Wally takes off his hat and hangs his head down.
INT. JANET'S HOUSE, DINING ROOM - DAY

Wally and the kids sit at the table.

Janet enters with a cake that reads "SORRY YOUR MOTHER IS DEAD". She puts it down on the table and begins cutting pieces.

EXT. JANET'S HOUSE - DAY

Zacharias and Mildred walk up the driveway holding their belongings in knapsacks. Wally follows behind them holding cardboard boxes full of stuff.

INT. WALLY’S BEDROOM - DAY

Zacharias and Mildred unpack their things in Wally's bedroom.

CUT TO THAT NIGHT ---

Zacharias and Mildred lay on either side of Wally in the bed. They are wide awake. Wally is fully asleep and snoring loudly.

INT. PARK - DAY

Beatrice's funeral.

Wally stands in the park addressing a small crowd of people, dressed all in black. Zacharias and Mildred stand on either side of him.

WALLY
Hello and good afternoon. My name is Wally "Wallace" Dammit and I was Beatrice's husband for about ten years. I...well...I really don't know what to say. And so, I won't say anything.

Beat.

WALLY (CONT’D)
I'll sing it. Hit it, Kevin!

Kevin appears out of nowhere and starts playing guitar.

Wally begins to sing a song called "YOUR MOTHER IS DEAD". The song.

Zacharias and Mildred both have verses.
The song culminates in the three of them singing together. Kevin finishes up the song and disappears behind a tree.

INT. DINER - DAY

Wally and the kids sit in a booth. They study the menu.

    WALLY
So, what looks good?

    ZACHARIAS
I'm not hungry.

    WALLY
Hey, just because your mother died doesn't mean that you can forego eating. You want waffles?

Beat.

    ZACHARIAS
Okay.

    WALLY
Great.

They go back to looking at the menu.

    WALLY (CONT’D)
How'd you like that funeral?

    MILDRED
I didn't.

    WALLY
Damn. It cost a lot to put it on. I'm sorry you didn't find any enjoyment in it.

The WAITRESS comes by.

    WAITRESS
Can I get you anything else?

    WALLY
Well, we actually haven't ordered anything yet so yes. But before you take our order. I have a question.

    WAITRESS
Shoot.
WALLY
Well, I don't have a gun on me but also these kids recently lost their mother, and I don't mean in a parking lot. Their mother died in one of those, you know, successful suicide attempts. Are there any discounts we could use on the menu?

WAITRESS
I'm sorry, sir. We only offer a discount to people whose mothers are living.

The Waitress points to a sign on the wall that reads "IS YOUR MOTHER ALIVE? IF SO, YOU GET 40% OFF YOUR BILL (TAX STILL INCLUDED, THOUGH)".

WALLY
Well, I tried.

INT. WALLY'S CAR - DAY
Wally drives. The kids are in the back. Tears stream down their faces but they aren't crying.

Wally notices their tears. He turns around.

WALLY
You kids wanna play "I Spy"?

EXT. FOODINGTON'S GROCERY STORE - DAY
A car parks in the parking lot.

INT. STEPHY'S CAR - DAY
Tilda puts the car in park and turns towards Stephy, who is in the front passenger seat.

TILDA
Now, remember, when your shift is over, you're coming with me.

Stephy angrily shakes her head no.

TILDA (CONT'D)
Stephy, this is for your own good.

STEPHY
I don't wanna go to work.
TILDA
You have to go to work.

STEPHY
I'm not going to work.

TILDA
You're going to work.

Stephy is having none of it. She does not respond. Tilda pulls out a phone.

TILDA (CONT’D)
I know the number to the police station.

STEPHY
I fucking hate you, Mom.

Stephy gets out of the car.

TILDA
I'll stay here until your shift is done.

Stephy leans into the car.

STEPHY
I'm here for eight fucking hours!

TILDA
I know how to play solitaire.

STEPHY
Fine.

Stephy shuts the car door hard.

EXT. FOODINGTON'S GROCERY STORE - DAY

Stephy angrily marches towards the store.

She gets to the entrance and breathes. She plasters on a cheerful and wide smile and walks in.

INT. FOODINGTON'S GROCERY STORE - DAY

Craigy stands at the entrance holding a pocketwatch.
CRAIGY
Stephy! You're three seconds late! Do you have an excuse?

Stephy breathes deeply, trying to keep it together.

STEPHY
So sorry, Craigy. I'll be on time from now on.

CRAIGY
You need to adjust your attitude. And it's Sir Craigy. I was just knighted for my contributions to the grocery store industry. Do you even remember that?

STEPHY
I do. It was a beautiful ceremony.

CRAIGY
What are you doing talking to co-workers? Get to work!

Stephy nods.

ELSEWHERE IN THE STORE ---

Wally and the kids shop around in the produce section. Wally is showing them an orange.

WALLY
The spherical shape of the orange perfectly matches the spherical shape of the Earth.

Wally catches sight of Stephy, who mans a samples station. She sees him and recoils. She sinks back into her station and hopes that Wally didn't notice her.

Wally motions for the kids to join him. They do. They walk towards Stephy at the samples station.

Stephy plasters her smile on.

WALLY (CONT’D)
Well, hey. Fancy seein' you here.

STEPHY
Can I help you, sir?
WALLY
Ah, okay. You're in professional mode. Well, let me know when you get off work.

Stephy looks around and lowers her voice.

STEPHY
What do you say you and I get outta here?

Wally raises his eyebrows in delight.

WALLY
You mean now?

STEPHY
Yes. Did you drive here?

WALLY
Yes.

STEPHY
Walk towards the front exit and I promise I'll follow you.

WALLY
Okay. Come along, kids.

Wally and the kids do as they are told and walk towards the exit.

Stephy is hunched over and looks behind her. She swiftly walks to join Wally and the kids.

They all exit together.

EXT. FOODINGTON'S GROCERY STORE - DAY

Wally, the kids, and Stephy walk through the parking lot to Wally's car. Stephy is hunched over so as to be as inconspicuous as possible.

They get to the car.

WALLY
You wanna ride shotgun?

Stephy nods. Wally opens the car and she gets in as the kids get in the back.
INT. WALLY'S CAR - DAY

Wally gets in the car.

    STEPHY
   Drive.

    WALLY
Will do.

Wally puts the car in drive and drives off.

    NARRATOR (V.O.)
Wally could hardly believe his luck. There she was, the woman of his dreams sitting in his front passenger seat. She looked as delicious as the samples she peddled. But now Wally didn't have to sample her. She was all his.

    WALLY
Having a good day?

    STEPHY
Just got a whole lot better.

    NARRATOR (V.O.)
And at that remark, Wally's penis responded by doing a triple decker double somersault plie.

Stephy turns towards the kids in the backseat.

    STEPHY
How are you guys doing?

Zacharias and Mildred hesitate before answering.

    ZACHARIAS/MILDRED
We're okay.

    WALLY
What do you wanna do? Where do you wanna go?

    STEPHY
I just have to get out of here.

    WALLY
Good with me. You wanna get out of town?
STEPHY
Absolutely.

WALLY
Do you like nature?

STEPHY
I love nature.

WALLY
A woman after my own heart.

Stephy reaches into her shirt and takes out a Scrumbums bottle. She opens it and pops a few in her mouth. Her eyes go wide.

STEPHY
Let's just do it. Let's get a hotel. Let's stay overnight somewhere.

WALLY
Sounds great.

NARRATOR (V.O.)
Zacharias and Mildred weren't quite sure what was happening and so they both thought things unrelated to what was going on in front of their faces. Zacharias began thinking of the mighty zebra, his favorite animal, whereas Mildred began thinking about the inexorable meaninglessness of life, as well as how yummy Fruity Pebbles are.

WALLY
(To the kids)
You kids up for a lil' staycay?

ZACHARIAS
(Under his breath)
No.

WALLY
Well, that's great because we're not going on a staycay. We're going on a voycay.

STEPHY
Let's do it. Let's do it, baby.

WALLY
And I've got a license.
STEPHY
Oh yeah?

WALLY
A license...to drive.

MONTAGE OF THE CAR DRIVING THROUGH TOWN --

Wally and Stephy laughing in the front seat; Zacharias and Mildred uncomfortable in the backseat; Scenery changing from city to suburbs to quaint small town; Also shots of Stephy popping Scrumbums into her mouth.

EXT. MOTEL - DAY

Seedy motel. Wally and Stephy get out. They open the back doors for Zacharias and Mildred. They get out.

INT. MOTEL LOBBY - DAY

Wally and Stephy enter arm in arm. Zacharias and Mildred enter behind them at a distance.

NARRATOR (V.O.)
Sometimes embarrassment is pleasurable. This is when it happens to other people. To Zacharias and Mildred, however, the embarrassment was real, palpable, and upsetting.

Wally bangs his fist on the desk of the FRONT DESK PERSON.

FRONT DESK PERSON
May I help you, sir?

WALLY
Yeah, a room for four.

FRONT DESK PERSON
Okay. How many nights?

Wally looks at Stephy.

WALLY
What do you think?

STEPHY
What do you think?
WALLY
How about just doing one night at a time. We'll see how long we stay here.

FRONT DESK PERSON
Okay. That will be $500.

WALLY
Wow, that's a bit steep, don't you think. I'm not sure if this hotel is truly up to that lofty price. I mean, the wallpaper is turquoise! The color of turtle vomit. Tell you what, I'll give you $200 for the room.

FRONT DESK PERSON
No.

WALLY
$199.

FRONT DESK PERSON
No.

WALLY
$198.

FRONT DESK PERSON
No.

WALLY
Wabbit Season.

FRONT DESK PERSON
What?

WALLY
$197.

FRONT DESK PERSON
I'll give it to you for $499 plus tax.

WALLY
Great.

FRONT DESK PERSON
Bringing your total to $505.

WALLY
Shit.
INT. MOTEL ROOM - DAY

Wally, Stephy, and the kids walk into the motel room.

   WALLY
   Nice digs!

   STEPHY
   Hells yeah!

   ZACHARIAS
   Pops, I just thought of something.

   WALLY
   What's that, son?

   ZACHARIAS
   We didn't pack any clothes.

   MILDRED
   Also our mother just died.

   WALLY
   Aw, just forget all that. We're in a new place, new time, new coolness ahead.

Wally takes out his wallet. He gives it to Mildred.

   WALLY (CONT'D)
   Here. Go crazy.

   MILDRED
   What?

   WALLY
   Go out. Have fun.

Zacharias and Mildred look at each other.

   ZACHARIAS/MILDRED
   Okay.

They glumly exit the room.

Wally looks at Stephy.

   WALLY
   God, I wanna swim in your eyeballs.

   STEPHY
   I want your mouth and my mouth to switch places so I can always feel you against my face.
WALLY
I hereby initiate sexual congress.
Do you consent?

STEPHY
One minute.

INT. MOTEL BATHROOM - DAY
Stephy looks at herself in the mirror. Her expression is one of trepidation and fear. She takes out her Scrumbums bottle, unscrews it, and empties its contents into her mouth.

EXT. MOTEL - DAY
Zacharias and Mildred walk out of the motel. They pause in the parking lot.

ZACHARIAS
Aw, geez.

They see a fast food restaurant next to the motel.

INT. RESTAURANT - DAY
Zacharias and Mildred sit in a booth eating hamburgers.

ZACHARIAS
They gave me flippin' pickles. I hate pickles.

MILDRED
The pickles were placed there for a reason, dear brother.

ZACHARIAS
They're gross. They taste like worms.

MILDRED
Have you ever tasted a worm?

ZACHARIAS
I guess not.

MILDRED
I have partaken. And they taste like meaningless shit. Watch what you speak of.
ZACHARIAS
You're yelling at me for no reason.

MILDRED
I apologize for the hostility. This hamburger tastes weirdly.

ZACHARIAS
What does it taste like?

MILDRED
It is a new taste that I have never tasted before. And it is a taste that I think I abhor.

Mildred puts the burger down.

ZACHARIAS
I remember when we only ate seedless buns. I miss those days.

MILDRED
Those days were swallowed by a dark vortex.

Zacharias puts his head down on the table.

ZACHARIAS
At least tables will always be here.

MILDRED
You don't have to lick it.

Zacharias licks the table.

Mildred takes the love letters from her jacket and rips them up. She then eats them.

INT. MOTEL ROOM - DAY

Wally is chasing Stephy around the room in a Benny Hill-esque fashion. They laugh hysterically.

WALLY
Come here, Mrs. Willowby!

STEPHY
Oh you ravenous stableboy! I hath told thee to address me as “The Queen of England” and nothing less.
WALLY
I bow before you!

Wally gets on his knees and bows.

WALLY (CONT’D)
My queen.

STEPHY
You may stand so I shall knight you.

WALLY
And so I shall.

Wally stands.

Beatrice picks up an ear of corn and knits him on both shoulders.

STEPHY
And now you shall serve me.

WALLY
I shall do nothing less.

STEPHY
Bark for me.

Wally gets on all fours and BARKS.

STEPHY (CONT’D)
And do a dance!

Wally does a dance while remaining on all fours.

STEPHY (CONT’D)
And say my name!

WALLY
You are Stephy, the Queen of All!

STEPHY
You are correct!

Stephy falls to the ground and starts tickling Wally. Wally tickles her back. They laugh hysterically.

Suddenly, a CELL PHONE RINGS.

Stephy gets up and reaches into her pocket and pulls out her phone. It says “WORK”.

She hits “IGNORE” and puts the phone away.
WALLY
Who was it?

STEPHY
God.

WALLY
You should have taken it then.

STEPHY
No I shouldn’t. I’m an atheist.

WALLY
So then you believe that nobody called you to begin with.

STEPHY
Exactly.

INT. FOODINGTON'S GROCERY STORE - DAY

Craigy is on the phone. Tilda stands next to him looking concerned. They are in front of the samples station that Stephy should be manning.

CRAIGY
She’s not answering.

Tilda shakes her head in disappointment and pain.

CRAIGY (CONT’D)
I don’t mean to alarm you but do you happen to know if she knows any wolves? I want to rule out the possibility that they have eaten her.

TILDA
Not to my knowledge, no.

CRAIGY
Hmmm.

TILDA
(Under her breath)
Oh Stephy, Stephy, Stephy.

CRAIGY
Are you trying to talk to her? She’s not here.

A WOMAN dressed in a Halloween POLICE OFFICER'S COSTUME walks past, pushing a grocery cart.
Craigy and Tilda catch sight of her.

CRAIGY (CONT’D)
Excuse me, ma’am. Are you a police officer

The WOMAN turns towards them. She nods.

A small badge on her chest reads "OFFICER MCGILLICUTTY".

CRAIGY (CONT’D)
We have a missing persons. Can you help us?

Officer McGillicutty’s eyes widen. She pushes her cart away.

OFFICER MCGILLICUTTY
A missing persons?!? That’s my biggest pet peeve!

Officer McGillicutty strikes a superhero stance.

OFFICER MCGILLICUTTY (CONT’D)
I will do everything in my power to...

TILDA
(Interrupting)
This is what she looks like.

Tilda opens up her wallet and hands her a picture of Stephy.

TILDA (CONT’D)
She’s supposed to be working here but, as you can see, she isn’t.

OFFICER MCGILLICUTTY
Well, it sounds like she's playing a game of "hide-and-go-seek"
(Beat.)
And I'm real fucking good at "hide-and-go-seek".

INT. MOTEL ROOM - DAY

Stephy and Wally lay on the floor.

STEPHY
So what’s your story?

WALLY
I’m just an ordinary guy in an extraordinary world.
STEHPHY
No, I mean, what do you do?

WALLY
Well, I’ve got two kids. I dote on them. I’m truly a doter. And I love hats. This hat I’m wearing? I was actually born with it. Not on my head, of course, but on my right elbow. With surgery, it was moved to the correct place.
(Beat.)
I like penguins too. I think penguins are the most beautiful animals on earth and I am so happy that it’s frowned upon to eat them. What’s your favorite food?

STEHPHY
A nice, hard slab of peanut brittle.

WALLY
One day, I will build you a house of peanut brittle that we can both live in.

STEHPHY
That’s sweet. Literally so.

WALLY
Well, I do have a sweet tooth. And that sweet tooth has sweet-dar.

STEHPHY
You have such a way with words.

WALLY
Well, I guess you could call me a poet.

STEHPHY
And you work in insurance?

Long beat.

WALLY
Yes.

STEHPHY
Why’d you hesitate?

Long beat.
WALLY
Because I like to absorb questions before I answer them. That’s a good trait I have.

STEHBY
Do you really?

Wally suddenly starts crying.

WALLY
I have to be vulnerable for a moment. No, I don’t. I don’t!

STEHBY
Where do you work?

WALLY
Nowhere!

Wally gets up and goes to the corner of the room. He puts his face in his hands.

WALLY (CONT’D)
I’m...unemployed! One of the 20% in this Godforsaken country!

STEHBY
How do you support your children?

WALLY
I...My mother...She takes care of it. She takes care of everything! She gives me all her money.

STEHBY
So your mom is supporting you?

Wally shamefully nods his head.

WALLY
Uh-huh.

STEHBY
And since when?

WALLY
Since I graduated from college.

STEHBY
How old are you?

WALLY
I'm 39.
Long beat.

STEHNY
Have you ever had a job?

WALLY
I did chores around the house for
one dollar a week when I was eight.
Taking the trash out, doing the
dishes.

STEHNY
And you didn't pursue that as a
career?

Wally sadly shakes his head no.

WALLY
I'm a fucking loser. If we lived in
a socialist society I might be
hailed as a hero but in a
capitalist society, I'm a fucking
loser who should kill himself. Do
you have an machete on you?

STEHNY
You don't have to kill yourself.

WALLY
I've wasted my entire life.

Wally looks at Stephy.

WALLY (CONT’D)
But I think you could maybe help me
live it to its fullest.

There's a knock at the door.

WALLY (CONT’D)
Will you open that?

Stephy goes to the door and opens it.

Zacharias and Mildred walk in.

WALLY (CONT’D)
(Sadly)
Hey kids. How are you?

ZACHARIAS/MILDRED
We're okay.
STEPHY
Can I borrow your phone?

ZACHARIAS/MILDRED
We don't have phones.

STEPHY
(To Wally)
No, you.

Wally takes out his phone and gives it to Stephy.

WALLY
Absolutely anything for you, lovebucket.

INT. MOTEL BATHROOM - DAY
Stephy dials a number and puts the phone to ear.

INT. CRUNCH'S APARTMENT - DAY
CRUNCH, a young man wearing a cardigan that is too big for him, picks up his phone. He is sitting on his couch making a cheese sandwich.

CRUNCH
Hello?

THE SCREEN SPLITS ---
Stephy on the left side of the screen. Crunch on the right.

CRUNCH (CONT'D)
This is Crunch Wilson, drug dealer extraordinaire.

STEPHY
Crunch, I told you that you have to stop answering the phone with the drug dealing thing.

CRUNCH
Aw, shit, you're right. What can I do for you, Stephy?

STEPHY
Crunch, I need you to come get me. I got super loaded and got into a car with this dude and he's taken me to this motel and now my high is wearing off.
CRUNCH
You got anymore Scrumbums?

STEPHY
I got nothing.

CRUNCH
When do you need me?

STEPHY
As soon as humanly possible.

CRUNCH
Where are you?

STEPHY
I'm at this motel. I'll text you the address.

CRUNCH
Sounds good. So you just got in a car with a random dude?

STEPHY
I had met him before. I was so loaded that it seemed like a good idea.

CRUNCH
Damn. I told you that it's best to take Scrumbums at home while eating cheese sandwiches and watching Frasier. That's the ideal experience.

STEPHY
Well, I have a job. And my mother is forcing me to move in with her. And she's....she is not a good person.

CRUNCH
Damn. You should only live with good people.

STEPHY
I need help.

CRUNCH
Alright. I'll be there soon.

THE SCREEN UNSPLITS. STEPHY'S SIDE TAKES UP THE WHOLE SCREEN.
INT. MOTEL ROOM - DAY

Stephy comes out of the restroom and gives the phone to Wally.

    WALLY
    Thank ya kindly! Hey, so I was gonna let this wait until tomorrow but, boy, have I got a surprise for you!

    STEPHY
    What is it?

Wally nods to the kids who are at the closet. They open it to reveal JANET.

    JANET
    Hello! I'm Wally's mother, Janet! I've heard so much about you!

    WALLY
    This is her!

    JANET
    Well, ain't you a sight for sore eyes!

    STEPHY
    You're...his mother?

    JANET
    And your future mother-in-law!

    WALLY
    And here's a lass that won't kill herself! At least, I hope not.

Janet laughs hysterically. Stephy, Zacharias and Mildred do not find that one bit amusing.

    JANET
    What are your likes and dislikes? Do you like cupcakes?

    STEPHY
    No.

    JANET
    Oh no! I have a whole plate right here!

Janet takes out a tray with SMALL DIXIE CUPS WITH PIECES OF CAKE IN THEM.
JANET (CONT’D)
"Cup" cakes! Get it?

Janet and Wally laugh hysterically.

NARRATOR (V.O.)
Stephy stared at the wall. She wondered what would happen if she were to run through it. She then realized that that thought was simply a runoff from her high. She then stared at the door. And decided to open it and leave.

Stephy runs towards the door. She opens it and leaves.

WALLY
Are you getting ice?

EXT. MOTEL - DAY

Stephy runs and runs as fast as she can through the parking lot, out onto the sidewalk and then...

INT. MOTEL ROOM - DAY

Stephy stares at Janet. The previous scene was just a fantasy.

STEPHY
It's...great to meet you.

JANET
So what do you do, Miss Stephy? Can I call you that?

STEPHY
Just Stephy is fine.

JANET
That's great, Miss Stephy.

STEPHY
I work at Foodington's. My title is "Sample Slinger".

JANET
A noble position if I do say so myself. Would you say that you make enough to keep the Good Ship Wally afloat?
WALLY
Mom! You know I don't want to talk about money right now!

JANET
You're right.
(To kids)
So, kids, how do you like your new Mommy? She's very nice.

Janet pinches a piece of Stephy's skin on her arm.

JANET (CONT'D)
And she's squishy!

Mildred and Zacharias force the words out

MILDRED
I suppose I am okay with this adequate arrangement.

ZACHARIAS
Yeah.

WALLY
Well, I'm glad you like it, son. Because I have an announcement to make.

Stephy grits her teeth.

WALLY (CONT'D)
Stephy and I...are getting married!

NARRATOR (V.O.)
Stephy was in turmoil. She had never agreed to this. She had never pictured herself as a married person. Or even as a merry person, on account of her clinical depression. But she felt a compulsion within her. A compulsion to not feel alone. A compulsion she did not wish to feel and yet she felt it anyway. She looked at this man and she looked at these children and for a split second she considered...maybe. And within that second, she spoke.

STEPHY
Yes we are.

Janet and Wally cheer. Zacharias and Mildred do not.
JANET
Oh boy oh boy! I can't wait for the wedding!

WALLY
Well, you're in luck! Because the wedding will happen tonight!

JANET
Oh!

Janet faints and falls to the ground.

Wally takes Stephy's hands.

WALLY
You've given me the greatest gift a wife could ever give a husband.

EXT. CRUNCH'S APARTMENT COMPLEX - DAY

Crunch is seen walking out of his apartment complex and to his car.

INT. TILDA'S CAR - DAY

Tilda watches Crunch through binoculars. Officer McGillicutty is in the driver's seat. Craigy is in the backseat.

TILDA
That's the guy. That's her dealer. I saw him on Facebook and got his address from Stephy's phone. (Beat.) Stay here.

Tilda gets out of the car. She runs up to Crunch and PUNCHES HIM IN THE FACE. Crunch falls to the ground.

CRUNCH
What the fuck, lady?

TILDA
Where is my fucking daughter, you scumbag?

CRUNCH
Who is your daughter?

Tilda takes out a photo of Stephy.
TILDA
This ring any bells?

CRUNCH
Fuck! She's in trouble.

TILDA
You're darn tootin' she is!

Tilda punches Crunch in the stomach and then in the face. She kicks him in the balls. Crunch is now bleeding from his face.

CRUNCH
God! What are you doing?

TILDA
I will defend my daughter from evil.

CRUNCH
I'm not evil! I'm just a drug dealer!

TILDA
Of course you are. You're the one who ruined her life.

CRUNCH
Fuck, why did I say that again?!?

Tilda pushes Crunch up against a wall and punches him in the face.

TILDA
Where the fuck is she?

CRUNCH
You won't make me talk!

Tilda punches Crunch in the face. This causes Crunch to cry.

CRUNCH (CONT’D)
Oh God! No!

Tilda punches Crunch again. He lets out a loud cry.

CRUNCH (CONT’D)
NOOOO!!!!!! I'm so sorry, lady! I'm so sorry!

Crunch takes out his phone and hands it to Tilda.

CRUNCH (CONT’D)
That's the address.
Tilda looks at it and takes the phone with her.

    TILDA
    Thanks!

Tilda runs back to the car and hops in.

INT. TILDA'S CAR - DAY

Tilda gets into the passenger seat and clicks the seatbelt.

    OFFICER MCGILLICUTTY
    You know, I might have to book you on charges of assault.

    TILDA
    Oh shut up!

    OFFICER MCGILLICUTTY
    Okay.

MONTAGE OF THE THREE OF THEM DRIVING --- DAY

They head out into nature.

    OFFICER MCGILLICUTTY
    Mmm, it's so beautiful here! Do you mind if I get out and take a picture of the scenery?

    TILDA
    No! We have a daughter to find!

More footage of them driving and then...

They spot the motel.

EXT. MOTEL - DAY

Tilda, Officer McGillicutty, and Craigy get out of the car. CAMERA FOLLOWS THEM as they walk inside the motel.

Tilda walks up to the FRONT DESK PERSON.

    FRONT DESK PERSON
    May I help you?

    TILDA
    I'm looking for a woman.
FRONT DESK PERSON
Ah! Room 433.

INT. MOTEL ROOM - DAY
Wally paces around. Stephy, Janet, and the kids stare at him.

WALLY
Okay, so we'll need flowers. We'll need tables. We'll need a ceiling. We'll need walls. Anything else?

STEPHY
Who is officiating?

WALLY
Well, we'll need a Rabbi. You're Jewish, right?

STEPHY
Not practicing. Because I'm not.

WALLY
It's okay. Converting is fun, or so I'm told.

NARRATOR (V.O.)
By the way, if you were wondering, Dammit is a Russian-Jewish Ashkenazi name.

Suddenly there is a knock at the door.

WALLY
That might be a Rabbi! They do have excellent hearing.

Wally goes to the door and opens it.

Tilda, Officer McGillicutty, and Craigy bust their way in.

TILDA
Ah-Ha! So there you are, Stephy! In a motel room with three people whose names I don't know! You are in big trouble, Missy!

WALLY
Stephy, who are these people?

TILDA
So you're the kidnapper, are you?
STEPHY
How dare you, Mother?!? I'm here on my own volition.

TILDA
Then why aren't you at work?

STEPHY
Because I don't want to go!

CRAIGY
That's a fireable offense!

Tilda screams.

TILDA
Well, you see what you did now, Stephy? What are you do for money now, Stephy?!? Why you'll suckle on my tits some more!

WALLY
Hey! You don't talk to her that way!

Janet walks up to Tilda with her hand out.

JANET
Hello, my name is Janet. Nice to meet you.

Tilda ignores Janet.

WALLY
Don't you ever talk to her that way!

TILDA
And who the hell are you?

WALLY
My name is Wallace Horatio Dammit of Whippleton, Texas. Born to a loving mother and an absent father. Sired within a house during a normal childhood and father to two wonderful children named Mildred and Zacharias. Say hello, kids.

MILDRED/ZACHARIAS
Hello.
WALLY
And now I am about to add another feather in my cap: Husband to Stephy.

TILDA
(To Stephy)
You are marrying this man?!?

STEPHY
I guess so.

TILDA
How can you marry him? How long have you known him?

STEPHY
Off and on for about a month.

TILDA
And you think that is grounds for a marriage?

CRAIGY
Marriage is hard work! And I just fired you for not working!

Officer McGillicutty draws her gun.

TILDA
Well, I don't give you permission to marry him.

WALLY
Hey! She doesn't need your permission to get married! She can make her own decisions!

TILDA
Yes she does and no she can't!

WALLY
Why?

TILDA
Because she's only fourteen years old!

Everyone gasps.

MILDRED
Dad, you're dating a fourteen year old?
ZACHARIAS
Good grief!

WALLY
(Rubbing his chin)
Fourteen years old. Why...if I'm not mistaken, then that makes you...a minor!

STEPHY
Yes it's true. It's all true. I'm fourteen years old.

WALLY
But...you live alone!

STEPHY
That's because my mother agreed to pay for my own apartment while she worked on her habit of committing domestic violence towards me.

OFFICER MCGILLICUTTY
Domestic violence? Well, that's not very nice!

Tilda shrugs.

TILDA
Well, what can ya do? I've got a rage problem.

Everyone is quiet for a long, long awkward beat.

Janet suddenly claps her hands together.

JANET
Well, every marriage has its challenges! I, for one, am delighted to see these two lovebirds come together!

OFFICER MCGILLICUTTY
Well, if they cum together, that would be illegal. And I should know. I'm a cop.

WALLY
Yes, I suppose that's true.
(Beat.)
Wait, was that a double entendre?

Officer McGillicutty smiles and shakes her head yes.
OFFICER MCGILLICUTTY
I'm so cheeky!

WALLY
Oh, damn it all to hell! Stephey, I am in love with you and I don't care who knows it!

Wally goes up to Stephey with his lips pursed.

OFFICER MCGILLICUTTY
If ya kiss her, yer under arrest!

WALLY
Then that's the price I will pay!

Wally grabs Stephey by the face and gives her a kiss. She pushes him away.

Officer McGillicutty's GUN GOES OFF. Wally is hit in the leg.

MILDRED
OH MY GOD!

ZACHARIAS
POPS!

WALLY
OUCH! OUCH! OUCH!

OFFICER MCGILLICUTTY
That's what you get for jumping on the bed!

WALLY
But I wasn't jumping on the bed! I was kissing a fourteen year old!

OFFICER MCGILLICUTTY
Oh yes, that's roight.

Wally falls to the ground.

WALLY
Well, Stephey, I hope this shows you that I will endure the pain-iest pain for you. If there were a mountain in this room, I would climb to the very top for you. If there was an ocean on this floor, I would drown myself just to make you smile. My heart aches and burns for you. And I would love to do you the honor of...
STEHY
Stay the fuck away from me.

EXT. MOTEL - NIGHT

Stephy and Tilda walk out of the motel. Officer McGillicutty follows them.

Wally walks out of the motel and runs towards Stephy. She turns her head to him.

WALLY
Hey. I just wanted to let you know that I'll never forget you for as long as I live.

Stephy keeps walking.

WALLY (CONT’D)
And, hey! One day you'll be of legal age and maybe we can meet up for a beer or something.

Stephy runs faster.

WALLY (CONT’D)
Hey, wait up!

Stephy takes Tilda by the hand and runs as fast as she can.

Wally stops in his tracks and watches them run.

WALLY (CONT’D)
Well, there's the one who got away.

Officer McGillicutty puts an arm around Wally's shoulder.

OFFICER McGILLCUTTY
Aw, cheer up. There will always be another one.
(Beat.)
Just try to keep it above the 18 year old range.

INT. MOTEL ROOM - NIGHT

Zacharias and Mildred lay in their beds staring up at the ceiling.

Wally enters the room, dejected and upset.
WALLY
Hey, kids.

MILDRED
Can we have a five dollar to buy some candy?

WALLY
Sure. Knock yourself out.

Wally reaches into his pocket and pulls out a five dollar bill.

MILDRED/ZACHARIAHS
Thanks, Dad.

EXT. MOTEL - NIGHT
Mildred and Zacharias walk out of the motel sadly and slowly.

ZACHARIAHS
I never want to go back there.

MILDRED
Me neither. I say we take this five dollar bill and exit our lives.

ZACHARIAHS
You mean buy a suicide device with it and kill ourselves?

MILDRED
No. Let's just run away. I'm sure this five dollar bill can get us a passage on a train. We can ride the rails until we're adults and become folk musicians.

ZACHARIAHS
Sounds like a plan.

They walk towards the trees and disappear.

INT. MOTEL ROOM - NIGHT
Wally lies on the bed. Janet sits next to him, stroking his head.

WALLY
I just don't know what to do.
JANET
Oh, sweetie. I'm sure you'll find something.

WALLY
I feel like I've wasted my life.

JANET
Well, it ain't over yet.

Janet bends down and kisses Wally's head. She kisses him again on the cheek. Wally then kisses her.

They then lock lips and begin to make out. They smile.

Wally takes off his shirt, pants, and then takes off Janet's clothes. They fumble their way up against a wall and begin humping each other.

FADE TO BLACK.

TITLE CARD --- ONE YEAR LATER

NARRATOR (V.O.)
One year later.

EXT. JANET'S HOUSE, BACKYARD - DAY

Wally and Janet hold hands in front of an OFFICIANT, who is the officiant from earlier. He is now a drunk vagrant with long hair and scraggly beard. Wally is dressed in a black tux and black top hat. Janet is dressed in a beautiful bridal dress.

OFFICIANT
And so...you may now...uh...
(Beat.)
When do I get my five bucks again?

WALLY
I'll write you a check.

OFFICIANT
Okay. Uh...in the power vested in me...uh...you may now kiss each other.

Wally and Janet look at each other and make out. Wally stomps on a glass.

CARDBOARD CUT-OUTS OF PEOPLE STAND WATCHING THEM. The Officiant plays a recording of people cheering.
WALLY
I love you so much.

JANET
And I love you. And, hey, I have something to tell you.

WALLY
Oh? What is that?

Janet snaps her fingers.
Kevin suddenly appears with a guitar.

JANET
Hit it!

Kevin begins to play another song.
Janet and Wally hold hands and sing together.

JANET (CONT’D)
And I have something to tell you.

WALLY
Oh, goody!

Janet holds up a PREGNANCY TEST. It is POSITIVE.
Wally smiles widely and falls to his knees.

KEVIN
Wait a minute. Did you impregnate your own mother?

Janet and Wally smile and nod their heads.

KEVIN (CONT’D)
And what happened to your kids?

WALLY
Which kids?

KEVIN
Your kids!

WALLY
Oh yeah, my kids.

Wally thinks hard.
WALLY (CONT’D)
Aw, dammit!

SMASH CUT TO BLACK

NARRATOR (V.O.)
Oh yeah, and the Dammit children were eaten by wolves.

END.