

BEING WOMEN

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FADE IN:

INT. WARD RESIDENCE - KITCHEN - DAY

TITLE CARD: MONDAY.

An elegant upper middle-class kitchen. The place is LOUD, bustling with CATERERS and WAITERS.

The door swings open as APRIL RIVAS-WARD (late 30s), a happy, but exhausted housewife, rushes in, carrying a bag of groceries.

She addresses a COOK as she frantically pulls the groceries out of the bag.

APRIL

I'm so sorry, I totally forgot.
Please let me know if I missed
anything and I'll rush to the
store. Again.

She catches her breath and takes a quick look at the clock on the wall. A little past four. She nods, visibly relieved.

Her son, TIMOTHY "TIMMY" WARD (5) runs into the kitchen.

TIMMY

Mommy!

April crouches to hug him.

APRIL

Hi, baby. You can't be here...

AGATHA RIVAS (early 60s), a lively gray-haired woman, follows behind the kid.

APRIL (CONT'D)

... There's people running around
with sharp things and they're
cooking and busy.

AGATHA

(re: the kitchen)

Geez!

April gives her a dismayed look.

AGATHA (CONT'D)

(to Timmy)

Okay, honey, let's listen to mommy
and go get ready.

TIMMY

I wanna help.

The boy points to the COOK preparing the cake.

April takes a deep breath and crouches to look into his eyes.

APRIL

Sweetie, I know you love to help,
but the party's gonna start soon
and we've to hurry. Everything has
to be perfect for daddy. I promise
we'll cook this weekend.

Timmy looks down, not so satisfied with his mother, but
acquiesces nonetheless.

He lifts his pinky finger and extends it towards April. She
lifts her pinky and intertwines it with his.

AGATHA

Breathe, April.

APRIL

I'm sorry, mom, but I can't shake
this feeling that I'm missing
something. I mean, I forgot about
the cake.

AGATHA

It's just a party.

April looks around.

APRIL

I still gotta check on the tables
and everything in the yard. Do you
mind helping Timmy get dressed?

AGATHA

It's just a party.

Agatha nods, leading Timmy out of the kitchen, and closing
the door behind them.

April lets out a sorrowful sigh.

INT. "COX, SMITH & ASSOCIATES" - ROBIN'S OFFICE - DAY

A big-shot office in Downtown Los Angeles. The city skyline
gleams outside the big windows.

ROBIN COX (early 40s), severe and imposing, sits behind her desk. She's talking on the phone.

ROBIN
(on the phone)
It's a school night.

INT. BONNIE'S ROOM - DAY

White walls plastered with posters and pictures, almost looking like a collage.

A string of white Christmas lights hangs by the bed.

ISABELLE COX (17), witty and intense, wearing relaxed clothes, sits on the bed, talking on the phone. It's on SPEAKER.

Her friend, BONNIE (17), stands a few feet away, a little nervous.

ISABELLE
(on the phone)
I've stayed over at Bonnie's lots
of times, mom.

INTERCUT between Robin and Isabelle.

ROBIN
I want you home by five.

ISABELLE
I'll text you every two hours to
let you know I'm fine.

ROBIN
No.

ISABELLE
C'mon, mom. I-- I can't be locked
in my room until I'm thirty.

ROBIN
You will be if you keep insisting.

Beat.

ISABELLE
What if I got Jean to talk to you?

Isabelle turns to Bonnie and mouths her to get her mother.

ROBIN
Isabelle, don't waste my time.

Bonnie leads her mom, JEAN (40s), in the room and whispers in her ear.

Isabelle points to the phone and hands it to her.

ISABELLE
Jean's here. She wants to talk to you.

ROBIN
Isabelle! I told you I don't want to talk to--

Jean is visibly confused.

JEAN
(to the phone)
Um... Hello?

Robin's tone does a one-eighty.

ROBIN
Jean? Hi. God, I'm so sorry I told Isabelle not to bother you.

Robin's face contorts. She gets hot-red.

JEAN
You know she can stay over. It's not an issue.

ROBIN
You're too kind, Jean, but Isabelle's grounded and I don't think she'll get the message if I budge on this one.

Jean turns to the girls and shakes her head. Isabelle rolls her eyes.

JEAN
Well, in case you change your mind, you know she's always welcome here.

ROBIN
I appreciate it. Bye-bye.

JEAN
Bye.

Jean hands the phone back to Isabelle and leaves the room.
Isabelle looks scared.

She gets the call off of SPEAKER.

ISABELLE

Mom?

ROBIN

I'll see you at dinner.

Robin hangs up.

END INTERCUT.

INT. BONNIE'S HOUSE - LIVING ROOM - CONTINUOUS

Isabelle puts the phone down and groans. Bonnie sits next to her, visibly disappointed.

INT. "COX, SMITH & ASSOCIATES" - ROBIN'S OFFICE - DAY

Robin throws her phone on her desk and takes a deep breath.
Anger all over her face.

CRAIG (20s), a shaky paralegal, knocks on the door and peeks in.

CRAIG

Mrs. Cox, may I come in?

Robin takes a deep breath and beckons him to walk in.

Craig carries a brief.

ROBIN

I hope you fine-tooth-combed it
this time.

She takes it from his hands, falls on her chair and starts reading.

INT. LORI'S APARTMENT - BEDROOM - DAY

A luxurious condo. The place is a mess, clothes and shoes scattered all over the place.

LORI BECKER (mid 20s), a bombshell ingenue, does her makeup on the mirror, wearing her pajamas.

She looks at her phone on the dresser every few seconds. She grabs it and we see her PHONE SCREEN:

She opens a chat with her agent, FRANCES. She types: "Any news?????". Then, she deletes a few question marks and sends it.

Then, she opens another chat. This time with LAWRENCE. The last text was sent by him: "I don't think it's such a good idea for you to come tonight." She replies: "I'm doing my makeup already. I'll look sexy for you tonight."

She locks her phone and puts it back on the dresser. Goes back to doing her makeup.

A few seconds go by and her phone DINGS, as the screen lights up and we see these notifications:

Frances: "I'll call when I hear something. Chill".

Lawrence: "Come over around 10. Text me when you're outside."

Lori replies to Lawrence: "Should I wear that sexy little dress that you love?"

No response. Lori puts her phone down and resumes what she's doing.

EXT. WARD RESIDENCE - BACKYARD - NIGHT

April oversees some STAFF members as they set tables, chairs, tablecloths and decorations. A small DJ booth has been placed at the end of the backyard. She grabs her cellphone and checks the time: Almost 6:00 p.m.

She looks down at the ring on her hand and fiddles it briefly.

INT. WARD RESIDENCE - APRIL & LAWRENCE'S ROOM - NIGHT

White walls, lots of lamps and a giant window that gives way to a great view of the backyard: a well-lit pool, tables, lights, caterers and staff all set up for a big party.

April walks out of her walking closet, wearing an elegant red cocktail dress. She taps a button and a single blind rolls down from the ceiling, closing the window.

She goes to a mirror in the corner and sees her reflection. Then, she takes a lipstick from a nearby dresser and puts it on. She cringes at her reflection and takes a tissue to remove it.

Agatha walks in and gives her a stern look.

AGATHA

That color looks good on you.

April shakes her head and wipes it off.

Agatha walks to April, takes the lipstick and applies it on her lips again. Then, she gets out of the way so April can look at her reflection in the mirror.

April fixes her hair a little. She looks at Agatha on the reflection: thank you.

Agatha rubs April's arm and nods.

INT. WARD RESIDENCE - LIVING/DINING ROOM - NIGHT

The place is all decorated with intricate balloon arrangements.

Timmy sits on the couch, bored as hell. Agatha and April stand in the middle of the room, glasses of champagne in hand. MUSIC plays from the backyard, faintly creeping in the house.

APRIL

Do you think he'll like it?

AGATHA

He's gonna love it.

April looks around. Proud.

In that moment, the doorbell RINGS. April fixes her composure and rushes to open it, revealing some GUESTS standing in her driveway.

APRIL

(to the guests)

Hi! Thank you so much for coming.

One by one, the GUESTS walk in the house, giving April a warm greeting.

APRIL (CONT'D)

You can leave your coats here in the living room.

An ELDERLY WOMAN hands her a cutely wrapped gift and looks around in awe.

ELDERLY WOMAN
You've outdone yourself,
sweetheart.

APRIL
Thank you.

When everyone has walked in, April closes the door.

APRIL (CONT'D)
Drinks are outside.

EXT. PASADENA STREET - NIGHT

A HIGH-END CAR drives through a silent street.

It parks next to another car, in the driveway of a stylish upper-class home.

Robin steps out of the car with her bag.

INT. COX RESIDENCE - KITCHEN - NIGHT

GREGORY COX (40s) an average family man, does the dishes.

Robin storms in through the garage door.

ROBIN
Hi.

She walks over to Gregory and pecks him on the lips. She throws her bag on the counter.

ROBIN (CONT'D)
ISABELLE!

Her voices echoes all over the house. It's guttural.

Gregory drops what he's doing and walks to her.

GREGORY
Whoa! What'd she do?

Robin ignores him, furious, looking straight ahead, waiting.

Isabelle walks in, shaking, but playing tough.

ROBIN
I need to know what went through
your mind when you put Jean on the
phone.

Gregory looks very confused.

Isabelle stays quiet.

ROBIN (CONT'D)

So?

Still nothing.

ROBIN (CONT'D)

If this is how you expect me to
loose the reins, honey, you're
going down a very fucked up road.

ISABELLE

Mom... I just don't understand--

ROBIN

That's the problem. That you don't
seem to grasp why what you do is
wrong.

GREGORY

Um... Hello?

Robin turns to him.

ROBIN

She called me to ask if she could
stay over at Bonnie's tonight and I
told her "no" and then she put Jean
on the phone to try to persuade me.

Gregory looks down and rubs the back of his head.

GREGORY

Don't you think you're overreacting
a little?

Robin scoffs, then, she turns to Isabelle.

ROBIN

You're grounded for two more weeks.

Isabelle looks down.

ISABELLE

Can I be excused?

Robin shakes her head and turns to Gregory.

He nods.

Isabelle walks away.

ROBIN

This is exactly why she thinks she can pull this kind of crap. You're always taking her side.

INT. COX RESIDENCE - ISABELLE'S ROOM - NIGHT

Isabelle walks in. Her parents' voices are still audible in the distance.

GREGORY (O.S.)

I'm not taking her side. She's just seventeen.

She eavesdrops for a moment.

ROBIN (O.S.)

She needs to learn she can't go through life doing whatever she wants.

GREGORY (O.S.)

She called you to ask for permission, didn't she?

Isabelle closes the door and closes her eyes, breathing deep to calm down. Her parents' voices are now MUFFLED.

She lies on her bed and pulls out her phone. We see her PHONE SCREEN:

She texts Bonnie: "Are we still on for tonight?"

Bonnie texts back: "Yeah, me and the guys are already here".

Isabelle texts back: "I'll be there in a few. My mom's being a bitch".

She locks the screen and falls on the mattress, clearly fed-up.

EXT. WARD RESIDENCE - BACKYARD - NIGHT

The place is packed. PEOPLE walk around, holding glasses of champagne, drinks and hors d'oeuvres.

April mingles through the crowd, taking anxious looks at her phone. She stumbles into Agatha and sighs in relief.

APRIL

It's almost nine.

AGATHA
(looking around)
Everyone's having fun.

APRIL
It's Tuesday, people are--

In that moment, April's phone screen lights up with a notification. She rushes inside.

INT. WARD RESIDENCE - LIVING/DINING ROOM - NIGHT

April walks in the empty room. The front door opens and LAWRENCE WARD (early 40s), classically handsome, dressed in a tailor-made suit, walks in.

APRIL
Happy birthday!

She walks to her husband, wraps her arms around his neck and plants a soft kiss on his lips.

LAWRENCE
Thanks, baby.

They pull apart.

APRIL
You're late.

LAWRENCE
You know how it is.

APRIL
Yeah, you got caught up at work,
whatever. Go get ready. People are
waiting.

Timmy runs in the room, straight to his father.

TIMMY
Daddy!

LAWRENCE
Hey, champ.

Lawrence crouches to hug his son. April watches in awe.

LAWRENCE (CONT'D)
Let's go.

He takes Timmy's and April's hands leads them outside.

EXT. WARD RESIDENCE - BACKYARD - NIGHT

The party is in full swing. The music dies for a second as April and Lawrence walk outside and an INSTRUMENTAL VERSION of "For He's A Jolly Good Fellow" starts playing.

All eyes turn to them. People SING and CLAP along to the song. April takes a step back and lets Lawrence take the spotlight, who smiles widely and silently greets some people as he sees them.

He looks at April, who beams enamored at the scene. The SONG ENDS, everyone APPLAUDS and a circle forms around him as people congratulate him.

He scans the place for a second and sees someone standing alone at a table at the corner. His glee fades for a second as he recognizes Lori, wearing a red dress that hugs her figure. She raises her glass slightly with a nod.

Lawrence slaps on an uneasy smile as he carries on. April picks up on that, but her attention goes elsewhere as people make conversation.

INT. WARD RESIDENCE - KITCHEN - NIGHT

Lawrence walks in with a whiskey neat in hand. He sips and closes his eyes, loosens his tie a little.

A few seconds pass by and Lori walks in, approaching him seductively.

LORI

I was wondering where the birthday
boy was.

He recognizes her voice and turns around, trying his best to keep his cool.

LAWRENCE

What are you doing here?

She takes a step back.

LORI

You invited me.

LAWRENCE

You were not supposed to come
inside.

LORI

So I could miss the party?

LAWRENCE
My entire family is here.

Beat. Lori looks down and shakes her head. She gets closer to him.

LORI
(whispering)
Meet me in the bathroom.

Lust appears in Lawrence's eyes. He ponders.

Lori walks to the door that leads inside the rest of the house.

LAWRENCE
To your right, the door at the end
of the hallway next to the stairs.

Lori nods and walks away.

Lawrence takes a deep breath and gulps his drink. He's about to stand up, when April walks in, mildly annoyed.

APRIL
Why are you here? There's a ton of
people looking for you out there,
your mom included.

LAWRENCE
You know I'm not a fan of these
things.

APRIL
Give me a break, you love your
birthday.

He stands up and looks her in the eyes.

LAWRENCE
I just needed a moment.

Silence. April looks down and crosses her arms.

LAWRENCE (CONT'D)
I'll go to the bathroom, smoke a
cigarette and be right back.

April opens her mouth and is about to say something, but chooses not to. She raises an eyebrow and it's clear that the wheels in her mind have started turning.

LAWRENCE (CONT'D)
Am I allowed to do that?

APRIL

Fine.

She kisses his cheek and walks back out.

Lawrence waits until April is out of sight and marches into the house.

INT. WARD RESIDENCE - BATHROOM - NIGHT

Lori fixes her hair in front of the mirror. Her phone starts RINGING on the counter, the name on the screen reads "FRANCES".

She frantically picks up.

LORI

Hello?

Frances is at the other end of the line. Her voice is deep and assuring.

FRANCES (V.O.)

(through the phone)

Hey.

LORI

What did they say?

There's excitement in her voice.

Radio silence.

LORI (CONT'D)

Frances?

FRANCES (V.O.)

I'm already looking at other castings and brands you can go to--

The enthusiasm's wiped off Lori's face.

LORI

They said it was a done deal.

FRANCES (V.O.)

I don't know what happened. They didn't say much.

LORI

Who did they book?

Papers rustle at Frances' end of the line.

FRANCES (V.O.)
Maureen... Watkins.

In that moment, Lawrence walks in.

LAWRENCE
Look, I have fifteen--

Lori signals him to shut up.

FRANCES (V.O.)
I'm pulling all the strings I can
find right now, okay? We're
definitely gonna get you something.

Lori looks down.

LORI
Do you think we can meet tomorrow?

FRANCES (V.O.)
Sure. I'll see what I can find
tonight and I'll stop by your place
on my way to the office.

LORI
Thank you.

FRANCES (V.O.)
I'm really sorry.

LORI
It's not your fault.

Lori hangs up, letting out a sorrowful sigh. Her eyes well up. We see her phone screen: Lori goes into her bank application and checks her balance. She's in red numbers.

She puts her phone away.

LAWRENCE
Everything okay?

She pushes her disappointment aside and turns to him.

LORI
Yes. I finally got you here.

She takes his tie and pulls him close. Their faces inches apart.

LORI (CONT'D)
Just a stupid casting I didn't get.

LAWRENCE

They were stupid not to pick you.

LORI

I know.

A second passes by and they start kissing passionately. Lawrence's hands move up and down her body.

She grabs his crotch. Lawrence groans and nods.

Lori gets down on her knees and unzips his pants.

EXT. WARD RESIDENCE - BACKYARD - NIGHT

April walks around, chatting with some people, shaking hands and, overall, being a fantastic hostess.

She walks to a table and sits next to her mother, who's gobbling on some cake.

AGATHA

(with a full mouth)

This is fantastic.

APRIL

I'm glad you liked it.

April smiles and scans the room.

AGATHA

What are you looking for?

APRIL

Nothing.

She keeps scanning, looking for Lawrence.

INT. COX RESIDENCE - ISABELLE'S ROOM - NIGHT

Isabelle gets out of bed and changes into a pair of jeans. She looks in the mirror and fixes her hair.

Then, she takes her phone and texts Bonnie: "OMW".

She takes a pair of sneakers and carefully opens the door, trying as hard as she can to not make any noise.

She pokes her head out.

INT. COX RESIDENCE - HALLWAY - CONTINUOUS

Isabelle looks to both sides and listens. Dead. The coast is clear.

She tiptoes out of her room, barefoot.

EXT. PASADENA STREET - NIGHT

Isabelle walks down a sidewalk, still barefoot, looking over her shoulder.

She stops for a moment and looks around.

She sits on the curb and puts on her shoes. Then, she keeps walking.

EXT. PARK - NIGHT

Bonnie and TWO BOYS, hang out at a playground placed in the middle of a small park. Isabelle walks toward them.

BONNIE

Hey, bitch!

Isabelle flips her off and greets the boys. One of them gets up from one of the swings so Isabelle can sit.

She thanks him with a nod and sits next to Bonnie.

ISABELLE

(to Bonnie)

Okay, give me some booze 'cause I don't have much time.

One of the boys hands her a bottle of gin.

Isabelle takes it and chugs.

INT. WARD RESIDENCE - KITCHEN - NIGHT

April walks in, looking for her husband. MUSIC and CHATTER thump from the backyard.

She takes a quick peek and moves on to the rest of the house.

INT. WARD RESIDENCE - LIVING/DINING ROOM - CONTINUOUS

April's heels CLICK on the tiles as she walks. The room is dead.

She scans the room for a few seconds and goes to the front door.

EXT. WARD RESIDENCE - DRIVEWAY - CONTINUOUS

The streets is lined with cars.

The door opens and April peeks out. Nothing.

INT. WARD RESIDENCE - BATHROOM - NIGHT

Lawrence stands in the middle of the bathroom. Lori kneels right in front of him.

He moans in silence, holding Lori's head.

The MUFFLED SOUND of a door closing in the distance makes them freeze.

LAWRENCE
(whispering)
Stand up.

Lori stands up and fixes her hair.

Lawrence zips his pants.

INT. WARD RESIDENCE - LIVING/DINING ROOM - NIGHT

April stands still in front of the staircase.

APRIL
LAWRENCE!

Her voice ECHOES through the house. No response.

She ponders for a few seconds and goes straight to the bathroom in the hallway. She's about to open the door, but stops and, instead, puts her ear on the door for a brief moment.

She KNOCKS.

APRIL (CONT'D)
Lawrence?

The door opens and Lori walks out, avoiding eye contact and closing the door behind her.

April takes a step back as her eyes open wide.

LORI
Um, he's not in there, but I can
help you look for him.

April narrows her eyes as she scans Lori.

APRIL
No. It's okay.

Lori nods and starts making her way back to the party. April
watches her for a moment and quickly follows after her.

APRIL (CONT'D)
I don't think we have met.

Lori stops and turns around, suspicious.

LORI
No. We haven't. I'm Lori.

Lori shakes April's hand.

APRIL	LORI (CONT'D)
April. Lawrence's wife.	I'm a model for Miss Sunshine-- Well, I've worked for them a few times.

Beat.

APRIL (CONT'D)
Really? I didn't see you on the
guest list.

Lori's cheeks turn red. She looks down.

LORI
I-- Mr. Ward invited me last
minute. We had a meeting a few days
ago and he invited me... And some
of the other girls who were at the
meeting, but I don't think anyone
else came.

Aprils responds quickly.

APRIL
No, they didn't.

Awkward silence. Lori swallows hard.

APRIL (CONT'D)
I'm sorry if I made you feel
unwelcome. I was just... Curious.

LORI
No, it's okay. I mean, I'm a
stranger in your home.

April makes haunting eye contact.

APRIL
Well, it was great meeting you.
There's still lots of booze and
food out there.

Lori forces a smile.

LORI
I appreciate it, but it's getting
kinda late.

APRIL
Oh, that's a shame.

LORI
Thank you for everything.

Lori looks like she's just seen a ghost. She walks towards
the front door.

LORI (CONT'D)
It was a pleasure meeting you.

APRIL
Have a good night.

Lori disappears behind the front door.

April waits until Lori's gone, goes to the table and quietly
sits down on one of the chairs.

Silence. Nothing, but the PARTY unfolding outside.

The bathroom door opens and Lawrence walks out, tucking his
shirt. He doesn't notice April watching him as he goes in the
kitchen.

April's expression turns bitter, like the air's been knocked
out of her body.

EXT. PARK - NIGHT

Isabelle sits on the grass, stupidly staring at the sky with
a bottle of whiskey in her hands.

Bonnie and the boys watch with concern.

BOY #1
Are you sure you don't want us to
take her home?

BONNIE
God, no. Her parents would flip.

Isabelle struggles to stand up and stumbles her way to them.

ISABELLE
I don't wanna go home.

She burps.

ISABELLE (CONT'D)
I'm fine--

Another burp, but this one turns into a small retch.

BONNIE
Okay... Iz--

Bonnie takes the bottle from her.

BONNIE (CONT'D)
I think you've had enough.

ISABELLE
Bonnie, I'm fine.

Isabelle snatches the bottle from Bonnie and gives her a wild look. She's about to chug, but she BURPS again...

... And then, another burp...

... And another one...

... And her burps turn to retching...

... And, suddenly...

She tosses the bottle to the side and pukes her guts out.

Bonnie takes a deep breath and reaches to hold Isabelle's hair out of the way. The boys watch in horror. Bonnie sees them and rolls her eyes.

EXT. LORI'S CAR - NIGHT [TRAVELING]

Lori drives in total silence, only accompanied by the HUM of the tires on the pavement.

Her eyes are glassy. She's clearly fighting tears, but a few tears roll down her cheeks, increasing each second until she finally breaks down. She weeps. Tears stream down her face, smearing her makeup.

INT. COX RESIDENCE - ROBIN & GREGORY'S ROOM - NIGHT

Gregory lies in bed, flipping through the channels on the TV.

Robin walks out of the bathroom, rubbing lotion on her hands, ready for bed.

She crawls under the covers and looks straight at the TV.

The silence between them is deafening.

ROBIN

What are we going to do?

GREGORY

About what?

ROBIN

She doesn't accept "no" for an answer, Gregory, and I'm running out of ideas. She doesn't care if we ground her.

She sighs.

GREGORY

Maybe we can trust her to make good decisions on her own. You can't control her for the rest of her life. She's going off to college in a few months.

ROBIN

Can you imagine how she's gonna behave then if we don't force her to make good choices? She's gonna end up pregnant, again.

He turns to see her.

GREGORY

Are you ever going to let that go?

She shakes her head.

ROBIN

I refuse to let her ruin her life.

GREGORY

But you can't force her to live the
life that you want.

Robin seems disappointed. She turns to the TV.

EXT. PARK - NIGHT

Isabelle is crouched on the ground. It looks like the vomit
has finally started to wind down.

Bonnie stands behind her, watching with worry. The boys are
gone.

She looks around , searching for help, but the streets are
deserted.

In that moment, her phone lights up with a phone call: MOM.

Bonnie picks up.

BONNIE

(on the phone)

Hello?-- I just went out for a
walk-- I'm on my way back-- Okay--
Love you.

She shakes her leg anxiously and looks around. She realizes
Isabelle has finally stopped vomiting. She struggles as she
picks Isabelle up and helps her sit down with her back
against one of the posts of the swing set.

ISABELLE

(slurring)

I'm sorry.

BONNIE

It's fine. Let's call your parents.

ISABELLE

My mom can't see me like this.

Bonnie pats Isabelle down, and slips her phone out of one of
Isabelle's pockets.

She puts the phone up to Isabelle's face to unlock it.

Isabelle starts frantically moving her face. Bonnie tries to
keep up for a short moment, but gives up quickly.

BONNIE

Isabelle, come on. My mom's gonna
kill me and I'm not gonna leave you
out here to actually get assaulted.

Isabelle stops moving and shoots Bonnie a pleading look.

BONNIE (CONT'D)

It's your mom or my mom.

Isabelle faces her fate, takes her phone from Bonnie's hand,
unlocks it, gives it back.

Bonnie starts the phone call.

INT. COX RESIDENCE - ROBIN & GREGORY'S ROOM - NIGHT

Gregory and Robin are starting to fall asleep.

Robin's phone rings and the screen lights up: "Isabelle".

She jumps and hurries to pick up.

ROBIN

Hello?

INTERCUT between Robin and Bonnie:

BONNIE

Hi, Mrs. Cox.

ROBIN

Bonnie? Why do you have Isabelle's
phone?

BONNIE

I'm with her right now and--

Robin goes from worried to pissed off.

ROBIN

What do you mean you're with her?

BONNIE

I need you to come get her 'cause I
can't help her walk home.

Robin does her best to calm down.

ROBIN

Is she drunk?

Long pause. Bonnie stares at Isabelle.

BONNIE
We're at the park near your house.

ROBIN
I'll be there soon.

Robin hangs up. END INTERCUT.

Robin slams her phone on the nightstand, waking Gregory.

GREGORY
What happened?

ROBIN
Don't you ever tell me I'm being
too hard on her.

She gets out of bed and slides her feet in her slippers.

GREGORY
I'll come with you.

INT. WARD RESIDENCE - APRIL & LAWRENCE'S ROOM - NIGHT

The MUSIC outside has died.

April stands in front of the mirror, taking deep breaths. She pierces herself with her eyes. Judging. Angry. Heartbroken.

She freezes there for a moment until she gives way and tears start rolling down her cheeks. She covers her mouth and lets herself feel it all for a very brief moment.

Then, she let out a sorrowful sigh to regain her composure.

She reaches for her makeup and retouches.

EXT. PARK - NIGHT

Isabelle sits on the ground. Bonnie rocks back and forth on one of the swings. Both of their faces are turned to the ground.

Robin's car pulls up to the side of the park.

Bonnie straightens herself and Isabelle manages to look up.

Gregory rushes out of the passenger's seat toward them.

GREGORY
(to Bonnie)
Thanks for calling.

Bonnie shoots to her feet.

Isabelle's voice crack when she sees her father.

ISABELLE
How mad is she?

GREGORY
Get up.

Isabelle stands up as quickly as she can. Gregory watches, impatient. Bonnie helps her.

GREGORY (CONT'D)
(to Bonnie)
We'll give you a ride.

BONNIE
Oh, that's not--

GREGORY
I'm not asking.

Bonnie looks down and nods.

He takes Isabelle and they make their way to the car.

INT. ROBIN'S CAR - NIGHT [TRAVELING]

An OLD POP SONG plays on the radio.

Robin drives, her eyes set on the road. Fuming.

Gregory sits in the passenger's seat, taking brief looks at his wife. Trying to read her.

Bonnie and Isabelle sit in the back seat, with solemn looks in their faces.

INT. LORI'S APARTMENT - NIGHT

KEYS JANGLE outside.

Lori walks in, turning the lights on. She kicks off her heels and throws her keys on a table by the door. She collapses on the couch.

Lori takes her phone out of her purse and checks it very quickly. She sighs and lets it fall on her side.

She walks to the window and peers behind the curtain. First, she looks at the city skyline, but, then, she sees her own reflection. Her expression turns grim.

INT. COX RESIDENCE - KITCHEN - NIGHT

The door that leads to the garage flies open as Robin marches in.

Isabelle and Gregory walk right behind her. He goes to the counter, while she makes an attempt to walk toward her room.

GREGORY
(to Isabelle)
Where are you going?

Isabelle stops and turns to see him like he's her executioner.

GREGORY (CONT'D)
I was just talking to your mother
about how hard she's on you and how
we should let you be and explore,
and figure out who you are. And,
then, you pull shit like this.

Isabelle nods and looks down.

Robin narrows her eyes on Isabelle.

ISABELLE
I'm sorry.

Robin stays silent for a few seconds, waiting for the next words to come out of Isabelle's mouth, but they don't come.

ROBIN
That's it?

Isabelle is visibly annoyed. She looks up to her mother.

ISABELLE
There's not much I can say. I mean,
I can't undo it and nothing I say
is gonna be enough, so...

Gregory sighs. Robin stares at her in disbelief.

ROBIN
At least try to act like you're
sorry. It's the least you could do.

ISABELLE

I'm not sorry, okay? Is that what you want to hear? The truth? I'm not sorry because I'm desperately trying to be as little as you as possible.

Her words are a slap on Robin's face.

GREGORY

Do not speak to your mother like that.

ISABELLE

Defend her all you want, but, deep down, you know I'm right.

Gregory is about to respond, but Robin raises her hand, asking them both to be quiet.

Robin walks to Isabelle at a very steady pace. Isabelle somehow gets smaller.

Robin puts her hand on Isabelle's chin and lifts her head to look into her eyes. She shakes her head and walks away.

INT. WARD RESIDENCE - APRIL & LAWRENCE'S ROOM - NIGHT

April stands in front of the mirror, removing her makeup, already dressed in her pajamas.

Lawrence walks in, undoing his tie, untucking his shirt.

LAWRENCE

The party was great.

She gives him nothing.

He goes in the closet.

He walks back out, already changed into his pajamas. He senses something's off.

LAWRENCE (CONT'D)

You alright?

He stands behind her and wraps his hands around her waist, looking at her through the mirror. He plants a sweet kiss on her cheek.

Her gaze softens briefly when they make eye contact. Then, She peels his hands off of her and carries on.

LAWRENCE (CONT'D)
What did I do?

APRIL
Don't you mean who?

He forces a puzzled expression.

LAWRENCE
(acting outraged)
What?

She delicately puts her things away and goes to her side of the bed. Lawrence follows her moves closely.

APRIL
How long have you been screwing
her?

Her tone is poised, but there's pent-up anger in her words.
He rolls his eyes.

LAWRENCE
Oh, please. Not this again.

APRIL
Don't act like I'm some deranged,
delusional person.

A beat.

LAWRENCE
I don't understand why you act like
I murdered someone.

He hops in bed, getting under the duvet.

APRIL
The least you could do is not bring
her into *my* home, close to *my* son
and *my* mother.

She pulls the covers and gets in bed. Acting tough.

LAWRENCE
You knew exactly who you married.
Hell, you used to be her.

April decompresses and lets out a sigh.

LAWRENCE (CONT'D)
You're my wife, that's what
matters.

He presses a kiss on her lips. She resists at first, but then gives into it.

She removes his shirt. Places her hand on his jaw, looks into his eyes, searching for the man she fell in love with.

Without hesitation, he pushes her down on the bed and removes her pants in one swift motion. He climbs on top of her, kissing her neck. She moans softly. Lawrence goes back to her lips, their eyes lined up. He thrusts inside her with a groan. She gives into him. Into his touch. He continues thrusting, steady. She digs her nails into his back, moaning softly.

She pulls his head over her shoulder and stares at the ceiling, attempting to settle her mind-- but it's useless.

INT. LORI'S APARTMENT - DAY

TITLE CARD: TUESDAY.

Lori makes breakfast in the kitchen. Eggs. Toast. Bacon. Orange juice. She plates everything nicely and sets it on the table.

In that moment, someone KNOCKS on the door.

LORI
(loud)
It's open!

FRANCES (30s) opens the door and walks in, with her bag and a binder.

FRANCES
Hey.

LORI
(perky)
Hey.

Frances goes straight to the kitchen.

LORI (CONT'D)
Hungry?

She presents the food on the table, almost with a flourish.

FRANCES
Thank you.

Frances puts her things on the table and sits.

Lori stares, expectant, a little bit too anxious for eight in the morning.

LORI
Okay, hit me.

Frances is about to take the first bite, but chooses to put her fork down at the sight of Lori's anticipation.

FRANCES
I stayed up all night and I called
some friends.

Lori listens attentively.

FRANCES (CONT'D)
I think we can get you another Miss
Sunshine gig.

Lori's face lights up.

LORI
That's fantastic. I saw some of the
sketches for their new line a few
days ago and I loved them.

Frances raises an eyebrow as she finally puts some food in her mouth.

FRANCES
(with her mouth full)
How did you see the sketches?

Lori bites her toast as she realizes she's put her foot in her mouth.

LORI
I... Um, I had a meeting, um, with
a few other girls and they, uh,
showed us the sketches.

Frances knows it's bullshit.

FRANCES
Lying is not your thing.

Frances leans back and stares at Lori for a few seconds. Lori tries to act nonchalant.

FRANCES (CONT'D)
Well, let's hope whoever it is that
you're fucking comes through.

Lori swats her arm. Frances gives her a look: "Please".

FRANCES (CONT'D)

Anyway, they wanna rush this campaign and they said they're gonna call soon, but they want to see new bikini pictures because the ones in your portfolio are like three years old--

LORI

Okay. I'll do anything.

FRANCES

Call this photographer, he can come in and take your pictures last minute.

She hands Lori a business card.

Lori smiles wide.

LORI

Thank you.

Frances takes Lori's hand and squeezes it for a few seconds.

FRANCES

Fingers crossed.

(beat)

Now, can I finish this wonderful breakfast that you made me?

INT. COX RESIDENCE - ISABELLE'S ROOM - DAY

The ALARM BLARES. Isabelle reaches to turn it off.

She struggles to wake up. Messy hair, smeared eyeliner.

The sunlight hits her directly in the face when she opens her eyes. She complains.

INT. COX RESIDENCE - KITCHEN - DAY

Robin sits at the counter, reading the newspaper, drinking coffee, already changed for work.

Isabelle creeps in, dressed and ready for her day, wearing well-thought, put-together clothes. Completely different to what she was wearing the previous day.

She freezes when she sees her mother and fixes her posture in an attempt to look good.

ISABELLE
Good morning.

Robin doesn't look up.

ROBIN
Good morning.

Isabelle serves herself a glass of water. She tries to read Robin.

ISABELLE
How'd you sleep?

ROBIN
I couldn't sleep.

Robin closes the newspaper and stares straight at Isabelle. She's pleasantly surprised when she sees her, but quickly puts on a poker face.

ROBIN (CONT'D)
Are those new clothes?

Isabelle looks down at herself and smiles softly at her mother.

ISABELLE
No. I... It's the first time I'm wearing them. Mom, listen, it wasn't supposed to be like that last night. We just wanted to have some fun and--

Isabelle cuts short on her own, ready for her Robin to interrupt her, but instead, Robin stays quiet, willing to listen.

ISABELLE (CONT'D)
I got a bit too carried away and I'm sorry.

Robin ponders.

ROBIN
Okay.

Isabelle lights up a little.

Robin stands up.

ROBIN (CONT'D)

I don't recognize you anymore. If it's not underage drinking, it's stealing your father's car and wrecking it...

Isabelle is taken aback.

ROBIN (CONT'D)

... It's getting suspended because you yelled at a teacher, almost getting arrested because you helped vandalize your friend's ex-boyfriend's house, it's--

ISABELLE

(softly)

Getting an abortion.

A few tears roll down Isabelle's cheeks. She wipes them off as fast as she can.

Robin gives her a wild look.

ROBIN

Do not paint me like I'm some monster preventing you from derailing your life.

ISABELLE

You haven't looked at me the same way.

ROBIN

Can't you understand that everything I do is to help you?

ISABELLE

But you don't. You hold every single mistake I make against me.

ROBIN

Because I don't want you to make the same mistakes I made. You're seventeen and you don't know who you are. It's very easy to judge me from where you're standing, but I'm trying my best to make you better.

Robin's voice cracks.

ROBIN (CONT'D)

I don't care if you resent me your
entire life, but I will not let you
be a nobody.

Robin takes a deep breath to regain her composure.

Isabelle's expression turns numb.

ISABELLE

I'm a nobody, huh?

Robin points to the fridge.

ROBIN

Get a quick breakfast. I wanna make
sure you actually go to school.

INT. COX RESIDENCE - ISABELLE'S ROOM - DAY

Isabelle walks in and closes her door.

Almost instantly, she bursts into tears, sobbing
inconsolably. She covers her mouth to muffle herself. She
takes a deep breath and grabs her backpack. Then, she opens
her nightstand drawer and takes out some cash, rolls it up,
slides it in her sock.

She wipes the tears off her face.

EXT. HIGH SCHOOL - DAY

A typical suburban high school.

Robin's car parks right in front.

Isabelle jumps out of the car and closes the door. The
passenger's window rolls down:

ROBIN

Have a good day.

Robin rolls the window up and drives off. Isabelle looks as
the car gets smaller and disappears when it turns at a
corner.

Isabelle turns to look at her school and, instead of going
in, walks away.

INT. WARD RESIDENCE - KITCHEN - DAY

April, Agatha and Timmy sit at the kitchen island. They eat breakfast, except April, who has not touched her plate and is quiet.

Remains and evidence of the party from last night are visible behind them through the window in the kitchen.

Agatha notices April's demeanor. She's about to say something, when Lawrence walks in, all chirpy and ready for work.

LAWRENCE

Good morning.

April takes a sip of her coffee, without looking at him.

APRIL

Good morning.

He pours himself some coffee.

LAWRENCE

(re: backyard)

At what time is the caterer coming to clean up?

A terrible attempt at making conversation.

APRIL

Nine.

She's cold. They make eye contact for a few seconds.

Agatha picks up on the tension.

LAWRENCE

Well, let's hope it's quick.

April nods and goes back to her coffee. It becomes clear to Lawrence that April isn't budging and opts to give up, putting his coffee down.

He kisses April on the cheek. April doesn't move an inch, but subsides at his touch.

APRIL

Have a good day.

Lawrence seems unsure as to what to do next, but he moves to Timmy and kisses his forehead.

LAWRENCE
See you later, champ.

Then, he turns to his mother-in-law.

LAWRENCE (CONT'D)
Good-bye, Agatha.

She waves as Lawrence leaves.

April freezes for an instant. Her eyes get lost. She looks furious and sad and confused, all at the same time.

AGATHA
Okay. What's going on?

APRIL
About what?

She slaps on a smile. Agatha analyzes her.

AGATHA
Do you remember how your father and
I treated each before we divorced?

April rolls her eyes.

APRIL
No one's getting a divorce.

AGATHA
Love isn't a good-enough reason to
stay married. There's other things
like happiness, and--

APRIL
I know, mom. I've been married for
five years.

There's a sting in April's tone.

Agatha stands down. She thinks for a second. Gives Timmy a glimpse and, then, turns back to April.

AGATHA
We've never had this conversation,
but I divorced your father because
one day I looked in the mirror and
I didn't recognize myself.

A beat. April shoots daggers at her.

APRIL
I'm gonna go shower.

April walks out of the kitchen.

INT. WARD RESIDENCE - APRIL & LAWRENCE'S BATHROOM - DAY

Water runs and steam fills the room.

A naked April stands in front of the sink, staring at her reflection in the mirror, anxiously rubbing on her ring finger.

She leans into the mirror, staring at herself.

NT. LORI'S APARTMENT - DAY

Lori's place has been turned into a makeshift studio.

A PHOTOGRAPHER stands behind a camera on a tripod about six feet away from the backdrop that has been placed in the middle of the room.

Lori walks out of the hallway, wearing a robe. Her hair is fixed in two ponytails.

LORI

Thank you for coming in so last minute.

The photographer gives her a once-over.

PHOTOGRAPHER

No problem.

She removes her shoes and gets on the white surface of the backdrop.

LORI

How do I start?

PHOTOGRAPHER

Aren't you a model?

LORI

Well, yes, but--

PHOTOGRAPHER

Go ahead, then.

The photographer puts his face to the camera.

Lori removes her robe, revealing a sexy bikini. She strikes the first pose.

The CAMERA CLICKS. The photographer looks dissatisfied, but says nothing.

Lori tries another pose.

The camera flashes.

The photographer stands straight and looks at her.

PHOTOGRAPHER (CONT'D)
What kind of vibe are you trying to achieve?

LORI
I... Um... I don't know.

The photographer nods and returns to his position.

Lori looks around, trying to figure out what to do next. She attempts something sexy, but ends up looking forced.

The photographer takes the picture.

LORI (CONT'D)
(hesitant)
Can I see that last one?

The photographer obliges and brings the camera to her.

She hates it.

LORI (CONT'D)
Don't you think that's too sexy?

He shrugs.

Lori nods. Poses again, more juvenile.

He takes the picture and doesn't like it. She sees his dissatisfaction.

Lori strikes another sexy pose, but this time accentuating her butt. Another flash.

LORI (CONT'D)
Is that one better?

PHOTOGRAPHER
Sure.

Lori stands straight.

LORI
I'm clearly doing something wrong
here.

She gives him a pleading look. He approaches her and shows her the pictures.

PHOTOGRAPHER
None of these are natural.

PHOTOGRAPHER (CONT'D)
See your face? It's dead. You look
like a sexualized, lifeless,
fifteen-year-old girl.

LORI
Well, I-- I've been told that I
should look younger.

PHOTOGRAPHER
Fifteen-year-olds aren't supposed
to be sexy.

Lori is visibly frustrated.

PHOTOGRAPHER (CONT'D)
Just do whatever is your flow and
whatever you feel comfortable with.

Lori nods. She goes back to the backdrop, but doesn't know what to do.

The photographer sees her confusion.

PHOTOGRAPHER (CONT'D)
How about you start by losing the
ponytails?

Lori removes the ponytail and fixes her hair. She strikes a pose and the photographer takes the picture.

PHOTOGRAPHER (CONT'D)
Okay, that's better.

Lori smiles and poses again.

In that moment, her phone rings. The screen reads "LAWRENCE".

LORI
Give me a sec.

Lori walks to her phone on the table that's been pushed to the side and lights up. She answers.

LORI (CONT'D)

Hello?

LAWRENCE (V.O.)

Are you free for lunch?

Lori looks at the photographer, then at the clock on the wall.

LORI

Sure. I'm just taking a few photos for my portfolio. Text me where.

LAWRENCE (V.O.)

Great. See you later.

She hangs up and walks back to the backdrop.

LORI

Okay, let's make this quick.

EXT. STREET - DAY

Isabelle walks as she listens to some 70s POP MUSIC on her headphones, completely oblivious to her surroundings.

EXT. PARK - DAY

Isabelle reaches a big park, with a gazebo overlooking a small pond in the middle.

Some TODDLERS run around and play with a Frisbee.

She goes straight to the gazebo and stands at the very end of it.

She takes her headphones off and looks down at the water and the rocks the gazebo sits on, which progressively disappear in the pond.

She leans over the water, about half of her body floats right above the rocks. Her eyes get lost, first in the water, then her attention goes to the rocks.

She leans more and more and more, until a MAN yells from a hundred feet away.

MAN

You're gonna fall!

Isabelle swaps back to reality, a little disoriented. She turns around and sees the STAN (23), handsome, nice.

ISABELLE
I was just-- I liked the water,
that's all. I'm good.

Stan nods.

STAN
Just be careful.

ISABELLE
Don't worry, I know how to swim.

He gives her a warm smile.

STAN
Aren't you supposed to be in class
or at work?

She quirks an eyebrow. Gets a more confident stance.

ISABELLE
I took the day off.

STAN
What's your name? I'm Stan.

ISABELLE
Isabelle.

He walks to her and extends his hand.

STAN
Nice to meet you.

She shakes his hand.

STAN (CONT'D)
Are you hungry?

INT. FAST FOOD RESTAURANT - DAY

Isabelle and Stan walk in.

STAN
What are you having?

Isabelle stares at the menu on the screens behind the register.

ISABELLE
Double cheeseburger, no lettuce,
extra tomato, with onion rings.

STAN
Comin' right up.

Isabelle heads to a booth by the window. She watches as Stan goes to talk to the CASHIER.

Isabelle pulls out her phone and we see the screen:

She opens her chat with Bonnie and texts: "Dudeeeee! I'm on a date with the cutest guy."

Bonnie immediately replies: "WHAT?"

Isabelle texts back: "I met him at the park and he's very nice."

Bonnie answers: "Send me your location."

Isabelle rolls her eyes as she replies: "Stop acting like you're my mom."

Bonnie: "There's some weirdos out there."

Isabelle locks her phone and places it on the table. She looks out the window.

INT. "COX, SMITH & ASSOCIATES" - ROBIN'S OFFICE - DAY

Robin sits at her desk, working. She's in a zone.

Then, her phone rings.

She picks up, without checking who it is, still focused on what she's doing.

ROBIN
Hello?
(listening carefully)
Oh, hi Mr. Powell.

Robin focuses entirely on the phone.

ROBIN (CONT'D)
What do you mean she's not at
school? I dropped her off myself.

Her voice trails off as rage fills her expression.

ROBIN (CONT'D)
(faking sweetness)
Thank you for calling.

She hangs and quickly dials.

INT. FAST FOOD RESTAURANT - DAY

Isabelle's phone rings. Her screen lights up: "Mom".

She groans and flips it as Stan approaches her with their food on a tray.

INT. "COX, SMITH & ASSOCIATES" - ROBIN'S OFFICE - AS BEFORE

Robin hangs up and dials again. No response.

And again. Nothing.

And again.

And again.

ROBIN
(to herself)
Fuck.

She slams her computer shut, quickly grabs her things and leaves.

INT. FAST FOOD RESTAURANT - DAY

Stan and Isabelle eat across from each other. Her phone buzzes incessantly.

STAN
Are you sure you don't have to take that?

ISABELLE
Ugh, no. It's just my mom being annoying. I'll call her later.

A beat.

ISABELLE (CONT'D)
(acting unbothered)
So, what's your deal? Shouldn't you be in class or at work?

STAN
I just moved here 'cause I wanna be an actor, so I don't have a job just yet. That's why I'm out and about.
(beat)
I didn't know I was gonna run into a damsel in distress.

She blushes.

STAN (CONT'D)
How old are you? I'm twenty-three.

She ponders for a moment.

ISABELLE
Twenty.

Stan smiles and takes a huge bite of his burger.

STAN
I love this place.

ISABELLE
You come here often?

STAN
Every day, for lunch.

Isabelle smiles back and keeps eating.

INT. WARD RESIDENCE - LIVING/DINING ROOM - DAY

April and Agatha sit on the couch. Agatha does some crochet.
Timmy plays on the floor.

The TV's on, April looks at it, but she's not watching.

APRIL
What time is it?

Agatha checks her watch.

AGATHA
A little past one.

April looks back at the TV.

A few seconds go by. She starts shaking her leg.

In a burst, grabs her phone and walks to the kitchen.

INT. WARD RESIDENCE - KITCHEN - DAY

April swings by the kitchen on her way to the backyard,
snatching a pack of cigarettes from her purse.

EXT. WARD RESIDENCE - BACKYARD - CONTINUOUS

April lights up a cigarette as she frantically dials on her phone. She takes a drag as the call rings.

Someone picks up on the other line in no time.

INT. LAWRENCE'S OFFICE - DAY

A SECRETARY is on the phone.

SECRETARY

Hello?

INTERCUT between April and the secretary.

APRIL

Hi, Cindy. How's it going?

April sounds overly sweet.

SECRETARY

It's all going well, Mrs. Ward.
Thanks for asking.

APRIL

I'm sorry to bother you, I just wanted to see if Lawrence has a meeting or something in his schedule right now. I want to bring him a birthday surprise.

SECRETARY

Sure, let me check.

April waits anxiously.

The secretary types on her computer.

SECRETARY (CONT'D)

He's at lunch to meet the talent for an upcoming campaign.

April takes a deep breath.

APRIL

Shoot! I totally forgot. Lawrence asked me to meet him there with the models. Can you remind me where it is?

SECRETARY

It's at the "Maison Lumière".

APRIL

Thank you so much! I'm gonna be so late.

SECRETARY

I'm sure he won't mind.

APRIL

Have a great day.

SECRETARY

You, too.

April hangs up. END INTERCUT.

EXT. WARD RESIDENCE - BACKYARD - AS BEFORE

April takes a long drag of her cigarette. Dumps it on the grass and squashes it with her foot.

She marches inside.

INT. WARD RESIDENCE - KITCHEN - CONTINUOUS

April sweeps her bag off the counter and goes straight to the living room.

INT. WARD RESIDENCE - LIVING/DINING ROOM - CONTINUOUS

April stomps towards the front door. Agatha and Timmy are as they were a few minutes ago.

APRIL

(to Agatha)

I'm going out to lunch.

Agatha is about to answer just as April leaves, slamming the door behind her. Her face fills with worry.

INT. ROBIN'S CAR - DAY [TRAVELING]

Robin races through traffic, frantic, angsty, angry. She talks to Gregory on the phone.

ROBIN

Can you see her location? I think she turned it off for me.

GREGORY

No, I think she turned it off
altogether.

ROBIN

I swear this girl is gonna be the
death of me.

GREGORY

I'm gonna call the police.

Robin stops just as she reaches a red light. In that moment,
she breaks.

ROBIN

(through the tears)

I guess I did this, didn't I?

The traffic light turns green, but Robin isn't moving. She
just cries. A few seconds go by and she's brought back to
reality when a car honks behind her.

Robin beckons through the window: "Sorry".

GREGORY

Please, drive safe. I'll see you at
home and, then, we'll go look for
her. Okay?

Robin nods.

ROBIN

Okay. I love you.

GREGORY

I love you, too.

Robin hangs up and keeps crying, leaning on the wheel as cars
drive past her, honking.

EXT. STREETS - DAY

Isabelle and Stan walk through a neighborhood.

ISABELLE

So, what kind of gigs are you
looking for now?

STAN

I don't really know. Anything at
this point. My savings are about to
run out.

ISABELLE
I'm sure I can help you find
something.

Stan looks a little shy.

STAN
Wanna head to my place?

Isabelle thinks for a second, unsure.

ISABELLE
How far is it?

STAN
(reassuring)
Just a few blocks that way.

He points down the street.

EXT. STAN'S HOME - DAY

Isabelle and Stan reach a small duplex home. The grass outside is dry and the painting on the building is cracking.

STAN
This is me.

He rushes to the front door and unlocks it.

Isabelle stays behind, standing on the sidewalk.

ISABELLE
I forgot I have to get going and I
really should call my mom--

STAN
We'll have a quick drink, I
promise.

He almost looks like he's pleading.

Isabelle follows him inside.

INT. STAN'S HOME - DAY

Living room and dining room are integrated in a single space, which is barely separated from the kitchen. The place is barely decorated and the furniture looks old.

STAN
Water? Coke?

Isabelle looks around.

ISABELLE

Um... I'll have a coke. From the bottle.

Stan gives her suspicious look.

ISABELLE (CONT'D)

I don't like the gas escaping too much before I drink it.

He nods and goes in the kitchen. He walks back out with the soda. Isabelle takes the drink from his hand as he sits on couch, legs spread wide.

He watches her take a sip from the soda with a certain hunger in his eyes.

Isabelle recoils subtly.

ISABELLE (CONT'D)

What?

STAN

Nothing. You're just very pretty.

He moves toward her and, once he's a few inches away, runs his finger through her cheek.

Isabelle's rigid.

He goes back to the couch and pats the spot next to him.

STAN (CONT'D)

Come here. Let's get to know each other a little more.

She takes another step, getting farther from him.

ISABELLE

I really should get going.

She puts the soda on a nearby table and attempts to turn toward the door, but Stan jumps to his feet and it CLICKS as he locks it.

STAN

Running away isn't very nice, isn't it?

His jaw tightens.

He gets closer to her, as if he's about to put his entire weight on her.

Isabelle starts walking backwards, terrified.

There's absolute silence.

Isabelle falls on her butt as she reaches the couch. She's cornered. She looks up at him, bracing for what's coming.

He grabs her face with one hand and plants a disgusting kiss on her lips.

She resists, trying to push him away, but he grabs her wrists and forces her arms down to her side.

Slowly, his kisses trail down to her neck.

Isabelle closes her eyes as tears start rolling down her cheeks.

INT. COX RESIDENCE - LIVING ROOM - DAY

Robin paces up and down, typing on her phone. She dials a number.

After a few seconds, someone picks up.

ROBIN

(on the phone)

Hi, Jean. I-- I'm sorry to call you, but Isabelle skipped school today and I just wanted to see if she's with you or Bonnie.

Long pause as she listens.

ROBIN (CONT'D)

No, don't sweat it. Please let me know if you hear from her.

(beat)

Thank you. Have a great day.

She hangs up. Closes her eyes for a moment. Dives back in her phone.

The front door flies open and Gregory frantically walks in.

GREGORY

Any news?

ROBIN

No one's heard from her.

Beat. She shakes her head, taking short deep breaths, in a clear attempt to keep her cool.

ROBIN (CONT'D)
What if she ran away?

Gregory stays quiet for a moment. It's clear he hadn't considered that possibility.

GREGORY
I think it's time to call the police.

Robin nods. He plants a soft kiss on her forehead and rushes back out.

Robin stares at her phone and we see the screen as she dials 9-1-1.

INT. APRIL'S CAR - DAY [TRAVELING]

April speeds through a street.

She has one hand on the wheel and a cigarette in the other.

She sees the hotel's name in big red letters: "Maison Lumière".

She pulls over right at the valet parking.

EXT. "MAISON LUMIÈRE" HOTEL - CONTINUOUS

April steps out of her car, reaching for her purse. Without a word, she hands the keys to the VALET, throws the cigarette on the street and walks right inside.

INT. "MAISON LUMIÈRE" HOTEL - LOBBY - CONTINUOUS

An upscale hotel.

April marches to the front desk. She slaps on a smile.

APRIL
Hi, excuse me.

The RECEPTIONIST looks at her.

RECEPTIONIST
What can I do for you, ma'am?

APRIL

I'm such a klutz. I'm staying here with my husband and I left the key inside and I forgot the room number. I'm having one of *those* days.

RECEPTIONIST

What's the name of the reservation?

APRIL

Lawrence Ward.

The receptionist types on the computer.

RECEPTIONIST

You just checked in about an hour ago.

APRIL

Yes. That's correct.

The receptionist smiles and continues typing.

April looks around, checking for familiar faces.

After a while, the receptionist hands her the key-card.

RECEPTIONIST

Here you go, Mrs. Ward. It's room eight-oh-eight. Let me know in case it doesn't work.

April practically snatches the card from the receptionist's hand and walks away.

APRIL

Thank you!

INT. "MAISON LUMIÈRE" HOTEL - ELEVATOR - DAY

April stands in the middle of the elevator. Frantically tapping the key on her open palm. She watches attentively as the floor numbers go up.

Finally, she reaches the eighth floor and the elevator dings as the doors slide open.

INT. "MAISON LUMIÈRE" HOTEL - HALLWAY - CONTINUOUS

April almost tiptoes through the hallway, checking the room numbers on the doors: "801, 802, 803, 804, 805, 806, 807".

She freezes when she reaches room 808. She turns to face the door certain of what she'll find when she walks in.

She builds up courage and slides the key-card on the reader on the door and waits for the indicator light to turn green.

April puts her hand on the knob, takes one last breath and opens.

INT. "MAISON LUMIÈRE" HOTEL - HOTEL ROOM - CONTINUOUS

April steps inside and finds Lawrence and Lori in bed, fucking.

April takes in the scene with hatred and heartbreak and SLAMS the door shut.

Lawrence and Lori turn to her and immediately pull apart. Lawrence rushes to cover himself with a pillow, while Lori pulls the bed's covers up to her chest.

LAWRENCE

What the fuck?

April tightens.

APRIL

"Lunch with the talent" is going great, I see.

She gives Lori a once-over.

LAWRENCE

What are you doing here?

APRIL

I wanted to talk to...

(to Lori)

What's your name again?

LORI

Um... Lori.

APRIL

(back to Lawrence)

I wanted to talk to Lori.

Lawrence is confused. He doesn't know what to do.

APRIL (CONT'D)

You can wait in the bathroom.

He takes another pillow to cover his behind and goes to the bathroom.

APRIL (CONT'D)
(re: Lawrence)
Don't be ridiculous, I've seen it
all.

Lawrence closes the door behind him.

April and Lori make prolonged, uncomfortable, eye contact.

APRIL (CONT'D)
I'd be more comfortable if you put
some clothes on.

April turns around as Lori rushes to grab a robe by the bed and puts it on.

LORI
All set.

April turns back around. Lori pulls the robe a little tighter.

April sits on a chair by the window. She reaches for a cigarette in her purse and lights it up. She places the pack on a nearby table.

LORI (CONT'D)
You're not supposed to smoke in
here.

April gives Lori a look.

APRIL
Look, I'm not here to fight or call
you a whore, which you are. I just
want you to back off.

Lori sighs.

Silence. They stare at each other.

LORI
I can't do that.

That's not the answer April was expecting.

LORI (CONT'D)
I love him.

April chuckles nervously.

APRIL

Did you miss the part where *I* have
a family with him?

LORI

He said--

APRIL

That he's gonna leave me?

Lori goes quiet. Ashamed.

APRIL (CONT'D)

Listen, you seem like a nice girl.
Smart. Maybe you're talented, I
don't know. But I've been in your
place, the *mistress*. It took three
rounds of failed IVF for him to
leave his ex-wife and pick me
because I could give him what he
wanted.

April hears herself and ponders.

APRIL (CONT'D)

What do you have that *I* can't give
him?

Lori is visibly offended at her words.

LORI

Apparently, good sex.

Horrible silence.

APRIL

Do you think that's enough? He
might be a grown man with a
wandering eye, but he's not stupid.

LORI

And yet, you're here begging me to
stop.

April turns red.

APRIL

Maybe you're not as smart as I
thought. Believing a man anything
he tells you just to fill whatever
void it is that you have.

LORI
He doesn't have to tell me
anything.

APRIL
I've been married to him for five
years. I know he tells you what to
wear, when to meet, what to do. He
gives you a sense of power that
you've never really had in your
life and that's why you stay.

Lori is taken aback by her words. They sting.

LORI
You're insane.

APRIL
I'm serious, back off.

April walks to the door, shoving Lori's shoulder on her way.

LORI
Stop reflecting your reality on me.

April gives Lori a cold stare.

APRIL
Fuck you.

April grabs the phone on the nearby desk and smashes it
against a mirror. Glass sprays on the carpet.

Lori's stunned.

BANG. April smashes it again.

LORI
You crazy bitch.

April takes a chair and throws it across the room, breaking
everything that sits on one of the nightstands.

Lori retreats to a corner and watches as April destroys the
room.

She throws things all over the place. Breaking and tearing
everything in her path.

Lawrence sprints out of the bathroom, with a towel wrapped
around his waist.

LAWRENCE
April, stop.

Lawrence tries to wrap his arms around April. She shoves her shoulders so he walks away. Lawrence obeys and backs off.

April smashes the lamp on the floor, ending her rampage. She heads back to the door and sees the wreckage. Then, she gives Lawrence a piercing stare and leaves.

INT. STAN'S HOME - DAY

Isabelle sits on the couch, next to a shirtless Stan.

She looks numb, still processing what just happened. She puts her sweater back on.

STAN
That was great.

He looks elated, somehow.

STAN (CONT'D)
Wasn't it?

He seeks validation from Isabelle.

ISABELLE
Yeah. It was.

Stan gets to his feet and kisses Isabelle on the cheek. She squirms, but tries to not make it obvious.

He disappears in the hallway. Isabelle waits until she hears the bathroom door closing, quickly gathers herself and sprints out of the house.

EXT. STREET - DAY

The sun's started to set in the horizon.

Isabelle runs as fast as she can, constantly looking over her shoulder, with tears running down her cheeks.

She turns right on a corner and stops. She lets out a huge sigh of relief.

She crouches, as if her legs gave way. She takes deep breaths, clearly trying to calm down, but can't manage.

She keeps running, aimlessly.

INT. COX RESIDENCE - LIVING ROOM - DAY

Robin paces back and forth, constantly checking her phone, for messages, calls, literally anything that can give her a sign of her daughter's whereabouts.

In that second, she takes her car keys and exits the house.

INT. APRIL'S CAR - DAY [TRAVELING]

April drives through suburban streets, fighting tears. She reaches a red light and shakily reaches for the pack of cigarettes in her purse, but can't find it.

She frantically turns her purse over and lets all her belongings scatter on the passenger's seat. When she realizes she left the pack in the hotel room, she tightens her grip on the wheel and screams as the light turns green.

APRIL

FUCK!

Quickly, her frustration turns to sadness and she bursts into tears.

INT. ROBIN'S CAR - DAY [TRAVELING]

Robin drives slowly through the streets, looking for Isabelle, getting hopeful when she sees any person, but her hope dissipates when she sees it's not her daughter.

Defeated, she pulls over and, finally, after hours of keeping it together, the dam breaks. She sobs uncontrollably.

INT. APRIL'S CAR - DAY

April speeds through the streets, taking out all of her feelings.

EXT. STREET - DAY

Isabelle crosses the street without looking as April's car speeds toward her.

INT. APRIL'S CAR - CONTINUOUS

April reacts quickly when she sees Isabelle and brakes as much as she can until the car stops, at a very short distance.

EXT. STREET - CONTINUOUS

Isabelle freezes at the sight of April's car, a few feet away from her, frightened. The tires emit smoke.

April steps out of her vehicle, wiping the tears from her face.

APRIL

Are you stupid? What's the matter
with you?

Isabelle panics.

ISABELLE

I'm sorry, I didn't see, and--

She's cut off by her own tears. Shaking. Her breathing gets heavier.

April snaps out of her rage and puts her hands on her shoulders.

APRIL

It was my fault, I was speeding and
I should've been more careful.

Isabelle nods and continues crying, she wraps her arms around April.

April stands there for a second, but quickly realizes Isabelle needs a hug, so she embraces her.

Isabelle weeps.

A while goes by, April looks around to see if anyone is staring or if they're disturbing anyone. There's no one.

Isabelle calms down for a moment and takes a step back.

ISABELLE

I shouldn't have hugged you like
that. Sorry.

She wipes tears off her face.

APRIL

Do you need a ride somewhere?

Isabelle looks down.

ISABELLE
Um, I don't know. I don't wanna go
home, but something just happened
and--

Her voice cracks.

ISABELLE (CONT'D)
I'm not sure.

APRIL
You can figure out it in the car.

INT. APRIL'S CAR - DAY [TRAVELING]

April drives, much slower than she was before. Isabelle sits
in silence, looking out the window in a panic.

APRIL
Are you okay?

Isabelle hesitates.

ISABELLE
I-- I'm not sure.

APRIL
How old are you?

ISABELLE
Seventeen.

April eyes her with curiosity.

APRIL
Should we call your parents?

Isabelle hesitates.

ISABELLE
No... I don't know. I guess we
should.

Beat.

ISABELLE (CONT'D)
Have you ever reported a crime?

April is a little shocked by Isabelle's words, but does her
best to disguise it.

APRIL
Do you want to report one?

ISABELLE
I'm not sure if it's really a
crime.

Isabelle's voice cracks.

APRIL
How are you not sure if it's a
crime?

Silence.

ISABELLE
I--

Isabelle cuts herself off.

APRIL
Did you hurt someone?

ISABELLE
No.

Isabelle looks down, ashamed.

APRIL
Did someone hurt you?

Isabelle looks like she wants to disappear.

ISABELLE
I think so.

A few tears start rolling down Isabelle's cheeks, but she
wipes them as soon as they come.

APRIL
You don't have to tell me anything
you don't want to, but it looks
like you need some help.

Isabelle bursts into tears.

ISABELLE
I'm so stupid.

April pulls over and turns her attention to Isabelle.

ISABELLE (CONT'D)
I shouldn't have listened to him.

APRIL
It's not your fault.

April comforts Isabelle, looking straight ahead.

EXT. "MAISON LUMIÈRE" HOTEL - SUNSET

Lori and Lawrence walk towards Lori's car in the parking lot.

LAWRENCE
I'm sorry for that.

LORI
What is this, Lawrence?

Lori turns to face him.

LAWRENCE
What?

LORI
Us.

LAWRENCE
Oh, come on, don't tell me you
really let April get into your
head.

Lori chews the inside of her lower lip.

LORI
She didn't.

LAWRENCE
Okay. Then, we're having fun.
Aren't we?

Lori isn't satisfied with his response.

LAWRENCE (CONT'D)
Come on, she just trashed a hotel
room in a hissy fit.

Lori looks into his eyes. There's not a hint of remorse.

LORI
You're never going to leave her.

His demeanor changes.

LAWRENCE
I just have to remind her who's the
boss and she'll leave us alone.

He pulls Lori into a kiss. When they pull back, she puts her
hand on his cheek and gives him a sad smile.

She turns around and walks to her car.

LAWRENCE (CONT'D)
Drive safe.

LORI
You, too.

INT. POLICE STATION - NIGHT

April and Isabelle sit as they wait.

APRIL
May I ask you a question?

Isabelle is intrigued.

ISABELLE
Sure.

APRIL
Why were you out there?

ISABELLE
I don't know...

Isabelle ponders.

ISABELLE (CONT'D)
I guess I was just trying to escape
for a moment.

APRIL
From your parents?

ISABELLE
Yeah.

She looks down.

APRIL
You've nothing to be ashamed of.
What happened to you isn't your
fault.

Isabelle nods, wiping a few tears.

ISABELLE
Why were you out there?

April breathes deep and shifts in her chair.

APRIL

I had to nip something in the bud.

ISABELLE

How'd it go?

April plays with her ring.

APRIL

Not how I wanted it to.

They look into each other's eyes.

ISABELLE

I'm sorry to hear that.

APRIL

It's just-- I'm in a situation I
never imagined I'd be in.

ISABELLE

I get the feeling.

April squeezes Isabelle's hand tenderly.

APRIL

You'll recover from this.

The doors of the police station swing open as Robin and Gregory run inside. They are visibly relieved when they see her.

Isabelle stands up when she sees her mother, ashamed.

Robin embraces Isabelle. Gregory turns to April.

ROBIN

Are you okay?

Isabelle cries. Robin follows.

April and Gregory watch them.

GREGORY

(to April)

Thank you.

APRIL

It's nothing. I'm just glad you
showed up. She's gonna need you.

He nods.

Robin and Isabelle pull apart after a moment. Gregory steps forward and hugs Isabelle too.

ISABELLE

Daddy.

He plants a kiss on her forehead. They pull apart.

ROBIN

I thought I'd find you in a cell.

Isabelle looks down, trying to calm herself.

Robin turns to April.

ROBIN (CONT'D)

Thank you.

APRIL

It's no problem.

ROBIN

(to Isabelle)

Why are we here?

Isabelle is afraid to look at her mother in the eye.

ISABELLE

Someone did something to me.

She starts crying.

ISABELLE (CONT'D)

And April drove me here to report it.

Robin looks like she just saw a ghost, but quickly regains composure.

ROBIN

Let's report it, then.

Isabelle walks toward April.

ISABELLE

Thank you.

APRIL

I'm glad I could be here for you.

Isabelle and April hug each other.

ISABELLE

Can I have your number? Just... In case.

April looks to Robin and Gregory.

APRIL

I'm a stranger. I don't think your parents would love that idea.

Isabelle gives her a pleading look. After a few seconds, April budes. She takes out a piece of paper and a pen and writes her number. Then, she hands it to Isabelle.

APRIL (CONT'D)

(to Robin and Gregory)

You can also have my number, just in case.

April turns to Isabelle again.

APRIL (CONT'D)

You'll get through this.

ISABELLE

You too.

April walks away as Isabelle turns back to her parents.

INT. POLICE STATION - INTERROGATION ROOM - NIGHT

Isabelle, Gregory and Robin sit across from a POLICE OFFICER. Isabelle cries as she speaks. We do not hear her words. The police officer carefully writes every word that comes out of her mouth.

Robin and Gregory look extremely uncomfortable, but clearly attempting to keep it together.

Slowly, Isabelle's demeanor changes, as if a weight is being lifted off her shoulders. Robin looks at her daughter with regret.

INT. LORI'S APARTMENT - BEDROOM - NIGHT

Lori carefully prepares her portfolio, replacing her old bikini pictures with the ones she took earlier.

She takes her old pictures and sees them with nostalgia. She grabs one and looks at herself with care. In those pictures, she had a light in her eyes, that, since, has died. Her old pictures encompass a feeling that anything is possible.

She puts her old pictures to the side and introduces her new pictures in the portfolio. These seem quite forced and much less vibrant than her old pictures, for the most part. However, there are a few where there's still a glimpse of her old self.

She sighs as she closes the portfolio.

INT. WARD RESIDENCE - APRIL & LAWRENCE'S ROOM - NIGHT

April walks in, taking her earrings off. Lawrence lies in bed, reading a book.

They practically ignore each other.

April puts her earring in her jewelry box and goes to the closet to change into her pajamas.

After a while, she comes out, almost ready for bed.

She goes to the mirror, takes her things to remove her makeup and starts her routine.

Finally, Lawrence breaks the ice.

LAWRENCE

You're lucky I convinced the hotel
not to press charges.

APRIL

That's thoughtful.

He sneers.

LAWRENCE

You destroyed their property,
April.

April scoffs. She looks at him in the reflection.

APRIL

You're one to talk about destroying
things.

LAWRENCE

You're overreacting.

He roll his eyes.

LAWRENCE (CONT'D)

Do you really think I will leave
you for her?

APRIL

That's not the point and I don't know what's worse. The fact that you cheated or the fact that you don't seem to care at all.

She turns to face him and shakes her head.

APRIL (CONT'D)

This was all I ever wanted. The perfect husband, the perfect family, the perfect house. It's all tainted now.

She returns her attention to the mirror.

LAWRENCE

What do you want me to say? You knew who I was when we got married.

He puts the book down and stands up.

LAWRENCE (CONT'D)

You've been trying so hard to be the perfect wife, that you've forgotten who you are outside of this family and it's suffocating. I'm not a "family" man and you knew that. I'm sorry, but I won't stop doing what I want just to make you happy.

APRIL

But I have! Because that's what normal people do for those they love.

Lawrence seems taken aback by the intensity in her voice.

APRIL (CONT'D)

I've given you and this family everything I have and this is what I get in return? I always knew you were selfish, but I never thought you'd do this.

LAWRENCE

This is not all about you. Get it in your head. You decided to lose yourself in this idea of "the perfect-- whatever", I didn't ask you to, so don't come yelling at me because things haven't turned out how you planned them.

His words are like a bucket of ice for April. She shakes her head. Holding in the tears.

LAWRENCE (CONT'D)
You know I'm right.

APRIL
I don't know anything anymore.

Lawrence walks in the bathroom.

Once he's gone, April lets herself break. Tears gush out of her eyes. She covers her mouth to silence her sobs. However, she regains her composure as soon as she hears Lawrence flush the toilet.

She acts like nothing has happened as Lawrence walks back to bed and resumes his reading.

She analyzes him in the reflection, weighing everything he just said.

INT. COX RESIDENCE - KITCHEN - NIGHT

Gregory, Robin and Isabelle walk in through the garage door. It's almost as if they all exhale in relief when they walk in their home.

Gregory looks in Isabelle in the eyes.

GREGORY
Are you hungry?

Isabelle shakes her head.

ISABELLE
I'm gonna got to bed.

She's about to leave, but Robin grabs her arm and stops her.

ROBIN
There's something we should talk
about before you go.

She can't bring herself to look at Isabelle.

ROBIN (CONT'D)
Did you see if he-- Was he... Safe?

Gregory stares at Robin in disbelief. Isabelle has a wild look in her eyes.

ISABELLE
Really, mom?

ROBIN
I'm just asking because I want to
know if you're gonna need another--

ISABELLE
You're unbelievable.

Isabelle's eyes well up. She turns around and walks away.

Gregory looks down.

GREGORY
This could've waited until we
talked to a counselor.

ROBIN
We need to get her tested ASAP.

GREGORY
But should that be our priority?

Robin looks in Gregory's eyes. She sees his disappointment.

INT. OFFICE BUILDING - LOBBY - DAY

TITLE CARD: WEDNESDAY.

Lori hurries inside, carrying her portfolio.

Frances stands up from a bench.

FRANCES
You ready?

Lori nods.

INT. OFFICE - DAY

Three PEOPLE sit behind a narrow table in a makeshift
audition room: a PUBLICIST and TWO EXECUTIVES. All men.

Lori stands in front of them, smiling nervously.

The three men go through her portfolio. Whispering between
themselves.

PUBLICIST
Can I call you Lori?

She nods.

LORI

Yes, sure.

PUBLICIST

I think your pictures are
fantastic.

Beat. Lori smiles.

PUBLICIST (CONT'D)

But, I think your image is a bit
more mature than the one we want to
convey in this campaign.

LORI

I can look younger.

She rushes to her purse, which has been placed across the
room, takes out two ponytails and quickly ties her hair.

She returns before the men and flashes a smile.

One of the executives does not look satisfied. He takes notes
on the back of her headshot. Lori notices.

LORI (CONT'D)

I might not be fifteen, but I'm not
old.

The three men are taken aback by her bluntness.

EXECUTIVE #1

I never said that.

LORI

I didn't mean to offend you.

Ugly pause.

The men whisper among themselves.

EXECUTIVE #2

We don't think this campaign is for
you.

Lori's visibly desperate.

EXECUTIVE #2 (CONT'D)

Your image seems a bit more mature
for this line. It's supposed to be
fun, bubbly, carefree, fresh.

Beat.

LORI
I'm committed. I'm easy to work
with. I don't complain. I can take
direction.

It's clear that she's desperate.

LORI (CONT'D)
I just need an opportunity to get
back on track--

One of the executives cuts her short.

EXECUTIVE #1
Thank you for coming in, Lori.
we'll contact your agent.

The gleam in her eyes disappears. She forces herself to smile
anyway.

INT. WARD RESIDENCE - BATHROOM - DAY

April stands in front of the mirror, still in her nightgown,
washing her face and putting on face cream. Her eyes are
swollen and she has huge dark circles around them.

Lawrence walks in, also in his pajamas, just out of bed,
straight to the toilet.

He pees.

She acts like he isn't there.

Lawrence approaches the sink and April moves a little to the
side. He washes his hands really quickly.

LAWRENCE
I couldn't sleep last night, April.

She keeps doing what she's doing.

APRIL
Is that so?

LAWRENCE
I don't like seeing you in pain.

She looks at him on the mirror.

APRIL
Don't be cynical.

LAWRENCE

You're the mother of my kid.

He takes her hands and gets close to her.

This is music to her ears.

LAWRENCE (CONT'D)

You gave me something I couldn't
have possibly had with Virginia,
and I don't appreciate it enough.

He kisses her cheek gently. She gives him a suspicious look.

LAWRENCE (CONT'D)

I'll try to do better.

He kisses her cheek again and is about to walk away, but
April grabs his arm and pulls him in.

She wraps her arms around his neck and kisses him
passionately.

He puts his hands on her waist and returns the kiss.

They start making out, it gets sexier and steamier each
second.

INT. COX RESIDENCE - BATHROOM - DAY

Isabelle sits in the shower, with her knees pulled close to
her chest.

The water runs on her.

Her face is blank.

INT. COX RESIDENCE - KITCHEN - DAY

Robin sits at the counter, having breakfast.

Isabelle walks in. Ready for school. She takes a glass and
fills it with water, then gulps it.

ROBIN

Do you wanna go to school?

Isabelle nods, puts the glass down and scurries away.

Robin ponders for a moment. Then, she takes a deep breath.

ROBIN (CONT'D)
Isabelle...

Isabelle stops and turns to her mother. A bit hopeful.

ROBIN (CONT'D)
I'm-- You can talk to me.

Silence.

ISABELLE
I know.

Isabelle's face falls a little.

Robin nods.

INT. LORI'S APARTMENT - BEDROOM - CONTINUOUS

Lori walks in, slamming the door behind her.

She sits on the edge of her bed, angry and sad. She's deep in thought. After a few seconds, an idea hits her, and she calls someone.

The person at the other end of the line picks up quickly.

LAWRENCE (V.O.)
I've told you not to call me before
noon.

LORI
I need a favor.

Silence for a few seconds.

LAWRENCE (V.O.)
Text me what you want.

He hangs up.

Lori is taken aback by his tone, but starts typing. Fast. Then, she grabs her bag and leaves in a rush.

INT. CLASSROOM - DAY

It's the middle of class. TEENAGERS take notes, or fall asleep, or use their phones as the TEACHER speaks.

Isabelle sits by the window. Staring outside.

At that moment, the BELL RINGS. Everyone springs up from their seats and gathers their things as they walk out, but Isabelle stays put. Ignoring her surroundings.

INT. OFFICE - DAY

Frances sits behind her desk, typing on her computer.

Lori knocks on the door and walks in immediately. An anxious mess.

FRANCES
(playful)
What? Do you think you're my only
client?

LORI
We have to do something.

Lori sits down.

FRANCES
That's ominous.

LORI
The casting went horrible today.

FRANCES
They haven't called me--

LORI
They won't. I called in a favor,
but this can't keep happening.

Lori pulls out her portfolio and opens it on Frances's desk.

LORI (CONT'D)
They said I "don't fit the vibe".
Whatever the fuck that means.

Frances looks at the pictures, then back at Lori.

FRANCES
These seem fine to me.

LORI
But something's clearly not
working.

FRANCES
You know how these things work. I
told you--

LORI

You're supposed to be in my corner,
Frances!

Frances does not care for her tone.

FRANCES

Do you know how many agents
would've dropped you already?

LORI

Is that what you want?

FRANCES

I didn't say that, but you just
marched into my office like you're
some hotshot, demanding... I don't
even know what you want.

Frances looks down, trying to calm down.

FRANCES (CONT'D)

I am doing *everything* that's in my
hands to get you the best jobs I
can, but the castings and the
modeling-- That's all you.

LORI

I don't know what I'm doing wrong.

Frances takes the portfolio and goes through the most recent
pictures. Then she looks at Lori.

FRANCES

You don't have anything meaningful
to say.

Beat. Lori scoffs.

LORI

Let me know when they call.

Lori takes her things and leaves.

INT. LAWRENCE'S OFFICE - DAY

Lawrence walks in his office, taking his jacket off. He sits
at his chair, pulls out his phone and calls someone.

INT. LORI'S CAR - DAY [TRAVELING]

Lori drives, in silence.

In that moment, her PHONE RINGS. She picks up as soon as she sees it's Lawrence.

INTERCUT between Lawrence and Lori.

LORI

Hello?

LAWRENCE

I talked to the people in charge of this campaign and they said they'll contact your agent soon.

LORI

Oh my God, thank you--

He hangs up. END INTERCUT.

She stares at the phone for a few seconds, but, then, turns on the radio and blasts MUSIC as she sings along.

INT. COX RESIDENCE - ISABELLE'S ROOM - NIGHT

Robin walks inside and sees Isabelle sleeping. She sits on the side of the bed and watches her. Admiring every single breath she takes.

INT. COX RESIDENCE - KITCHEN - NIGHT

Robin sits at the table, preparing herself a cup of tea.

Gregory walks in.

GREGORY

Hey.

ROBIN

Hey.

GREGORY

How was your day?

ROBIN

It was okay. You know, just--
Isabelle.

GREGORY

What about her?

He pours himself some water.

ROBIN
I don't know how to help her.

He nods.

GREGORY
With what?

Robin ponders.

GREGORY (CONT'D)
Suggesting she might be pregnant or
contracted AIDS isn't helping her.

ROBIN
But it's a real risk.

GREGORY
Just give her time.

Robin hadn't considered that as possibility.

ROBIN
I just want what's best for her.

GREGORY
Maybe what we think is best isn't
really how it works for her.

ROBIN
We can't just let her ruin her
life.

GREGORY
She's only seventeen, Robin.

ROBIN
The decisions she makes right now
will directly impact her future.

Gregory sighs.

GREGORY
We don't know everything.

She raises the cup to her lips, her hand shakes a little.
Gregory puts his hand on hers and gives her a soft look. She
relaxes a little.

INT. WARD RESIDENCE - APRIL & LAWRENCE'S ROOM - NIGHT

Lawrence watches TV in bed. April reads a book.

APRIL
Can I ask you something?

She puts her book down.

LAWRENCE
I thought we were over this.

He groans.

APRIL
Just humor me.

She waits.

He moves to her side of the bed and sits so they're seeing each other eye-to-eye.

LAWRENCE
Ask.

Beat.

APRIL
Do you love me?

LAWRENCE
I wouldn't be here otherwise.

April looks in his eyes.

APRIL
Okay.

LAWRENCE
Why?

APRIL
I just wanted to know where your head's at.

She pecks him.

APRIL (CONT'D)
Good night.

She puts her book on the nightstand, pulls the covers close to her face and turns her back to him.

April stares at the wall. There's sadness in her eyes.

INT. COX RESIDENCE - ISABELLE'S ROOM - NIGHT

Isabelle wakes up. She takes her cellphone and checks the time: eleven o'clock. She throws her phone to the side and turns to try to sleep again.

She stares at the ceiling, with utter disappointment that she can't just escape back to her dreams. After a few seconds, the disappointment becomes anger.

INT. COX RESIDENCE - ROBIN & GREGORY'S ROOM - NIGHT

Robin and Gregory are sound asleep.

The door opens slowly, SCREECHING a little. Isabelle stands there, in the darkness.

She tiptoes her way to Gregory's nightstand and opens the bottom drawer, which is full of clutter. Old cellphone boxes, pens, papers.

Isabelle puts her hand in the drawer and meticulously moves it around until she reaches what she's looking for.

She freezes for a moment, makes sure her parents are still asleep and pulls out a handgun.

INT. COX RESIDENCE - ISABELLE'S ROOM - NIGHT

Isabelle takes her backpack and puts the gun inside it. She gets back in bed and stares at the ceiling for little longer.

INT. COX RESIDENCE - ISABELLE'S ROOM - DAY**TITLE CARD: THURSDAY.**

Isabelle's dressed for school. She sees herself in the mirror, not entirely satisfied, but just accepts it. She takes her things and walks out.

INT. COX RESIDENCE - KITCHEN - DAY

A typical, hectic morning.

Gregory fixes lunch. Robin has breakfast while reading the newspaper, a served plate beside her.

Isabelle walks in.

ISABELLE
Good morning.

She goes straight to the table and starts eating.

ROBIN
(to Isabelle)
Hi. How'd you sleep?

ISABELLE
(suspicious)
Good.

Gregory sees they're talking. He pretends he isn't paying attention.

GREGORY
Good morning.

Isabelle ponders for a moment.

ROBIN
(to Isabelle)
I'm always gonna be here for you.

Isabelle looks down and nods, surprised.

Robin checks the time on her watch.

ROBIN (CONT'D)
Shoot. I gotta go.
(to Isabelle)
We'll talk more later.

Robin takes her things and walks out the garage door.

ROBIN (CONT'D)
Love you!

Gregory puts Isabelle's lunch on the table.

GREGORY
Can I talk to you?

Isabelle brings her defenses up.

GREGORY (CONT'D)
I just wanted to say that I know your mother's harsh and her methods may not be the most gentle, but she also loves you deeply. Her ultimate goal is to spare you as much pain as possible, but you have to let her.

She nods.

ISABELLE
I really don't know what she wants
from me, dad.

GREGORY
I think she only knows what she
doesn't want. Your mom is--

Selfish. ISABELLE Gregory (CONT'D)
Limited.

Beat.

GREGORY (CONT'D)
She loves you.

Isabelle sighs.

He realizes she isn't ready to listen.

INT. LORI'S APARTMENT - DAY

Lori eats at the kitchen table, still in her pajamas.

Her PHONE RINGS.

She picks up.

Hello?
 LORI

Frances is at the other end of the line.

FRANCES (V.O.)
(on the phone)
Good mornin'.

She sounds unusually excited.

Hey. LORI

FRANCES (V.O.)
I just heard back from "Miss
Sunshine".

Energy is injected into Lori.

LORI
That took them long enough.

FRANCES (V.O.)
We have to come down to their
lawyer's office in two hours.

LORI
I'll meet you there. Can you send
me the address?

FRANCES (V.O.)
Congratulations.

Lori hangs up. There's a new light in her eyes.

INT. WARD RESIDENCE - APRIL & LAWRENCE'S ROOM - DAY

April applies her face creams in front of the mirror.

Lawrence sits on the other side, tying his shoes, dressed for work. When he's finished, he walks to her, plants a kiss on her temple and walks out.

APRIL
I love you.

She watches him walk on the reflection.

He doesn't say anything back.

INT. WARD RESIDENCE - BATHROOM - DAY

April stands in the shower, letting the water run on her back.

She looks straight ahead, startled at first, but as the seconds pass, her expression turns sour.

She grabs the soap and violently scrubs her neck, chest, arms and legs, as if her entire body was covered in mud.

EXT. HIGH SCHOOL - DAY

Gregory's car pulls up at the front. Isabelle hops out and starts walking to the building.

She watches as her father drives away. Once she can't see him anymore, she looks around, searching for a clear coast and walks away, again.

EXT. PARK - DAY

Isabelle steps on the gazebo, overlooking the water. Just like the day before, she leans to see the water, but now, she focuses on her reflection, piercing her own eyes for a few seconds.

Then, she sits down on the floor. She opens her backpack and pulls out three things: headphones, an apple and the gun.

Isabelle puts on her headphones and starts playing a 70s POP SONG. She looks around and takes the gun in her hand, she raises it, closing one eye for aim, practicing.

INT. OFFICE BUILDING - LOBBY - DAY

Lori and Frances hurry inside, half-walking, half-running. Lori wears her version of business attire.

Frances checks the time on her watch.

INT. "COX, SMITH & ASSOCIATES" - DAY

A gigantic space. Big windows, oak and leather, a high-end, top-tier law firm.

Lori and Frances sit by the front desk.

A door that leads to the conference rooms opens. A SECRETARY walks in.

SECRETARY

Lori Becker?

They nod.

FRANCES

That's us.

SECRETARY

Follow me.

They follow the secretary down a hallway lined up with many conference rooms of different sizes.

SECRETARY (CONT'D)

Can we get you anything to drink?

FRANCES

Just water for me, please.

LORI
I'll have water, too.

The secretary stops in front of a room at the end and points Lori and Frances to walk inside.

SECRETARY
Mrs. Cox will be with you shortly.

The secretary smiles at them and walks away as Lori and Frances step in the room.

INT. "COX, SMITH & ASSOCIATES" - CONFERENCE ROOM - CONTINUOUS

Lori and Frances take in the room.

LORI
When is your office going to look like this?

FRANCES
Fuck off.

They sit, right next to each other.

LORI
Do you think the offer will be good?

Frances is about to say something, when Robin walks in, imposing. She carries folders with heavy contracts in them.

Lori and Frances stand up to shake her hand.

ROBIN
Good morning. You must be Lori and Frances. I'm Robin Cox, I'm a partner at the firm and the lead attorney for "Miss Sunshine" on contractual matters.

Robin shakes both of their hands and steps aside.

FRANCES
It's a pleasure to meet you. I'm Frances and this is my client, Lori.

They all resolutely take their places, on opposite sides of the table.

An ASSISTANT walks in, carrying a tray with water bottles and glasses. She places them in front of Lori and Frances, then she turns to Robin.

ASSISTANT

Can I get you anything?

Robin shakes her head.

ROBIN

I'm good. Thank you.

The assistant nods and leaves.

ROBIN (CONT'D)

Do you have any questions before we start?

Frances shakes her head.

LORI

No, no. We're good.

ROBIN

All right.

Robin puts the folders on the table and slides the contracts over to Lori and Frances.

ROBIN (CONT'D)

This is very simple. The agreement is very standard for the type of services that you will be providing to the company, but we wanted to review the terms and conditions with you to solve any questions you might have.

Frances takes the contract and starts skimming through it.

ROBIN (CONT'D)

The contract details everything the company will expect from you, your pay, and any other obligations you might be required to fulfill, such as appearances, interviews, trips, you name it.

FRANCES

Can I get this in my e-mail?

ROBIN

You'll get one of the copies of the executed agreement.

Robin waits a few seconds and, impatiently, opens one of the copies of the contract and directs Lori and Frances's attention to a specific section.

ROBIN (CONT'D)

Now, this is the most important part the company wanted me to review with you.

Lori starts reading, she narrows her eyes. Frances leans in and peeks through it as well.

LORI

(outraged)

A morality clause?

Frances takes the contract and reads the section.

ROBIN

The Miss Sunshine marketing team is a little concerned with certain parts of your... Personal life.

(beat)

Given that the campaign's target audience is teenagers and young women, they feel like some customers may be alienated if certain information becomes public knowledge.

Lori looks like she's just been punched in the gut.

LORI

How can an extramarital affair be a cause for termination when I'm not even married?

Robin gives Lori a knowing look.

ROBIN

Unfortunately, it has been brought to our attention that your affair with one of the company's top executives might grant you certain privileges and the company wants to avoid future contingencies.

Frances's face distorts entirely.

LORI

That is none of your business.

ROBIN

It is the company's, though.

Frances shakes her head.

FRANCES
I need to discuss this with my
client.

She can't bring herself to look up.

ROBIN
Miss Sunshine is flexible to
negotiate certain contractual
terms, but the morality clause is a
must-have.

Lori scoffs.

LORI
I won't sign the contract, then.

Frances gives her a bewildered look.

Robin sighs. Her professional mask comes off slightly.

ROBIN
(to Lori)
Can I be honest with you?

Lori shifts in her chair.

ROBIN (CONT'D)
You don't have any power to
negotiate here. The marketing team
did not want to hire you for this
campaign and-- Well, I think we all
know the strings you pulled to get
the job.

Lori takes the contract again and reads the morality clause.
Her heart breaks a little bit more with every passing moment.

LORI
Does this mean I have to break it
off?

ROBIN
If you want to be employed, yes,
you will have to break up with the
executive you're involved with.

Lori is about to say something, but Frances interjects.

FRANCES
Can I get a copy to review it with
a little more time?

ROBIN
Sure, I'll send you a copy.

FRANCES
Thank you.

Lori looks deflated.

ROBIN
We expect an answer by the end of
the day.

Robin gives Lori a judgmental stare.

EXT. LOS ANGELES STREET - DAY

Lori and Frances exit the building. Frances is mad as hell.

FRANCES
What the fuck?

Lori is visibly taken aback by Frances.

FRANCES (CONT'D)
What were you thinking? Calling
your boyfriend to get the job? I
knew you were desperate, but I
didn't know you were this willing
to drag yourself and lose every
little shred of dignity you have.

LORI
I didn't know this would happen. I
thought--

FRANCES
He loved you? C'mon, there's no way
you're that stupid.

Frances shakes her head. Lori looks down.

FRANCES (CONT'D)
Listen, I can take having clients
that don't land jobs, but I can't
take this bullshit.

LORI
What does that mean?

Frances puts her hand on her forehead and paces around.

FRANCES

You crossed a line and now, whether you like it or not, you'll have to sign that bullshit clause.

LORI

I'm not breaking up with him over one job.

Frances is terribly shocked by the words that just came out of Lori's mouth.

FRANCES

Did you just listen to yourself? He did this.

Lori stands down, like a little girl. Frances realizes Lori had not connected the dots.

Lori's heart breaks right in front of her.

FRANCES (CONT'D)

I-- I don't have time for this.

Frances walks away.

Lori searches for a nearby bench and sits.

EXT. WARD RESIDENCE - BACKYARD - DAY

April sits on a chair, reading a book.

She watches Timmy playing in an inflatable pool. SPLASHING.

She puts down her reading and looks at her son. A smile appears on her face. She sees how perfect and happy he is.

EXT. WARD RESIDENCE - BACKYARD - LATER

Timmy and April have lunch. Sandwiches. He wears his swimsuit and a towel on his back.

APRIL

You having fun?

Timmy nods.

TIMMY

I wish I could swim forever.

APRIL

You could be a swimmer, you know?

He thinks about it.

TIMMY

I wanna be a swimmer when I grow up.

He takes a bite of his sandwich.

APRIL

You can be absolutely anything you want.

Timmy smiles.

TIMMY

Can I tell you a secret?

She leans in, playful.

TIMMY (CONT'D)

You can't tell dad.

April pretends to zip her lips, lock them and throw away the key.

TIMMY (CONT'D)

You're way more fun than dad and his friend.

APRIL

His friend?

She leans back.

TIMMY

Yeah, he brought his lady friend that time we went to the beach.

April's pissed off, but she does her best to hide it.

APRIL

Really?

TIMMY

Yeah, they ignored me all day.

April nods.

APRIL

Daddy won't do that again, I promise.

They intertwine their pinky fingers.

APRIL (CONT'D)
Can I tell you a secret, too?

Timmy leans in.

APRIL (CONT'D)
I have way more fun with you than I
do with dad.

She puts her finger on her mouth and shushes.

They keep eating. April looks straight ahead.

INT. "COX, SMITH & ASSOCIATES" - ROBIN'S OFFICE - DAY

Silence. Complete, sterile silence. It's just the sound of the keyboard as Robin types on her computer.

Then, her phone RINGS. She picks up while still focused on her work.

ROBIN
(on the phone)
Hello?

A TEACHER answers at the other end.

TEACHER (O.S.)
Mrs. Cox?

ROBIN
Yes, you're speaking with her.

TEACHER
I'm calling from Isabelle's school
to confirm why she didn't show up
for class today...

The teacher's voice becomes muffled as Robin closes her eyes and drops her head.

INT. ROBIN'S CAR - DAY

Robin drives violently while tapping on the screen on her dashboard.

Isabelle's name appears on the screen as the phone BEEPS a few times. Then, the phrase "call failed" appears onscreen.

Robin repeats this two more times.

Then, she taps some more and Gregory's name appears on the screen.

ROBIN
(to herself)
Pick up. Pick up. Pick up. Pick up.
Pick up.

Finally, Gregory picks up. His voice blasts on the car's sound system.

GREGORY
Hello?

ROBIN
Did you see Isabelle walk into school when you dropped her off?

GREGORY
What? Yes. What happened?

ROBIN
The school just called to ask why she skipped again. I told them she's sick, but I'm on my way home right now.

GREGORY
Fuck. She was fine this morning.

ROBIN
I don't know, but this is the last time I listen to you. Now, we're doing it my way.

Silence at the other end of the line.

ROBIN (CONT'D)
I'll call you when I get home. Bye.

Robin hangs up.

INT. APRIL'S CAR - DAY

April sits in the parked car in her driveway. She pulls down the visor and sees her reflection on the tiny mirror. She retouches her lipstick and starts the car.

EXT. PARK - DAY

Isabelle lies on the gazebo's wooden floor. Listening to MUSIC on her headphones. She seems almost peaceful.

As the SONG ENDS, her eyes open as if she's a corpse coming back to life. She checks the time on her watch, gathers her things and starts walking.

Her phone vibrates as her mother calls her. She blissfully declines the call.

INT. FAST FOOD RESTAURANT - DAY

Isabelle walks inside and heads straight for the table she was sitting at a few days before.

She sits on a place that overlooks the main door of the restaurant. She pulls the gun out of her backpack and rests it on her lap.

She carefully accommodates her hand around the gun and leans back in her seat.

INT. LORI'S APARTMENT - DAY

Lori lies on the couch, staring at the ceiling, deep in thought. She's still dressed in business attire.

Someone knocks on the door.

Lori rolls her eyes and groans as she stands up.

She opens the door, revealing April in the hallway.

She is surprised for a brief second, but does her best to hide it.

LORI
How did you get my address?

APRIL
My husband's secretary isn't so discreet.

Silence. They stare at each other.

APRIL (CONT'D)
May I come in?

Lori reluctantly steps aside. April walks in, closing the door behind her.

LORI
Listen, if you're here to--

April raises her hand, asking Lori to let her speak. Lori shuts up.

APRIL
I want to thank you.

Lori is unsettled.

LORI
Excuse me?

APRIL
I know infidelity is not the
desired outcome in any marriage. Or
relationship. However, you did help
me remember two things: who I
married and who I am.

That is definitely not what Lori expected to hear.

APRIL (CONT'D)
I've spent so many years of my life
justifying my identity with him
because I essentially became his
wife. I'm not saying it's all bad.
It was what I wanted, after all,
but I never stopped to think and
weigh what I would be losing in
achieving that goal.

April gives Lori a piercing look. Lori looks down, avoiding eye contact.

APRIL (CONT'D)
You have no idea how many times I
prayed for you to drive off a cliff
the past day or two, but I think
that wasn't fair to you. You were
just a painful reminder of
something I did that I never
expected to experience myself.

April gives Lori a soft smile.

APRIL (CONT'D)
Just remember who you're sleeping
with.

April opens the door, ready to leave.

APRIL (CONT'D)
And stay away from my son.

Lori is confused.

LORI
Why are you telling me this?

APRIL
Because I wish someone said it to
me seven years ago.

April steps outside of the apartment and is about to close the door behind her, but Lori stops her.

LORI
I would've prayed for the same
thing, for what it's worth.

APRIL
I hope I never see your face again,
Lori.

April smiles and walks away.

Lori turns around, letting out a heavy sigh, clearly processing everything that just happened.

INT. COX RESIDENCE - LIVING ROOM - DAY

Robin sits on the couch, blankly staring ahead, deep in thought. She takes her phone and is about to call Isabelle again, but she chooses not to. Instead, she takes a deep breath and tosses her phone across the room.

INT. FAST FOOD RESTAURANT - DAY

Isabelle stares directly at the door, jumping briefly when the bell DINGS as the door opens and a MIDDLE-AGED WOMAN walks in.

A few seconds go by and the bell DINGS again. This time it's Stan.

She grabs her backpack as fast as she can, tightening her grip on the gun as she walks toward him.

Stan stands in line at the register machine behind the middle-aged woman.

Isabelle taps Stan's shoulder with the gun and points it at him, with shaky hands.

Stan turns around and immediately takes a step back. He doesn't recognize her immediately, but becomes aware of who she is after a few seconds.

STAN
What the fuck?

The employees and the middle-aged lady SCREAM and run, some take cover while other run outside.

She shakes her head as her eyes well up. Emotions take over her expression: fear, worry, shame, anger.

STAN (CONT'D)
You're a crazy bitch.

Isabelle takes a quick look around and notices the scared staff and patrons around her. She shakes her head and forces herself to focus in the moment.

She lowers the gun, aiming at his crotch. She gets closer to him, step by step by step, until the barrel of the gun is pressed to him.

He looks at her with terrified, pleading eyes, practically shaking. She is briefly satisfied, but, soon, fear floods her face when she wraps her finger around the trigger

Isabelle looks around and notices everyone is scared around her. Immediately, she puts down the gun. Stan sighs in relief.

She looks into his eyes. Her breathing becomes heavier. She spits on him and looks at some of the people around her.

ISABELLE
I'm so sorry.

She sprints out of the restaurant.

INT. WARD RESIDENCE - APRIL & LAWRENCE'S ROOM - DAY

April marches inside. She pulls out two suitcases from underneath the bed.

She opens both suitcases.

April opens the closet, snatches her clothes from the hangers and puts them all in one of the suitcases. She starts sorting them, putting some in the suitcase and setting some of them in a pile on her pillow. She also opens her nightstand drawer and takes out her jewelry box, lets everything fall in the suitcase. Finally, she takes off her ring and tosses it with the clothes and the jewels. When she's done, she closes it.

Next, she snatches Lawrence's clothes and puts them all in the other suitcase. She closes the suitcase.

She looks at both suitcases on her bed and catches her breath. She grabs them both and walks out of the room.

INT. LORI'S APARTMENT - DAY

Lori untucks her blouse and removes her jewelry, puts it all on the coffee table.

Then, she goes to the liquor cabinet and takes out a half-empty bottle of vodka. Takes a sip. Her face crumples as the hard liquor goes down her throat.

Lori opens her laptop and opens the digital copy of the agreement that was sent to her. She goes straight to the section of the contract where the morality clause is. She reads, red with anger.

Her eyes fix on that section of the agreement and, soon, the wheels in her head start turning.

Lori pulls out her phone and texts Frances. We see her phone screen: "Tell the lawyer we need to meet her now!!!"

She locks her phone, takes her bag and leaves.

INT. COX RESIDENCE - LIVING ROOM - DAY

Robin sits on the couch, arms crossed, stoic expression. Her phone rings, but she rejects the call immediately.

The front door swings open and Isabelle walks in, wiping the tears with her hands and arms. Her breathing is heavy. There's sorrow in her expression.

Robin jumps to her feet.

ISABELLE

Mom...

Isabelle sighs in relief when she sees her mother and runs into her arms. Robin, however, pushes her away with a severe look.

ROBIN

Where the fuck where you?

Isabelle gives her mother a painful look and brushes past her, into the hallway. In the distance, a door slams shut.

Robin starts fuming and marches right behind her.

INT. COX RESIDENCE - ISABELLE'S ROOM - CONTINUOUS

Isabelle tosses her backpack on the bed, opens it and pulls out the gun. She throws it across the room and it BANGS against the mirror on her wall.

It shatters.

Silence. Isabelle stops for a moment.

INT. COX RESIDENCE - HALLWAY - DAY

Robin stands right outside of Isabelle's room, BANGING on the door.

ROBIN

Isabelle, open this damn door right now.

Nothing.

Robin tries to open the door, but it's locked.

ROBIN (CONT'D)

Isabelle!

Still nothing.

INT. COX RESIDENCE - ISABELLE'S ROOM - CONTINUOUS

Isabelle walks to the mirror and looks at her fragmented reflection on the broken glass. Her face is vacant.

ROBIN (O.C.)

You're irresponsible, selfish and entitled. It's unfathomable that you cannot stop for a second and think about what your actions are doing to this family...

She listens to her mother's words, which, slowly, become MUFFLED.

She gets closer and looks straight at her face. Her sadness turns to anger and she starts hitting the mirror with her palms. Blood splatters all over the shards, the floor, and drips down her arms, but she doesn't stop. Glass sprays all over her carpet as she thunders.

INT. COX RESIDENCE - HALLWAY - CONTINUOUS

Robin stops as she hears MUFFLED BANGING AND GRUNTING coming from behind the door. She panics.

Without hesitation, Robin takes a few steps back and kicks the door repeatedly until it opens.

INT. COX RESIDENCE - ISABELLE'S ROOM - CONTINUOUS

Robin rushes in the room. She freezes when she sees Isabelle covered in blood and tears, banging on the mirror.

Robin rushes to her daughter and tries to pull her away from the mirror, but Isabelle fights her.

Robin pulls harder, but sees her efforts are useless. She thinks for a moment and, in the heat of the moment, she runs and puts herself between Isabelle and the mirror.

Isabelle throws one last swing and hits Robin in the chest. Robin closes her eyes, but doesn't say a thing. Isabelle stops as soon as she realizes what she just did, coming back to her senses.

They look at each other for a few seconds. Both of them terrified.

Robin wraps her arms around her daughter and pulls her in a tight embrace, shaking. Isabelle rests her head on her shoulder and starts crying again.

Robin pulls her even closer. She sees the gun on the floor.

INT. COX RESIDENCE - BATHROOM - DAY

Isabelle washes her hands. Robin tries to help her, but Isabelle keeps evading her. There's complete silence, except for the RUNNING WATER from the faucet. They're both covered in blood.

INT. OFFICE SUPPLY STORE - DAY

Lori stands in front of a counter. An EMPLOYEE places a stack of paper before her. She looks satisfied.

EMPLOYEE

Your total is ten eighty.

Lori nods and hands him some cash. The employee takes it, rings her and puts the change in her hands.

LORI

Thank you.

Lori takes the stack of paper and makes her way to the door.

In that moment, her PHONE RINGS. It's Frances. She picks up.

FRANCES (V.O.)

I cannot get a hold of the lawyer.

LORI

Shit.

FRANCES (V.O.)

Why do you want to meet her anyway?

Lori walks out of the store.

EXT. PARKING LOT - CONTINUOUS

Lori stops right in front of the entrance.

LORI

I want to negotiate.

FRANCES (V.O.)

The pay looks good and the terms
and conditions are mostly standard,
except for the morality clause, of
course.

Lori thinks.

LORI

Keep trying to get in touch with
the lawyer.

Lori hangs up and walks to her car.

EXT. WARD RESIDENCE - DRIVEWAY - DAY

April sits before the front door. The suitcases rest at her feet.

Lawrence's car parks in the driveway. April stands up as soon as she sees him.

Lawrence steps out of his car.

LAWRENCE

Hi.

APRIL

Hi.

LAWRENCE

(re: the suitcases)
What's this?

APRIL

How was your day?

Her tone is flat.

LAWRENCE

Look, I know you're angry and I know I fucked up. But I want to make things right.

He approaches her.

LAWRENCE (CONT'D)

I'm no saint, but neither are you.

April narrows her eyes at his words.

LAWRENCE (CONT'D)

I think we need help and I would love for us to start going to couple's therapy.

April nods, taking in his words.

APRIL

When I met you, I would've totally fallen for that speech.

That's not what Lawrence was expecting.

APRIL (CONT'D)

My heart has been broken the past few days, because in my head, you cheating on me meant that being your wife wasn't good enough. Now, I look at you and all I feel is sorry because I realize that you're the one that doesn't know who you are.

Lawrence scoffs.

LAWRENCE

Don't be ridiculous. I just told you I want us to go to therapy.

APRIL

So you can make me believe that
you're working on yourself and
things are gonna be different?

LAWRENCE

So, what? You're just gonna leave
me?

He points to the suitcases.

LAWRENCE (CONT'D)

Please, you're nothing without me.

April takes a deep breath. She points one of the suitcases.

APRIL

All your clothes are here.

She points the other.

APRIL (CONT'D)

Mine are here.

Beat.

APRIL (CONT'D)

I can put our clothes back where
they belong, though, and you can
keep fucking whoever you want and I
can start fucking whoever I want,
and in a few months we will divorce
amicably, and you will agree to a
very generous alimony. However, I
will drain every last cent that you
have if you touch either of these
bags because, to me, that will mean
that you want to get a divorce.

He frowns.

APRIL (CONT'D)

This was the last time that you
walk all over me with no
consequences.

Lawrence thinks carefully.

LAWRENCE

Put our clothes back.

APRIL

Great.

She takes out a small can of gasoline and pours it on the suitcase with Lawrence's things.

Lawrence's eyes open wide.

LAWRENCE

What are you doing?

She lights up a match and drops it on the gasoline-bathed suitcase. It catches fire immediately.

LAWRENCE (CONT'D)

What the hell is wrong with you?

He takes out his phone and starts typing.

April takes the suitcase with her things and opens the door.

APRIL

Dinner will be ready soon.

She walks in, closing the door behind her.

Lawrence ignores her and calls someone in a rage.

INT. WARD RESIDENCE - LIVING/DINING ROOM - CONTINUOUS

April closes the door and locks it behind her.

She turns around and faces her house. She covers her face with her palms and sobs in silence.

EXT. WARD RESIDENCE - DRIVEWAY - SUNSET

Lawrence sits on the hood of his car, staring at his things as they're consumed by the flames.

The CRACKLING of the fire is interrupted by the ROAR of a car approaching.

Lori's car screeches as it comes to halt in front of the house. Lori steps out of the car, poised. She has a folder in her hands.

Lawrence directs his attention to her, he scoffs.

LAWRENCE

I should've known you had something
to do with this.

LORI
(re: the fire)
Looks like April can think for
herself, after all.

Her demeanor changes. She hands him the folder.

He takes it and peeks inside, confused.

LAWRENCE
What is this?

LORI
Remove the morality clause.

LAWRENCE
I knew you wanted to keep fucking,
but I never expected you to be this
desperate.

LORI
You don't expect me to keep fucking
you after this, do you?

LAWRENCE
Why else would you want it removed?

Lori shakes her head.

LORI
You're not the only one that can
abuse their power.

LAWRENCE
Do you really think you can
threaten me?

LORI
Someone could argue that you
exploit your position to hook up
with the models.

LAWRENCE
I've never done anything no one
wanted.

LORI
That's true. But, I'm sure pulling
strings to get your mistress hired
is against company policy.

Lawrence clenches his jaw.

LAWRENCE

I never took you for one those women.

LORI

Yeah, because you think we all fall to your feet with a wink and some sweet talk.

LAWRENCE

No one's gonna believe you.

Lori takes a glimpse at the fire, which has started to subside.

LORI

Call the lawyer.

Lori pats his chest and walks away.

LAWRENCE

You're not getting anything from me.

She turns to him.

LORI

You'll be out of a job within a week.

She gets in her car and drives off.

Lawrence looks down and mutters.

LAWRENCE

Fuck.

INT. COX RESIDENCE - ISABELLE'S ROOM - NIGHT

Isabelle lies in bed, curled up. Her hands are wrapped in bandages. She sleeps like a rock.

Robin walks in and looks at her tenderly. She sits on the edge of the bed, careful not to wake her up and caresses her daughter's hair. Robin's expression is overcome with regret. Tears run down her cheeks.

INT. COX RESIDENCE - KITCHEN - DAY

TITLE CARD: FRIDAY.

Robin sits at the table, drinking coffee. The newspaper lies before her, but she has not bothered to open it.

Gregory walks in, straight to the fridge. He pours himself a glass of orange juice.

ROBIN
(cautious)
Good morning.

She doesn't look at him. He says nothing.

ROBIN (CONT'D)
I know I--

GREGORY
She was raped, Robin.

ROBIN
I know that.

She turns to see him, with a pleading look.

GREGORY
And, yet, you called her selfish,
irresponsible and entitled.

ROBIN
She disappeared again. What was I
supposed to do? Congratulate her?

He shakes his head.

GREGORY
Over time, I have realized that
good people don't have the need to
justify their actions on
technicalities.

She's taken aback by his words.

He looks down.

GREGORY (CONT'D)
I told Isabelle she could stay
today.

He walks out of the kitchen.

Robin looks straight ahead, her eyes vacant.

INT. WARD RESIDENCE - APRIL & LAWRENCE'S ROOM - DAY

April lies in bed. She turns around and sees Lawrence getting dressed for work in front of the mirror. It's the same clothes he was wearing the day before.

He makes eye contact in the mirror.

LAWRENCE

How'd you sleep?

APRIL

You should get some new clothes today.

She gives him a sorry smile and get out of bed, goes straight into the bathroom.

INT. OFFICE BUILDING - ELEVATOR - DAY

Lori and Frances stand in the elevator, squeezed with about ten other people. They watch the floor numbers go up. Lori is eager. Frances is nervous.

INT. "COX, SMITH & ASSOCIATES" - ROBIN'S OFFICE - DAY

Robin works at her desk, but not with her usual energy. She looks detached from what she's doing. Taking constant breaks. Breathing heavily.

In that moment, her assistant walks in.

ASSISTANT

Mrs. Cox.

Robin looks up.

ASSISTANT (CONT'D)

They're here.

Robin nods.

INT. "COX, SMITH & ASSOCIATES" - CONFERENCE ROOM - DAY

Lori and Frances sit on the same side of the table.

Robin walks in and sits across from them. Almost immediately.

ROBIN

Hello.

Hi. LORI Um, hi. FRANCES

Silence. Robin stares at them.

ROBIN

We have been required to remove the morality clause from the agreement. Given that this was a last minute change, the contract is not ready, but it will be sent to you for execution.

Frances's jaw drops. Lori is satisfied.

FRANCES
I thought it was non-negotiable.

ROBIN
It was.

Robin turns to Lori.

ROBIN (CONT'D)
Until it wasn't.

LORI
Looks like not everything is as
black and white as it seems, is it?
We appreciate all your efforts,
Mrs. Cox.

Robin nods.

LORI (CONT'D)
Nonetheless, you can inform Miss
Sunshine, especially Mr. Ward, that
I won't be signing this, or any
other agreement with the company.

Frances is even more confused now.

Robin is pleasantly surprised by Lori.

ROBIN
I will inform them.

Lori takes her things. Frances follows suit, frantically.

LORI
Have a great day.

ROBIN
You, too.

Lori and Frances exit.

Robin sits alone. She looks straight ahead, thinking. After a few seconds, she takes a deep breath and walks out, determined.

INT. "COX, SMITH & ASSOCIATES" - DAY

The place is lined up with cubicles. PEOPLE are working.

The doors to Robin's office fly open and she marches out, with her things. Her assistant stands up when she sees her.

ROBIN
(to her assistant)
Cancel all my meetings. Don't
bother me until Monday.

The assistant nods and watches her go.

EXT. LOS ANGELES STREET - DAY

Lori and Frances stand in front of the office building. Frances gives Lori a severe look.

FRANCES
We could have just called to let
them know you weren't signing.

LORI
We could've, but this way, at the
very least, they get charged a few
billable hours.

FRANCES
What now?

Lori looks around.

LORI
You better start looking for some
new jobs.

They chuckle.

FRANCES
I'll get right on it.

Frances is about to turn around, but Lori stops her.

LORI
Thank you.

Lori looks into Frances's eyes.

FRANCES

You better start making me some money.

INT. WARD RESIDENCE - APRIL & LAWRENCE'S ROOM - DAY

April takes a beach bag and throws things in it: sunblock, sunglasses, sandals, a towel.

Then, she walks to the door and yells:

APRIL

Mom! Timmy! Are you ready?

INT. COX RESIDENCE - ISABELLE'S ROOM - DAY

Isabelle lies on her bed, staring at the ceiling.

Robin knocks on the open door and walks in.

ROBIN

How are your hands?

Isabelle sits up and looks at her mother, disappointed.

ISABELLE

Why are you home?

Robin sits on the bed. Isabelle looks away from her.

ROBIN

I'm sorry. I hope you can forgive me.

Isabelle softens a little. Robin gently pulls Isabelle's chin to make eye contact with her.

ROBIN (CONT'D)

I love you.

Robin wraps her arms around her daughter and sobs. Isabelle wraps her arms around her mother and starts crying.

ISABELLE

We need help.

ROBIN

Yes, we do.

INT. LORI'S APARTMENT - DAY

Lori sits on the couch, wearing a robe. Someone knocks on the door. She jumps to her feet and opens.

The photographer that Frances recommended stands in the hallway, carrying all his gear.

EXT. WARD RESIDENCE - DRIVEWAY - DAY

April walks out, wearing a sundress, carrying the beach bag. Timmy and Agatha follows her, ready for the ocean.

The remains of the charred suitcase rests right in front of the door.

APRIL
(off the burnt suitcases)
Careful.

They walk around the suitcases and go straight to April's car.

They hop in.

INT. LORI'S APARTMENT - DAY

Lori and the photographer turn her living room into a studio again.

INT. COX RESIDENCE - ISABELLE'S ROOM - DAY

Robin and Isabelle lie in bed, holding each other, listening to MUSIC together. They both seem peaceful.

EXT. BEACH - DAY

April and Timmy play in the crashing waves as Agatha watches from the distance, sitting on a towel in the sand.

INT. LORI'S APARTMENT - DAY

Lori poses freely as the photographer takes her pictures. She enjoys herself.

INT. COX RESIDENCE - ISABELLE'S ROOM - DAY

Isabelle and Robin hold hands. Isabelle's asleep.

Robin carefully starts moving to get out of bed and lets go of Isabelle, but she quickly grabs Robin and grips her hand.

Robin gets the message and gets back in bed, closing her eyes.

INT. LORI'S APARTMENT - DAY

Lori and the photographer look at the pictures he just took. In the CAMERA SCREEN we see Lori's face full of life, with a new light in her eyes.

EXT. BEACH - DAY

April, Timmy and Agatha eat ice cream cones as they watch the horizon.

Timmy rests his head on his mother's shoulder. April kisses his head.

Agatha turns to them and squeezes April's hand.

April smiles.

FADE TO BLACK.