

Aw, Dammit!

written by

Jeremy Moran

OVER BLACK

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

INT. DAMMIT HOUSEHOLD LIVING ROOM - DAY

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

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

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

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

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

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

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

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

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

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

WALLY
Hey, kids. How are you doing?

ZACHARIAS
I'm just swell, Pops.

Mildred takes a long drag of her cigarette.

MILDRED
I am chaos.

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

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

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

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

Wally looks at Beatrice, who stares into space.

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

Wally breathes in deep.

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

ZACHARIAS
Mom, what's happening?

MILDRED
I fear the worst.

WALLY
Come here, kids.

Wally gets up and hugs them.

WALLY (CONT'D)
Hugs.

Wally sits back down on the couch.

WALLY (CONT'D)

Well, hon, should we go ahead and tell them?

BEATRICE

Go ahead.

Wally turns around.

WALLY

Hey, Kevin!

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

WALLY (CONT'D)

Hit it!

Kevin nods.

KEVIN

Yes, sir.

Kevin begins to play.

WALLY

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

(CHORUS)

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

BEATRICE

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

(MORE)

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

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

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

Kevin does a key change.

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

ZACHARIAS
I'M YOUR SON, ZACHARIAS!

WALLY
Go ahead.

Zacharias clears his throat.

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

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

ZACHARIAS
Singing the chorus doesn't really
answer my question?

WALLY
 ALRIGHT, LET'S MOVE ON TO THE NEXT
 INQUIRY.
 DARLING, MILDRED, PLEASE.

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

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

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

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

Kevin finishes up the last note.

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

KEVIN
 Thanks, Daddy-O.

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

Beatrice nods her head slowly.

BEATRICE
 Yeah, that's right, kids.

A long, awkward beat passes among the family.

WALLY

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

MILDRED

I guess so.

WALLY

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

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

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

WALLY (CONT'D)

Three points!

Wally opens the door and exits.

Beatrice, Zacharias, and Mildred are silent.

KEVIN

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

INSERT:

Title Card -- "Aw, Dammit!"

OVERHEAD SHOT OF A TABLE:

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

CREDITS PLAY over a montage of the photos.

FLASHBACK - INT. CLASSROOM - DAY - TEN YEARS AGO

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

PROFESSOR

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

The students nod.

NARRATOR (V.O.)

This is how it all began. Ten years ago. They were younger then. You were younger then. We...were younger then.

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

Suddenly, a HAND goes up.

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

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

WALLY

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

PROFESSOR

Of course, Wally, but I...

WALLY

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

(MORE)

WALLY (CONT'D)

I have always heard it pronounced as "Lami-NAH-tion", which is how it was pronounced in the original New York English.

The other students stare at him, very annoyed.

PROFESSOR

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

WALLY

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

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

PROFESSOR

Anyway...

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

Wally gets up from his seat and exits the room.

FLASHBACK- INT. BATHROOM STALL - DAY - TEN YEARS AGO

Wally masturbates in the stall.

INTERCUT WITH THIS are IMAGES OF BEATRICE SMILING.

FLASHBACK - INT. CLASSROOM - DAY - TEN YEARS AGO

Wally walks back into the room.

WALLY

Woo!

FLASHBACK - EXT. ACADEMIC BUILDING - DAY - TEN YEARS AGO

Beatrice walks out of the building. She stops to adjust her backpack and then keeps walking.

Wally pops up behind her.

WALLY

Hey there! How's it going?

BEATRICE

Pretty good. Did you enjoy that lecture?

WALLY

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

BEATRICE

Ha. I can see that.

WALLY

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

BEATRICE

I should probably talk more.

WALLY

You should! You have a beautiful voice.

BEATRICE

Aw, thank you.

WALLY

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

Beatrice snort laughs.

BEATRICE

That was really funny.

WALLY

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

BEATRICE

Ha! Did you say "adorkable"?

WALLY

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

BEATRICE

You sure do know a lot of useless trivia.

WALLY
Oh, nothing's useless in this
world.

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

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

WALLY (CONT'D)
Nothing.

Wally backs off. He outstretches his hand.

WALLY (CONT'D)
I'm Wally.

Beatrice outstretches her hand.

BEATRICE
I'm Beatrice.

They shake hands.

WALLY/BEATRICE (CONT'D)
And we are Wally and Beatrice.

CUE MONTAGE OF WALLY AND BEATRICE'S COURTSHIP

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

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

FLASHBACK - INT. BEDROOM - DAY - TEN YEARS AGO

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

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

He takes out a small box.

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

Beatrice drops the Hobby Horse to the ground. It NEIGHS.

FLASHBACK - INT. CHAPEL - DAY - TEN YEARS AGO

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

OFFICIANT

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

WALLY

I Yabba-Dabba-Doo!

Everyone laughs hysterically.

SOMEONE IN THE AUDIENCE

That's from The Flintstones! That's from The Flintstones!

OFFICIANT

And Beatrice, same question.

BEATRICE

Yes, I do.

OFFICIANT

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

INT. DAMMIT BEDROOM - DAY

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

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

WALLY

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

Wally notices her crying.

WALLY (CONT'D)

Hey, what's wrong?

Beatrice swallows her sadness and gets up off the bed.

BEATRICE
Nothing. I'll help.

EXT. DAMMIT HOUSE - DAY

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

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

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

ZACHARIAS
(Sniffling)
How do you know?

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

Wally faces Beatrice.

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

BEATRICE
I guess so.

WALLY
It's been a wonderful ten years.

Wally grabs Beatrice and forces her into a hug.

Beatrice grits her teeth and gets through it.

WALLY (CONT'D)
Bye now.

Wally gets in the car.

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

BEATRICE
Kids.

ZACHARIAS/MILDRED
Yes, Mother?

BEATRICE
Your father met someone else.

SMASH CUT TO BLACK

TITLE CARD - "STEPHY"

FLASHBACK - EXT. FOODINGTON'S GROCERY STORE - DAY

Wally parks the car and gets out, whistling. He carries several reusable bags.

TITLE CARD -- SIX MONTHS EARLIER

FLASHBACK - INT. FOODINGTON'S GROCERY STORE - DAY

Wally walks into the grocery store with a big smile on his face.

He sees a young man operating a small grill. He is making fajitas and cutting them up into little samples.

WALLY
Whatcha got there?

FAJITA BOY
We got fajitas!

WALLY
Lemme get a hit of that.

Fajita Boy hands Wally a small Dixie cup filled with fajita bits.

Wally takes it and shoves the entire thing in his mouth.

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

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

Montage of Wally bouncing around the store eating samples. He is so happy.

NARRATOR (V.O.)

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

Wally turns towards the camera and addresses it:

WALLY

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

Every employee in the store turns towards Wally and says:

EVERYONE IN STORE

"Hey, Wally Samples!"

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

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

He walks over to the woman. She wears a name tag that reads "Hello! My Name Is Stephy".

WALLY
 Hey there! Could I try a piece of
 the lasagna.

STEPHY
 Of course! And it's actually *beef*
 lasagna.

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

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

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

WALLY
 Nah, it's no problem.
 (Beat.)
 So, I haven't seen you 'round these
 parts before. I am guessing from
 your name tag that you're Stephy,
 right?

STEPHY
 You would be correct!

WALLY
 Ding ding ding! What do I win?

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

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

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

INSERT -

The card is written in crayon and it reads:

"WALLY DAMMIT
INSURANCH ADJUSTER EXTRAORDINAIRE
INSURANCH DRESSING INSURANCE"

Wally digs into his pocket again.

WALLY (CONT'D)

And, actually, lemme give you two more of these in case you lose the first one.

Wally hands her three business cards.

STEPHY

Well, thank you, sir.

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

WALLY

So are you new here?

STEPHY

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

WALLY

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

STEPHY

I will have to try them.

Stephy's manager, CRAIGY, comes by.

CRAIGY

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

STEPHY

Oh! I'm sorry, Craigy.

CRAIGY

It's okay! Just so you know.

Craigy exits.

WALLY

So...uh...what are you doing after work?

STEPHY

Oh, I'll just be going home.

WALLY

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

STEPHY

I guess you could say that.

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

Wally's phone rings. He picks it up.

WALLY

(On phone)

Hello?....Yep, just checking out now....Be home soon!

Wally hangs up.

WALLY (CONT'D)

Welp, the wife calls. You know how it is with the ol' ball and chain.

STEPHY

Heh. I guess you're right.

WALLY

It was great to meet you today.

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

WALLY (CONT'D)

Hopefully, I'll see you again.

FLASHBACK - INT. DAMMIT BEDROOM - NIGHT

Wally hovers over Beatrice, who is half-awake.

BEATRICE

What do you mean you've "met someone"?

WALLY

Well, I have met someone I am romantically attracted to. She transforms my penis into an erect, muscular man.

BEATRICE

I don't understand. Who is it?

WALLY

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

BEATRICE

Oh.

WALLY

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

BEATRICE

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

WALLY

Yeah and that's the other thing. I think teriyaki chicken with pea-beans and carob syrup is my new favorite food. Penne pasta with cinnamon dusted calamari is now my second favorite food.

Beatrice stares at Wally, dumbfounded.

WALLY (CONT'D)

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

NARRATOR (V.O.)

There were so many sentences that Beatrice wanted to scream at him. Sentences with the word "fuck" in them. But she finally decided that doing so would not be polite. So, she just said...

Beatrice swallows hard.

BEATRICE

Okay. That's fine.

WALLY

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

Beatrice nods softly and slowly.

BEATRICE

Okay.

WALLY

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

INT. WALLY'S CAR - DAY

Wally hums along to the radio as he drives.

The current song finishes.

DJ (ON RADIO)

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

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

He gets out of the car.

INT. DINER - RESTAURANT

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

NARRATOR (V.O.)

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

BEATRICE

So what looks good, everyone?

MILDRED

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

ZACHARIAS

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

MILDRED

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

BEATRICE

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

MILDRED

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

ZACHARIAS

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

Everyone is suddenly quiet.

BEATRICE

So, how is school going?

ZACHARIAS

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

MILDRED

My schooling stimulates the nape hairs of my brain.

BEATRICE

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

ZACHARIAS

Yeah.

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

ZACHARIAS (CONT'D)

Mother, your eyes are leaking.

BEATRICE

(Voice cracking)

Oh, don't worry about it. They're fine. They're just fine.

MILDRED

You seem to be engaged in the act of crying.

BEATRICE

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

Snot drips out of Beatrice's nose.

BEATRICE (CONT'D)

Oh! Goodness. I think I'm gonna go to the restroom.

Beatrice gets up and heads to the restroom.

Mildred and Zacharias sit in silence.

INT. BATHROOM - DAY

Beatrice washes her hands. She then looks up at the mirror and stares at herself.

INT. DINER - DAY

Beatrice comes back and sits down at the table.

The three of them sit in silence.

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

Zacharias and Mildred lie in separate beds on separate sides of the room.

Beatrice tucks them in.

BEATRICE
Goodnight, sweethearts.

ZACHARIAS
Goodnight, Mother.

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

Beatrice turns the light off and leaves the room.

INT. DAMMIT HOUSEHOLD HALLWAY - NIGHT

Beatrice walks down the hallway and then suddenly sits on the floor. She closes her eyes and lays down.

FLASHBACK - EXT. PARK - DAY

Wally and Beatrice walk hand-in-hand.

WALLY
Look at the ducks over there.

Beatrice turns her head.

BEATRICE
Where?

Wally laughs.

WALLY
Made ya look! There are no ducks.

BEATRICE
Oh, you!

They kiss.

WALLY

I want to move to a town so small
that there'd be a sign at the city
limits that reads "Population: Us".

BEATRICE

That sounds wonderful.

Wally hugs her tight.

WALLY

I never want to let go of you.

BEATRICE

I want to stay here forever.

WALLY

God, you're a beautiful baby.

INT. WALLY'S TRUNK - DAY

Wally picks up a cardboard box out of the trunk.

EXT. JANET'S HOUSE - DAY

Wally walks up the driveway, holding the box in his arms.

He knocks on the door.

JANET DAMMIT, 60s, opens the door.

JANET

Honey!

WALLY

Hey Mommy! How's it going?

JANET

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

INT. JANET'S HOUSE, LIVING ROOM - DAY

Janet and Wally sit across from each other in chairs.

JANET

Sweetie, I'm so happy you're back
home. I never did like that
Beatrice anyway.

WALLY

Ah, no Mom. She's a good person. It just didn't work out.

JANET

Didn't work out? You mean like me?

Janet pinches her stomach and laughs.

JANET (CONT'D)

Weight Watchers!

WALLY

Oh, Mom!

Janet does a thumbs up motion.

WALLY (CONT'D)

But, yeah, don't worry. This is only temporary. I'm pretty sure that I am getting married again soon.

JANET

Oh? Who's the lucky girl?

WALLY

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

JANET

Well, she sounds absolutely scrumptious!

WALLY

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

JANET

You know what I've always said about "love at first sight".

WALLY

I do.

WALLY/JANET (CONT'D)

(In unison)

"Love at first sight?"

(MORE)

WALLY/JANET (CONT'D)
More like "Love at first Alright"!
Because "love at first sight" is
always alright alright alright!"

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

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

JANET
That's a wonderful arrangement.

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

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

WALLY
Is that right?

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

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

JANET
Of course, sweetie. Just like old
times.

INT. WALLY'S BEDROOM - DAY

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

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

He stares up at the ceiling.

There is a knock at the door.

Janet comes in.

JANET

I just wanted to tell you sweet
night, goodheart.

WALLY

Sweet night, Mother.

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

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

EXT. ALLEYWAY - NIGHT

Kevin leans against a wall playing the guitar.

A MAN IN A FEDORA approaches him.

MAN IN FEDORA

Hello, sir. I couldn't help but
overhear your guitar playing.
Listen, I might need your services.

KEVIN

Tellin' the kids you're getting
divorced?

MAN IN FEDORA

Why...yes! How ever did you know?

Kevin stops playing and looks off into the distance.

KEVIN

I know the human condition.

CUT TO BLACK.

TITLE CARD --- "MILDRED AND ZACHARIAS"

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

Early sunlight streams in through the windows.

Mildred and Zacharias are wide awake.

Mildred is puffing on a long cigarette.

The door opens and Beatrice enters.

BEATRICE

Okay, kids. Time for school.

EXT. SCHOOL - DAY

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

NARRATOR (V.O.)

Zacharias and Mildred found their
days and nights blending into a
haze.

INT. CAR - DAY

Beatrice drives. Zacharias and Mildred are in the backseat.

BEATRICE

What did you do at school today?

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

Beatrice looks at the clock. 7:05.

BEATRICE (CONT'D)

Oh yeah.

EXT. SCHOOL - DAY

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

BEATRICE

Have a good day.

ZACHARIAS/MILDRED

Okay.

INT. SCHOOL CAFETERIA - DAY

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

Mildred takes a bite of her sandwich.

MILDRED

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

Mildred drops her sandwich to the table.

INT. DAMMIT HOUSEHOLD DINING ROOM - EVENING

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

NARRATOR (V.O.)

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

INT. DAMMIT HOUSEHOLD LIVING ROOM - NIGHT

Beatrice, Zacharias, and Mildred watch television.

NARRATOR (V.O.)

At night they would watch television together. But nobody could pay attention to what they were watching.

The television set is off.

INT. BEATRICE'S CAR - DAY

Beatrice drives the kids to school.

NARRATOR (V.O.)

He hung over everything. He was there even though he was not there. He was the massive eyeball blinking at you. But when you turned to look at it, it would disappear.

INT. CLASSROOM - DAY

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

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

Zacharias and Mildred are being tucked in by Beatrice.

BEATRICE
Goodnight, kids.

ZACHARIAS/MILDRED
(In unison)
Goodnight.

Beatrice turns off the light and leaves.

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

ZACHARIAS
I just want them to get back
together.

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

ZACHARIAS
I just want everything to be okay.

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

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

Zacharias sniffles.

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

MILDRED
Go on. Let the salted snot rain.

Zacharias composes himself.

ZACHARIAS

I wish there was something we could do.

NARRATOR (V.O.)

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

CUT TO BLACK.

TITLE -- MAYBE THERE IS SOMETHING WE CAN DO.

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

Mildred excitedly points her finger up towards the sky.

MILDRED

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

Zacharias nods his head.

ZACHARIAS

What do you think we could do?

NARRATOR (V.O.)

Mildred and Zacharias thought long and hard.

MONTAGE OF ZACHARIAS AND MILDRED'S DAY

Zacharias and Mildred go about their day: Waking up, going to school, coming home, eating dinner with Beatrice.

All the while, they look at each other sneakily. They are hatching their plan.

NARRATOR (V.O.) (CONT'D)

It was a question that hung over their heads for the next several days. And they weren't quite sure where to go or what to do. Until...

INT. CLASSROOM - DAY

MRS. CHERYL BENADRYL stands in front of the class.

BENADRYL

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

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

MILDRED

It's poetry.

BENADRYL

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

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

BENADRYL (CONT'D)

... "Mirabelle, we art apples in a forest. To be eaten by Eve. We belong in her stomach.

(MORE)

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

Mildred and Zacharias suddenly jump up out of their seats.

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

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

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

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

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

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

ZACHARIAS
 That is one Dammit of a swell idea.

Zacharias outstretches his pinky to Mildred.

ZACHARIAS (CONT'D)
 The Dammit Siblings?

Mildred locks her pinky with Zacharias's.

MILDRED
 The Dammit Siblings.

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

Mildred and Zacharias high-five.

FREEZE-FRAME.

INT. DAMMIT HOUSEHOLD DINING ROOM - NIGHT

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

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

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

Zacharias and Mildred pop out of bed.

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

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

THE FRAME SPLITS --

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

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

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

LATER --

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

Long beat. And then the narrator speaks.

NARRATOR (V.O.)
The letters are inside the piggy
bank.

CUT TO BLACK.

TITLE CARD -- SATURDAY.

EXT. JANET'S HOUSE - DAY

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

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

INT. WALLY'S BEDROOM - DAY

Wally lies on the bed smiling widely at the ceiling.

Janet calls out from downstairs.

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

Wally jumps up and down on the bed in excitement.

WALLY
Oh boy oh boy oh boy!

Wally runs out of the room.

INT. JANET'S HOUSE, LIVING ROOM - DAY

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

Wally arrives close behind.

WALLY
Hey everybody! How's it going?

Mildred and Zacharias hug him.

MILDRED
Father!

ZACHARIAS
Pops!

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

BEATRICE
Hi, Wally. I am okay.

WALLY
How are things?

BEATRICE

They're fine. I'm thinking about learning how to play backgammon.

WALLY

Excellent! That's a noble game.

(To kids)

And how are you guys?

MILDRED

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

ZACHARIAS

We miss you, Pops.

WALLY

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

BEATRICE

Well, you kids have fun.

MILDRED

Farewell, Mother.

ZACHARIAS

Bye, Mops.

Beatrice exits.

EXT. JANET'S HOUSE - DAY

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

JANET

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

BEATRICE

I understand, Janet. I've never had hard feelings towards you.

JANET

That's good. I know divorce tends to rip families apart and I don't want that to happen here. You can always call me anytime you want. If you want to maybe go somewhere and eat or drink or something, feel free to contact me.

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

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

Beatrice nods.

BEATRICE

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

JANET

Great!

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

INT. JANET'S HOUSE, LIVING ROOM - DAY

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

JANET

So, how are you kids doing?

MILDRED

We are very good, GrandMaMa.

JANET

Well, that's great to hear!

ZACHARIAS

I got all As in Reading!

JANET

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

Janet and Wally laugh hysterically.

Wally wipes away a tear.

WALLY

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

JANET

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

ZACHARIAS

Oh boy! I'm excited!

MILDRED

I feel excitement as well.

WALLY

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

Wally, Zacharias, and Mildred stand up and exit.

WALLY (CONT'D)

Boom!

INT. WALLY'S CAR - DAY

Wally bounces his head up and down as he drives.

Zacharias and Mildred are in the backseat.

WALLY

So what have you been eating for dinner?

MILDRED

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

WALLY

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

ZACHARIAS

Just swell, Pops!

Zacharias flexes his arm.

WALLY
Looking good! Looking good!

EXT. FOODINGTON'S GROCERY STORE - DAY

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

ZACHARIAS
Are we getting snacks?

WALLY
In a way, yes.

INT. FOODINGTON'S GROCERY STORE - DAY

Wally, Zacharias, and Mildred enter the store.

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

Wally takes the kids to the produce section.

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

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

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

ZACHARIAS
I like beans.

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

ZACHARIAS

Boy howdy!

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

WALLY

Hey! Check this out!

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

WALLY (CONT'D)

Hello?...What?!?...What do you mean the President has a stomachache?!?

Wally laughs and puts the bananas down.

Stephy walks towards the produce department.

Wally leads the kids to the bread department.

WALLY (CONT'D)

Hey, come look at this!

Wally holds up a piece of bread.

WALLY (CONT'D)

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

Stephy makes her way towards the bread section.

Wally abruptly leads the kids to a different aisle.

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

MONTAGE ENDS in the frozen food section.

WALLY (CONT'D)

...and what's truly a comment on our times is that frozen food is a luxury known only to us. Think of it this way: Rabbi Hillel never once held a Totino's pizza roll. And I think that's a blessing that we need to count.

MILDRED

Father, what are we doing? We've been here for over an hour and twelve minutes.

WALLY

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

MILDRED

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

WALLY

Of course not! I...

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

WALLY (CONT'D)

We have to leave right now.

EXT. FOODINGTON'S GROCERY STORE - DAY

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

Mildred and Zacharias stop.

MILDRED

This is our car, Dad.

Wally looks back.

WALLY

Ah, so it is.

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

INT. WALLY'S CAR - DAY

Wally drives to follow Stephy's car. He keeps a good distance away from her (several cars behind) but is always keeping note of where her car is.

Mildred and Zacharias eye each other, unsure of what is actually going on.

WALLY

Hey, let's turn on some music!

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

Wally thrashes his head to the music, rocking out.

MILDRED

What neighborhood are we in?

WALLY

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

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

EXT. APARTMENT COMPLEX - DAY

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

INT. STEPHY'S APARTMENT - DAY

Stephy walks into her apartment, which is cluttery and messy.

She sits on the couch and takes a small medicine bottle from off of the end table. It reads "SCRUMBUMS".

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

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

INT. WALLY'S CAR - DAY

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

ZACHARIAS

Who's that?

WALLY

That is your new mother.

ZACHARIAS

What?

MILDRED

What?

WALLY

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

Wally turns around and faces his children.

WALLY (CONT'D)

And don't I deserve the best?

Mildred and Zacharias nod their heads.

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

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

INT. STEPHY'S APARTMENT - DAY

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

EXT. STEPHY'S APARTMENT - DAY

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

STEPHY

Hello?

WALLY

Hey, boo. How ya do?

STEPHY

Who are you?

WALLY

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

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

WALLY (CONT'D)

These are my kids: Zacharias and Mildred. Say hello.

ZACHARIAS

Hi.

MILDRED

Hi.

WALLY

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

STEPHY

Are you the guy from Foodington's?

WALLY

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

STEPHY

How do you know where I live?

WALLY

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

STEPHY

Wh-what?

WALLY

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

STEPHY

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

WALLY

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

Wally gets down on one knee.

WALLY (CONT'D)

...Stephy Whateveryourmiddlenameis
Whateveryourlastnameis.

(MORE)

WALLY (CONT'D)

From the moment I saw you, I knew I wanted to spend the rest of my life with you. And so I wanted to know if...

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

WALLY (CONT'D)

...you would do me the honor of becoming my wife.

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

WALLY (CONT'D)

(Beat)

Will you marry me?

Stephy immediately shuts the door and locks it.

INT. STEPHY'S APARTMENT - DAY

Stephy hyperventilates in pure terror. She collapses to the ground. She wretches.

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

EXT. STEPHY'S APARTMENT - DAY

Wally, Zacharias, and Mildred just stand there.

A very long, very awkward beat passes.

WALLY

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

INT. WALLY'S CAR - DAY

Mildred and Zacharias eye each other in the backseat as Wally drives.

WALLY

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

Mildred and Zacharias nod.

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

INT. JANET'S HOUSE, LIVING ROOM - NIGHT

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

JANET

So did y'all have fun with your
Daddy?

Long, long beat.

MILDRED

Yes.

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

JANET

Kids, your mother is here.

EXT. JANET'S HOUSE - NIGHT

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

WALLY

See you in a week!

Mildred and Zacharias meekly wave goodbye.

INT. BEATRICE'S CAR - NIGHT

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

BEATRICE

Did you have fun?

Zacharias and Mildred nod.

BEATRICE (CONT'D)

What did you do?

MILDRED

We...uh...

ZACHARIAS
We went to a baseball game.

BEATRICE
Sounds fun. Who won?

ZACHARIAS
Uh...

MILDRED
The better team.

BEATRICE
Always nice when that happens.

INT. DAMMIT HOUSEHOLD LIVING ROOM - NIGHT

Beatrice and the kids enter through the front door.

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

BEATRICE
Oh. Okay. Have fun sleeping!

Mildred and Zacharias head to their rooms.

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

Zacharias and Mildred lie awake in their beds.

INT. JANET'S HOUSE, LIVING ROOM - NIGHT

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

JANET
When do you think the wedding will
be?

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

JANET
Oh yeah?

WALLY

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

JANET

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

WALLY

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

JANET

You really want this girl, don't you?

WALLY

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

JANET

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

WALLY

I wish this were easy.

JANET

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

WALLY

Yeah, you're right.

JANET

And, in fact, that's what we are
having for dinner.

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

WALLY

You always know what my tummy
wants.

JANET

Come on. Let's enjoy this while
watching Cheers.

WALLY

My favorite program.

INT. DAMMIT HOUSEHOLD LIVING ROOM - NIGHT

Beatrice watches television while drinking some wine.

The phone rings. She gets up to answer it.

BEATRICE

Hello?

THE FRAME SPLITS --

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

WALLY

Hey, Bea. Did I wake you?

BEATRICE

No, of course not. Did I wake you?

WALLY

No, not at all. I need your help.

BEATRICE

Sure, what's going on?

WALLY

Do you happen to remember how we
met?

Beatrice is stunned. Long beat.

WALLY (CONT'D)

Hello?

BEATRICE

Yes, I remember.

WALLY

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

BEATRICE

We were in the same class together.

WALLY

Of course! That's right.

BEATRICE

Why do you ask?

WALLY

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

Beat.

WALLY (CONT'D)

Are you still there?

BEATRICE

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

WALLY

Heh. I do love my hats.

BEATRICE

You proposed marriage very quickly.

WALLY

Really? How quickly?

BEATRICE

The day we met.

WALLY

Really? That doesn't sound like me.

BEATRICE

It certainly happened.

WALLY

Wow. Well, I was a younger man back then.

BEATRICE
How was your day with the kids?

WALLY
It was fun. Went to the zoo.

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

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

BEATRICE
Like a nickname?

WALLY
Yeah. Because all the animals wear
baseball uniforms.

BEATRICE
Really? At the city zoo?

WALLY
Yes.

BEATRICE
How are things with that girl?

Wally is silent for a moment.

BEATRICE (CONT'D)
Hello?

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

BEATRICE
Well, that's good to hear.

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

BEATRICE
Goodnight, Wally.

WALLY
Goodnight, Bea.

Wally hangs up.

THE FRAME EXPANDS TO ONLY THE BEATRICE PORTION.

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

INT. STEPHY'S APARTMENT - NIGHT

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

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

Stephy gets up and jerks back towards the couch.

Tilda bends down and picks up the Scrumbums bottle.

TILDA

You've been using again.

STEPHY

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

TILDA

I need it, Stephy. And you know why.

STEPHY

Get the fuck out of here.

TILDA

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

STEPHY

I am fine.

TILDA

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

STEPHY

You shut the fuck up and leave right now, you pig.

TILDA

Stephy, I want what's best for you.
And every single time I come over
here, I see that you're sinking
deeper and deeper. It's
heartbreaking to watch.

Stephy BARKS at her mother.

TILDA (CONT'D)

Oh, you're barking? You're a dog?
How much more can you debase
yourself? You're high right now.

STEPHY

No, I'm not.

TILDA

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

STEPHY

Please leave.

TILDA

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

STEPHY

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

Tilda shakes her head no.

STEPHY (CONT'D)

I'll run away. You'll never find
me.

TILDA

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

STEPHY

I'm not your anything.

TILDA

I did just say that you were my little baby girl. But never mind all that. You promised that you would not use again.

STEPHY

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

TILDA

That is a fair point. But I have been telling you and telling you that you have a problem.

(Beat.)

I thought getting you that job would straighten you out.

STEPHY

It has! I'm a different person now.

Tilda shakes the bottle of Scrumbums.

TILDA

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

STEPHY

Tomorrow at 8.

TILDA

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

STEPHY

Don't talk to him!

TILDA

I am going to.

STEPHY

Stop trying to control my life!

TILDA

Listen. There is another thing you should know.

(MORE)

TILDA (CONT'D)

This will be the last month that I pay for this apartment. I want you to come live with me until you beat this thing.

STEPHY

No.

TILDA

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

STEPHY

I am not going to live with you.

TILDA

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

STEPHY

Are you blackmailing me?

TILDA

No. It's called parenting.

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

TILDA (CONT'D)

Do you know who picks up if I dial 9-1-1? A 9-1-1 operator. And those are the people who call the police.

STEPHY

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

TILDA

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

Tilda checks her watch.

TILDA (CONT'D)

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

(MORE)

TILDA (CONT'D)

I will do this inside of your bathroom because I am not the kind of mother who undresses in front of his daughter. That's just not who I am.

Tilda gets up and walks towards the bathroom.

Stephy sits, fuming.

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

She shoots at Stephy, who screams.

TILDA (CONT'D)

This is for your own good, Stephy.
This is for your own good.

Stephy falls to the ground. Tilda lowers her gun.

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

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

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

ZACHARIAS

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

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

MILDRED

Agh! We overslept!

INT. DAMMIT HOUSEHOLD LIVING ROOM - DAY

Zacharias and Mildred run out into the living room.

MILDRED

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

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

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

CUT TO LATER --

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

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

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

"She's Dead" Officer gets up.

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

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

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

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

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

The Officers say "No" in unison.

Another Officer takes Zacharias and Mildred aside.

OFFICER WHO TALKS TO KIDS
 You are both her children?

ZACHARIAS/MILDRED
 Yes.

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

ZACHARIAS/MILDRED
 No.

OFFICER WHO TALKS TO KIDS
 Did she seem depressed?

Zacharias and Mildred shake their heads yes.

OFFICER WHO TALKS TO KIDS (CONT'D)

Why?

MILDRED

Because our father left us.

OFFICER WHO TALKS TO KIDS

I see. So, in reality, your father is the culprit and should be arrested for murder.

MILDRED

No. The culprit is depression.

OFFICER WHO TALKS TO KIDS

Caused by a human?

MILDRED

Caused by a chemical imbalance.

OFFICER WHO TALKS TO KIDS

Ah. I suppose you're right.

NARRATOR (V.O.)

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

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

INT. JANET'S HOUSE - DAY

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

Wally answers.

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

Wally takes off his hat and hangs his head down.

INT. JANET'S HOUSE, DINING ROOM - DAY

Wally and the kids sit at the table.

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

EXT. JANET'S HOUSE - DAY

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

INT. WALLY'S BEDROOM - DAY

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

CUT TO THAT NIGHT ---

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

INT. PARK - DAY

Beatrice's funeral.

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

WALLY

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

Beat.

WALLY (CONT'D)

I'll sing it. Hit it, Kevin!

Kevin appears out of nowhere and starts playing guitar.

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

Zacharias and Mildred both have verses.

The song culminates in the three of them singing together. Kevin finishes up the song and disappears behind a tree.

INT. DINER - DAY

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

WALLY
So, what looks good?

ZACHARIAS
I'm not hungry.

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

Beat.

ZACHARIAS
Okay.

WALLY
Great.

They go back to looking at the menu.

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

MILDRED
I didn't.

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

The WAITRESS comes by.

WAITRESS
Can I get you anything else?

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

WAITRESS
Shoot.

WALLY

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

WAITRESS

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

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

WALLY

Well, I tried.

INT. WALLY'S CAR - DAY

Wally drives. The kids are in the back. Tears stream down their faces but they aren't crying.

Wally notices their tears. He turns around.

WALLY

You kids wanna play "I Spy"?

EXT. FOODINGTON'S GROCERY STORE - DAY

A car parks in the parking lot.

INT. STEPHY'S CAR - DAY

Tilda puts the car in park and turns towards Stephy, who is in the front passenger seat.

TILDA

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

Stephy angrily shakes her head no.

TILDA (CONT'D)

Stephy, this is for your own good.

STEPHY

I don't wanna go to work.

TILDA
You have to go to work.

STEPHY
I'm not going to work.

TILDA
You're going to work.

Stephy is having none of it. She does not respond.

Tilda pulls out a phone.

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

STEPHY
I fucking hate you, Mom.

Stephy gets out of the car.

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

Stephy leans into the car.

STEPHY
I'm here for eight fucking hours!

TILDA
I know how to play solitaire.

STEPHY
Fine.

Stephy shuts the car door hard.

EXT. FOODINGTON'S GROCERY STORE - DAY

Stephy angrily marches towards the store.

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

INT. FOODINGTON'S GROCERY STORE - DAY

Craigy stands at the entrance holding a pocketwatch.

CRAIGY

Stephy! You're three seconds late!
Do you have an excuse?

Stephy breathes deeply, trying to keep it together.

STEPHY

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

CRAIGY

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

STEPHY

I do. It was a beautiful ceremony.

CRAIGY

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

Stephy nods.

ELSEWHERE IN THE STORE ---

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

WALLY

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

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

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

Stephy plasters her smile on.

WALLY (CONT'D)

Well, hey. Fancy seein' you here.

STEPHY

Can I help you, sir?

WALLY
Ah, okay. You're in professional mode. Well, let me know when you get off work.

Stephy looks around and lowers her voice.

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

Wally raises his eyebrows in delight.

WALLY
You mean now?

STEPHY
Yes. Did you drive here?

WALLY
Yes.

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

WALLY
Okay. Come along, kids.

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

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

They all exit together.

EXT. FOODINGTON'S GROCERY STORE - DAY

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

They get to the car.

WALLY
You wanna ride shotgun?

Stephy nods. Wally opens the car and she gets in as the kids get in the back.

INT. WALLY'S CAR - DAY

Wally gets in the car.

STEPHY

Drive.

WALLY

Will do.

Wally puts the car in drive and drives off.

NARRATOR (V.O.)

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

WALLY

Having a good day?

STEPHY

Just got a whole lot better.

NARRATOR (V.O.)

And at that remark, Wally's penis responded by doing a triple decker double somersault plie.

Stephy turns towards the kids in the backseat.

STEPHY

How are you guys doing?

Zacharias and Mildred hesitate before answering.

ZACHARIAS/MILDRED

We're okay.

WALLY

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

STEPHY

I just have to get out of here.

WALLY

Good with me. You wanna get out of town?

STEPHY
Absolutely.

WALLY
Do you like nature?

STEPHY
I love nature.

WALLY
A woman after my own heart.

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

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

WALLY
Sounds great.

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

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

ZACHARIAS
(Under his breath)
No.

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

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

WALLY
And I've got a license.

STEPHY

Oh yeah?

WALLY

A license...to drive.

MONTAGE OF THE CAR DRIVING THROUGH TOWN --

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

EXT. MOTEL - DAY

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

INT. MOTEL LOBBY - DAY

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

NARRATOR (V.O.)

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

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

FRONT DESK PERSON

May I help you, sir?

WALLY

Yeah, a room for four.

FRONT DESK PERSON

Okay. How many nights?

Wally looks at Stephy.

WALLY

What do you think?

STEPHY

What do you think?

WALLY

How about just doing one night at a time. We'll see how long we stay here.

FRONT DESK PERSON

Okay. That will be \$500.

WALLY

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

FRONT DESK PERSON

No.

WALLY

\$199.

FRONT DESK PERSON

No.

WALLY

\$198.

FRONT DESK PERSON

No.

WALLY

Wabbit Season.

FRONT DESK PERSON

What?

WALLY

\$197.

FRONT DESK PERSON

I'll give it to you for \$499 plus tax.

WALLY

Great.

FRONT DESK PERSON

Bringing your total to \$505.

WALLY

Shit.

INT. MOTEL ROOM - DAY

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

WALLY
Nice digs!

STEPHY
Hells yeah!

ZACHARIAS
Pops, I just thought of something.

WALLY
What's that, son?

ZACHARIAS
We didn't pack any clothes.

MILDRED
Also our mother just died.

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

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

WALLY (CONT'D)
Here. Go crazy.

MILDRED
What?

WALLY
Go out. Have fun.

Zacharias and Mildred look at each other.

ZACHARIAS/MILDRED
Okay.

They glumly exit the room.

Wally looks at Stephy.

WALLY
God, I wanna swim in your eyeballs.

STEPHY
I want your mouth and my mouth to
switch places so I can always feel
you against my face.

WALLY
I hereby initiate sexual congress.
Do you consent?

STEPHY
One minute.

INT. MOTEL BATHROOM - DAY

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

EXT. MOTEL - DAY

Zacharias and Mildred walk out of the motel. They pause in the parking lot.

ZACHARIAS
Aw, geez.

They see a fast food restaurant next to the motel.

INT. RESTAURANT - DAY

Zacharias and Mildred sit in a booth eating hamburgers.

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

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

ZACHARIAS
They're gross. They taste like worms.

MILDRED
Have you ever tasted a worm?

ZACHARIAS
I guess not.

MILDRED
I have partaken. And they taste like meaningless shit. Watch what you speak of.

ZACHARIAS

You're yelling at me for no reason.

MILDRED

I apologize for the hostility. This hamburger tastes weirdly.

ZACHARIAS

What does it taste like?

MILDRED

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

Mildred puts the burger down.

ZACHARIAS

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

MILDRED

Those days were swallowed by a dark vortex.

Zacharias puts his head down on the table.

ZACHARIAS

At least tables will always be here.

MILDRED

You don't have to lick it.

Zacharias licks the table.

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

INT. MOTEL ROOM - DAY

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

WALLY

Come here, Mrs. Willowby!

STEPHY

Oh you ravenous stableboy! I hath told thee to address me as "The Queen of England" and nothing less.

WALLY
I bow before you!

Wally gets on his knees and bows.

WALLY (CONT'D)
My queen.

STEPHY
You may stand so I shall knight
you.

WALLY
And so I shall.

Wally stands.

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

STEPHY
And now you shall serve me.

WALLY
I shall do nothing less.

STEPHY
Bark for me.

Wally gets on all fours and BARKS.

STEPHY (CONT'D)
And do a dance!

Wally does a dance while remaining on all fours.

STEPHY (CONT'D)
And say my name!

WALLY
You are Stephy, the Queen of All!

STEPHY
You are correct!

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

Suddenly, a CELL PHONE RINGS.

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

She hits "IGNORE" and puts the phone away.

WALLY
Who was it?

STEPHY
God.

WALLY
You should have taken it then.

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

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

STEPHY
Exactly.

INT. FOODINGTON'S GROCERY STORE - DAY

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

CRAIGY
She's not answering.

Tilda shakes her head in disappointment and pain.

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

TILDA
Not to my knowledge, no.

CRAIGY
Hmmm.

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

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

A WOMAN dressed in a Halloween POLICE OFFICER'S COSTUME walks past, pushing a grocery cart.

Craigy and Tilda catch sight of her.

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

The WOMAN turns towards them. She nods.

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

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

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

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

Officer McGillicutty strikes a superhero stance.

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

TILDA
(Interrupting)
This is what she looks like.

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

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

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

INT. MOTEL ROOM - DAY

Stephy and Wally lay on the floor.

STEPHY
So what's your story?

WALLY
I'm just an ordinary guy in an
extraordinary world.

STEPHY

No, I mean, what do you do?

WALLY

Well, I've got two kids. I dote on them. I'm truly a doter. And I love hats. This hat I'm wearing? I was actually born with it. Not on my head, of course, but on my right elbow. With surgery, it was moved to the correct place.

(Beat.)

I like penguins too. I think penguins are the most beautiful animals on earth and I am so happy that it's frowned upon to eat them. What's your favorite food?

STEPHY

A nice, hard slab of peanut brittle.

WALLY

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

STEPHY

That's sweet. Literally so.

WALLY

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

STEPHY

You have such a way with words.

WALLY

Well, I guess you could call me a poet.

STEPHY

And you work in insurance?

Long beat.

WALLY

Yes.

STEPHY

Why'd you hesitate?

Long beat.

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

STEPHY
Do you really?

Wally suddenly starts crying.

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

STEPHY
Where do you work?

WALLY
Nowhere!

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

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

STEPHY
How do you support your children?

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

STEPHY
So your mom is supporting you?

Wally shamefully nods his head.

WALLY
Uh-huh.

STEPHY
And since when?

WALLY
Since I graduated from college.

STEPHY
How old are you?

WALLY
I'm 39.

Long beat.

STEPHY
Have you ever had a job?

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

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

Wally sadly shakes his head no.

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

STEPHY
You don't have to kill yourself.

WALLY
I've wasted my entire life.

Wally looks at Stephy.

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

There's a knock at the door.

WALLY (CONT'D)
Will you open that?

Stephy goes to the door and opens it.

Zacharias and Mildred walk in.

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

ZACHARIAS/MILDRED
We're okay.

STEPHY
Can I borrow your phone?

ZACHARIAS/MILDRED
We don't have phones.

STEPHY
(To Wally)
No, you.

Wally takes out his phone and gives it to Stephy.

WALLY
Absolutely anything for you,
lovebucket.

INT. MOTEL BATHROOM - DAY

Stephy dials a number and puts the phone to ear.

INT. CRUNCH'S APARTMENT - DAY

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

CRUNCH
Hello?

THE SCREEN SPLITS ---

Stephy on the left side of the screen. Crunch on the right.

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

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

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

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

CRUNCH

You got anymore Scrumbums?

STEPHY

I got nothing.

CRUNCH

When do you need me?

STEPHY

As soon as humanly possible.

CRUNCH

Where are you?

STEPHY

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

CRUNCH

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

STEPHY

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

CRUNCH

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

STEPHY

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

CRUNCH

Damn. You should only live with good people.

STEPHY

I need help.

CRUNCH

Alright. I'll be there soon.

THE SCREEN UNSPLITS. STEPHY'S SIDE TAKES UP THE WHOLE SCREEN.

INT. MOTEL ROOM - DAY

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

WALLY

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

STEPHY

What is it?

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

JANET

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

WALLY

This is her!

JANET

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

STEPHY

You're...his mother?

JANET

And your future mother-in-law!

WALLY

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

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

JANET

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

STEPHY

No.

JANET

Oh no! I have a whole plate right here!

Janet takes out a tray with SMALL DIXIE CUPS WITH PIECES OF CAKE IN THEM.

JANET (CONT'D)
"Cup" cakes! Get it?

Janet and Wally laugh hysterically.

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

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

WALLY
Are you getting ice?

EXT. MOTEL - DAY

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

INT. MOTEL ROOM - DAY

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

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

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

STEPHY
Just Stephy is fine.

JANET
That's great, Miss Stephy.

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

JANET
A noble position if I do say so myself. Would you say that you make enough to keep the Good Ship Wally afloat?

WALLY

Mom! You know I don't want to talk
about money right now!

JANET

You're right.

(To kids)

So, kids, how do you like your new
Mommy? She's very nice.

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

JANET (CONT'D)

And she's squishy!

Mildred and Zacharias force the words out

MILDRED

I suppose I am okay with this
adequate arrangement.

ZACHARIAS

Yeah.

WALLY

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

Stephy grits her teeth.

WALLY (CONT'D)

Stephy and I...are getting married!

NARRATOR (V.O.)

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

STEPHY

Yes we are.

Janet and Wally cheer. Zacharias and Mildred do not.

JANET

Oh boy oh boy! I can't wait for the wedding!

WALLY

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

JANET

Oh!

Janet faints and falls to the ground.

Wally takes Stephy's hands.

WALLY

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

EXT. CRUNCH'S APARTMENT COMPLEX - DAY

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

INT. TILDA'S CAR - DAY

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

TILDA

That's the guy. That's her dealer. I saw him on Facebook and got his address from Stephy's phone.

(Beat.)

Stay here.

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

CRUNCH

What the fuck, lady?

TILDA

Where is my fucking daughter, you scumbag?

CRUNCH

Who is your daughter?

Tilda takes out a photo of Stephy.

TILDA
This ring any bells?

CRUNCH
Fuck! She's in trouble.

TILDA
You're darn tootin' she is!

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

CRUNCH
God! What are you doing?

TILDA
I will defend my daughter from evil.

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

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

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

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

TILDA
Where the fuck is she?

CRUNCH
You won't make me talk!

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

CRUNCH (CONT'D)
Oh God! No!

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

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

Crunch takes out his phone and hands it to Tilda.

CRUNCH (CONT'D)
That's the address.

Tilda looks at it and takes the phone with her.

TILDA

Thanks!

Tilda runs back to the car and hops in.

INT. TILDA'S CAR - DAY

Tilda gets into the passenger seat and clicks the seatbelt.

OFFICER MCGILLICUTTY

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

TILDA

Oh shut up!

OFFICER MCGILLICUTTY

Okay.

MONTAGE OF THE THREE OF THEM DRIVING --- DAY

They head out into nature.

OFFICER MCGILLICUTTY

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

TILDA

No! We have a daughter to find!

More footage of them driving and then...

They spot the motel.

EXT. MOTEL - DAY

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

Tilda walks up to the FRONT DESK PERSON.

FRONT DESK PERSON

May I help you?

TILDA

I'm looking for a woman.

FRONT DESK PERSON
Ah! Room 433.

INT. MOTEL ROOM - DAY

Wally paces around. Stephy, Janet, and the kids stare at him.

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

STEPHY
Who is officiating?

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

STEPHY
Not practicing. Because I'm not.

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

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

Suddenly there is a knock at the door.

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

Wally goes to the door and opens it.

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

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

WALLY
Stephy, who are these people?

TILDA
So you're the kidnapper, are you?

STEPHY

How dare you, Mother?!? I'm here on my own volition.

TILDA

Then why aren't you at work?

STEPHY

Because I don't want to go!

CRAIGY

That's a fireable offense!

Tilda screams.

TILDA

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

WALLY

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

Janet walks up to Tilda with her hand out.

JANET

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

Tilda ignores Janet.

WALLY

Don't you ever talk to her that way!

TILDA

And who the hell are you?

WALLY

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

MILDRED/ZACHARIAS

Hello.

WALLY

And now I am about to add another feather in my cap: Husband to Stephy.

TILDA

(To Stephy)

You are marrying this man?!?

STEPHY

I guess so.

TILDA

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

STEPHY

Off and on for about a month.

TILDA

And you think that is grounds for a marriage?

CRAIGY

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

Officer McGillicutty draws her gun.

TILDA

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

WALLY

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

TILDA

Yes she does and no she can't!

WALLY

Why?

TILDA

Because she's only fourteen years old!

Everyone gasps.

MILDRED

Dad, you're dating a fourteen year old?

ZACHARIAS

Good grief!

WALLY

(Rubbing his chin)

Fourteen years old. Why...if I'm not mistaken, then that makes you...a minor!

STEPHY

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

WALLY

But...you live alone!

STEPHY

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

OFFICER MCGILLICUTTY

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

Tilda shrugs.

TILDA

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

Everyone is quiet for a long, long awkward beat.

Janet suddenly claps her hands together.

JANET

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

OFFICER MCGILLICUTTY

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

WALLY

Yes, I suppose that's true.

(Beat.)

Wait, was that a double entendre?

Officer McGillicutty smiles and shakes her head yes.

OFFICER MCGILLICUTTY
I'm so cheeky!

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

Wally goes up to Stephy with his lips pursed.

OFFICER MCGILLICUTTY
If ya kiss her, yer under arrest!

WALLY
Then that's the price I will pay!

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

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

MILDRED
OH MY GOD!

ZACHARIAS
POPS!

WALLY
OUCH! OUCH! OUCH!

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

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

OFFICER MCGILLICUTTY
Oh yes, that's roight.

Wally falls to the ground.

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

STEPHY
Stay the fuck away from me.

EXT. MOTEL - NIGHT

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

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

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

Stephy keeps walking.

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

Stephy runs faster.

WALLY (CONT'D)
Hey, wait up!

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

Wally stops in his tracks and watches them run.

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

Officer McGillicutty puts an arm around Wally's shoulder.

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

INT. MOTEL ROOM - NIGHT

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

Wally enters the room, dejected and upset.

WALLY
Hey, kids.

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

WALLY
Sure. Knock yourself out.

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

MILDRED/ZACHARIAS
Thanks, Dad.

EXT. MOTEL - NIGHT

Mildred and Zacharias walk out of the motel sadly and slowly.

ZACHARIAS
I never want to go back there.

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

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

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

ZACHARIAS
Sounds like a plan.

They walk towards the trees and disappear.

INT. MOTEL ROOM - NIGHT

Wally lies on the bed. Janet sits next to him, stroking his head.

WALLY
I just don't know what to do.

JANET

Oh, sweetie. I'm sure you'll find something.

WALLY

I feel like I've wasted my life.

JANET

Well, it ain't over yet.

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

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

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

FADE TO BLACK.

TITLE CARD --- ONE YEAR LATER

NARRATOR (V.O.)

One year later.

EXT. JANET'S HOUSE, BACKYARD - DAY

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

OFFICIANT

And so...you may now...uh...

(Beat.)

When do I get my five bucks again?

WALLY

I'll write you a check.

OFFICIANT

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

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

CARDBOARD CUT-OUTS OF PEOPLE STAND WATCHING THEM. The Officiant plays a recording of people cheering.

WALLY
I love you so much.

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

WALLY
Oh? What is that?

Janet snaps her fingers.

Kevin suddenly appears with a guitar.

JANET
Hit it!

Kevin begins to play another song.

Janet and Wally hold hands and sing together.

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

WALLY
Oh, goody!

Janet holds up a PREGNANCY TEST. It is POSITIVE.

Wally smiles widely and falls to his knees.

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

Janet and Wally smile and nod their heads.

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

WALLY
Which kids?

KEVIN
Your kids!

WALLY
Oh yeah, my kids.

Wally thinks hard.

WALLY (CONT'D)

Aw, dammit!

SMASH CUT TO BLACK

NARRATOR (V.O.)

Oh yeah, and the Dammit children
were eaten by wolves.

END.