

PARENTHOOD  
Pilot Episode

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**PARENTHOOD**

INT. SARAH'S TRENTON, N.J. APARTMENT - DAY

A CRAPHOLE. MOVING BOXES everywhere. Two indifferent MOVING MEN struggle to move a large CABINET out the front door. SMASH! Into the doorway--

SARAH BRAVERMAN (37), pretty but worn and constantly on edge from years of single parenting, follows them out to the hallway stairs.

SARAH

Like I said it's been in the family for years, are you sure--

MOVER ONE

Lady, we got it.

SARAH

--Well, I have to tell you, I don't like that angle. Maybe if we just had a little strategy session here--

MOVER TWO

Whoa, whoa, whoa--

SLAM! Into the metal railing.

SARAH

Okay, okay. I'm not going to watch this--

MOVE with Sarah as she heads into her apartment where DREW (12) at that awkward pre-teen period of having recently discovered his penis, plays Nintendo.

SARAH (CONT'D)

Drew, could you pretend to help? Amber, we are moving in a half hour, I do not want to hit that traffic... Amber!

She flings open the door to Amber's room and stops cold. EMPTY! The window leading to the fire escape is open wide. Sarah just stares, dumbfounded. Then recovers. Smiles. She's isn't going to let this get to her.

SARAH (CONT'D)

(all is well)

Drew, sweetie, we have an extra stop to make.

CUT TO:

EXT. PHILADELPHIA - DAY - MOVING

BEAUTY SHOTS. Italian delis, the Schuylkill River, Rittenhouse square, row houses, a pick up basketball game. Neighborhoods. This is where our show is going to live, and it's not a bad place to be. We land on a humble turn of the century house on a middle-class street, the kind where two houses share one driveway with old basketball hoops mounted on the garages. WE PRELAP:

ADAM'S VOICE

I don't want you to be afraid to get in there and take your cuts.

INT. ADAM & KRISTINA'S HOUSE - DAY

Where we find ADAM BRAVERMAN (41). Beneath this affable, humane, good looking guy there is an insane lunatic, driven beyond reason to have a normal, happy family. Adam, dressed in his coach's jacket and baseball cap, kneels next to his son, adjusting his uniform which is a little askew as usual. MAX (8) is sweet, quirky, a bit "off," as Adam continues.

ADAM

This season is all about learning. Taking swings. Going for it. If you strike out, you strike out. I want to see you take your cuts. Sound good?

Max looks at Adam and says simply.

MAX

Do I have to go?

ADAM

Max, you don't have to go. This is not a have to. This is a want to.

MAX

Do I have to want to?

KRISTINA (37), Adam's pretty, wise and quietly forceful wife, who loves her husband and kids, but would also love at some point to get her life back, witnesses this. A look is shared between Adam and Kristina -- one that says they're both concerned about this little boy.

HADDIE (15), their pretty, good-girl daughter walks by on her way out, cell phone in one hand, iPod in the other.

HADDIE

Love you, Mom, love you dad. Bye.

ADAM

I thought you were coming with us to the game.

HADDIE

I talked to Mom like five days ago.

Haddie leaves.

ADAM

She should be coming with us. Family time.

KRISTINA

Honey, she's fifteen.

ADAM

You realize in three years she'll be in college. After that we will never see our daughter again. We have a hundred and fifty weekends left and then it's game over.

KRISTINA

That's such a healthy perspective.

Max comes out in his uniform, still looking slightly disheveled -- shirt half untucked, etc. Adam looks at Max with a big smile.

ADAM

You look great. The glove goes on the other hand. There you go. This is gonna be fun.

INT./EXT. JOEL & JULIA'S HOUSE - DAY

JULIA BRAVERMAN (32) is beautiful, successful smart, even in her sweats and a ponytail she could still do a magazine shoot. She has meticulously packed the back of their SUV-hybrid with picnic lunch, frisbee, picnic blankets, etc. Her angelic looking daughter SYDNEY (5) comes out, still sleepy eyed, and Julia kisses her all over her body.

JULIA

You're up. Yum, yum, yum, yum, I think I'm going to eat you for lunch.

SYDNEY

Mommy, stop, it tickles.

JOEL (early 30s), Sydney's startling good looking stay-at-home-dad husband walks out--

JOEL  
(re: the packed car)  
What's this?

JULIA  
I know I've been working so much this week, but this weekend, it's just the three of us. I'm talking frisbee. I'm talking kids concert in the park. I'm talking crazy ass bonding.  
(off their stares)  
What?

JOEL  
It's Joey P's birthday party at Chuck E Cheese this morning. Her entire class is going.

JULIA  
That's today? Oh no. Do we really want to eat pizza at ten in the morning? I made frittatas.

SYDNEY  
They have unlimited tokens, Mom. Unlimited. Like a google. More than a google. Like infinity tokens.

Julia looks at the picnic lunch she just worked for hours preparing. Then at Sydney's pleading eyes, Julia does what is harder for her than most people, switch gears. She reaches for a large bottle of Purell and puts on a brave smile--

JULIA  
Okay. It's Chucky E Cheese!

CUT TO:

EXT. LITTLE LEAGUE FIELD - DAY

The "Mackabee Hardware Cubs" take the field and Adam excitedly yells out encouraging words from his head coach position in the dugout.

ADAM  
Jordan take a few steps over toward second. Gabriel, five steps in.

Max is playing second base. His feet are crossed.

ADAM (CONT'D)

Max, let's uncross those feet.

The pitch. Ground ball to second base! Adam screams out.

ADAM (CONT'D)

Max. Get in front of it. Gobble it up.

The ball goes right through Max's legs into right field. A COMMUNAL groan from the field and even some of the parents. Adam winces, exchanges a pained look with Kristina, then recovers.

ADAM (CONT'D)

That's okay. That's okay, pal. You'll get the next one.

Adam takes out his cell, hits speed dial. A GROGGY VOICE picks up.

ADAM (CONT'D)

Where the hell are you? The game started. You're my assistant coach. I need you here, jackass.

INTERCUT WITH:

INT. KATIE'S LOFT - DAY

CROSBY BRAVERMAN (31), natural slacker charm, the youngest of four he has made a life out of falling through the cracks. He's whispering on the phone because he is laying next to a mostly naked KATIE (33), his long time on again off again girlfriend.

CROSBY

I can't really talk right now.

ADAM

What do you mean you can't talk? Are you with someone? Katie? Are you back with Katie? Did you have to make up sex?

Crosby rises and heads to the kitchen.

CROSBY

You're pathetic.

ADAM

Just married. Get over here, it's the third inning already. What kind of brother are you?

CROSBY

I'm walking out the door.

Crosby hangs up and reaches into the freezer and grabs the coffee. He stops, seeing something odd:

He reaches in and takes out a small vial with a medical label filled with milky white liquid. OFF Crosby wondering why his girlfriend has frozen sperm in her freezer, we,

CUT TO:

INT. TRENTON N.J. APARTMENT IN INDUSTRIAL BUILDING - DAY

A door bursts open and Sarah, Drew in tow, storm in the apartment where she finds her daughter AMBER (16), provocatively dressed, with an attitude to match. She's with DAMIEN (19), her shirtless, tattooed musician boyfriend.

AMBER

Philadelphia is a living hell, Mom. I'm not moving there. I'm moving in with Damien. We've decided, right Damien?

DAMIEN

(not convincing)  
Uh-huh.

SARAH

Damien, I would like to speak to my daughter, could you give us a moment? Perhaps, you could use the time to put on a shirt.

AMBER

Stay right there, Damien. Don't let her scare you. She's all bark and no bite.

Sarah and Amber stare down. Then, as Sarah lunges toward Amber, we,

SMASH TO:

EXT. DAMIEN'S INDUSTRIAL APARTMENT - CONTINUOUS

Sarah drags Amber out by the arm. Drew walks along like this is an everyday occurrence.

AMBER

You're ruining my life. Why are you doing this to me?

SARAH

I'm doing this so you two could be in decent schools and be around your family and maybe grow up to be decent upstanding citizens of the world.

DREW

I hardly even know my cousins.

SARAH

Of course you know them. Don't be ridiculous. I am telling you this is going to be great. I feel things turning around for us. Who's turn is it to push?

DREW

Hers.

Drew gets into the driver's seat as Amber and Sarah get in the back of the car and start pushing.

AMBER

You couldn't park going downhill?

IN A WIDE SHOT: Amber and Sarah PUSH the car.

SARAH

(to Drew)

Drop it into second, sweetie!

CUT TO:

INT. CHUCK E CHEESE - DAY

Mayhem! Packed with kids on sugar and adrenalin highs. Julia and Joel walk through as one mom after another smile and wave to Joel. Apparently, he's the best thing to happen to the afternoon pick-up line in awhile.

JULIA

God, you're like a rock star. Can I touch you?

Julia notices RACQUEL (early 30s) enter with her adopted Chinese daughter HARMONY (5). Racquel has the look of a free spirited artist -- long sexy unkempt hair, jeans covered with paint. She's Julia's diametric opposite. Julia's face falls as Sydney literally jumps into Racquel's arms.

JULIA (CONT'D)

Who's that?

JOEL

Harmony's Mom. Racquel.

JULIA

Sydney seems so close to her.

JOEL

We've had a few playdates.

SYDNEY

(running up)

Mommy, mommy look. Racquel gave it to me. It's a Buddha.

Sydney shows her mother a little jade Buddha.

JULIA

Oh, how cute.

Racquel walks up--

RACQUEL

Hey, Joelskies. Oh my God, finally. You must be Julia. Joel has told me so much about you.

JULIA

You too. So nice to meet you.

SYDNEY

Mommy, I'm totally going to be a Buddhist.

A mom, APRIL, overhears this, can't help but interject.

APRIL

That is so adorable.

JULIA

It is. You're not a Buddhist, sweetie.

RACQUEL

Oh, so are we on for tomorrow at the park? It's your turn to bring the elixir.

(to Julia)

He turned me on to his half caf soy macchiattos and now I can't get enough of them.

JULIA

He's a devil.

RACQUEL

Harmony, sweetie, you have to take turns.

Racquel is off leaving Julia and Joel momentarily alone.

JULIA

Joelskies?

JOEL

Shut up.

OFF Julia reaching for the Purell, we,

CUT TO:

EXT. LITTLE LEAGUE FIELD - DAY

QUICK CUTS:

--Boom! MAX strikes out.

--Bam! MAX drops a fly ball in right field.

--Wham! The other team hits a ground ball home run and celebrate at home plate.

RESUME...

OUR TEAM'S having a late inning rally. Crosby has now arrived, and stands next to Joel, holding the score nook. A batter walks, loading the bases.

ADAM

Okay, we're only down by seven! We can do this.

But the energy in the dugout dies as Max steps out of the dugout holding a bat in his hands.

TEAMMATE

Oh, no, Max is up. We might as well go home.

ADAM

Hey! Not cool.

Adam walks up to Max, who heard this, and kneels next to him.

ADAM (CONT'D)

Okay, Max, I know I said to swing away,  
but remember a walk's as good as a hit.

Max looks at Adam, he looks like he's on the verge of  
tears.

MAX

Can't someone else hit?

ADAM

What?

MAX

Please. I suck. I'm going to strike  
out. Everyone's going to hate me.

ADAM

Listen to me. Okay? It doesn't matter  
whether you get a hit or not. The game's  
all about having fun.

MAX

I'm not having any fun.

Adam doesn't have a comeback for this.

ADAM

Just try your best, pal.

Max reluctantly walks to the plate.

ADAM (CONT'D)

Alright, Max. Let's bring it, baby.  
Bend your knees. Not that much. Bat  
back. Elbow up.

The PITCHER winds, delivers. SWOOSH! Strike one.

CROSBY

That kid can't be eight. Did you see  
that pitch?

ADAM

I saw it.

The Pitcher winds. WOOSH! Strike two!

CROSBY

What did they do, bring him in from the  
Dominican Republic?

ADAM

Any time you want to shut up would be great. Okay, Max, gotta cover the plate now, buddy. Swing at anything close.

The Pitcher delivers. And Max swings and CONNECTS! Well, barely. The ball goes about a foot and a half and stops. In fair territory. Shocked, Max just stands there. Then like in a dream ADAM starts screaming:

ADAM (CONT'D)

RUN! RUN MAX RUN!

Max finally breaks for first. Picks up speed. The big bruiser of a CATCHER runs for the ball. Picks it up. Throws to first. The ball and Max get there at almost the exact same moment. The UMPIRE yells, "OUT!"

All goes silent. HOLD ON Adam. Frozen. No, it can't be. He couldn't possibly have made that call. And then suddenly something comes over Adam, something primal, something he isn't in control of.

WE MOVE WITH ADAM as he marches ONTO THE FIELD toward the Umpire and COMPLETELY FUCKING LOSES IT.

ADAM (CONT'D)

Are you kidding me? He was safe. What the hell is wrong with you? You can't do that, you can't take that away from him. No way.

UMPIRE

Stand back, Coach.

ADAM

No, I'm not going to stand back.

And as Adam's anger begins to build the dialogue drops out giving way to score. Adam gets up close, arguing nose to nose with the Umpire, like it were the major leagues. Kristina watches, shocked. As does Max. Crosby tries to calm Adam down. Both teams stand in the dugout stare at the crazy man, as do all the parents. Finally, Adam kicks dirt at the Umpire and the Ump, with a grand gesture, throws him out of the game.

In a wide shot, Adam walks across the field toward the parking lot.

BLACKOUT:

END OF TEASER

ACT ONE

EXT. ZEEK & CAMILLE'S - DAY

Sarah's Volvo with a U-Haul trailer pulls to a stop in front of her childhood home -- the least kept up house on the block. Sarah honks the horn to indicate their arrival and a gaggle of Bravermans cascade out through the front door to greet them. This is everyone we've already met (Adam, Kristina, Haddie, Max, Julia, Joel, Sydney, Crosby) and CAMILLE (60s) winning, elegant, sarcastic from years of marriage. AND last but not least ZEEK (60s) Vietnam vet, turned hippie, turned actor, turned entrepreneur, embraces Sarah, his favorite -- the complicated one, the one who he feels most resembles himself--

ZEEK

Sweetheart. This was a brilliant idea to move back.

SARAH

It was your idea, Dad.

ZEEK

We're going to whip those kids into shape. Drew, get over here. Shake my hand. No. Like a man.

CAMILLE

Leave him alone. You're scaring him. Come on. I made the lasagna.

INT. ZEEK & CAMILLE'S HOUSE - DAY

A lot of elbow bumping as the adults crowd around the dining room table, devouring Camille's lasagna.

ADAM

Okay, it was not that big of a deal.

KRISTINA

Oh my God, honey, it was mortifying.

JULIA

Did his neck veins pop?

CROSBY

Like crazy.

ADAM

Why am I the villain here? The Ump was trying to end the game early so he could get to the Phillies game. It's unconscionable.

JULIA

Sarah, have you thought about work?

SARAH

Oh yeah, I have a few irons in the fire. I already have an interview set up on Tuesday.

CAMILLE

That's great, honey.

ZEEK

Adam, don't you have something for your sister?

Wow, that makes everyone uncomfortable--

ADAM

Dad...

CAMILLE

Zeek, for God's sakes.

SARAH

Dad, please--

ZEEK

After what Adam's done for that business, the least they could do is give your sister a job.

SARAH

Okay, can we please talk about something else?

Julia's cell phone rings. She looks at the caller.

JULIA

Oh God, important client. Gotta take this. Sorry.

(into phone)

Hiiii! No, you're not interrupting anything.

Sarah in particular is irked--

SARAH

Some things never change.

CUT TO:

INT./EXT. ZEEK & CAMILLE'S - AFTER DINNER

IN THE BACKYARD

Basketball game. Zeek and Max take on Crosby and Adam.

ZEEK

Max -- move! Boards! Go. Max, how many times do I tell you, when I say break, you break!

ADAM

Dad! Leave him alone.

Adam looks through the kitchen window exchanging a frustrated look with Kristina, taking us into--

THE KITCHEN

Julia, Sarah and Kristina load and rinse--

JULIA

You are not going to believe who I keep running into at Starbucks downtown. Jim.

SARAH

Not Jim Kazinsky.

KRISTINA

Who's Jim Kazinsky?

SARAH

No one, nobody.

JULIA

Julia's old boyfriend. They were one hot couple. Smoking hot. You should call him.

SARAH

Yeah right. Like I'm going to call Jim Kazinsky. What's he look like?

JULIA

Exactly the same. Plus, he's got the three "S"s: sane, smart and single. I'm setting it up.

Crosby and Adam run in with Max blood all over his face.

ADAM

Tissue!

CROSBY

Bloody nose. Major flow.

KRISTINA

What happened?

ADAM

My dad was handing out life lessons.

ZEEK

(entering)

If you're near the paint you have to be ready.

KRISTINA

Zeek, you hit him with the ball?

ZEEK

He's gotta expect the ball. Let's face it, when he gets to high school he's gonna have to make up for deficiencies in height. He's gotta be a ball handler.

KRISTINA

Zeek, he is eight years old.

ADAM

We're not raising him like you raised us.

ZEEK

What the hell is that supposed to mean?

ATTIC - EXTRA ROOM

Amber sits with Haddie, they can hear Zeek and Adam's voices rise from the kitchen.

AMBER

Is there some drama happening down there between your Dad and Grandpa?

HADDIE

If I had to guess, it's Max related. Most everything revolves around Max.

AMBER

Is it true he wears a pirate costume to school?

HADDIE

We think he's working through that.

AMBER

So what's it like at Roosevelt. Who runs things? Let me guess -- a bunch of stuck up bitches whose ideas of good times is running for student council.

HADDIE

Actually, I'm vice president of the student council.

AMBER

Oh. Cool.

Amber LIGHTS up a cigarette and blows the smoke out of the tiny window. Haddie looks at her, astonished.

AMBER (CONT'D)

Something wrong?

HADDIE

No.

IN THE BASEMENT

Crosby and Adam play on a warped ping pong table, as Joel watches, presumably waiting to play winners.

JOEL

So you're saying that there was sperm in her freezer?

CROSBY

Yes.

JOEL

Human sperm?

CROSBY

As far as I know.

ADAM

This is crazy.

JOEL

What's she going to do with it?

CROSBY

Gee, Joel, I don't know. I haven't asked her.

ADAM

It's uncool.

CROSBY

We're not even technically together.

ADAM

Hey never mind. She slept with you with another man's sperm in her freezer. It's unconscionable. She has to be confronted. So, when is she ovulating?

Joel and Adam both look at Adam askance.

CUT TO:

IN THE LIVING ROOM

Katie is playing Twister with Sydney. Drew plays Nintendo.

KRISTINA AND SARAH

... watch Katie, out of earshot.

SARAH

Her ass defies every law of physics.

Sarah and Kristina both unconsciously reach down and feel their own asses.

KRISTINA

I've gotta get back to Pilates.

Katie gets entangled on the Twister board putting herself in a particularly provocative pose and Drew can't help but look up from his Nintendo and gawk. Sarah notices her son noticing Katie which provokes her to say:

SARAH

He has pubic hair.

KRISTINA

I'm sorry?

SARAH

Drew. Pubic hair, wet dreams, morning wood. The whole nine yards.

KRISTINA

Oh...

SARAH

I try to talk to him, but he shuts me down completely.

(MORE)

SARAH (CONT'D)

The only official information he has about what's happening to his body comes from the Trenton public education system. He needs a male role model.

KRISTINA

He has one. Adam. Adam will take him out, just the two of them.

SARAH

No, he's so busy and I know you have your hands full with Max.

KRISTINA

Oh, what do you mean?

SARAH

Nothing. I just thought... Isn't he still wearing the Star Wars costume to school?

KRISTINA

It's a pirate costume. And we think he's working through that.

SARAH

Oh, that's great...

KRISTINA

Anyway, I'll talk to Adam. He would love it.

(then smelling something)

Is someone smoking?

Sarah's mind immediately goes to Amber:

SARAH

I don't smell anything.

CUT TO:

INT. ZEEK & CAMILLE'S - LATER

Tired from a long ay, Sarah comes out of the bathroom in her P.J.s, still flossing. She walks into her childhood room where Drew and Amber lay in bed.

SARAH

Good night, guys, sleep tight.

AMBER

Mom, we're not three.

SARAH

So Amber, there seemed to be a scent wafting into the kitchen earlier.

AMBER

Whatever. Could you not floss in front of me. It's gross.

SARAH

Do not whatever me. You know that you are not allowed to smoke. And you are certainly not to smoke in your grandma and grandpa's house. We are guests here.

AMBER

I thought we lived here.

SARAH

Screw this up. And I'll kill you.

Sarah walks out--

INT. ZEEK'S OFFICE - NIGHT

Where she is set up to sleep. She stops to look at Zeek's fondest memories -- he as a soldier, an actor, with all his children. Sarah smiles sadly. She reaches into the small middle drawer in his desk and looks around, finds a scissor, cuts off a tag on her pajamas. She puts the scissor back, is about to close the drawer when she notices something disturbing--

She reaches in and pulls out a box of condoms. OFF Sarah, looking completely confused on the way to being devastated, we,

CUT TO:

INT. ADAM & KRISTINA'S HOUSE - NEXT MORNING

Kristina makes lunch for Max while Adam cooks eggs.

ADAM

I'm supposed to talk to him about sex?

KRISTINA

No. Not exclusively. Just take him out. Bond. He's your nephew.  
(re: the breakfast)  
Max won't eat those.

ADAM

What? They're scrambled eggs. He eats scrambled eggs. How am I supposed to bond with him. He doesn't say anything.

KRISTINA

Take him somewhere with burgers and a plasma TV. Bonding will occur. And you have to cook Max's eggs in the orange pan.

ADAM

That's absurd. We cater to him too much. He's eating these eggs. I'm drawing a line in the sand.

Haddie enters in her pajamas.

HADDIE

He won't eat those.

KRISTINA

Sweetie, why aren't you dressed?

HADDIE

Because someone took my good jeans.

ADAM

Yes, that's what we do. We go into your room in the middle of the night and steal your clothes to play with your head.

KRISTINA

Check the dryer, honey. Oh, and I want you to invite Amber out tonight.

HADDIE

Amber? Mom. I gave up my Sunday night to her.

KRISTINA

And you will invite her out with your friends tonight. She's your cousin, she just moved to town.

HADDIE

We have nothing in common. Zero. Nada. Zilch. Bubcus.

ADAM

Maybe if you can come up with a couple more words for nothing we would then understand.

HADDIE

This is like oppressive.

Max comes in dressed for school, which in his case means he is in full pirate regalia. Haddie looks at her parents to see what they're going to say.

KRISTINA

Morning, sweetie.

ADAM

Hey, pal. I made you eggs.

Adam puts the eggs on a plate in front of him. Max shakes some salt and pepper on them, takes a forkful, puts them in his mouth, starts to chew, and then spits them out all over the table.

Adam just looks at him for a long beat, then--

ADAM (CONT'D)

This one time.

Adam takes out the orange frying pan, cracks some eggs.

HADDIE

I'm living in an insane asylum.

ADAM & KRISTINA

Shut up, sweetie.

CUT TO:

INT. BENJAMIN FRANKLIN HIGH SCHOOL - CAFETERIA - DAY

All the chaos of a public high school at peak lunch hour. Amber stands there pathetically in her provocative clothes holding a sad looking bowl of turkey chili on her tray and scopes the place out. Just what she thought. She's completely alone. She takes a seat on her own.

ANGLE ON HADDIE a few tables over, seeing Amber. She's with a bunch of girlfriends. They're all pretty enough to not seem like dorks, but too well behaved to be considered cool. Amber notices Haddie whispering something to her friends, and they all look over to Amber. Amber smiles back, annoyed. Haddie rises and walks over to Amber.

HADDIE

Hey.

AMBER

What up?

HADDIE

My friends and I are hanging out tonight. Nothing too fabulous. We go to the pizza place which I know probably sets off all kinds of dork bells for you, but, whatever. If you want to stop by or something...

AMBER

Is this your mom's idea?

HADDIE

Noooo.

AMBER

Sure. Whatever.

HADDIE

Great.

OFF this not so warm invite, we,

CUT TO:

INT. DENGRAF & PROSSLER - VIDEO CONFERENCE ROOM - DAY

Julia, who pulls off the perfect balance between corporate and sexy, sits in this high tech room of a successful corporate law firm. She's got her game face on.

JULIA

I've thought this through, and I'm just not comfortable with this under any conditions.

REVEAL ON THE WALL-SIZED PROJECTION SCREEN: Sydney's face.

JULIA (CONT'D)

Sweetie, you're not a Buddhist.

INTERCUT WITH:

JOEL & JULIA'S

Sydney talks to her Mom on Joel's Mac.

SYDNEY

I like Buddhas. They're cute.

JULIA

I'm going to explain to you your spiritual lineage, though it's complicated. You're approximately four tenths Jewish, vaguely Catholic, if my suspicions are correct you're one sixteenth Cherokee, and of course there's your atheist-Communist great grandfather - - though that's not a religion.

SYDNEY

What's your point?

JULIA

The point is I am going to make a concerted effort to be home at nights and have dinner with you, and be around more. Of course that isn't going to be able to happen tonight. But it will. It's my plan. And I'm going to carry it out.

This goes way over Sydney's head, she's not sure why Julia is so intense.

SYDNEY

Okay.

JULIA

Okay. I love you. You be a good girl tonight. I'll kiss you when I get home.

SYDNEY

Love you, Mommy.

JULIA

Love you too.

Sydney is up and gone. Julia stares for a moment at the empty screen, feeling the toll her career is taking on her ability to mother her daughter. As we PRELAP the sound of a BLACK GOSPEL CHOIR, we,

CUT TO:

EXT. BREAD FACTORY - DAY

Brick exterior. Faded out letters read "WONDER BREAD" and we go inside to--

INT. BREAD FACTORY RECORDING STUDIO - DAY

PAN the faces of AFRICAN AMERICAN men and women singing in beautiful four part harmony about Chevrolet in this hip, converted Bread Factory. Behind the glass of the control booth Crosby is at the controls. It sounds amazing. Katie walks in, clearly a producer here.

KATIE

Is something off in the sopranos?

CROSBY

No.

KATIE

Yeah, something's a little...

CROSBY

It's called a major seventh chord.

KATIE

I'm the producer. I'm the one who has to answer to the client. Why so testy?

CROSBY

It could have something to do with the sperm in your freezer?

KATIE

Oh. I was wondering if you saw that.

CROSBY

Jesus, Katie. Jesus...

KATIE

Sweetie, you know I'm ready to have a child.

CROSBY

Were you going to mention this to me?

KATIE

We've been broken up for months.

CROSBY

And you slept with me again, started things up again -- there we are in one room reconnecting, while you knowingly had another man's sperm in your freezer. That's unconscionable.

KATIE

Crosby, I love you. But you're four years younger biologically, and from a maturity-point of view, at least two decades.

CROSBY

I'm immature? You're the one scrounging up some guy's sperm.

KATIE

I didn't scrounge it up. I bought it. For a lot. It's amazing sperm. The donor was an Olympic athlete. And a Rhodes scholar.

CROSBY

I...I don't want you to do this. When is this happening?

KATIE

I'm ovulating Friday.

CROSBY

Friday? Jesus.

The Choir has gotten to the end and Crosby presses a button and speaks to the singers through the glass.

CROSBY (CONT'D)

Beautiful. Let's do it one more time. And Priscilla, when you hit that major seventh really punch it up. Let's not hide it.

Crosby turns triumphantly to Katie, who shakes her head.

CUT TO:

INT. PRIVATE ELEMENTARY SCHOOL - DAY

PAN a 2nd grade class doing an art project. Jeans, t-shirts, sneaks, until we reach Max, the pirate. They are cutting out pieces of construction paper in different shapes -- maybe for a kite. Max is having trouble cutting a straight line. Embarrassed, he takes the construction paper and hides it under him, sitting on it, and tries his luck on another piece of paper. He screws up again, and with building anxiety, hides another piece of paper under him and starts again. AMOS a kid next to him, notices.

AMOS

Maximo, save some paper for the rest of us.

Max doesn't respond. He starts to cut another piece of paper, again he isn't satisfied with the result and he starts again. A NICE GIRL next to him, notices--

NICE GIRL

Max, do you want me to help you?

But Max experiences this as more embarrassment. Max starts to cut another piece of construction paper, messes up again. Now a few other KIDS are noticing. Whispers. He messes up one more time, and Amos just slaps his own face with his hand in frustration.

AMOS

Freak.

All of a sudden Max loses it. He lunges for Amos and attacks him.

AMOS (CONT'D)

Dangit, dangit, Max, what the hell--

The Teacher, MS. A (20s), earnest and NPR-like, makes a bee line.

TEACHER

MAX!

AMOS

HE BIT ME! HE BIT ME! Animal.

The Teacher pulls Max off Amos and looks at the entire class who is out of their seats, staring at Max.

TEACHER

Back to work.

CUT TO:

INT. PRINCIPAL'S OFFICE - DAY

Adam and Kristina sit with the Principal, surfer/Harvard grad named GABRIEL (early 30s), Ms. A, and the school counselor DR. BARBARA SCHACHTER (50s), the one person who looks like a genuine adult here.

KRISTINA

I just can't believe Max would do that.

ADAM

He must have been taunted.

GABRIEL

And we will definitely deal with Amos as well, but right now, we really want to focus on Max.

Adam's body language shows he's not very happy with this.

MRS. SCHACHTER

Kristina. Adam. Often when we see these kinds of behaviors, the child is telling us something. That he has a lot of anxiety, that he doesn't feel safe.

ADAM

Aren't we over-analyzing this a little? Maybe if we didn't let him come to school in a pirate costume he'd fit in a little better.

KRISTINA

(touches a nerve)

We all decided that we were going to monitor the pirate situation--

ADAM

No, everyone else decided, and now he's getting picked on, which is exactly what I thought would happen.

GABRIEL

There's really no reason to cast blame--

ADAM

You indulge him. The pirate uniform. The eggs from the orange pan.

(to Dr. Schachter)

She nursed him until he was two--

KRISTINA

Adam!

GABRIEL

Guys, if we could just stay on topic? I think what we're trying to say here is we're not sure Sullivan Elementary is the right fit for Max.

This gets Adam and Kristina's attention. They are completely flabbergasted, rejected.

KRISTINA

What?

GABRIEL

He may need an environment where he gets more support.

Kristina and Adam look at the room, suddenly the whole dynamic has shifted as they realize this was the purpose for this whole meeting.

ADAM

Are you giving us the boot? Are we getting shitcanned?

KRISTINA

Adam. For God's sake.  
(then)  
Are we?

GABRIEL

I think we need more information. We'd like you to bring Max in for educational testing.

Kristina and Adam stare at them, barely able to process this news.

INT. VINNIE'S PIZZA - NIGHT

A godforsaken dump. Amber hangs out with Haddie and her buds, GEORGIA and STELLA, and while they're all dorks, they're sort of nice, and Amber is getting into the fantasy of this more innocent life.

AMBER

This pizza sucks.

GEORGIA

We know.

AMBER

So are you just here to gawk at those guys?

Amber refers to a group of TEENAGE BOYS most notably EVAN at another table.

GEORGIA

Haddie's totally in love with Evan.

AMBER

Which one is he? The Kurt Cobain  
throwback or the Jo-bro wannabe.

STELLA

The latter.

HADDIE

Okay, please, shut up.

AMBER

You guys are sad.

Amber smiles devilishly and rises--

HADDIE

What are you doing?

Amber struts across the restaurant fearlessly.

HADDIE (CONT'D)

Oh my God, what is she doing?

GEORGIA

She's fearless.

STELLA

She's like God.

We stay with a terrified Haddie as she watches Amber go up to the table and totally own them. They talk, they crack up, she totally knows how to work it. She points over to Haddie and the others, and the guys all look over. Haddie, Georgia and Stella wave back lamely. And Amber walks back over.

AMBER

They want to know if you want to go to  
hang in some park or something.

HADDIE

McCallister?

AMBER

That's it.

STELLA

You are God.

INT. ZEEK & CAMILLE'S HOUSE - NIGHT

Sarah runs to pick up the phone.

SARAH

Hello? -- This is who? -- Oh my God.

As Sarah listens, with building alarm, we,

SMASH TO:

INT. ZEEK'S CAR - NIGHT

Sarah sits in the passenger seat trying to stay calm.  
Zeek drives.

SARAH

The first day. First goddamned day. I'm  
going to kill her.

ZEEK

Sometimes questioning authority is the  
first step in really defining who you  
are.

SARAH

Shut up, Dad.

There's a beat, then--

SARAH (CONT'D)

Kristina and Adam are going to hate me.

ZEEK

Stop it. Adam's your brother. How could  
he hate you?

SARAH

Because my daughter corrupted their  
daughter. Their perfect, pristine, never  
before caught smoking pot and ending up  
in jail daughter.

(then vulnerable)

I wanted this to work so bad.

ZEEK

Hey. Hey. Stop that. Don't go to that  
place. It happened. It's over. We move  
on. Right?

Sarah wants to believe this. She appreciates Zeek saying  
this, but for some reason it brings up her doubt about  
her father, which brings up something else.

SARAH

Dad, why are there condoms in your drawer  
in your office?

ZEEK

What?

SARAH

I mean, I'm sure there's some explanation other than you're cheating on Mom, but I have to ask, because I just moved my family here to be in the bosom of my parents and siblings and I need there to be an explanation.

A long, pregnant, condom-related pause -- then.

ZEEK

Things between your mother and I are complicated.

SARAH

I know they're complicated, I grew up in your fucking house, I'm asking why you have--

ZEEK

Sarah. Honey, you need to take care of your own business.

She stares at him, feeling betrayed, and sad, and shocked. He just drives, they're pulling into the police station.

ZEEK (CONT'D)

Don't mention this to the others. They wouldn't understand.

SARAH

And I do?

INT. POLICE STATION - NIGHT

Sarah walks the gauntlet past scary looking guys in handcuffs, and prostitutes, up to Kristina and Adam who are there with a cluster of PARENTS. Amber, Haddie, Georgia, Stella sit looking contrite, young and dumb, as Adam finishes signing them out.

SARAH

Adam--

ADAM

It's okay. They weren't officially booked. It's not going on their records.

SARAH

Thank God. Kristina, I am so sorry.

KRISTINA

It's okay. It's over.

But Kristina is a little less warm than usual, and Sarah feels stares from some of the other Moms. Amber glares at Haddie who does nothing to dispel the myth that this is all Haddie's fault.

KRISTINA (CONT'D)

Sarah, you remember Lisa and Jan.

SARAH

Yeah, hi--

LISA & JAN

Hi... / Welcome to Philadelphia.

But they're decidedly cool, which is not lost on Sarah. Clearly Amber is taking the blame for all this, and Sarah is guilty by association.

ZEEK

You know sometimes rebellious behavior is just a sign of the mind starting to really fire--

SARAH & ADAM

Shut up Dad.

EXT. POLICE STATION - NIGHT

Sarah walks briskly several feet ahead of Amber and Zeek, up to Zeek's car. As Zeek walks to the driver's side to get into the car, Amber has a private moment with her Mom.

AMBER

It wasn't my pot.

SARAH

Great. That's so great. I'm so proud of you, Sweetie.

Sarah gets into the car and slams the door shut. OFF this, we,

BLACKOUT:

END OF ACT ONE

ACT TWO

INT. JULIA AND JOEL'S BEDROOM - DAY

Joel and Julia finish having morning sex. There's a beat of breathing, then..

JULIA

She totally wants to sleep with you.

JOEL

Who?

JULIA

Who? Racquel.

(even her name's annoying)

Racquel. Does she have to walk around in those painted jeans?

JOEL

She's an artist.

JULIA

So, she can't change? She has one pair of jeans? I can't believe you're drinking half caf soy macchiattos with her. That's our drink.

JOEL

(rising, so to not deal with this)

We've gotta get Sydney out of bed.

JULIA

Oh, listen could you take Sydney to have her bangs trimmed after gymnastics? Her hair's getting in her eyes again, it's driving me crazy.

JOEL

I meant to talk to you about that. We dropped gymnastics.

JULIA

What? What are you talking about?

JOEL

She's got rehearsals for her school play--

JULIA

Wednesdays and Fridays, which doesn't conflict with Tuesdays and--

JOEL

She wanted some non-scheduled time.

JULIA

So were you planning on mentioning this to me?

JOEL

It's hard enough getting on your call sheet. I have more quality time with your assistant than I do with you.

JULIA

I want her to have this. I competed until I was twelve. Gymnastics was an incredibly powerful part of my growing up.

JOEL

Your mom forced it on you.

JULIA

I'm glad she forced it on me. To this day I can touch my toe to my nose.

JOEL

Which I find oddly erotic, but what the hell does it have to do with Sydney?

JULIA

I feel like I'm not getting to raise my daughter. It's not fair.

JOEL

(touches a nerve)

Sweetie, you chose the corporate lawyer path. You chose to be the one to keep working. It was what you wanted.

OFF Julia taking this in, we,

CUT TO:

INT. CHILD PSYCHOLOGY CENTER - DAY

Max sits at a table across from DR. CAROLINE SANCHEZ a warm, empathic developmental pediatrician. Adam and Kristina sit on the other side of the office, observing, trying not to look tense, nervous and emotional.

DR. SANCHEZ

Max! Hey, look what I'm going do to. Watch me, Max.

Dr. Sanchez takes a series of small, wooden blocks and places them one after the other. She puts four in a row, and then takes the fifth block and places it on top.

DR. SANCHEZ (CONT'D)

Choo! Choo! Look what I did, Max. I made a train. Choo, choo! See that?

Max nods indicating he does. Then Dr. Sanchez takes the blocks and scrambles them up on the table.

DR. SANCHEZ (CONT'D)

Okay, now you do it!

Max looks at Dr. Sanchez, unsure.

DR. SANCHEZ (CONT'D)

Go ahead, try to make a train just like I did.

Max tentatively reaches out and starts to move the blocks around. This is painful because he isn't able to make the train. Adam watches, squirming out of his skin. Kristina too. Max finishes. It's totally wrong.

DR. SANCHEZ (CONT'D)

That's good. Okay, let's try again, Max.

She makes the exact same train.

DR. SANCHEZ (CONT'D)

See it? Okay. Take a really good look at it. Okay, now you try.

She scrambles up the blocks again.

ADAM

Max, focus, dude.

Dr. Sanchez looks over to Adam and smiles--

DR. SANCHEZ

Let him try it--

ADAM

He's having a bad day. He can do this--

DR. SANCHEZ

Mr. Braverman, it's not a test.

ADAM

Of course it's a test. This is ridiculous. Who cares about blocks?

(MORE)

ADAM (CONT'D)

Ask him about the starting rotation of the Phillies since 1907. Ask him about fighter planes in World War II.

KRISTINA

Adam.

Adam stops himself, feeling frustrated. With himself. With his son's inability to build a train out of blocks. Max finishes. It doesn't look anything like what Dr. Sanchez did. OFF Adam and Kristina's wrenching worried smiles, we,

CUT TO:

INT. HIGH SCHOOL - HALLWAY - DAY

Haddie turns from her locker and sees Amber.

HADDIE

Amber.

But Amber walks right past her. Haddie catches up.

HADDIE (CONT'D)

Amber, wait. I'm sorry for letting you take the hit last night. There's just a lot of heavy shit going on in my family right now. This is on the down low but my little brother might be getting thrown out of school and I'm supposed to be the good daughter and my parents just wouldn't be able to deal.

AMBER

Okay.

HADDIE

Good. So we're cool?

AMBER

Sure.

HADDIE

So, do you want to hang out again with us.

AMBER

I don't think that's gonna happen.

Amber turns and walks. Haddie closes her eyes, feeling like an incredible wimp.

CUT TO:

EXT. LEO'S CHEESESTEAKS - NIGHT

A huge sign on the side of the building says "CHEESESTEAKS." There should be little confusion about what to order here.

INT. LEO'S CHEESESTEAKS - NIGHT

Adam and Drew sit at a table together, they both take a bite of their cheesesteaks.

ADAM  
What do you think?

DREW  
It's okay.

Adam looks at him, incredulous.

DREW (CONT'D)  
Aren't you worried about clogging your arteries?

ADAM  
Not until you just said that.

Adam looks at him, determined to break the ice.

ADAM (CONT'D)  
So, how was your first couple days at school?

DREW  
Alright.

ADAM  
Have you met anyone yet?

DREW  
Yeah, I have three girlfriends and a golfing buddy.

Adam smiles at Drew, won't let him get away with that shit.

ADAM

Drew, Philadelphia is a great city. There's history, there's culture, the people are great once you get to understand their idiosyncracies--

DREW

I hate Philadelphia. I'm only here because my mom forced us to move.

Adam hits his breaking point.

ADAM

You know Drew, I know we don't know each other all that well, but you're my nephew. You're blood. So I'm going to give you a piece of advice. You're here. You might as well try to make it work. If you keep shrugging like that, here's what's going happen -- the world is going to shrug back at you. You don't like your situation, do something about it. Don't just sit around with an annoyed look on your face. Take action. And by the way, this cheesesteak isn't okay. It's the best fucking cheesesteak in the world. And don't worry about my cholesterol. I'm taking Lipitor.

Adam takes a big, messy defiant bite of the cheesesteak. Drew meets Adam's eyes, certainly a bit shocked by his candor.

ADAM (CONT'D)

So, you have any questions about sex?

DREW

What?

ADAM

You know. Sex. Girls. Safe sex. Condoms. Masturbation. STDs. Anytime you want to jump in--

DREW

We learned all that in Health.

ADAM

Right, well. Good. Good.

Off this, the most awkward moment of either of their lives, we,

CUT TO:

INT. CHILI'S - NIGHT

Sarah enters looking all spiffed up and pretty, not a hundred percent used to heels, and scans the room for Jim -- doesn't see him. We notice a MAN who is seated right next to her who looks at her.

MAN

Hi.

SARAH

(still scanning the room)

Hi.

MAN

Sarah? Hi. -- It's me. Jim.

SARAH

Jim! Oh, my God...

JIM has gained a lot of weight, lost a lot of hair and way less dressed than for the occasion than Sarah. Sarah overcompensates for her shocked disappointment with unbridled enthusiasm--

SARAH (CONT'D)

Jim! Wow.

JIM

You look great.

SARAH

And you... You look so different.

They do one of those sort of handshakes, sort of hugs, and end up bumping heads.

JIM

Oh, shit. I'm--

SARAH

I'm okay--

JIM

That was. I didn't realize you were approaching from the right.

SARAH

It's really...

(she sits)

So, Chili's. What a fun idea.

JIM

Is it alright?

SARAH

Yeah, I take the kids here all the time back in Trenton, so it's really...familiar. Anyway, Julia told me you ran into her at Starbucks near her office. Do you work downtown too?

JIM

Yes, I do.

SARAH

Oh, great. Where do you work?

JIM

Oh, maybe Julia didn't... I work at Starbucks.

SARAH

(frozen smile)

You do?

JIM

Yup. I'm a Barista.

SARAH

Wow, that's great. So how long have you been in...the whole...caffeine game?

JIM

Well, it's a long story actually--

But Sarah rises--

SARAH

Can I just, I'm sorry, I totally forgot I had to make one call--

JIM

Oh, no, it's fine, I'll order some appetizers.

Sarah is speed dialing on her cell as she heads out to--

EXT. CHILI'S - CONTINUOUS

Once out the door, Sarah just gets pissed--

SARAH

(into phone)

I can't believe this is how you think of me.

INTERCUT WITH:

JULIA'S HOUSE - Julia on the phone.

JULIA  
(into phone)  
What are you talking about?

SARAH  
I'm sorry I'm not a big lawyer walking around on the weekend in Juicy sweatpants, but does that mean I should be going out with a short, fat, balding barista? Really? Is that who I am to you?

JULIA  
Oh God, Sarah--

SARAH  
Don't you dare "Oh God" me. I know you're sexier than me, Julia. Everyone does. For God's sake you're married to a fucking Ken doll. Did you really have to do this?

JULIA  
Do what?

SARAH  
You always have to prove you're better than me. You've always been setting me up with the B team--

JULIA  
Oh God, Sarah, will you just grow up already? Everything's not a goddamn conspiracy.

SARAH  
I will never let you set me up again. Ever.

JULIA  
Good. Because I'm done trying to help you.

SARAH  
Oh, what am I, a charity case--

JULIA  
Screw you--

SARAH

No, screw you! More later. I have a fucking date.

She hangs up and walks back up to--

HER TABLE --

She puts on a demur smile. Sits.

JIM

Everything okay?

SARAH

It's great.

JIM

Hey, I have to show you something.

Jim takes out a ring, it has one of those yin-yang symbols on it.

SARAH

Oh my God, is this--

JIM

It's yours. It's the ring I gave you.

SARAH

How did you wind up with it?

JIM

Oh, well, I don't know if you remember, you sort of threw it at me that night you broke up with me.

SARAH

Oh my God, that's right. I got you right in the eye--

JIM

Remember I said, you should really try out--

SARAH & JIM

For the Phillies--

They both laugh. There's a beat then--

JIM

So I want you to know I'm not just a barista.

(MORE)

JIM (CONT'D)

I re-build trucks from the 30s, I have several ping pong trophies on display in my otherwise unimpressive apartment and if that isn't enough, which I'm sure it is, the New Yorker just told me they were publishing one of my poems.

SARAH

What? Oh my God. That's... The actual New Yorker?

JIM

Yeah, thanks...

She smiles at him, remembering how charming he is. He looks at her, growing serious.

JIM (CONT'D)

I'm really glad you called. I've always thought about you, Sarah.

Sarah is incredibly touched by this. By the idea of being seen by someone, even someone who hasn't seen her. She starts to tear up.

JIM (CONT'D)

Are you--

SARAH

Oh, Jesus, I can't believe myself.

JIM

What's wrong--

SARAH

I'm just, I don't know. You just kept this ring all these years and you're funny and nice and I married a complete asshole with all kinds substance abuse issues -- I'm such a fucking jerk. Oh God, I'm so sorry, this is morbidly embarrassing. You have to understand I'm out of practice with the whole dating thing. And even in my prime, I was really bad at it which I don't have to tell you...

She wipes her eyes, blows her nose, finally meets his eyes, feeling vulnerable. He just looks right back at her smiles.

JIM

You're more beautiful than I remember you.

SARAH

Shut up.

JIM

You are.

SARAH

Seriously, you had better shut up right now. -- Really?

OFF Sarah, remembering what it's like to smile, we,

CUT TO:

INT. BREAD FACTORY - NIGHT

Crosby is leaving the studio for the night and he sees a light on in Katie's office. He stands out there, makes a decision and gives two short knocks and walks in. Katie looks up wearily from her laptop -- she's paying the bills.

CROSBY

Just so you know, he never actually participated in a single Olympic game.

KATIE

What?

CROSBY

You're phenomenal sperm. Spencer Attias traveled with the Rugby team as a back up. He never got in a single game. And the U.S. Rugby team isn't exactly winning gold medals anyway. Just thought you'd like to know, before you pull out the old turkey baster.

KATIE

Oh my God, you Googled my sperm.

CROSBY

Yes, I Googled your sperm.

KATIE

That's pathetic.

CROSBY

No, you're pathetic, Katie. After all these years, you're just going to end it without even discussing it with me? What if I hadn't looked in your freezer?

KATIE

Crosby, I can't stand to have one more conversation with you about this. Every time I mention the word commitment you wince.

CROSBY

That is not true.

KATIE

You just winced.

CROSBY

Prove it.

KATIE

You're an infant.

CROSBY

And you're panicking.

KATIE

I'm thirty two. I want a baby.

CROSBY

Do you really want to raise children by yourself? You should talk to my sister about it. It's no walk in the woods.

KATIE

You're not ready and I don't want to wait.

CROSBY

And you never heard of compromise?

KATIE

Like what? You want to have half a child? A bunny? What's a compromise?

CROSBY

No, like setting a schedule. You wait a little, until I'm ready.

KATIE

Will you ever be ready?

CROSBY

Yes.

KATIE

When? Like in a decade? When we're practically dead?

CROSBY  
I don't know when.

KATIE  
That's not good enough.

CROSBY  
Fine. Five years. Tops.

KATIE  
I'll give you three.

CROSBY  
Fine!

KATIE  
Okay!

CROSBY  
Good!

Katie stops taking in what just happened. She grows moved, emotional. Crosby grows terrified. But it's too late, she's already coming into him and kissing him, all teary and flush and sexed up by talk of kids.

KATIE  
So you're saying you want to have a baby with me in three years?

CROSBY  
Yes...?

KATIE  
A little baby. A cute adorable little bundle of love?

CROSBY  
Yes!

KATIE  
Oh my God. I love you. I love you, I love you, I love you.

CROSBY  
I love you too.

And she pushes him to the floor. Boom! Office Sex!

INT. ZEEK'S OFFICE - NIGHT

The door bursts open. And Sarah and Jim enter, kissing and groping, like a couple of teenagers, only not.

JIM

Is your dad home?

SARAH

Jim, it's okay. We're thirty-seven.

JIM

Damn! No condoms. I'm sorry, I've just become so accustomed to the idea of not getting lucky.

SARAH

That's okay.

Sarah goes to her father's desk and takes out his sinful, extramarital Trojans, and rips one open.

JIM

Why does your dad have condoms in his drawer?

SARAH

Let's not ruin this.

As they fall on top of each other out of frame we...

TIME CUT TO:

INT. ZEEK'S OFFICE - LATER

Jim and Sarah lay naked in each other's arms, breathing hard.

SARAH

Wow, if we did this steady, I could save so much money on those spin classes.

They lay there, she looks at him smiles.

JIM

Listen, I want you to know that this is not my actual weight.

SARAH

It's not?

JIM

I'm twenty pounds lighter than this. At least. I've just been badly deceived by this certain brand of protein bar. Turns out it's got like four thousand calories per bite, and you really can't blame me.

She laughs. Which makes him feel good.

JIM (CONT'D)

Hey, you think your dad still has that  
blackberry brandy?

SARAH

Let's find out.

Sarah puts on Jim's flannel shirt, and they sneak out  
into--

INT. DOWNSTAIRS LIVING AREA - DAY

They walk into the kitchen, and start looking through all  
the cabinets. It's sweet and fun and super-immature.

SARAH

Ooh, chocolate covered pretzels. Yum.

JIM

I really couldn't.

He says as he shoves a few into his mouth.

SARAH

Eureka.

Sarah pulls out a bottle of really gross looking  
blackberry Brandy.

JIM

Yesssss!

As Sarah takes a big hit off the bottle, LIGHT goes on.  
It's Drew. He looks at his mom wearing nothing but a  
man's flannel shirt and holding a fifth of booze. Then  
he looks at Jim, wearing only his white Hanes briefs that  
probably are a size too small. Mortified, the only words  
out of Sarah's mouth are:

SARAH

Hey, honey, how was your dinner with  
Uncle Adam?

Drew just turns and goes back into his room.

SARAH (CONT'D)

I am so dead.

END OF ACT TWO

ACT THREE

EXT./INT. PUBLIC JUNIOR HIGH SCHOOL/ZEEK'S CAR - NEXT DAY

Sarah pulls to a stop outside the school and Drew is about to get out. Sort of a moment of truth. She's got to say something.

SARAH

Drew...?

He stops for a moment, his hand still on the door handle, indicating he's not up for a big talk.

SARAH (CONT'D)

About what happened last night.

DREW

It's okay. I don't want to--

SARAH

I know I'm your mom, but I'm also a woman... Oh God, delete, delete, delete. What I'm trying to say is that no matter what you saw last night, and no matter what permanent indelible mark it might have left on your memory, that I'm first and foremost your mother and that you and Amber are my number one priorities. Always.

There's a long beat, Drew seems thoughtful, then--

DREW

I want to move back in with Dad.

Sarah's expression freezes. She is completely blind-sided.

SARAH

What?

DREW

Look, I'm glad you're able to be with your brothers and sisters and your old boyfriends or whatever, but this isn't home to me. I want to be back in Trenton. So I figure it makes sense.

SARAH

Drew, you don't even know your father.

DREW

Yes I do.

Drew gets out of the car and closes the door. Sarah sits there, flabbergasted.

CUT TO:

INT. JULIA AND JOEL'S - DAY

Julia is getting ready for the day (Joel and Sydney have already left) and she walks by Joel's office. She stops for a minute, looking at his computer. She walks up to it. It's opened to his AOL account. She sits. Looks at the screen. Growing disturbed.

CUT TO:

INT. JULIA AND JOEL'S - KITCHEN - LATER

Joel's laptop now sits on the kitchen island. Julia paces back and forth as Kristina and Sarah crowd around the computer reading through it.

JULIA

Tell me I'm crazy. Am I over reacting?

SARAH

You're not over reacting.

KRISTINA

I'm seeing a trend here. First they're very formal. Who's picking up who, who's bringing the coffee, and then they get more and more friendly.

SARAH

"Joelskies"? What is that about?

KRISTINA

And those insidious little smiley faces.

SARAH

And you see right here, on this November 9th e-mail, she starts with the "xoxo" thing.

KRISTINA

Sarah's right, that's significant. You "xoxo" girlfriends, you could do it to your husband, you don't do it to a person of the other sex.

JULIA

Joel would never have a...a thing.

KRISTINA

Well, you must have called us for a reason, Julia.

Julia looks at them, then--

JULIA

Read the most recent one.

Sarah and Kristina open an e-mail, each of them filling with rage as they read--

SARAH

Oh no--

KRISTINA

This is not good.

EXT. PUBLIC PARK - BASKETBALL COURT - DAY

Adam and Crosby play in a good sweaty, mixed race, pick up game. Nice and east coast, a little extra shoving -- highly competitive. Most everyone here are more Crosby's age than Adams.

TIME CUT TO:

BASKETBALL COURT - POST GAME

Adam is hunched over on a bench, gasping for air.

CROSBY

Do I need to call a Paramedic?

ADAM

I happen to be in the best shape of any forty-year-old ever.

CROSBY

Roger Clemens, Randy Johnson, Craig Biggio, Barry Bonds, Tom Glavine--

ADAM

Shut up.

CROSBY

I've gotta show this to you. Look at this.

Crosby shows Adam an e-mail on his I-Phone.

ADAM

What's this?

CROSBY

It's from Jasmine? Remember her. The dancer. From five years ago. The flexible one.

ADAM

Oh, God yeah, she was really. Flexible.

CROSBY

She's contacted me. After all this time. My e-mail's changed five times since we went out. This woman's totally pursuing me. "Be in town next week? Can I stop by?"

ADAM

Stop by. That's so--

CROSBY

--I know. Bold.

CROSBY (CONT'D)

So do you think it's cool for me to see her even though I'm sort of quasi engaged.

ADAM

You're what?

CROSBY

Katie and I are potentially in negotiations to get engaged.

ADAM

I thought you said you were done with her.

CROSBY

Hey, I could do a lot worse. Maybe it's time I grow up.

ADAM

Crosby, you can't just decide to grow up. And I would argue that getting engaged to a woman just because you were jealous of her donor sperm is not actually the act of an adult.

CROSBY

That would be a tough one to explain to the grandkids.

(beat)

So getting back to the Jasmine issue. What are your thoughts?

Adam just looks at him, incredulous. Then, simply:

ADAM

You're an idiot.

CUT TO:

INT./EXT. JULIA'S CAR/ANGELO'S CAFE - DAY

Julia drives by in her car and cranes her neck looking through the window of this groovy, cafe. She gets distracted seeing Joel and Racquel at a table. A honk. A swerve. A near miss. Julia pulls over and a car goes by flipping her the bird. Julia has landed in a good spot from which to spy on. Feeling like an idiot she takes out a pair of binoculars and looks through them.

IN THE RESTAURANT Joel and Racquel, smile at each other. They're fighting over the check. Their hands touch, their eyes meet. Julia watches, feeling ill.

CUT TO:

INT. DOCTOROW MEDIA - DAY

Adam is working when an assistant sticks her head in.

ASSISTANT

You're wife's on the line. She says it's important.

Adam picks up the phone.

ADAM

(into phone)

Hey.

KRISTINA (VOICE ON PHONE)

(dire voice)

I'm downstairs.

EXT. DOCTOROW MEDIA - DAY

Kristina paces in front of a large office building in the business district Adam walks out.

ADAM  
What's going on?

KRISTINA  
I heard from Doctor Sanchez.

There's a beat. He looks at her. Doesn't seem like good new.

KRISTINA (CONT'D)  
She says she has concerns about Max.

ADAM  
Uh-huh.

KRISTINA  
She feels he has learning differences.

ADAM  
Look, I've been thinking about this. We talk to the school and get Max a tutor. Help him through this period.

KRISTINA  
Honey, this isn't about academics--

ADAM  
I know the biting thing is an issue. I get that--

KRISTINA  
Dr. Sanchez thinks he might have Aspergers.

ADAM  
Aspergers? What, like Autism?

KRISTINA  
It's not classic autism--

ADAM  
Max isn't autistic.

KRISTINA  
Adam--

ADAM  
I've seen Autistic kids. The Lessing's kid, with the hand flapping--

KRISTINA

He was saying that when she was with him she saw certain patterns--

ADAM

He was having a bad day--

KRISTINA

I know he was--

ADAM

And her tests were ridiculous. An he didn't have a connection with her. You know how important it is for him to connect to someone--

KRISTINA

She thinks once we get him better tools to learn--

ADAM

That's what I said, a tutor--

KRISTINA

She's not just talking about a tutor--

ADAM

I'm not putting him in special ed--

KRISTINA

Adam, something is wrong with our son!

This sort of stops the conversation. This is the most painful conversation two parents could have.

KRISTINA (CONT'D)

It's not just the academics. It's not just the biting. It's not just the pirate costume. Or the fear of fire. Or the tantrums. It's everything. There's something going on with him.

Adam looks at her, every cell in his body unwilling to go along with this.

KRISTINA (CONT'D)

Adam, please don't make me be alone with this.

OFF the two of them, her eyes filled with tears. He looks at her, not wanting this to be true.

END OF ACT THREE

ACT FOUR

INT./EXT. ADAM'S CAR/ELEMENTARY SCHOOL - DAY

Adam pulls to a stop with Max, in his pirate costume.  
Max walks out of the car, is about to close the door--

ADAM

Max. Your bookbag.

Max reaches in and gets his bookbag. Adam gets out and starts walking Max up the block to the school. Adam looks his son, watching everything in a new way. Another student passes Max--

OTHER STUDENT

Hey Max!

Max doesn't respond.

ADAM

Max. That kid just said hello to you.  
If you don't say hello he'll think you're being rude.

MAX

Okay.

ADAM

Did you hear him say hello?

MAX

Uh-huh.

Adam's heart is breaking in two. The bell rings. Max turns to leave.

ADAM

Max? -- Max!

Max turns.

ADAM (CONT'D)

I love you.

Max smiles, and turns around and walks away. Adam watches. Devastated. The whole thing is sinking in on him. Hitting him like a ton of bricks. PAUL, another dad, approaches somberly.

PAUL

Adam, hey.

ADAM

Hey, Paul.

PAUL

Listen this is a little uncomfortable. The board at the Little League had a meeting last night. The consensus was it might be better if you stepped aside. Let someone else coach the rest of the year. Jordan Shefranick's dad is able to step in.

Adam nods. Not entirely thrilled. Not surprised either. Then the tough part--

PAUL (CONT'D)

And Adam, they've also asked me to tell you that you can't be present at future games. They've gotten some complaints from some parents. Apparently, the Umpire is threatening a lawsuit. Really sorry, Adam.

(then, compelled)

It was a bad call.

Paul walks away. HOLD on Adam.

CUT TO:

INT. DENGRAF & PROSSLER - DAY

Julia stands in the office of her boss LEON DENGRAF (40) really successful, handsome, sees a world of potential in Julia -- unstated sexual tension looms large between them.

LEON

Part time?

JULIA

Yes.

LEON

Explain that to me.

JULIA

You know. Like either three days a week. Or preferably, five days a week where I come in early and leave by two thirty.

Leon is silent, considering, and Julia feels the need to fill the void.

JULIA (CONT'D)

I could work at night at home after Sydney goes to sleep. So it's really not part time at all. I'm just looking for a balance.

LEON

You want me to say no.

JULIA

What?

LEON

You want to feel that you tried, you did everything you could, but it's not possible.

JULIA

This is my daughter. I feel like I hardly know her. I'm not around. She's being raised by a fake Buddhist who happens to be lunching on a regular basis with my husband.

LEON

Are you saying Joel is--

JULIA

This isn't about Joel. It's about Sydney. I'm losing control of her. And I'm not good at losing control.

LEON

Okay.

JULIA

Okay? Like yes?

LEON

Julia, you're a lawyer. A good one. Maybe a great one. You're an up and comer. And this is one of the hottest law firms in the city. At a time when there are layoffs left and right, we barely have time to invoice our billable hours. Look, Ed's going to kill me for bringing this up to you without him, but under the circumstances -- we're making you partner.

Julia is literally shocked. She starts to cry, knowing there's no way out from the bed she has made.

LEON (CONT'D)

Are you alright?

JULIA

Yeah, I'm just so blown away. Thank you.

LEON

Your family situation will work itself out. Maybe you could take a few extra days at Christmas.

OFF Julia feeling like she has just sealed her fate...

CUT TO:

EXT. LIBERTY HALL - DAY

Drew and Sarah stand looking at the building for a beat, then--

DREW

Why are we here again?

SARAH

Well, it's our nation's history, and I thought you and I could have some special time together.

(he rolls his eyes)

Please don't roll your eyes.

DREW

Can we go now?

SARAH

Yeah. Sure.

Drew starts to walk away and, then--

SARAH (CONT'D)

Drew. Your father isn't the answer.

DREW

I told you I--

SARAH

I wish he was, honey. I do. It isn't fair. You deserve a father. You deserve a great father. I shouldn't have married him. I was young and in love and stupid and he was this amazing guitarist -- and I should have listened to Grandma and Grandpa but instead I just wanted to prove them wrong.

(MORE)

SARAH (CONT'D)

And I have been paying for that choice for a long time. And you have too. And I'm sorry, Drew. I'm so sorry. But you can't go on forever believing that your dad's this cool, famous musician who played on three Jackson Browne records. It is not enough. And it's not enough for a father to take his son out to Phillies games three times a year and forget about him the rest of the days. It is not okay. I want you to know the truth. You're old enough now. Look at you. You're a young man now aren't you? How did that happen? And for what it's worth you'll always have me. And I'm really sorry but that's going to have to be enough.

In a rare moment Drew falls into her arms. She holds him like she never wants to let go.

CUT TO:

EXT. ELEMENTARY SCHOOL - FRONT ENTRANCE NIGHT

The mood is festive as the family makes their way toward the school for Sydney's play. Sydney is pumped with energy, wearing her white tights and runs lines with Zeek. Julia holds her angel wings for her. And Joel videotapes it all. The whole thing could not be cuter.

Haddie looks at Amber who gives her another cold stare. Finally, Haddie can't take it anymore. She approaches Adam and Kristina.

HADDIE

Can I talk to you for a second?

Haddie looks to Amber. Haddie faces her Mom and Dad, this is the hardest thing she has ever done.

HADDIE (CONT'D)

That whole thing that happened the other night wasn't Amber's fault. It was my fault. Amber didn't even want to go to the park. I dragged everyone there because I'm totally into Evan Summerton. Totally. Amber had nothing to do with me smoking pot. She wasn't smoking or drinking. I was. She tried to stop me.

(MORE)

HADDIE (CONT'D)

And I couldn't tell you the truth because I feel like I'm supposed to be this perfect person to make up for all the weirdness around here. But it's too much pressure. I'm not that person. And I can't pretend to be anymore. Oh, yeah, full disclosure. This is mine.

She hands them a bag of WEED.

HADDIE (CONT'D)

Okay. So, I'll give you guys some time to discuss my punishment.

Haddie turns and walks into the auditorium trying to not shake. Adam and Kristina just look at each other.

ADAM

When it rains it pours.

Crosby walks up late, sees the weed.

CROSBY

Cool. Where'd that come from?

SARAH

That'll teach you to show up late.

INT. ELEMENTARY SCHOOL AUDITORIUM

The show is on. Sydney playing an angel, glows with her classmates. It's cute, messy, and you could feel the love from the parents and relatives in the audience which each syllable uttered.

IN THE AUDIENCE

PAN the delighted faces of Parents, Siblings, Grandparents until we FIND The Braverman's. Julia seated next to Joel, wondering what will be; Haddie looks at Amber wondering if she's won any points back; Sarah seated between her children reaches out and takes Amber's hand. Amber pulls away. She grabs it again. Doesn't let go. Then she takes Drew's hand. Drew pulls his away. She grabs it again. Doesn't let go. She's going to have a family moment if she has to pull their hands out of their sockets. Zeek seated next to Camille -- he looks around looking, curious...

ZEEK

(whispering)

Where's Adam and Max?

Camille looks at him, she doesn't know.

CUT TO:

EXT. ELEMENTARY SCHOOL - EVENING

Adam sits outside on the steps -- we can hear the sound of five-year-olds singing from within. Max is ten or fifteen feet away continuously jumping off of a step onto the ground. Over and over. Relentlessly. The loneliness of having an autistic kid.

Zeek comes out. Sizes up the situation.

ZEEK

What the hell are you doing out here?

ADAM

We're fine. Go back in. You're going to miss the end.

ZEEK

Get inside.

ADAM

He can't go in.

ZEEK

What?

ADAM

There are candles in the hallway. He can't walk past them.

ZEEK

That's ridiculous. He just needs to walk past them and he'll see that it's fine. Max!

ADAM

Dad?

ZEEK

Max, come on. We're going inside.

ADAM

Dad. It's not that simple.

ZEEK

Believe me, I raised four kids. Max, let's go. We're going inside.

ADAM

Dad, there's something wrong with my son.  
There's something wrong.

And these words open up a flood gate. To speak the most dreaded thing on his mind is both empowering and incredibly sad.

ZEEK

What do you mean?

ADAM

(fighting emotion)  
Something's wrong and I'm going to need  
you to help me.

Zeek stands there and looks at his son suddenly seeing the little boy in him.

ZEEK

Sonny...

Zeek walks over and puts his arms around Adam. HOLD ON THIS, and, we,

CUT TO:

INT. ADAM & KRISTINA'S - NIGHT

Only the adults are around -- Julia, Kristina, Adam, Crosby, and Sarah. (Joel has taken Sydney home to sleep.)

KRISTINA

Oh my God, Sydney was so adorable.

JULIA

Can you believe what a little ham she is?

SARAH

Where could that she have gotten that from?

JULIA

Shut up.

Everyone looks over to Crosby who is rolling Haddie's pot into two joints.

ADAM

What are you doing?

CROSBY

I think the most parental thing we can do right now is see exactly what kind of mischief Haddie has been getting herself involved in. From the look of things, I think it's Columbian mischief. But there's a slight possibility this could be Hawaiian mischief.

ADAM

You are not smoking pot in this house.

SARAH

You really are turning into Dad.

ADAM

Who says I'm turning into Dad?

SEVERAL

Everyone.

A joint is lit. It's passed. Some smoke. Some don't. (Look forward do many conversations with standards and practices.) Adam shakes his head, grows thoughtful, looks at Kristina, then he just says to everyone.

ADAM

Max is autistic. He's got, what is that called...?

KRISTINA

Aspergers.

Everyone takes this in. Then Sarah reaches out and takes Kristina's hand. Crosby puts an arm around Adam's back. Julia takes his hand. Somehow a joint gets lit. Passed around. Adam doesn't smoke, but he just sort of shakes his head, not really judging it.

KRISTINA (CONT'D)

(to Sarah)

I'm really sorry that I judged Amber like that.

SARAH

It's okay.

KRISTINA

I'm glad you moved back.

Sarah hearing this, fights emotion--

SARAH  
I've been waiting for someone to say  
that.

ADAM  
Dad said it.

CROSBY  
Like a thousand times.

JULIA  
You're his little cutie-cutie.

SARAH  
Oh my God, you're still jealous of Daddy  
loving me more. You're thirty-two.

JULIA  
Old wounds, babe.

ADAM  
So Crosby, did you take care of that  
situation yet?

CROSBY  
Could you shut up?

JULIA  
What situation?

ADAM  
Crosby's engaged.

JULIA / SARAH  
You're what!? / To the Ass?

CROSBY  
(to Adam)  
Thank you.

KRISTINA  
Oh my God--

ADAM  
But he also has a hot date set up with a  
hot dancer from New York.

CROSBY  
Shut up.

What?!

SARAH

KRISTINA  
That is sick.

JULIA

Men are jerks.

CROSBY

Hey, I made the date weeks ago. It's grand fathered in. And Katie and I aren't even engaged. The only thing we know for sure is we're going to pop a kid in three years.

SARAH

You are a blemish on this already screwed up family. At least I have one piece of good news. Sarah got laid.

Julia and Kristina screech with delight!

KRISTINA

What?! Was it Jim?

JULIA

Or did the gas man drop by?

CROSBY

Slut.

JULIA

How was it?

ADAM

Please, I don't need to hear the details.

SARAH

Well, the parts all still work.

And then BOOM! A knock on the door.

JULIA

It's Mom!

ADAM

Damn!

SARAH

Hide the shit, hide the shit.

Like teenagers one of them flushes the joint, another opens a window, another waves their arms toward the window as if to push the smoke out as Julia goes and opens the door.

JULIA

Mom!

Camille just takes in the situation. The guilty faces. The red eyes. The layer of smoke wafting in the air.

CAMILLE

Are you smoking pot?

ADAM

It wasn't me, Mom.

CROSBY

Adam's a chimney, Mom. I'm worried about him.

KRISTINA

We all are.

ADAM

You're insufferable. All of you. Where's Dad?

CAMILLE

That's what I was about to ask you. He hasn't been here?

KRISTINA

No.

CAMILLE

He said was going to stop over and see everyone.

FAVOR Sarah, growing more and more uncomfortable with the secret she is holding.

ADAM

I'm sure he's fine. You know Dad. He gets into a conversation with someone and the 7-11 and he's there for three hours.

KRISTINA

Come in, sit down, and we'll wait til we hear from him.

JULIA

We were just going through all of Crosby's fatal flaws.

CAMILLE

Oh please, the list is long.

ON Sarah, holding onto that secret.

BLACKOUT:

END OF ACT FOUR

ACT FIVE

INT. ADAM & KRISTINA'S - KITCHEN - SUNDAY MORNING

Adam walks in with a big bag of bagels and other brunch fare.

ADAM

They were out of salt bagels again. I know we don't like to have this conversation, but I think we may need to consider changing our bagelry.

But Kristina stares at the window. She indicates for Adam to come over. Adam does and the two of them look out the window at

ZEEK & MAX

They're playing in the backyard. Zeek is throwing tennis balls to Max who joyfully swings at them with a broomstick. Max is having fun. Zeek is having fun. We hear Zeek say things like, "That's okay, you'll hit the next one." We see Max hit a crappy grounder and Zeek says, "That's a hit, baby..." Etc.

Adam watches, moved, he takes Kristina's hand.

ADAM (CONT'D)

This is gonna be okay. We're going to be okay.

Kristina nods, hoping beyond hope that he's right.

CUT TO:

INT. CROSBY'S APARTMENT - DAY

Crosby has fallen asleep with the TV on. His doorbell rings. He rises, stumbles to the door. Looks through the peephole. He sees JASMINE (late 20s), African American, gorgeous, intelligent face, dancer's body. This guy does have the life.

CROSBY

Jasmine?

He opens the door, smiles at her.

CROSBY (CONT'D)

Hi.

JASMINE

Hi.

Crosby senses something in his peripheral vision. He looks down where he sees a BOY, about 5, African American, with an angelic face.

CROSBY

Who's this?

JASMINE

This is Jabbar.

CROSBY

Hi Jabbar.

JASMINE

Your son.

Crosby's smile fades.

JASMINE (CONT'D)

Can we come in? We need to talk.

CROSBY

Sure.

HOLD ON Crosby, a stunned man...

CUT TO:

INT. ADAM & KRISTINA'S - LATER

Brunch is on. Everyone but Crosby is here. Lots of reaching for bagels. Sarah looks at Camille for a beat, then makes a decision. She walks up to Zeek and speaks, very quietly very firmly--

SARAH

Whatever it is you're doing with whoever it is you're doing it with, you've got to talk to Mom. If you don't, I will.

And she walks away. Hold on Zeek for a beat. Crosby walks in, goes to Adam.

CROSBY

Major situation.

As Crosby pulls Adam aside and starts talking, we see Adam's Holy Shit face form.

Sarah comes up to Amber.

SARAH

Listen, I just want to let you know I'm sorry. I blamed you for the whole thing with Haddie. And I shouldn't have.

AMBER

Good. Listen, I have good news. I decided not to move back to Trenton with Damien.

SARAH

That is so great.

AMBER

He's moving here. Turns out the music scene in Philly blows Trenton out of the water. The entire band's coming.

Sarah's smile freezes.

SARAH

We'll talk about it.

AMBER

What are we going to talk about? They're on their way.

SARAH

They are not on their way.

AMBER

How do I say this? They're on their way.

And in the middle of it all Max walks in and says.

MAX

Isn't the game today?

Adam is shocked. Everyone is shocked.

ADAM

Buddy, I thought you were done with baseball.

MAX

It's my team.

Adam exchanges looks with his brothers and sisters, Mom and Dad. He looks at his watch.

ADAM

Game starts in ten minutes.

And everyone snaps into gear.

KRISTINA

Haddie his uniform's in--

HADDIE

Laundry room, got it--

CROSBY

I'll pull the car up.

Adam tosses him the keys.

KRISTINA

Oh shit, shit, shit, I'm the snack mom today.

JULIA & SARAH

We got it.

KRISTINA

Come on, Max, let's go upstairs and start getting ready. Shoot, could someone find his glove? I think it's in the garage.

A voice out of nowhere.

DREW

I'll find it.

And everyone is shocked, most of all Sarah.

ADAM

Good man.

And Drew goes off to the garage.

As we begin to hear the song FOREVER YOUNG begins, we go to a...

MONTAGE

Of snacks being slapped together; gloves being found; a desperate search for a matching pair of baseball socks, and...

The faces, the faces, the faces...

THE SONG

May God bless and keep you always/May  
your wishes all come true/May you always  
do for others/And let others do for  
you...

... the beautiful absurdity of twelve people coming together to get one eight-year-old boy to a baseball game.

THE FAMILY makes it outside and they load into TWO MINIVANS

AT THE FIELD

The entire family bails out of the MINIVANS and run with Max to join his team in the dugout.

Except ADAM who has been banned from the game. He has to watch through a hole in the fence.

THE SONG (CONT'D)

...May you build a ladder to the stars/And climb on every rung...

Max steps to the plate. Adam closes his eyes, and consults with God... "Please." He opens his eyes, and mutters to himself, willing Max from a distance:

ADAM

Bend your knees, not that much, bat back, elbow up...

As the Pitcher winds, delivers, we move close on Adam's face. As we HEAR the crack of a bat hitting a ball and HOLD ON Adam's amazed face, we...

BLACK OUT.

THE END