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Introduction

Movies provide a sense of escapism unlike many other forms of media: they can expose us visually to new places. Sometimes, the only way people are able to experience popular vacation destinations, like Hawaii, California, and the Bahamas, is through film. Therefore, vacation films remain a staple movie genre, and many of these films employ the coming-of-age narrative to tie themselves together. According to the book *Coming of Age on Film: Stories of Transformation in World Cinema*, “Coming of age offers a rich source of material for filmmakers. The moment of adolescence—the transition from childhood to adulthood” (Hardcastle, Morosini, & Tarte, 2009, p. 1). This book defines the coming-of-age narrative broadly as “the discovery implicit in any moment of transformation” (p. 1). The reason why this kind of narrative works so well nested within vacation films is because the setting is usually the agent for transformation. In a way, the setting becomes a character in the film. However, this definition does not restrict coming-of-age narratives in vacation films to just one age group, but rather can apply to any character undergoing discovery and transition.

Many vacation films inform our expectations of certain locations and how they are “supposed” to look and feel. For example, the television series *Jersey Shore* (Beltempo, 2009) depicts the beaches of New Jersey as trashy party destinations filled with young, attractive and promiscuous partygoers. The series never attempts to depict the shore in any different light, and this informs the audience’s expectations if they were to travel to the Jersey Shore. It is rarer for a film to depict vacation destinations in the off-season or in a non-paradise framing.

Similar to the Jersey Shore, there is Ocean City Maryland, a city and vacation destination off the coast of the eastern shore of Maryland. Like the Jersey Shore, Ocean City

has a boardwalk, private and public beaches, and a diverse set of residents in both the regular and off season. However, according to the 2010 U.S. Census, the population of Ocean City shifts depending upon the season. In the summer, Ocean City's population grows to about 320,000 residents in the summer months, compared to the 7,102 people who live in Ocean City year round. Also, one common event that takes place annually on the island is Senior Week, an event which sees thousands of high school seniors spending a week in Ocean City to celebrate their graduation. The activities shift from year to year, but Senior Week is known for underage drinking and partying.

Throughout the thesis process, my goal was to capture, compare and contrast Ocean City during the summer and winter in a screenplay format. Unlike many other vacation films, I focused on the regular and off season of Ocean City to better understand the temporary, ephemeral nature of beach towns during the summer compared to the practical unseen cities they turn into during the off-season. My thesis tells two parallel stories about a group of high school seniors vacationing in Ocean City in the summertime, and two elderly senior citizens living in Ocean City in the winter. Each story employs a coming of age narrative for its respective protagonist, allowing the reader to compare and contrast how the setting affects their overall transformation. In doing so, my main research question became: How does the ephemeral nature of vacation towns, and the experiences and memories attached to them, influence or change coming-of-age narratives in film?

Review of Literature

When it comes to developing the structure and themes of a film like *Senior Week*, I looked to other films that cover similar subject matter. Specifically, I looked to screenplays which take creative approaches to a "coming of age" narrative. These films cover a broad range of subjects, but are connected in terms of their representation of characters, from

teenagers to the elderly, as well as their settings. More importantly, I attempted to find films which are connected thematically to each other.

Representation of the Elderly

Elderly characters in film cover a broad range of representations. However, I mainly focused in my research on representations which depict elderly characters in a complex manner. Specifically, I looked to films which employ the coming-of-age narrative to older and elderly protagonists. One major film in this category is director Alexander Payne's 2013 drama film *Nebraska* (Payne, director, 2013). This film tells the story of stubborn senior citizen Woody Grant, played by Bruce Dern, and his quest to walk to Lincoln, Nebraska to cash in a sweepstakes notice he receives in the mail, which proclaims he's "a winner". He is accompanied by his sons, David, played by Will Forte, and Ross, played by Bob Odenkirk, and along the way they uncover Woody's past and discover how fortune changes the attitudes of the people close to them.

Alexander Payne is known as a director who casts famous actors to play atypical roles. For example, in this film Will Forte, known for playing wacky and eccentric characters on *Saturday Night Live*, instead plays a very serious and somber son. Along with casting, Payne's films are known for their atypical representation of older characters. While some films depict elders as either the wisest individuals in a scene or as extremely out of touch, Payne represents his elderly characters as complex individuals who are also coming-of age. More importantly, as Dr. Brad Meisner of Dalhousie University explains, "the film showcases how age stereotypes and ageist behaviours manifest in our society and how ageism can adversely impact older individuals health and well-being" (Malone & Meisner, 2015, p. 1). In other words, the film depicts the frustration of Woody, who wants to remain independent, as his sons' attempts to keep him from pursuing his goals in life because of his

age. It is interesting how this plot development mirrors coming of age narratives with teenage subjects, who attempt to rebel against their parents to achieve their goals. Malone and Meisner go on to explain that Woody experiences verbal and emotional abuse, a loss of autonomy, and institutional discrimination throughout the film, and this affects his mental health. For example, they reference the fact that many characters talk about Woody in the third person through the film even when he is nearby (p. 3). I attempted to translate this struggle in my own film with the characters of Brian and Kim who have difficulty dealing with their aging parents.

Another film by Alexander Payne which depicts elderly characters in a similar light is *About Schmidt* (Payne, director, 2003). As film director James Bosch wrote in a review for the film, "Finally! A major motion picture that neither demeans nor sentimentalizes elderhood" (Bosch, 2003, p. 430). In fact, that has been a main facet of what attracts me to Payne's films: characters are not viewed through a lens of sentimentality. *About Schmidt* follows Schmidt, played by Jack Nicholson, after he lost his wife and has gone into retirement, as he questions his legacy and travels on a road trip to his daughter's wedding. One main struggle in the film is Schmidt's need to maintain a socially acceptable demeanor. While other films may have their lead characters reach a point where they have had enough and decide to lash out with people, Schmidt remains restrained throughout the film in a more realistic way.

Then, of course, there is one of the definitive elderly coming-of-age films: Disney Pixar's *Up* (2009). This film follows the cantankerous Carl Fredricksen, who is dealing with the recent loss of his wife Ellie. He attempts to fulfill a promise to Ellie they made when they were young: to fly their clubhouse to the edge of Paradise Falls in South America. Through the process, Carl learns how to move on and have adventures beyond his relationship with

Ellie and learns to let go. The film not only does a masterful job of developing Ellie and Carl's relationship, without the use of any dialogue, it also uses Ellie throughout the film in symbolism and without speaking. For example, Carl and Ellie's adventure book plays an important role throughout the film: it provides motivation for Carl, it's the source of the third act turn, and it plays in the resolution of the film, depicting future events with Carl in the end credits. As Dennis Tyler writes in the book *Diversity in Disney Films*, "Though Ellie's spirit may be covered by Carl's, hers is the true 'spirit of adventure' in the film, and though the adult Ellie does not have a line...her voice speaks throughout the movie as home" (Tyler, 2013, p. 274). More importantly, *Up* is a film about coming to the end of your life, and realizing that, while you don't feel it in the moment, you actually have accomplished many things and led a good life. My film, on the other hand is about realizing that you may have compromised some dreams in your life, and just because one chapter of life has come to a close, that doesn't mean there isn't still room to grow as a person. Both films come to a similar conclusion: that it is never too late to go on your next adventure.

Along with the house, the setting of Paradise Falls also has a significant impact on each of the characters. For example, the falls constantly shift from hazardous wilderness and rocky cliffs to lush jungles popping with color. The setting shifts with Carl's internal emotions. One of the more heartbreaking scenes, when Carl leaves Russell the Boy Scout behind, is shot in an extreme wide with a darkening sunset casting the characters in silhouette. The main takeaway is that backstory for the main characters does not have to be verbal to pack an emotional punch. In my own film, I also attempted to have the setting's backdrop, colors, and scenery reflect the character's own development and emotions. In the scenes where Charlie is depressed, the background is slightly depressing, but when he appreciates Ocean City, the city is lit up for the holidays. As evidenced by each of the films

above, I attempted to have my depiction of elderly characters as well rounded, not conforming to stereotyping. The best representations of elders come when they are treated like characters first and senior citizens next.

Vacation films and Beach Town Settings

Again, we look to Alexander Payne. His film *The Descendants* (2011) explores the themes of loss and fatherhood as well as the balance between preservation and commerce. The story follows Matt King, played by George Clooney, who is struggling to make the decision of whether to sell open land on one of Hawaii's islands for development, while simultaneously caring for his rebellious daughters, whose mother is currently in a coma after a boating accident. Many of Payne's films can fall into a similar category of melancholic black comedy. Each thematic decision made in *The Descendants* attempts to achieve a subdued but unconventional tone. The juxtaposition which sets *The Descendants* apart from other films is the depiction of Hawaii. As one English scholar writes, "The visual imagery of aloha shirts, sandals, and surf beaches reinforces the messages and discourses traditionally assigned to the islands, thus producing... a 'performance of space'...Hawaii, island paradise, simultaneously exotic and familiar, is more real than the group of islands in the South Pacific so named" (Palancia, 2015, p. 84).

The Descendants attempts to subvert the audience's expectations for the islands as well, as evidenced by the opening lines of the film. Much of the cinematography depicting Hawaii is still sunny and beautiful, but somewhat detached. Much of the island is seen as background and incidental. For example, roads are soaked and rough, and swimming pools are sometimes depicted as dirty. This is a Hawaii that is not idealistic, but lived in. However, Payne does not attempt to depict Hawaii as ugly, but rather attempts to disenchant the audience with their idea of Hawaii. As Rob White, speaking on a scene in the hospital

explains, “subsequent shots of Elizabeth are horrible, her pallid visage zombie-like. This face is atrocious in a film full of beaches and reconciliation... The Descendants boasts plentiful gorgeous vistas of the Hawaiian landscape that create a corrupted opposition between undeveloped terrain and the domain of bureaucracy” (White, 2012, p. 6). Even the character’s interactions with their environment are slightly unconventional. One scene in particular depicts Shailene Woodley’s character screaming into a pool to express her anger. This act, along with many others, breaks the faux-idealism of paradise. There is a sense of cognitive dissonance: the characters live in such an idealistic world, but are struggling intense hardships. I aimed to connect these ideas to my depiction of Ocean City in *Senior Week*, breaking the “fantasy world” of beach culture by telling a more human story in the beach environment. There are elements that are more fantastical, but sometimes the beach is depicted as an incidental backdrop without much color in both the winter and summer, and this plays into the character’s internal struggles.

Another vacation film, while not set in a beach town, that had an influence on *Senior Week* is Richard Linklater’s 1995 romantic comedy *Before Sunrise* (1995). This film tells the story of Jesse and Celine, two tourists who happen to meet on a train ride stopping in Vienna. Jesse persuades Celine to get off the train with him, and they spend the entire day walking and talking around the city. While the film does not sustain much of an intense narrative structure, the entire appeal of the film comes from the dialogue and pacing. As Roger Ebert wrote in a review for the film, “‘Before Sunrise’ is so much like real life - like a documentary with an invisible camera - that I found myself remembering real conversations I had experienced with more or less the same words” (Ebert, 1995). The thing that stands out to me about *Before Sunrise* is that most screenwriters would employ the show, don’t tell rule of scriptwriting whenever possible. In other words, do not say aloud what you can show.

However, the characters in *Before Sunrise* talk existentially about their life when it feels natural. I applied this to *Senior Week* as much as possible, creating conversations with a meaningful arc in order to get my characters to speak about complex issues.

Beyond just the script, Linklater introduces a few people around Vienna throughout the film. Each of their conversations feel natural, but none of the film seems to glorify the city. There are a few montages which show different locations, but in many ways, we see what the characters see. Linklater also captures the sense that every person in the film is real and going through their routine of the day. One specific scene depicts many groups of people sitting at tables in a restaurant, having similar conversations to the two main characters, some in different languages. Sometimes the camera wanders away from the main characters and shows other scenery and people. Finally at the end of the film, after both main characters have departed Vienna, We see natural shots of each of the locations Jesse and Celine visited throughout the night in the daytime, as they become real tangible places rather than sets on a movie lot. I tried to do the same for Ocean City in my film. I tried to have many of the locations established again elsewhere in the film, so that they are real and not just locals picked by a director. I want Ocean City to be as much of a character as my protagonists.

Further Inspirations

After reviewing the literature and after I started writing, I found that there were other pieces of media and experiences that inspired the process, beyond what I had previously researched. I want to briefly discuss what stood out in each one, and how they influenced my own film.

Personal Experience

There was no way I would have been able to write *Senior Week* without some sort of personal attachment to both Ocean City and the characters in the film. I moved to the Eastern Shore of Maryland when I turned eleven, so I don't have many younger memories attached to Ocean City. In fact, many people from the Eastern Shore avoid Ocean City during the summer because of how crowded and overpriced it becomes. I also never had a senior week experience of my own, but I did hear about many other people's experiences over the summer after moving into the dorms at Salisbury University. I was taken aback by the debauchery and crazy situations students found themselves in over the week. Some of the elements of the film are inspired by some of these stories, but some of the film is also inspired by my reaction to them. I questioned my judgement on a level of maturity: was I more or less mature than my peers by staying home, afraid to engage with senior week activities?

Secondly, in my junior year of high school, my school hosted an art show at the Ward Museum inspired by Christmas on the Shore. I decided to paint an image I had seen of Ocean City in the wintertime, and the image of snow on the beach has stuck with me ever since. Every year, my family has the tradition of going to Ocean City for Winterfest of Lights. I also visit the Carousel hotel with friends every once and a while to go ice skating, like Evelyn. I realized that I had never seen a film that depicted a vacation setting in the off season, but I believe that is what makes Ocean City interesting as a vacation town.

Finally, my experience with the elderly characters comes down to losing my own grandfather almost two years ago. I have watched my grandmother's reaction to the loss, and it has changed my perspective on coping with change. Evelyn is loosely inspired by her, as both have routine and a stubborn nature that attempts to not be a burden on others. Charlie is also loosely based on my other grandfather, who, like Charlie, has difficulty with growing

older and losing independence. My grandfather is someone who is constantly trying to be active, and tries to get others involved in his activities. I imagined *Senior Week* as if my grandmother spent extended time with my other grandfather.

Musical Influences

At first, I did not expect music to take as large of a role in the production as it did. Non-diegetic music (music that is not heard by characters in the world of the scene, but instead is only heard by the audience of a film) is not usually indicated in a spec screenplay. In my own script, however, I felt that at certain points of the film, the inclusion of this music was essential to building the scene emotionally.

One major musical influence was Lorde's 2017 album *Melodrama* (Yelich-O'Connor & Antinoff, 2017). The album is all about being in your late teens and early twenties, falling in and out of love, and coming to terms with the fact that you are still growing up, and that there are no such thing as "perfect places". The album has a thematic arc to it, full of crazy house parties and summer flings and darkened rooms. I feel like Lorde's emotional arc matches Zoe and Kayley in the film in many ways. Like Lorde, Kayley has no idea what will happen after she's sober at the end of a given night, but she honestly doesn't worry about it. She is self-destructive as well, very much living in the moment and fearing the future. Zoe, like Lorde, is worried too much about the future and finding the right path, that she does not live in the moment in the same way. I think the album plays perfectly to the complexities of summer, parties, and the feelings of your late teenage years. The thing is, while the album is slightly critical of the overwhelming and overblown feelings attached to that time of life, it also does not shy away from depicting the color, excitement, and confusion of growing up. It is not too cynical, which is what I hope my film reflects as well.

My second major musical influence came from Bon Iver's 2011 album *Bon Iver* (Vernon, 2011). This album is all about seeing the beauty in not viewing every moment as significant. It's concerned with beauty in the present moment. At the same time, the album is very atmospheric, and uses a wide set of instrumentation to get nostalgic feelings across. The album retains a sometimes depressing tone, but overall has a hopeful message: instead of worrying about being unique, having every moment be significant, take comfort in the present, even if it is generic and mundane.

Television Influences

There are many television series that either take place in beach towns or beach settings, such as *Laguna Beach*, *The Jersey Shore*, *The O.C.*, etc. However, one television episode that influenced my film was *It's Always Sunny in Philadelphia*'s 2011 episode "The Gang Goes to the Jersey Shore" (Shackman, Chernin, & Chernin, 2011). This episode is a sendup of shows like the *Jersey Shore* in many ways, but also presents an interesting idea about how nostalgia can warp our perception of vacation settings. The episode centers around brother and sister Denis and Dee, who take their friends to the Jersey Shore after reminiscing on the fun they had there as kids. In attempting to share what makes the setting so special to them, they encounter broken glass and stray dogs on the beach, trash on the boardwalk, drug use, and sex in the city. The reality of the Jersey Shore does not match the perception of the place they remember as kids, and their friends do not share the same appreciation of the beach as they do. Whether it is because of repressed memories or genuine ignorance doesn't matter: Dee and Denis don't quite know how to feel about the setting as a whole at the end of the episode. The show takes a very cynical take on vacation towns, stuffing the episode with hyperbole and parody, however, I do believe they touch on something important about vacation towns that influenced the film. Our perception of places we grow up with does not

always match the reality of the setting. That does not mean our memories or nostalgia are worthless, but it does enhance the theme of the film that vacation settings are temporary places.

Another television episode that influenced *Senior Week* was *Black Mirror's* 2016 episode "San Junipero" (Brooker & Harris, 2016). This sci-fi thriller anthology series usually paints episodes in a morally empty, dark tone, however, "San Junipero" is one of the only positive episodes of the series. It follows two elderly people that spend time in a virtual world known as San Junipero, a beach town where the weather is always perfect, the style evokes the decade of the person's choosing (for the characters, the 1980s), and everyone is young and in good health. The story follows these two characters as they fall in love, having to come to terms with the loss of past loved ones and having to make the decision whether to live in San Junipero forever once they die. The episode almost completely encapsulates the themes of my story, but instead of using characters of both ages, it effectively uses the same characters for both stories. I was influenced by the conversations the elderly characters had about their mortality. What is interesting about the episode is the way it is framed, where at first you don't know that the teenage characters in San Junipero are actually elderly characters living in a digital space. While "San Junipero" accomplishes this sense of mystery using techniques of sci-fi, I aimed to create a small sense of mystery about the plot using the dual nature of *Senior Week*, and playing with genre conventions about how stories become intertwined.

Other Film Influences

I would be remiss in my discussion of influences on my thesis if I didn't speak about *Ping Pong Summer*, a film created in 2014 and directed by Michael Tully. The film tells the story of Rad Miracle, a fifteen year old kid in 1985 who travels to Ocean City for a summer

with his family (Tully, director, 2014.). The film follows his summer, the friends he makes while playing ping pong, getting into a challenge with the town bullies in the process. I have trouble describing the plot because there basically is no plot. There is no discernable structure or act breaks, because things keep happening for no reason in the film. The stakes are low and the characters are extremely boring because of it. The film is drenched in nostalgic overtones for the 1980s aesthetic, but does not really attempt to display anything significant about that setting. In fact, if anything, it showed me that Ocean City really has not changed in over thirty years.

The main problem with this film comes down to its treatment of its setting. The director, Michael Tully, has stated that the film is based off some of his own experience growing up around Ocean City and visiting every summer (Tully, 2014). I believe that is the problem. The setting is so familiar to Tully, that in the final film, he believes the setting will speak for itself. Since nothing is done to enhance the setting, or do anything with it, the story is bland and the setting is dull. It may play well for Ocean City residents, but to a wider audience, it does not show why Ocean City is special. I was afraid after seeing *Ping Pong Summer* that my film would fall into the same trap of relying too much on intertextuality for its plot. However, since my research question was about characters relating to setting, I believe that the human element to the story is what grounds it and shows what makes Ocean City special. Also, creating scenes where Ocean City is special, and others where it is mundane, helps give the setting life that is not present in *Ping Pong Summer*. In the end, I'm glad *Ping Pong Summer* exists, if only to guide my own film in the treatment of setting and coming of age.

Finally, another large influence came from Martin McDonagh's 2007 film, *In Bruges*. In terms of plot, *In Bruges* does not have much in common with *Senior Week*. *In Bruges* is a dark tale about two hitmen who are stuck in Bruges, Belgium after a job gone wrong

(McDonagh, Broadbent, & Czernin, 2007). Where the film influenced *Senior Week* is in the treatment of setting. Bruges acts metaphorically in the film as a type of purgatory for the characters. It is the place where they are judged and ponder their own lives and the choices they have made. Bruges is beautiful and picturesque, but also cold and medieval. Bruges itself is a tourist destination, but for the characters in the film is a prison they want to escape from. This relates back to my film, as each of the character's stories culminate when they accept the fact that they must leave Ocean City in order to move on and grow up.

Methods, Challenges, and Changes

Methods

When it came to the script writing process for the film, I started by writing character bios and descriptions. In these descriptions I wanted to grasp the character's want and need. Want versus need is a screenwriting principle that at the beginning of the story a protagonist wants something which sets them on their journey. They usually get what they want, but it is not fulfilling. It is not until they acquire what they need that the character truly changes, and the story becomes fully rounded (Meyers, 2009). In my own story, Zoe wants to become more mature, but she needs to learn how to measure her own maturity off of her own standards and not others, and learn that maturity is a construct in her own mind and that she needs to be happy with herself. Evelyn wants to stay in her routine life and wants to feel something because of the loss of her husband. She needs to learn that the only way she can come to terms with the loss of her husband is to break out of her routine and continue to experience life with others.

After establishing the main thread of the plot and the characters, I started writing. At first the process was difficult, as my first act became over-bloated. My characters were not well established in this draft of the film. After taking time to re-examine my characters and their

framing, I redrafted. My main challenge at first came from writing in sequential order. There were times that I was writing unnecessary scenes because I didn't know how to connect the larger scenes in my head. I later decided to choose major scenes later in the film and write them first, creating the connective scenes later. This streamlined the process and helped the final film overall have a sense of cohesion and pace.

My greatest challenge came from creating likeable, but flawed characters. Evelyn and Zoe are both characters that are quiet and introverted, making them difficult to relate to. Many times, my readers would comment that they lacked personality, and the more damaging decisions they would make would outweigh the positive character traits they exhibited. I went back and added the scenes with Evelyn's grandchildren and Zoe and her friends at the beach to help remedy this problem. However, I do believe there is more I can do to make Evelyn and Zoe have more personality. Now that I understand each of their character's voices, I can go back and make them stronger and more distinct.

The second biggest challenge came from the overall length of a full length screenplay. I found that, much like *Ping Pong Summer*, Ocean City is a hard location to make exciting for the average viewer. At the same time, I was condensing two separate stories into one which only increased the length. I tried to keep the pace flowing by shifting back and forth from one story to another. I also attempted to use montage in an effective way throughout the film, condensing the action and helping break up the more dialogue heavy scenes.

After completing the thesis process, I know there are many changes to the film I would like to make in the future. In terms of the project as a whole, I wish I had chosen a project with a smaller scope. By the end of the semester, I was only able to edit a few drafts of the film. If the script were shorter, I would have had more time to make the script as tight as possible. Secondly, I received feedback that the story might be more effective if the

perspectives of the film were switched, having Evelyn and Charlie's story take place in the summer, and Zoe's take place in the winter. I believe this may help in the analysis of setting, and I wonder if it would create a stronger film as a whole. I also believe there could be better defined act breaks and character motivations. Some of the character's actions are cliché and unmotivated, and I believe further redrafting would alleviate these issues.

Conclusions

While there are still things that I would change, I believe *Senior Week* does answer my research question in an effective way. In answering the question, I believe that setting influences coming-of-age narrative due to past and present relationship to the setting. If Evelyn, for example, were in summer time with Charlie, I don't believe she would come to the same conclusions of feeling trapped as she would in the winter. I also believe that if she were new to Ocean City, and Charlie was the one with the attachment to the setting, the story would be completely different. The same goes for Zoe's story. My script is not representative of every vacation film, but I do believe it speaks to what makes vacation films special. Vacation films all show us what makes a location special, whether they are set in exotic locals, or everyday towns. Most often this special quality it comes from memory. We take family vacations, vacations with friends, and vacations alone to break away from everyday life and to relax, but more often to create memories. I believe *Senior Week* achieves the goal of showing what makes Ocean City special but temporary through the memories and experiences of its main characters.

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EXT. OCEAN CITY BRIDGE - DUSK

Open on a couple of cars slowly crossing the southern Ocean City bridge as snow starts to fall.

Piano music fades in.

EXT. BEACH - CONTINUOUS

The ocean laps up onto the shore, covering the snow.

EXT. OCEAN CITY BOARDWALK - CONTINUOUS

Montage of shots of the empty boardwalk.

1. A ROW OF STORES ARE ALL CLOSED.

2. THE FERRIS WHEEL NO LONGER HAS CARS ATTACHED,
BUT SWINGS IN THE WIND.

3. THE LIGHTS ON THE BOARDWALK HAVE SWITCHED ON AND
ILLUMINATE THE DARK.

CUT TO:

EXT. OCEAN CITY BOARDWALK - CONTINUOUS

Credits roll.

We see a MAN, 78, walking alone down the boardwalk, creating fresh tracks in the snow. He is hunched over, bundled up from head to toe in snow gear. In one hand he carries a shovel, which he uses as a cane. The other holds two plastic bags.

The man starts walking toward the camera from a far distance. The pier sits behind him, vacant. He pushes ahead, determined.

A second MAN, 40s, runs out where the first man entered and shouts inaudibly. The first man whips his head around, turns back, and starts walking faster.

The second MAN notices the older man, and starts to run after him. The older man speeds up, now running.

FADE TO BLACK.

"Senior Week" appears on screen.

"December 28th"

INT. EVELYN'S LIVING ROOM - DAY

A whistling sound.

Fade in on a kettle boiling as steam starts to rise. A tray is set beside the kettle with a snowman mug, cream, and sugar.

An older woman's hand goes to turn off the stove. She opens a tea bag, places it in the mug, and pours water in. A second woman speaks from off screen.

WOMAN (O.S.)

John, help her. Would you?

The older woman goes to lift the tray, when a man's hands, JOHN, 42, swoop in. They gently guide the older woman's away from the tray and down to the tabletop. The older woman shuffles back, and the man lifts the tray.

The older woman turns, and we follow her hands as she moves. She slides a hand on the counter as she walks to the other end. She grips the corner of the counter.

The hand falls as she walks across from the counter to a shelf on the wall. We follow her hand as she reaches it to her lips, gives it a kiss, and touches a photo on the shelf of her husband and her standing on the beach. She places the same hand on her heart.

She walks forward and sits down on a love seat. The camera tilts up until we see her face. This is EVELYN, 76. Her white hair is up in a bun, and she wears a polka dotted shirt, black pants, and slippers. Her face is downcast.

One of JOHN's hands comes to her shoulder. Without looking, EVELYN moves a hand up and gives it a pat, signaling JOHN to move.

We now see the entirety of EVELYN's living room/kitchen. There is a love seat, a couch, and a coffee table in the living room. Two bar stools sit by the counter, a pink backpack on one and a Transformers one on the other. The room is full of random, small, loving knick knacks and motivational signs.

On the couch is KIM, 40, fiddling with a suitcase beside her, trying to stuff clothes in last minute.

KIM

John, is your bag ready?

JOHN
(CHEERY)
All set.

KIM
Bathroom?

JOHN
Again all set.

KIM
No. I mean did you check? Did the
kids grab everything?

JOHN walks down the hall to the right.

KIM
(Shouting)
While you're there do a proper
scan. Some of the toys usually end
up there.

Suddenly, two kids run out from the balcony and hug EVELYN.
The taller of the two, ANNA, 7, is holding something in her
hand.

ANNA
Grandma! Grandma look. I got it.

EVELYN
(OVER-EXAGGERATED EXCITEMENT)
You did? Let me look.

KIM
Caught what?

ANNA
One of the fairies on grandma's
balcony, she leaves quarters under
the cushions on the chairs before
we leave.

KIM
(LOOKING AT EVELYN)
Does she?

EVELYN
She probably wants to see you stay
a little longer.

ANNA
Can we?

KIM

Well, your grandma talked to the fairies and explained that you have school next week. And the fairies understand, right grandma?

ANNA

The fairies don't talk.

EVELYN

(SIGHS)

Your mother is right. The fairies were sad, but I'm sure they'll have a surprise when you come back in a few weeks.

ANNA holds up her quarter.

ANNA

Tell them I like the ones with the states on the back.

EVELYN

I'll see what I--they can do.

EVELYN gives ANNA a tight hug. She also gives her grandson a hug and a kiss.

KIM

Honey! Help the kids get packed in the car.

JOHN re-enters.

JOHN

On it...

JOHN grabs the kid's backpacks and takes them both outside. KIM is still packing.

EVELYN

Anything I can do?

KIM

You know what, Mom? You should just--thank you, but the best thing is for you to relax. Okay?

KIM zips up her bag and stands.

KIM

Where do you keep your ornaments?

EVELYN

Why?

KIM

Jack wanted to see Dad's ornament on the tree, but since you don't put them up anymore--

EVELYN

Oh, darling, it's hard. It's a hard process. I have to bring everything up, and once it goes up, it has to go down and--

KIM

I know. I just thought maybe next year we would celebrate Christmas at our house. How's that sound?

EVELYN

I can't go that far.

KIM

Yeah, but-- but you might be closer anyway. You never know.

EVELYN sighs and turns away slightly. She picks up her tea.

KIM tucks her hair behind her ear.

KIM

Mom...John and I have been looking at places, and there's this great community a couple blocks from our house that would be perfect. I mean, they have activities, and they have a quilting circle--you could get back into that, right?

EVELYN doesn't respond.

KIM pulls out a pamphlet and hands it to EVELYN.

KIM

They even have a pool. And the best part is, it's its own separate community. They're townhouses see? It wouldn't even be a home!

EVELYN drops the pamphlet on the table.

EVELYN
Exactly. No, you're right. It
wouldn't be a home. This. This is a
home.

KIM
Well, this is a condo...

EVELYN
And my home! I mean, I have a
routine. I've been independent for
years.

KIM
I know. I know. But you're still
mobile, so now would be the best
time to...

KIM sees EVELYN turn her eyes away. KIM sighs. She moves to
EVELYN and kneels down.

KIM
We all miss dad. The kids really
do. And...they don't want to miss
you too.

EVELYN remains silent. She slightly shakes her head.

KIM zips up her bag.

KIM
Do you want to come down?

EVELYN
I already said goodbye. I'll just
wave from the balcony.

KIM
Are you sure?

EVELYN sighs. She nods.

KIM gives her mom a hug.

EVELYN doesn't turn.

KIM
Okay. Well...I love you. Think
about it okay?

EVELYN nods.

KIM wheels her bag out the door, holding the door open.

KIM turns back.

KIM
Bye.

EVELYN nods.

KIM sighs and shuts the door.

EXT. EVELYN'S BALCONY - CONTINUOUS

EVELYN walks out onto the balcony crossing her arms from the wind. She leans over the railing and sees KIM's minivan.

JOHN shuts the trunk door and walks in front seat.

EVELYN waves a hand. Her eyes tear up.

The family drives away.

EXT. ROAD - DAY

The words "June 1st" appear on screen. DISSOLVE TO:

A beaten white jeep wrangler, with no cover, speeds over the first bridge on the Ocean City North entrance on route 90. Three large suitcases bump in the backseat, along with a boogie board.

INT/EXT JEEP - CONTINUOUS

Three girls sit in the car. The driver KAYLEY, 18, sporty, keeps one arm on the wheel and one outside the car, moving with the breeze. She wears a bikini top under a sheer white tank top and her hair is in a very loose ponytail.

JADEN, 17, is sits next to her in the front seat, currently with her legs crossed, scrolling through her phone.

ZOE, 17, sits in the back of the jeep next to the luggage, using a boogie board as a table for her book, a college course selection guide for Fordham University.

"AIN'T IT FUN" by PARAMORE plays through the speakers. Kayley hums along, not quite knowing the words.

The car hits a bump. A bottle of sunscreen resting on top of the boogie board goes flying out the back. ZOE and Jaden jump and whip around, watching the bottle splat on the pavement.

JADEN

Oh shit!

ZOË

Kayley are you trying to kill us?
Slow down!

KAYLEY

What? What did I do now?

ZOË

Why isn't the cover up anyway?
It's...like super dangerous back
here.

JADEN

Speak for yourself. At least you
were up here when we went over the
Bay Bridge.

KAYLEY

Oh my god, you guys! Do you hear
yourselves?! You are totally
messing with the vibes of this trip
so far.

JADEN looks up from her phone and chuckles.

JADEN

Vibes?

ZOË

Since when do you care about vibes?

KAYLEY

Since, you know...whatever.

ZOË and JADEN laugh.

KAYLEY

God. At least I'm thinking about
the trip. Seriously, Zo, put down
the book.

ZOË

I can't put this off.

KAYLEY

You literally have all summer to
pick classes.

ZOË
No, you have all summer. CHEM 101
alone is going to be a ton of--

 JADEN
 (SARCASTIC)
Yeah, okay.
 (To KAYLEY)
ZOË's just reading those for the
image.

 ZOË
What?

 JADEN
Sexy smart beach girl.
ZOË playfully kicks JADEN'S seat.

 KAYLEY
Look, ZOË, no one's going to judge
you if you use your intelligence to
flirt your way home with a boy at
night.

ZOË sighs.

 KAYLEY
That's what the walk of shame in
the morning is for.

 ZOË
Oh my god.

 KAYLEY
Look, that's what this week is for.
And as far as I'm concerned, my
Tinder bio says I love long walks
on the beach, so I plan to do a few
myself.

KAYLEY and JADEN laugh.

 JADEN
Oh, would you look at this?

EXT. OCEAN CITY BRIDGE - CONTINUOUS

The jeep pulls up at the final bridge to Ocean City, only to
stop for a long line of traffic headed to the island.

ZOË
Welcome to Ocean City ladies...

JADEN groans and slides down in her seat.

JADEN
Just put it in park...

KAYLEY
No. Vibes, remember? Good vibes
only.

JADEN
Did you read that on a welcome mat
somewhere?

KAYLEY
Shut up. Where am I headed after
this anyway?

JADEN checks her phone.

JADEN
Into more traffic.

ZOË
Fantastic.

CUT TO:

INT. EVELYN'S BEDROOM - DAY

EVELYN's bedroom is littered with memorabilia and nick
knacks from her past. There are many photos placed
throughout the room of her and her husband, their kids, and
grand kids.

EVELYN is nestled beneath the floral sheets on the right
side of her bed, asleep.

Slowly EVELYN wakes up. She turns and reaches a hand to the
left side of the bed, but stops herself. She places the hand
in her lap, pulls off the sheets, and stands.

EVELYN walks to the door, putting on her robe along the way.

INT. EVELYN'S LIVING ROOM - DAY

EVELYN walks into the kitchen and starts her kettle.

INT. EVELYN'S BATHROOM - DAY

EVELYN walks into her bathroom and grabs her weekly pill container. She carefully opens the Monday compartment and takes a pill out.

She grabs a glass of water and swallows the pill.

She repeats the process until all of the pills are gone.

EVELYN then brushes her hair and she looks at herself in the mirror.

INT. EVELYN'S LIVING ROOM - DAY

EVELYN is now dressed, made up, and ready to go. She walks into her kitchen, and grabs a pair of keys and her purse from the counter.

She walks over to the picture of her late husband once again, kisses her hand, and touches the photo.

She then goes to the door and opens it. She looks down.

Ice.

EVELYN shuts the door. She sighs. EVELYN walks over to the phone on the wall inside her kitchen. She picks it up and dials a number.

A voice is heard muffled over the phone.

KIM

Hello. John, I'm recording the--

EVELYN

(SIMULTANEOUS)

Hello? Kim, darling, are you there?
Sorry to bother you but, Monday's
grocery day and I was--

KIM

Sorry. I'm unavailable now. Please
leave a message after the beep.

EVELYN stops. She considers leaving a message.

EVELYN hangs up, and sits on the couch.

EXT. COLONIAL ARMS OCEAN CITY - DAY

The jeep slowly pulls away from traffic and into the Colonial Arms parking lot on 8th Street and Philadelphia Ave. It is a small, two story motel, with a titular blue colonial styling: columns, porch swings, and American flag decorations in front of each room on the balcony.

CUT TO:

EXT. COLONIAL ARMS BALCONY - DAY

The girls are now on the balcony with all of their bags.

JADEN

This place smells like low tide.

ZOË

(SARCASTIC)

But it has an amazing view.

She points to the view in front of them. Two condo buildings.

KAYLEY steps up to the door and puts her key into the lock.

KAYLEY

Stop whining. You get what you paid for. I only heard good reviews. This place is going to be magical--

INT. COLONIAL ARMS ROOM - MOMENTS LATER

The door opens to the hotel room.

KAYLEY's smile changes slightly, as she slides her sunglasses down her nose to get a better look. The other girls struggle to the door with the luggage.

JADEN

Holy Lord.

Inside, the room is smothered in 90s floral decor. There is a counter and refrigerator in the corner. In the center of the room, there is a small table with wooden chairs and a couch sporting a floral upholstery. The wallpaper is roses and daisies, matching the centerpiece on the table. On one wall, there is a mural of a beach with palm trees.

JADEN

This is not what I signed up for.

ZOË
It's...kind of cute. Cozy.

KAYLEY
This is not what *I* signed up for.

ZOË
We've got two options. Sleep on the street, or sleep here.

KAYLEY
I might take the street.

JADEN
You might just get too drunk and sleep in the street anyway.

ZOË
Guys. Come on. We're here. We've made it. We're adulting.

KAYLEY
Just barely.

ZOË
Do you guys want to hit the beach, or watch a movie or something? Oh, wait...

She walks over to the counter and sees a couple of boxes.
She picks up one.

ZOË
They have Cards Against Humanity.

JADEN
Well, we have about....

Checks the time on her phone.

JADEN
Four hours until we have to go to David's, so we gotta unpack.

KAYLEY
I'm gonna call some peeps and see who can score us some Burnetts or something. Zoe, up for anything tonight?

ZOË
What's happening?

JADEN
Pre-game. Parrot Lagoon with David
and his friends. Super chill.

ZOË
(SARCASTIC)
No thanks. I'm afraid of birds.

JADEN rolls her eyes.

ZOË
I just thought we would maybe lay
low tonight. Just the three of us.
That's what we're here for, right?

KAYLEY
What? No, no, no. You can't bail on
us.

ZOË
I can't bail if I wasn't going in
the first place.

KAYLEY grabs ZOË's hands and speaks dramatically.

KAYLEY
Come on, it's senior week. It's our
destiny!

ZOË
A pre-game is our destiny?

KAYLEY
Seriously, why won't you come? You
too good for us?

JADEN
(LAUGHING)
Nah, she thought Card's Against
Humanity was a party.

ZOË picks up her stuff.

ZOË
I just can't, okay? Not tonight.
I'm...exhausted.

KAYLEY
Can you at least drive us then?

ZOË pauses and sighs.

ZOË

Yes. I can drive you. But tomorrow we do something together that I want to do. Promise?

JADEN

Get ready for a long card game...

ZOË glares at her.

JADEN holds up a hand.

JADEN

We promise.

KAYLEY

Still up for getting booze though?

ZOË

I think I'm gonna take a nap.

She heads into the bedroom.

KAYLEY

That's what being hung over tomorrow is for!

INT. EVELYN'S BEDROOM - DAY

EVELYN is sitting on her bed watching an advertisement for the Slap Chop food processor. She has a tray on her lap which she prepared with a mug of tea. She is half-listening while she goes through some bills on the tray. She then looks up at the television.

SLAP CHOP SALESMAN

The onions, with the skin. Look this is making you cry--it's making me cry. Alright life's hard enough as it is, you don't want to cry anymore...

At this, she flips the channel to Turner Classic Movies. On screen is *West Side Story*, as the song "Somewhere" begins. EVELYN stares at the television, slowly lowering the bills.

TONY

There's a place for us. Somewhere a place for us. Peace and quiet and open air wait for us somewhere.

EVELYN stares more intently. She lowers her reading glasses.

MARIA

*There's a time for us. Somewhere a
time for us. Time together and time
to spare. Time to look. Time--*

EVELYN can't watch. She shuts off the television. She takes a sip of tea, and looks down into her mug. Gone already?

She moves her tray beside her so that it sits on the bed. She then gets up and moves to the kitchen.

INT. EVELYN'S LIVING ROOM - DAY

On her way, she looks out the window on the door at the stairs. Still icy.

She heads straight to the counter where her kettle is. She goes to her box of tea bags beside the kettle, fishing around absent mindedly, turning to look at the picture of her late husband on the wall.

She stops and looks down at the box. She tips it over. Empty. She sighs.

She walks to the phone. Her hand hovers above it. She pauses. She stares at it. She looks at the door.

She turns and goes to her bedroom.

UPBEAT TRIBAL SOUNDING MUSIC PLAYS.

INT. EVELYN'S BEDROOM - DAY

EVELYN opens her closet and grabs her snow boots, closing the door after retrieving them.

She sits on the bed and puts one on each foot.

INT. EVELYN'S LIVING ROOM - MOMENTS LATER

EVELYN walks to the counter and grabs her purse and car keys. She then walks over to the hook by the door, grabs her winter coat, and puts it on. She opens the door.

EXT. HALLWAY OF THE CONDOMINIUM - CONTINUOUS

EVELYN very cautiously takes her first step. Not too bad. She slowly walks to the stairs. More ice.

She starts to walk back to her apartment, but stops in front of her neighbor's door. Her hand hovers at the doorbell. She lowers it, then raises it again. Monday is grocery day. She rings the bell.

CHARLIE (O.S.)
Someone gonna get that?!

Beat.

CHARLIE (O.S.)
(SARCASTIC)
Sure, I'll get up. It's not like I
have chronic back pain.

A few seconds later the door opens. EVELYN looks up. It isn't her neighbor. It's an older man, CHARLIE, 80. He is slightly bulky and a few inches taller than EVELYN. He is dressed very dull, and the little hair left on his head is going in different directions. He stands with a slight hunch and gives a grunt.

CHARLIE
Whatever you're selling, we don't
need it.

EVELYN
I'm not...Um...Please don't take
this the wrong way, but where's
Brian?

CHARLIE
How would I take that the wrong
way?

He notices her keys and grocery bags.

CHARLIE
You goin' shopping?

EVELYN straightens. She is slightly uncomfortable but puts on a smile regardless.

EVELYN
Um...yes. Trying to...Sorry, I
didn't catch your name. I'm Evelyn.

She holds out a hand. The man looks down at it.

CHARLIE
Charlie.

EVELYN moves her hand away.

EVELYN
Well, it is very nice to meet you
Charlie. I was looking for Brian--

CHARLIE
Brian's not home.

EVELYN looks surprised.

EVELYN
Oh. Okay then. I'll just...

She turns.

CHARLIE
Hang on. What do you need?

EVELYN
It's nothing.

CHARLIE
Come on, I'll take you downstairs.

EVELYN
How did you?--

CHARLIE
I'm old, but not blind. Yet.

EVELYN
I don't want us to get hurt. I can
just wait until Brian--

CHARLIE
Look lady, I served in two wars. I
think I can handle an icy
staircase.

She pauses to consider. He is already walking out. He grabs
her hand.

EVELYN
Well, then, by all means.

IN THE HALL OF THE MOUNTAIN KING STARTS PLAYING IN THE
BACKGROUND.

They walk to the stairs together.

They stop at the top. EVELYN is hesitant, but CHARLIE takes
the lead. He goes down two steps.

CHARLIE
I'm not gonna pick you up.

EVELYN nervously goes down a step. CHARLIE keeps going down, still holding her hand. As he approaches the fifth step, his feet slip. He grabs for the railing with both hands, letting go of EVELYN's.

EVELYN is yanked slightly forward and starts to slip as well. She puts out her arms for balance, but is tilting forward.

EVELYN falls forward and grabs for CHARLIE's jacket. She lets out a small gasp. CHARLIE turns and grabs her arm, and pulls her into him.

Across the street a SMALL CHILD, 6, looks upon the scene, curious.

CHARLIE
Grab the other railing.

EVELYN
I can't!

CHARLIE
Just grab it!

EVELYN still holding onto CHARLIE, moves over to the other railing. They hold one hand between the two of them, and inch down the steps.

They then reach the bottom, and slowly shuffle on the ice together toward EVELYN's car. CHARLIE slips once again, and grabs onto EVELYN. They stop for a moment, then continue forward. CHARLIE is muttering something.

They reach EVELYN's car.

CHARLIE
Well then.

EVELYN
Well then.

EVELYN gets her keys and unlocks the car.

CHARLIE looks back up at the apartment. A silhouette is seen in the window.

CHARLIE
Do you need help with your
groceries? Shopping, I mean?

EVELYN is hesitant.

EVELYN
I think I got it.

CHARLIE
It's...it's no problem. I, I need
to get some things anyway.

CHARLIE notices the door opening to his apartment.

CHARLIE
Please.

EVELYN
All right. But I have a routine.

CHARLIE
Fine. Fine.

He shuffles to the other side of the car and gets in.

BRIAN, 40s with salt and pepper hair, exits the house.

BRIAN
Dad? Dad!

The car drives away.

EXT. PARROT LAGOON HOTEL - NIGHT

The three girls, with ZOË driving, pull up to a small, blue, two story motel with the sign "Parrot Lagoon Hotel." They are one of the only cars in the lot. ZOË parks out front.

INT. JEEP - CONTINUOUS

KAYLEY is looking in the rear view mirror from the back seat, checking her lipstick.

ZOË
You're sure this's the place?

JADEN
One hundred percent. Todd said they got, like, a super good deal for the week.

ZOË looks out the window, uneasy.

ZOË
I'm sure they did.

KAYLEY

Do I have anything in my teeth?

Without looking JADEN starts grabbing her stuff.

JADEN

(SARCASTIC, RUSHED)

Girl, stop. You're gorgeous, you're a model, now let's go.

KAYLEY

Hang on a minute. No need to rush.

JADEN

We're late as is.

ZOË

Anyone else think this place is super sketch? Cause it is.

KAYLEY

Don't be a baby. It's on third street. I can see the boardwalk from right here.

ZOË

So what, if something happens you'll just swim away?

KAYLEY

If something happens, I. Will. Call. You. O. Kay?

JADEN

You're sure you don't want to come in? It's gonna be super chill.

ZOË

No thanks. I don't want to get murdered on the first night.

KAYLEY

Suit yourself.

JADEN

Look, David's in there. We'll be fine. I'll text you. If you don't hear from us in two hours, just come get us, okay? Even if we protest, just come get us.

JADEN steps out of the car and closes the door.

JADEN
Kayley come on!

Kayley groans and grabs her purse. She opens the door.

KAYLEY
Ugh, I'm coming! Calm down.

JADEN
(HUSHED)
Keep it down.

KAYLEY rolls her eyes. She turns back to ZOË.

KAYLEY
You're sure you don't want to come in?

ZOË
Positive.

KAYLEY
Five minutes?

ZOË
Go. Have fun.

KAYLEY sighs.

KAYLEY
Want us to score you something?

ZOË
(SARCASTIC)
Yeah, see if they have any Capri Sun.

KAYLEY gives her a look.

ZOË
Don't worry about me.

KAYLEY
You're lame. You know that?

ZOË shrugs.

ZOË
Classic Zoe, I guess.

KAYLEY
I'll miss you.

EXT. PARROT LAGOON HOTEL - CONTINUOUS

KAYLEY closes the door and walks toward the hotel after JADEN.

ZOË leans out the car window.

ZOË
Make good choices!

KAYLEY doesn't turn back but raises a hand in the air as a wave goodbye.

KAYLEY
No promises!

JADEN
(Hushed)
Keep it down!

INT. JEEP - CONTINUOUS

ZOË sighs. She looks over at the seat beside her. She notices something, and leans in closer.

A fifth of Fireball sits half finished, in the crack between the seat, the floor, and the center console.

ZOË looks out the window at the second story of the hotel.

EXT. PARROT LAGOON HOTEL - CONTINUOUS

JADEN and KAYLEY are in front of the second room over from the staircase on the second floor. Some muffled electronic music can be heard behind the closed door.

The door opens a crack and DAVID, 18, former lacrosse team player, opens the door further.

Muffled greetings can be heard, as JADEN wraps her arms around him and gives him a soft kiss. He puts his arm around her and all three of them walk inside. DAVID scans the parking lot before closing the door.

INT. JEEP - CONTINUOUS

ZOË looks away and back down at her feet. The party noises muffle once again when the door closes, while ZOË starts the ignition of her car and pulls away from the hotel.

EXT. GROCERY STORE - DAY

JUST A GIGILO by LOUIE PRIMA starts playing.

EVELYN's car parks in a handicapped spot near the front of the store.

EXT. COLONIAL ARMS OCEAN CITY - NIGHT

ZOË pulls the jeep into the hotel lot.

INT. GROCERY STORE ENTRANCE - DAY

EVELYN and CHARLIE walk into the store.

EVELYN grabs a cart from the entrance, but CHARLIE stops her. He ushers her over to the motorized carts in the corner.

She refuses to sit, and goes back to her cart, starting to push it in the store.

CHARLIE sits in the motorized cart and starts it. He backs up into a line of other shopping carts, then turns and starts to drive forward, catching up with EVELYN.

INT. COLONIAL ARMS ROOM - NIGHT

ZOË enters the room, and grabs her college course guide sitting on the kitchen table. She then sits on the couch.

INT. GROCERY STORE - CONTINUOUS

CHARLIE beeps his horn beside her.

EVELYN turns to look at him, then quickly turns away from embarrassment. He continues to honk the horn.

EVELYN moves quickly to a display of apples and picks some out. CHARLIE starts circling the display with his cart. EVELYN turns to leave, distracting CHARLIE, causing him to bump into the display, knocking some apples loose.

INT. COLONIAL ARMS ROOM - NIGHT

ZOË is reading her book but seems distracted.

She grabs her phone and opens SNAPCHAT. She clicks on JADEN's story. First, she sees the photos of KAYLEY and JADEN getting ready, with ZOË reading in the background. Next, there is video of the girls singing BEYONCE as ZOË drives the car to the PARROT LAGOON. ZOË smiles.

Next, there is a photo pointed outside the hotel room window of the Jeep circled, with the words "OUR VALET IS LEAVING" typed on the photo.

Finally, there is video of DAVID taking a shot in a vial pressed between JADEN'S breasts. Loud rap music and cheering is heard in the background. JADEN squeals.

ZOË quickly drops the phone, disgusted and annoyed.

INT. GROCERY STORE - A FEW MINUTES LATER

EVELYN walks down an aisle. CHARLIE follows behind a few seconds later.

EVELYN walks down the opposite direction. CHARLIE follows, backing up, making loud beeping noises with the cart.

INT. COLONIAL ARMS ROOM - NIGHT

ZOË is looking through the cabinets beneath the television for a movie. She pulls out an obscure horror film, then puts it back. She then pulls out Ping Pong Summer, and puts it back. Finally she pulls out another film, and decides to put it in the DVD player.

INT. GROCERY STORE - A FEW MINUTES LATER

EVELYN stands next to the shelves of bananas, feels each one, pulls the ripe ones off individually, and places them in her bag. CHARLIE looks on confused and slightly frustrated. It is taking forever.

CHARLIE drives his cart forward and grabs EVELYN's bag right out of her hands. EVELYN groans and starts walking after him.

INT. GROCERY STORE - A FEW MINUTES LATER

EVELYN is checking out. All of her items are bagged, and there is a line behind her waiting to pay. She is standing at the counter, individually pulling out coupons. CHARLIE stands behind her, annoyed. He takes her wallet out of her purse, and hands the man at the register a credit card.

INT. GROCERY STORE PARKING LOT - A FEW MINUTES LATER

CHARLIE is driving the cart with all of EVELYN's bags to EVELYN's car. EVELYN looks worried, as CHARLIE is not checking for passing cars.

They slowly get in the car and pull out of the lot.

INT. COLONIAL ARMS ROOM - NIGHT

THE MUSIC STOPS.

ZOË is sitting on the couch watching High School Musical 2's opening song about summer vacation. She is quietly singing along.

She then feels her phone buzz. She sees a text from JADEN.
"OMFG get over here ASAP."

ZOË turns off the television and jumps up.

She grabs the car keys from the kitchen table and heads to the jeep.

INT. EVELYN'S CAR - DAY

EVELYN is driving. There is an awkward silence.

CHARLIE
So...Did you have fun?

EVELYN doesn't respond.

CHARLIE
I had fun.

EXT. EVELYN'S APARTMENT BUILDING - CONTINUOUS

They pull into a parking spot.

CHARLIE
Is something wrong?

EVELYN opens her door and exits.

EVELYN
Look, you've been wonderful.

EVELYN opens the backseat door and grabs two bags. CHARLIE also steps out, opens the other back door and grabs a brown bag out the back seat.

EVELYN
I'm just not much of a talker,
okay?

She closes the door. CHARLIE then slides the brown bag into his jacket and zips it up. EVELYN gives him a confused look.

CHARLIE
Keeping it warm.

EVELYN looks down. She walks over to the stairs. There is no more ice. EVELYN gives a slight chuckle.

CHARLIE
What's so funny?

EVELYN
No ice. Would you look at that?

CHARLIE looks up at his apartment door.

EVELYN starts walking up the stairs.

CHARLIE
Wait. Hang on.

He starts walking up as well.

EXT. EVELYN'S BALCONY - CONTINUOUS

CHARLIE
I was wondering, do you mind if I
come in for a bit? I left my keys.

EVELYN doesn't turn. She sets down her groceries and fiddles with her keys in the lock.

EVELYN
Brian keeps a key under the mat.

CHARLIE
Well, I just need to stay out of
the house for a bit.

EVELYN opens her door.

CHARLIE
At least let me help you with your
groceries.

EVELYN
I can handle it.

CHARLIE
I know, you have a routine. Did I
mess with it? Is that it?

EVELYN
Alright. You can help me sort
stuff.

She fumbles with her groceries and goes inside.

INT. EVELYN'S LIVING ROOM - DAY

EVELYN goes over to the cabinets and opens one of them.
CHARLIE looks inside.

CHARLIE

That's a lot of Campbell's soup.
You've almost got a Warhol painting
going on here.

EVELYN shrugs. Inside the cabinet, Campbell's soup of every
flavor are arranged in rows.

EVELYN

My husband liked it, which meant I
learned to like it.

CHARLIE

You arrange it by color?

EVELYN

Yes. Color then flavor. Here.

She puts a few boxes on the counter.

EVELYN

Top shelf.

CHARLIE fishes around. He picks up a yellow wrapper.

CHARLIE

Why all the butterscotch?

EVELYN

My husband.

CHARLIE

Do you eat anything in this house?

EVELYN

No. My husband knew I liked them,
so he would hide them around for me
to find. I leave some for the
grandkids, but I'm trying to make
them last.

CHARLIE

Grandkids? Must be nice?

EVELYN
What about you?

CHARLIE
How old are they?

EVELYN
Five and seven. Although Jack insists he's five and a half, not five. Wait till he's our age.

CHARLIE
And you're husband? How long have you been together?

EVELYN
Um...Well. We were married almost fifty three. Two months would've made fifty four.

CHARLIE nods. She pauses.

EVELYN
I'd bring the soups to him in the hospital. He couldn't eat much, but he liked when I fed him. I liked taking care of him.
(beat.)
You know. I think I've got it from here. I hope you don't mind, but I'd rather--

CHARLIE
You sure? I can just sit over there and wait for--

EVELYN
Thanks so much, but...I'm just tired, you know?

CHARLIE
Okay. Well...guess that's my cue. See you soon.

He turns and exits. EVELYN closes the door behind him. She sighs and looks to the wall at the photo of her and her husband.

EXT. PARROT LAGOON HOTEL - NIGHT

ZOË pulls up in the jeep and parks. There is still noise outside, although a group of kids are standing around a car, smoking a cigarette. One is on top of the car, lying down looking at the stars.

ZOË steps out of the car and tries calling JADEN on the phone. No response. ZOË curses under her breath.

One of the kids, the one lying on the car, OLIVER, 18, black hair, glasses, hipster tee, nods to her.

OLIVER
Hey, you lost?

ZOË
No, I'm just...waiting for someone.

The OLIVER nods again. He pulls out a cigarette.

OLIVER
Want one?

ZOË
No, I just...No. I don't smoke.

OLIVER
Suit yourself.

ZOË goes up the steps and knocks on the door. She hears a small squeal. KAYLEY answers the door, clearly drunk.

KAYLEY
ZOE!!! Hey everyone, Zoe's here!

KAYLEY grabs ZOË's arm.

ZOË
Look, I need you to--

KAYLEY pulls her into the room.

INT. PARROT LAGOON ROOM - CONTINUOUS

The party is loud. EDM is playing. Red SOLO cups are strewn around. There are about fifteen people packed into the room, which consists of a coffee table, couch, TV, and kitchen bar area. An assortment of chasers and cheap liquor sit on the kitchen counter.

KAYLEY

O. M. G. You totally missed it. I
can't believe you missed it!

(Speaking to no one in
particular)

Can you believe she missed it?

ZOË

Missed what?

KAYLEY

Jaden was fa-reaking out like an
hour ago.

ZOË

Is everything okay? She sent me a
text--

KAYLEY

Shhh. Okay don't worry, okay? She
just dropped some Malibu. She like,
dropped the bottle and cut her hand
when she was picking it up.

ZOË

What?! Where is she?!

KAYLEY

Don't worry. You worry too much.
Malibu doesn't even stain, like, at
all.

ZOË

Is she bleeding?

KAYLEY

Only, like, a little. But, here,
let's take a shot.

ZOË

Where's Jaden?

KAYLEY

In the other room, but relax.

ZOË turns and rushes to the other room. She opens the door.

Inside JADEN and DAVID are making out. JADEN has her shirt
off, and is only wearing a bikini top underneath. There is
blood on DAVID's face from where JADEN touched him. ZOË
spins and covers her eyes.

ZOË
Oh my god.

 DAVID
Privacy?

KAYLEY walks up beside her.

 KAYLEY
Guess what, Zoe came.

 JADEN
Oh my god, Zoe I missed you.

She stands and walks over to give ZOË a hug. ZOË puts her hands up in front of her, and backs up in protest.

 ZOË
Woah, woah, no. Back up.

 JADEN
Zoe. I missed you, and I love you,
and I just need you to know
that...I love you.

ZOË inspects her hand.

 ZOË
Oh, thank god there's no glass.

 KAYLEY
We gave her a paper towel to press
it with.

 DAVID
Yeah, quit worrying.

 ZOË
No. You, be quiet. You have blood
on your face.

DAVID feels his cheek. He pulls his hand away and sees the blood.

 DAVID
Not cool, Jaden...

ZOË grabs Jaden's other hand and pulls.

 ZOË
Come on.

ZOË walks JADEN into a bathroom.

INT. PARTY BATHROOM - CONTINUOUS

ZOË walks JADEN over to the sink. ZOË checks under the sink for a first aid kit.

JADEN

This is totally like the time when
you tried to rush us by your mom
after we got drunk at David's--

ZOË

You got drunk.

JADEN

I know. I was there. Why don't you
go out more?

ZOË

Introvert.

JADEN

(LAUGHING)

You're so stupid.

She grabs the first aid kit and places it on the counter.

ZOË

Thank god.

She rummages through it for some iodine and a bandage.

JADEN

Oh my god, Zoe, I take back what I
said. You're so smart.

ZOË grabs the iodine, places some on a cotton ball, and dabs
JADEN's cut.

JADEN

Ow!

She slaps ZOË.

ZOË

Ow!

JADEN

Why would you do that?

ZOË grabs a bandage and puts it on her hand.

ZOË

Come on, we're going.

JADEN

What? No. That's not fair.

ZOË

You told me to get you when--

KAYLEY enters.

KAYLEY

Zoe, guess who came.

ZOË

I don't care.

KAYLEY

What's her problem?

ZOË

My problem?

JADEN

Look, Zoe, Zoe. I get it. I'm sorry for texting you, but the truth is, we're fine. We're, like, one hundred percent fine, okay?

ZOË

You said two hours.

JADEN

Look, the party is just heating up, okay? Come on. Let's stay!

ZOË

You don't need my permission to stay, you're adults. If you don't want to come--

KAYLEY

It's not that. I just thought we would spend our first night out together! Come on!

She tugs at ZOË's arm. ZOË shrugs it off.

JADEN

She wants to play the mom.

ZOË pauses.

ZOË
I'm not...Five minutes. Five
minutes, then we're going.

KAYLEY
Yay!

INT. PARROT LAGOON ROOM - A FEW MINUTES LATER

The girls have re-entered the party. Jaden hands ZOË a beer.
Loud Run the Jewels is playing.

A college guy, DREW, 20, tall and bulky, is seated on the
couch. KAYLEY slides onto his lap. ZOË stands,
uncomfortable.

KAYLEY
(TO ZOË)
This is Drew. He goes to UMD.
(TO DREW)
This is the girl I was talking
about.

DREW
The stuck up one?

She playfully slaps his arm.

KAYLEY
Shut up. The cute one.

KAYLEY turns the ZOË and waves her over. ZOË walks over.

DREW
Kayley tells me you're single.

ZOË looks down.

DREW
You speak?

ZOË
Cashing in that in-state tuition?

DREW looks confused.

ZOË
UMD?

DREW
That's right.

ZOË
What's your major?

DREW
Let's not talk about school.

ZOË
Why not?

DREW
Everybody talks about school. So,
how old are you?

ZOË
Seventeen.

DREW
When's your birthday?

ZOË pauses.

ZOË
I think I'm gonna--

ANACONDA by NICKI MINAJ starts playing. KAYLEY gets excited.

KAYLEY
Zoe!

ZOË looks embarrassed.

KAYLEY
(TO DREW)
All three of us memorized this
whole thing before finals.

KAYLEY jumps up and grabs ZOË's hands.

KAYLEY
*Boy toy named Troy used to live in
Detroit. Come on.*

ZOË
No way.

KAYLEY
*Won the shoot outs with the... I
forget the...You know...*

ZOË
Now that's real, real, real.

KAYLEY squeals. And starts to dance. ZOË looks super embarrassed but continues to sing along. DREW stands to join in and starts pressing himself up against KAYLEY.

EVERYONE in the party starts to sing along.

EVERYONE
*My anaconda don't want none unless
you've got buns hon!*

Another guy comes up behind ZOË. His hand gets low on her butt. ZOË jumps and moves away. KAYLEY pushes him.

KAYLEY
Oh my god. Get off. Drew tell your
friend I am about to sue him for
sexual harassment.

ZOË
(NERVOUS)
It's fine.

ZOË walks away. DREW whispers in KAYLEY's ear.

DREW
Calm down.

He gives her a nibble on the ear and she giggles.

JADEN walks up to ZOË.

JADEN
Yo Zoe. We're all going out to the
balcony to...

She makes a motion of a joint in her mouth. ZOË looks confused.

ZOË
You don't smoke.

JADEN
Everyone smokes in college.

KAYLEY and DREW walk to the balcony.

JADEN looks expectantly, and nods to the balcony.

ZOË
I'm gonna wait in the car.

JADEN rolls her eyes.

JADEN
We'll be out in a bit.

ZOË turns away and walks to the door. She hears the girls laughing outside.

EXT. PARROT LAGOON HOTEL - NIGHT

ZOË steps out. OLIVER from earlier is leaning on the railing outside the door. ZOË jumps.

OLIVER
Hey.

ZOË
Hey.

She pushes past and walks down the steps.

OLIVER
Leaving already? What about your friend you were waiting for?

ZOË
Wrong address.

OLIVER
Yeah. I got it. Party sucks, huh?

ZOË
(UNDER HER BREATH)
Pretty much.

OLIVER
I don't blame you for leaving 'em.

ZOË opens her car door.

ZOË
They're right behind me.

OLIVER
Yeah. Mine too.

He points over a shoulder with a thumb. Nothing there.

OLIVER
Welcome to the afterparty, for those who ditch the regular party. I am your host, the incomparable Oliver Madston.

He bows. ZOË gives a chuckle. He holds out a hand.

OLIVER
And who might this fine young lady
be?

ZOË
Tired.
(beat.)
Zoe.

OLIVER
Pleasure to meet you Zoe Tired.

She shakes his hand.

OLIVER
You here for senior week?

ZOË
Yeah. Just till Friday. You?

OLIVER
I must confess that I am subjecting
myself to three months of this
torture.

ZOË
(JOKING)
Yeah. Must be torture. Sitting by
the beach. Partying at night...

OLIVER
Alright, alright. It is when you
are taking photos all summer.

ZOË
Photos?

OLIVER
You know those guys who come up to
you on the beach with keychains and
a camera and ask to take your
picture?

ZOË
Yeah...

OLIVER points a thumb at himself.

ZOË
No...That sucks, man.

OLIVER

It pays.

ZOË

True. Well, it beats babysitting.

OLIVER

Wait till tomorrow when they're hungover. You doing anything now?

ZOË

I'm taking my break. Why?

OLIVER

Headed to the boardwalk. Care to join?

ZOË

(PLAYFUL)

I'm not supposed to take long walks with strangers.

OLIVER

It's the boardwalk. Not a dark, back alley.

ZOË looks down.

OLIVER

Or, you could just wait here. Suit yourself...

He turns and walks away. ZOË looks back at him.

ZOË

Hang on. I'm grabbing a jacket.

She grabs a coat; then slams her car door shut.

EXT. BEHIND PARROT LAGOON - NIGHT

OLIVER is walking. ZOË jogs to catch up with him.

JADEN (O.S.)

Yeah girl! Get it!

ZOË turns and looks up. The girls are on the balcony looking down.

KAYLEY

We aren't good enough?!

ZOË looks away embarrassed.

OLIVER
Who's--

ZOË
No idea. Let's go.

EXT. BOARDWALK BEHIND PARROT LAGOON - NIGHT

The boardwalk is illuminated by different neon lights from vendors. ZOË and OLIVER walk far away from the pier, but there are still many tourists out late, taking walks along the beach and hanging out by the shops.

ZOË and OLIVER keep walking.

OLIVER
I love coming here at night. It's almost like a dream, right?

ZOË
Dunno. It's a little creepy...

OLIVER
How?

ZOË
The boardwalk's sleazy. You never know. Somebody could jump out at any moment.

OLIVER
Sure. Right in front of swarms of people.

ZOË
You're not a girl. You wouldn't understand. I read an article about opioids on the Eastern Shore a while back. Apparently, Senior Week is prime business for dealers.

OLIVER
You took a dark turn. If you don't like Ocean City, why come?

ZOË
Because...I'm going to college next semester, and this is one of the last times I can hang out with my friends before we all split up.

OLIVER

Well, thinking about that's just going to stress you out.

ZOË

College, or my friends?

OLIVER

Both, I guess.

ZOË

Look. I'm honestly tired of people telling me I'm too stressed or taking things too seriously.

OLIVER

I didn't say that.

ZOË

But I am, aren't I? I totally am. I take everything too seriously.

OLIVER

Well...Nobody else is.

ZOË

I just feel like, sometimes, I'm acting like a scared little kid. Like, I came to Ocean City to become an adult. I came to the party tonight to have fun like an adult. But, I don't feel like an adult...And it scares me. I'm worried all the time about every little thing--

OLIVER

And how does that not make you an adult?

ZOË

I just want to feel like I'm ready for this stuff, but I don't. I feel bad because I don't drink or party like them, but I mean, they didn't used to be like that. I don't know. I guess I should be more open to things? Or maybe I should just--

OLIVER stops in front of ZOË. She stops too.

OLIVER

Look. I'm going to be honest with you.

(beat.)

You think way too much.

ZOË looks down, frustrated.

OLIVER

But I like that about you.

ZOË looks back up at him.

OLIVER

You're smart. You aren't making stupid decisions just to laugh about them later. You aren't getting drunk just to feel mature. You're mature enough not to. And screw your friends if they can't see that. They're just acting immature. I mean, have you ever gotten drunk at a party?

ZOË

Once. Well, not really. I got tipsy. I don't like the loss of control. I'm just mad because they know that, but they're getting pissed that I don't want to come out with them.

OLIVER

They sound terrible.

ZOË

No. They're not. They really care about me. I can tell them anything. We're very comfortable together.

OLIVER

You thinking of having kids then?

ZOË laughs.

ZOË

They're just excited to be here, and I get that. I feel like I'm dragging them down. You know, when teachers talk about peer pressure, they make it seem like someone is going to force you to do coke in a back alley, but it's much more

(MORE)

ZOË (cont'd)
subtle. It's more like this. Having
someone go out, respecting your
wishes, but leaving you behind over
and over until you finally give in.
I don't know.

He turns and starts walking down towards the beach.

OLIVER
You know why I like to come here at
night? My brother and I would come
out here and sit on the beach, and
watch the lights from far away. We
would have it all to ourselves. And
I would think how in the daytime,
everyone fights for a piece of the
beach, just so they can lie and
watch the waves. But at night,
they're like moths following the
streetlights. It's like they forget
the beach even exists.

They walk in the sand, facing the water.
And I always sit here thinking how
people just chase shiny things, you
know? The beach is still here. It's
here at night. It's here in
January, February, Fall, Spring. If
we keep worrying about seeing
something at the perfect moment,
getting the perfect memory, not
missing the next party, or the next
college event, or the next job, or
the next girl--we're just
collecting things.

They stop at the water.

OLIVER
We never just watch the waves.

They watch for a moment. Sand is in their toes, the moon is
overhead. The waves continue to crash, over and over.

OLIVER's hand slides into ZOE's.

Their bodies are back lit and silhouetted by the boardwalk
lights.

OLIVER looks at ZOË. ZOË looks back at OLIVER.

They kiss.

ZOË's phone buzzes and lights up in her jacket pocket. ZOË breaks away.

ZOË
I'm...I'm sorry.

OLIVER
No. It's--

ZOË
I don't usually do this. Kiss
strangers, I mean.

ZOË's phone buzzes again.

ZOË
Sorry.

She pulls it out and looks at it.

"New message from Kayley: ZOE, we've been waiting, like
Seva. Where r u?!?!?!"

ZOË frowns. She looks up.

ZOË
I should probably--

OLIVER takes her phone.

ZOË
Hey!

He types something, then gives the phone back to her.

OLIVER
Text me back.

She looks at her phone. He added a number. She types into
it, "Hey."

He pulls out his phone. He texts something back.

ZOË looks at her phone. "Beach tomorrow?"

ZOË types something back.

Oliver looks "New phone, who dis?"

They both laugh.

OLIVER
This is stupid.

ZOË turns and starts to walk back toward the boardwalk.

ZOË
(Giggles)
You started it.

OLIVER follows.

The waves keep rolling.

INT. EVELYN'S BEDROOM - DAY

EVELYN wakes to a pounding on her door.

She slips on her slippers and robe and walks out of the room.

INT. EVELYN'S LIVING ROOM - CONTINUOUS

EVELYN walks into the living room and up to the door, and looks through the eye piece.

CHARLIE is standing there, nervously looking around from side to side.

EVELYN backs up. CHARLIE knocks harder.

CHARLIE (O.S.)
Rise and shine, young lady!

EVELYN pauses.

CHARLIE (O.S.)
I can see the shadow of your feet.

EVELYN opens the door.

EVELYN
You woke me.

CHARLIE
That's the point.

CHARLIE walks in the apartment.

EVELYN
Do you need something?

CHARLIE

Close the door. It's freezing.

EVELYN looks nervous. She eyes the phone and closes the door.

EVELYN

How are you?

CHARLIE

Cold. What are you up to? Any plans for today?

EVELYN

Charlie, I'm sorry, but I'm not properly dressed, and honestly, I have a routine on Tuesdays. I do my laundry and I turn on TCM and--

CHARLIE

Sounds fun. When do we start?

There is another softer knock on the door. CHARLIE freezes. He then points at her, the door, and his eye.

She looks at him confused. She turns to the door and looks in the eyepiece. She turns back.

EVELYN

Brian--

CHARLIE makes a hushing sound. EVELYN looks at him, confused. CHARLIE points at himself, then makes a waving motion, mouthing "I'm not here."

There's another knock. EVELYN jumps. She turns to the door, and when she turns back, CHARLIE is, indeed, nowhere to be seen.

She opens the door. BRIAN stands there.

EVELYN

Oh Brian, what a lovely surprise.

BRIAN

Hiya Evelyn. I know you met my dad yesterday, Charlie. Have you seen him around?

EVELYN

I...

She turns her head and looks in her bedroom. CHARLIE is standing in the corner.

EVELYN
I haven't seen him no.

BRIAN
Shoot. I could have sworn...It's
alright. That bastard's always
running around...

EVELYN
He seemed a little...on edge.
Yesterday.

BRIAN
He's...having trouble
adjusting. His wife passed a couple
of months ago. We all took it
pretty hard. I mean, we thought he
was okay until, well, I shouldn't
tell you this...He almost
electrocuted himself.

EVELYN
Oh my god.

BRIAN
Yeah. Still don't know if it was
just an accident--symptom of living
alone--or if the bastard tried it
on purpose. Either way, we couldn't
let him live alone, not with the
hip problems and the liver
problems...

EVELYN
Liver problems?

BRIAN
Alcoholic. Well, he was. Stayed dry
for fifteen years, then, when the
wife passed, he got his arm moving
again, so to speak...

BRIAN mimes picking up a glass and drinking.

EVELYN
Awful...

BRIAN
Yeah. Can't wrap his head around
gettin old. Always trying to run
away from it. If you see him, let
me know.

EVELYN
I will...I hope he's okay.

BRIAN
(Sighs)
Yeah...Nice to see you...

She closes the door.

CHARLIE (O.S.)
He gone?
(beat.)
I'm assuming he's gone.

INT. EVELYN'S LIVING ROOM - A FEW MINUTES LATER

CHARLIE is seated on the couch, looking around at the wall decor: Pictures of family. Pictures of Ocean City. A picture of Evelyn and her late husband on the beach.

EVELYN brings over a tray with two mugs of tea.

CHARLIE
I told you I'm fine.

She puts the mugs down.

CHARLIE
You won't be satisfied unless I
drink it? You tryna drug me?

EVELYN looks concerned. CHARLIE laughs.

CHARLIE
I'm messing.

EVELYN sits.

CHARLIE
So about that laundry...

EVELYN
Your wife. If I'd known, I--

CHARLIE
Let's...Just not.

EVELYN
Look, Brian's your family. He cares
about you. He's--

CHARLIE
Got me locked up in the apartment,
all day, all night. Great family.

EVELYN
I know how it feels.

She slides him a pamphlet on the coffee table for a
retirement home. He sighs.

CHARLIE
Bastards.

EVELYN
Come on. That's not it. They just
want to see me--

CHARLIE
Rot? Waste away? I'm not in a
wheelchair. I can still move around
and by god, I'm gonna keep moving,
and I don't need those bastards
telling me where I can and can't
go.

EVELYN
You sound resolute.

CHARLIE stands.

CHARLIE
Look at this place. What do you
see? I see a run down beach town
that has barely changed since I was
a kid. I see snow in the sand. I
see bare, lifeless trees, and bare,
lifeless streets--

EVELYN
Then you aren't looking at it
right.

CHARLIE sits back down.

CHARLIE
Then why don't you show me?

EVELYN
What?

CHARLIE
Show me. Show me one good thing
about this place, and I'll take it
back.

EVELYN
Well there's the--

CHARLIE
Show me. Unless it's in the
apartment, which, in that case,
you've already failed.

EVELYN looks nervous. She stands.

EVELYN
Come on. I'll get my keys.

They walk to the door together.

EXT. CAR - DAY

EVELYN is driving the car through OCEAN CITY's streets.

The wheels slush through the evaporating snow.

There are barely any cars on the road.

They pass Secrets. The lights still flash advertisements,
but no cars are outside.

They pass Jolly Roger's water park. Empty.

Mini golf course after mini golf course. Empty.

INT./EXT. CAR - DAY

CHARLIE rests his head on the window, looking out.

CHARLIE's face from outside the car looks unimpressed, as
high rise buildings reflect on his face. They look like
lifeless empty pillars against the cloudy sky.

CHARLIE looks down.

The car pulls into the CAROUSEL HOTEL parking lot.

CHARLIE looks up at the building, which spells CAROUSEL down
the middle.

INT. CAROUSEL HOTEL FOYER - DAY

EVELYN and CHARLIE enter the hotel's main foyer.

CHARLIE looks up. There are about four floors of rooms along
the sides of the inside foyer. Two elevators are on the
sides. Around the outside there are some arcade games and a
small snack shack, and in the middle is an ice rink. People

are skating around the rink. A young girl's birthday party is taking place.

There is a couple holding hands as they skate around the circle.

Some of the young girls hold onto the walls, or have a walker in front of them to help stabilize themselves.

CHARLIE looks unimpressed.

CHARLIE

This it? Or are we getting a room?
Because I just want to be clear
that this relationship is strictly
professional.

EVELYN grabs his hand and starts to walk toward the rink. They sit at a table that overlooks the ice.

CHARLIE

So this is what people do in Ocean
City for fun? Stalk little girl's
birthday parties?

EVELYN

I just like to watch. It brings
back good memories.

Skater's feet glide on the ice. They twist turn, trip and fall. Laughter can be heard as EVELYN smiles.

CHARLIE

You take pleasure in their pain?

EVELYN

I taught my kids to skate here
every summer. We would always come
for at least a week. I grew up in
Western Pennsylvania and skating
was a big thing. Everyone did it.

CHARLIE

You?

EVELYN

Yup. Used to.

A little girl, 6, walks onto the ice with a walker.

EVELYN

I used to compete way back when. I
wasn't going to let my kids grow up
without learning when I moved.

The young girl is hesitant. A pair of hands grab just below her armpits and guide her onto the ice.

EVELYN

We've been teaching the grand kids now as well. They're a little slow with learning, but once they get on the ice, they never want to get off.

CHARLIE

You teach 'em?

EVELYN laughs.

EVELYN

I can't skate now. Look at me!

CHARLIE

You're mobile. Why don't you get up there?

The girl falls. She starts to cry.

EVELYN

Because. What happens then? What happens if I fall? We were just on the ice yesterday, and we both almost broke our hips.

CHARLIE

Almost.

EVELYN laughs again and sighs.

The girl's mom stands the girl up.

CHARLIE

You said you were good. You would compete. And if you fall, you do as that girl did.

The girl continues to skate with the walker.

CHARLIE

You get right back up.

EVELYN

Charlie, I can't. Really.

CHARLIE

Don't live your life in can'ts.

EVELYN looks down.

CHARLIE
If you don't, I swear I will.

EVELYN looks up at him.

INT. ICE RINK - A FEW MINUTES LATER

Soft piano music is playing.

EVELYN and CHARLIE approach the skate counter.

The MAN working hands EVELYN a pair of skates, with a confused look on his face.

EVELYN sits at a table nearby and laces the skates. CHARLIE stands close by, eyeing her.

She is careful, pulling tight.

She stands. Wobbles. CHARLIE rushes over and steadies her. He guides her with a hand on her back and the other on her arm, shuffling her to the ice.

She takes a deep breath. Her foot inches out onto the ice, but she pulls it back.

CHARLIE's hand moves from EVELYN's back to her shoulder. His other moves from her arm, to her hand. He's got her.

EVELYN breathes again and inches back onto the ice.

She turns and has one hand on the wall, the other holding onto CHARLIE. Her movements are wobbly at first. She is almost stepping on the ice. CHARLIE walks around the barrier with her, holding her hand.

EVELYN starts to slip. She hugs the railing. She turns to look back at the entrance to the rink. It's close.

The little girl from before skates past, more confident and balanced. EVELYN watches her, then stands. She is gripping CHARLIE's hand tight: white knuckles. She starts to move a little faster--a little more confidently.

She lets go of the wall.

She starts moving even faster. Her strides are longer.

She lets go of CHARLIE.

She is laughing. CHARLIE is cheering.

The little girl looks up at EVELYN as she skates.

INT. COLONIAL ARMS ROOM - MORNING

ZOË is leaned over JADEN and KAYLEY's beds.

ZOË

Up. Come on. Get up!

JADEN rolls over and covers her ears with her pillow.

ZOË opens the blinds. JADEN turns very suddenly the other way. KAYLEY groans.

KAYLEY

What the hell?

JADEN

Come on. We're on vacation.

ZOË

It's noon.

JADEN

Exactly. I won't settle for anything less than sleeping in until four.

ZOË chucks a bathing suit at her.

ZOË

Get up. I made toast. You can sleep on the beach.

EXT. BEACH - DAY

The girls are standing by the water. ZOË is holding both KAYLEY and JADEN's hands, pulling them closer to the water. They are protesting, but finally go along with it. The water hits their feet and they run away when the cold water hits. They then step a little closer, until their ankles are fully in the surf. Suddenly, a huge wave crashes on top of them. JADEN is able to escape, but KAYLEY and ZOË are not. They laugh and continue to play chicken with the surf.

EXT. BEACH - MINUTES LATER

The girls are splayed out on towels on the beach. A few hundred tourists surround them. A group of kids are making a sand castle behind them.

ZOË is looking at the sand beside her. A tourist is feeding a seagull french fries to keep it away from their other food.

JADEN
Remind me why we didn't pack an umbrella?

KAYLEY
Because we're idiots.

JADEN
Well, can the sun go away?

ZOË
Guys. Remember. Vibes.

KAYLEY
Screw off.
(PAUSE)
Did you see what Erica tweeted about Justin?

JADEN
Girl, I've got bigger fish to fry. I don't care about some petty ass bitches I am never going to see till my school reunion. The real question is what happened to that guy you made out with last night?

KAYLEY
Drew? Oh my god, I had to physically push him on another girl. Total sleaze ball.

They continue to talk about the party.

ZOË sits up.

ZOË
I think I'm gonna go back in.
Anyone else wanna come?

KAYLEY
Hard pass. I'm watching those guys over there, and I hope they will soon return the favor.

She nods at a group of shirtless guys playing volleyball.

JADEN
Whatever you say, Top Gun.

A shadow passes over the girls. All three look up. OLIVER is standing in front of them with a camera and key chains hung all around his waist.

OLIVER
Hello ladies.

KAYLEY
Hell-o.

JADEN
Think you could move a little to
the left?

He does. He blocks the sun in front of JADEN's face.

OLIVER
Mind if I take a pic?

KAYLEY
You look familiar. Doesn't he look
familiar?

ZOË
(FEIGNING INNOCENCE)
Not sure.

OLIVER rolls his eyes.

OLIVER
Walk with me.

ZOË stands.

KAYLEY
Zoe?

ZOË
I'll text you later.

ZOË and OLIVER walk off.

KAYLEY
Zoe?!

JADEN
Is it really that easy to find
someone?

EXT. BOARDWALK - DAY

There are people everywhere. Arcade lights flash all around. Groups of teenagers in bathing suits walk in different directions, while families guide their kids into stores and away from people.

Tacky stores with tacky shirts are on every street corner. ZOË and OLIVER are walking by one. ZOË stops. There is a shirt that says: "I pooped today!" on it, with a male bathroom symbol raising its hands.

 ZOË
Who would pay money for something
like that?

OLIVER isn't looking. He's watching people on the boardwalk. A larger man is wearing the same shirt.

 OLIVER
I don't know...

ZOË turns and sees the man. They both laugh.

 ZOË
That's exactly what I'm saying.
This whole place is tacky.

 OLIVER
Sometimes, people need to feel
tacky. It's an escape.

They continue walking.

EXT. JOLLY ROGER AMUSEMENT PARK - DAY

ZOË and OLIVER are continuing to walk along the boardwalk, passing rides and attractions. ZOË is carrying some thrasher's fries, sharing with OLIVER.

Games light up. Kids run in front of the two of them.

 ZOË
You know; I always used to come
here with my family. My mom would
let us each choose one game a piece
to try, but we never won. I would
always try for the ring toss,
because it would give you the most
tries for a dollar.

 OLIVER
Why just one?

 ZOË
Ask my dad. He dropped thirty bucks
on a basketball game one year. That
was the end of that.

They laugh.

EXT. PIER - DAY

They continue onto the pier. People are taking photos and trying to keep their hair nice in the wind.

ZOË

You should have seen how pissed he got when he saw the prizes at Walmart the next day for, like, two bucks. What about your family? Would you guys come down?

OLIVER

Nah. Never.

ZOË

Why not?

OLIVER

Well, my parents worked full time when I was growing up, so she never took us. And...My dad moved cross country. We don't hear from him much.

ZOË

Oh my god. I'm so sorry.

OLIVER

Nah. It's cool. You didn't know.

ZOË

Exactly, I didn't know, and now I look like a jerk.

OLIVER

Why?

ZOË

I'm standing here, complaining about my friends, how difficult my summer is, when--

OLIVER

It's alright. Really, it is. It's not something I can change. And besides, I like the petty drama.

ZOË

It is petty, huh. Immature?

OLIVER

No. It's...an escape. A chance to be tacky.

She playfully punches his arm. They stand and lean out on the railing.

ZOË

Whenever I'm here, the Dawson's Creek theme comes in my head.

She laughs.

OLIVER

What's that?

ZOË

Seriously? Dawson's Creek?

(Sings)

I don't wanna wait! For our lives to be over!

(She can't remember the words.)

I know right now...da, da, da, hm, hm, hmmmmmm.

They laugh.

OLIVER

I think I've heard that one...Interesting ending you tacked on there.

ZOË looks out on the beach. There are tons of people in the sand and in the water.

ZOË

I've been thinking about what you said last night. I wonder what it would be like with nobody here. A private beach...But, then again, it wouldn't be the same place. I mean, everything would just be kind of hollow, right?

OLIVER

But there wouldn't be any teens gone wild, and overweight dads in novelty t shirts, or sleezy surfer dudes, or weird country burnouts--

ZOË

Exactly. It wouldn't be Ocean City.

They pause and look out. OLIVER looks at ZOË. He grabs her hand.

OLIVER

Come on.

He pulls her arm and they walk back down the boardwalk.

EXT. JOLLY ROGER AMUSEMENT PARK - DAY

OLIVER stops in front of the ring toss.

OLIVER

Let's do it.

He hands the attendant a five dollar bill. He hands Oliver some rings.

ZOË

Oh man. I suck at this. I actually just saw an article on how this thing is rigged against you to--

OLIVER

(Laughing)

Shut up and throw.

They do so, and miss every time.

OLIVER

Another round?

He holds out another five dollar bill.

ZOË

Nah, we'll just keep losing.

OLIVER gives the man the bill. He hands them more rings.

OLIVER

Better to try at least.

They continue to toss. ZOË gets one around the ring. She jumps and cheers. She gives OLIVER a high five. He pulls her in for another small kiss. She smiles then turns to the attendant and picks out a stuffed poop emoji pillow from the prizes. OLIVER laughs.

ZOË
What? It's tacky.

 OLIVER
It's perfect.

EXT. CAROUSEL HOTEL PARKING LOT - DAY

EVELYN and CHARLIE are exiting the hotel. EVELYN starts heading for the car. CHARLIE grabs her arm, and pulls her the other way. She is hesitant, but then follows him as he walks behind the hotel to the beach.

EXT./INT. HAUNTED HOUSE RIDE - DAY

OLIVER and ZOË ride on the iconic haunted house ride in Ocean City. Mirrors in the ride whizz by. OLIVER and ZOË laugh at the cheap decorations inside.

EXT. CAROUSEL BEACH - DAY

CHARLIE and EVELYN walk onto the beach. There is snow in the sand.

CHARLIE grabs a pair of gloves out of his pocket, and puts them on. He starts to pack some snow together.

EVELYN watches. He starts to roll the snow into a larger ball.

EVELYN laughs, looking over her shoulder. She sees two sticks. She goes and picks them up.

EXT. UNDER THE OCEAN CITY BOARDWALK - DAY

ZOË draws in the sand with a stick, as OLIVER walks around in the waves as they crash to the shore. Random extras walk under the boardwalk around them.

EXT. CAROUSEL BEACH - DAY

CHARLIE starts rolling another snowball. EVELYN sticks her sticks into the first ball's sides to create arms. She grabs some shells from the sand, and puts them on for buttons.

EXT. OUTSIDE THE OCEAN CITY ART GALLERY - DAY

OLIVER and ZOË walk into the gallery.

INT. OCEAN CITY ART GALLERY - DAY

OLIVER is looking at art. ZOË taps his shoulder.

She holds up a painting of Marilyn Monroe and makes a face to imitate her.

He laughs and holds up a painting of Elvis Presley and does an impression.

EXT. CAROUSEL BEACH - DAY

CHARLIE puts the other ball on top of the snowman's body. EVELYN grabs some more shells for eyes and a smile.

CHARLIE picks up some seaweed on the ground. He wraps it around the snowman's neck and makes a scarf.

EVELYN and CHARLIE step back and look at their creation.

EXT. BOARDWALK - DAY

ZOË and OLIVER walk past different street artists.

MONTAGE of shots of the boardwalk:

1. A SAND SCULPTURE OF JESUS ON THE CROSS
2. A PERSON WEAVING BASKETS OUT OF PALM LEAVES
3. A CHARICTURIST
4. A JUGGLER, BALANCED ON A PLANK ON A WOODEN WHEEL.

They stop in front of a mural that says "Welcome to Ocean City".

In front of them stands a frozen statue. A kid goes up to the statue and the statue moves, scaring the kid.

ZOË laughs. OLIVER smiles.

EXT. CAROUSEL BEACH - SUNSET

CHARLIE and EVELYN are walking back when they see some kids throwing snowballs. One of the snowballs accidentally hits EVELYN. She jolts, and whips around to see the kids. They look embarrassed, but are holding back laughter.

Suddenly, a snowball is thrown in their direction, and hits one of the boys. EVELYN turns and sees CHARLIE creating snowballs, throwing them at the kids. She looks shocked.

The kids start to run behind makeshift forts.

CHARLIE hands EVELYN a snowball. She drops the ball on the ground and starts to continue walking back to the parking lot, when suddenly, she is hit by another snowball. It was thrown by CHARLIE.

EVELYN smiles at him, picks up some snow, makes a snowball, and throws it back at him. The kids follow in her lead, throwing snowballs back at CHARLIE.

Their snowman watches.

EXT. FERRIS WHEEL OCEAN CITY - DAY

OLIVER and ZOË are seated in a car of the ferris wheel. Their car is reaching the top.

From the ground, they look like ants.

OLIVER and ZOË look down. Everyone else looks like ants.

They kiss.

THE MUSIC FADES.

INT. EVELYN'S CAR - NIGHT

EVELYN and CHARLIE are driving back to their apartment building.

CHARLIE looks out the window. It is dark out, but the buildings are now lit up with different Christmas displays.

MONTAGE OF SHOTS OF BUILDINGS.

CHARLIE

It gets dark way too early.

EVELYN

Nothing we can do about it.

CHARLIE

Did you have fun?

EVELYN

Yes. It was nice.

CHARLIE

Nice?

EVELYN

Yes. Nice.

CHARLIE laughs.

CHARLIE
Well, that's not good enough.

EVELYN
What do you mean?

CHARLIE
I mean, you haven't convinced me yet. Sure. Indoor ice skating. Snowmen. Snowball fight. What's so special about that? You can do that anywhere.

EVELYN sighs.

They pass the sign for Winterfest of Lights.

CHARLIE
What about that? That winter lights thing?

EVELYN
Winterfest?

CHARLIE
What's that?

EVELYN
My husband and I go every year. Or...went. We would take the kids with us, then the grand kids. They put out all these lights in the north park, and they have a trolley that goes through, and hot chocolate, and Santa, and--

CHARLIE
Well, you're gonna miss the turn.

EVELYN
No. No, I can't go.

CHARLIE
Why not? It sound fun.

EVELYN
It's been a long day.

CHARLIE
Come on. It'll be fun.

EVELYN looks straight forward. She turns her blinker on.

EVELYN
Only if we can find parking.

CHARLIE
Handicapped sticker to the rescue.

He points to her handicapped parking pass.

EXT. WINTERFEST OF LIGHTS PAVILION - NIGHT

MUSIC - SENIOR WEEK THEME PLAYS. It is a soft, slightly melancholy piano ballad.

Families all rush to the Winterfest pavilion.

CHARLIE and EVELYN walk slowly.

Above them, a long tunnel of lights flash individually, as if they are moving down the street. EVELYN watches them.

She watches the couples in front of her, holding hands. She looks at her and CHARLIE's hands, separated.

She then sees a mother holding a baby. The baby looks over the mother's shoulder right at EVELYN.

CHARLIE plays peekaboo and the baby smiles. EVELYN doesn't show any emotion.

CHARLIE pays for tickets at the booth for him and EVELYN. EVELYN seems distracted.

INT. WINTERFEST PAVILION - NIGHT

CHARLIE and EVELYN wait in line for their ride.

The pavilion is crowded with people. Across from the line is "Santa's Workshop", a red house with lights all around it. Foam and bubbles come out of the chimney to simulate snow. Young kids jump in the air trying to grab some.

EXT. WINTERFEST RIDE - NIGHT

EVELYN and CHARLIE sit on the outside end of one of the trams for Winterfest. A young couple sits beside them.

The ride begins. Light Christmas music plays softly under the piano ballad. An announcer's voice is heard from the tram.

ANNOUNCER
Welcome to the Winterfest of
lights! Ocean City's proud winter
(MORE)

ANNOUNCER (cont'd)
attraction. Please stay seated, and
keep your arms, hands, feet, and
legs inside the tram at all times.

MONTAGE OF SHOTS OF LIGHTS:

1. ADVENT CANDLES DISPLAY
2. ALADDIN AND THE GENIE
3. DORTHY AND THE TORNADO
4. A SHARK COMING OUT OF THE WATER
5. THE TWELVE DAYS OF CHRISTMAS DISPLAY
6. THE REINDEER TESTING PARACHUTES

As they ride, CHARLIE is smiling, and pointing out the different displays. EVELYN does not show much emotion, but continues to turn to the couple next to her.

Their hands are intertwined. They point out displays together. They have a blanket covering their legs. The girl rests a head on her boyfriend's shoulder.

EVELYN looks down. She then turns to look to CHARLIE. But he isn't there. Instead, her late husband sits in his place. He is grabbing at EVELYN's arm. Pointing to the reindeer. EVELYN lights up and smiles. She rests a head on his shoulder. She waits a second.

CHARLIE looks at EVELYN on his shoulder, confused. EVELYN then sits up, and realizes what she saw was just in her head.

EVELYN looks down. She shivers. CHARLIE puts an arm around her. They complete the ride.

INT. EVELYN'S CAR - NIGHT

EVELYN and CHARLIE ride back in silence.

CHARLIE
What's the matter?

EVELYN focuses on the road.

CHARLIE
Fine. You don't have to tell me.

EVELYN focuses on the road.

CHARLIE
I get it. The ride is special to
you. Special memories.

EVELYN focuses on the road.

CHARLIE
Thank you.

EVELYN
I'm sorry.

CHARLIE
You don't have to be sorry all the
time. Just. Thank you.

INT. COLONIAL ARMS ROOM - AFTERNOON

ZOË enters the room. She is holding a towel. Her hair is
slightly damp. KAYLEY and JADEN are on the couch. They are
watching Pitch Perfect.

ZOË
Oh. I didn't think you guys would
be back.

JADEN
You wanted the room to yourself?
Bringing your arm candy home?

KAYLEY
Jaden, heel.
(To ZOE)
We've been waiting for you. What
gives?

ZOË
Sorry. Olly and I were just at
Jolly Roger. There's like ton of
things for senior week that they
are offering for free. The
waterslides were super crowded
though.

KAYLEY
You didn't think to invite us?

ZOË
You would have gotten sick.

JADEN
She's right.

KAYLEY pauses the movie, stands, and turns to ZOË.

KAYLEY

Regardless. Where have you been for the past two days?

ZOË

Enjoying the beach while you guys sleep.

KAYLEY

With this guy Olly?

ZOË

Oliver. And yeah, I'd rather not stay in late and go out.

KAYLEY

I respect that. I totally do, but it sucks, okay? I'm just going to come out and say it: you're being a little selfish.

ZOË

Selfish?

KAYLEY

Yes. Selfish.

JADEN

Kayley...

KAYLEY

No. Look. Zoe. You know I'm all for having fun, but more importantly, I'm for having fun together. That's what senior week is for: making mistakes together.

She makes a circular motion with both of her hands.

ZOË

What if I don't want to make mistakes? What if I want to act like an adult and not just get wasted and forget the week when it's over?

KAYLEY

That's what senior week is for!

ZOË

I'm thinking about life after this week. Getting ready to move on.

KAYLEY

With a guy you just met two days ago? You don't get it do you? This is temporary. What happens at senior week, stays at senior week.

ZOË

What are you saying?

KAYLEY

That, and I'm sorry to break it to you, Oliver is a fling.

ZOË

You don't know our situation.

KAYLEY

Then what? What are you going to do when the summer ends? Do you even know his plans?

ZOË

He's taking a semester off.

KAYLEY

Okay. Yeah. Alright. So, while he's doing that, you'll be in school at Fordham, right? New York City. What are you going to do then? Are you going to build a long distance relationship out of a week on the Eastern Shore?

ZOË

Shut up.

KAYLEY

I'm not trying to be mean, I'm just saying--

ZOË

Shut up! I don't want to hear it.

ZOË sits at the kitchen table and pulls out her phone.
KAYLEY sighs.

KAYLEY

Look. I'm just trying to tell you. The days are going to get shorter, the distance is going to be long, and...What I suggest, and hear me out, is to treat it like it's temporary--even if it isn't. Make it count.

ZOË looks up at KAYLEY.

KAYLEY

But at the same time, I don't want
to spend the week without you...

JADEN

She's jealous. I'm not.

They all laugh.

KAYLEY

It's not the same without you. And
I don't know what's going to happen
for us. What happens when we meet
other people: make new friends?

ZOË looks up at her. JADEN turns away from looking at them
and looks at her phone.

ZOË's phone buzzes. It is a message from OLIVER.

"Hey, my friends and I are having a get together at my
place. Want to be my +1?"

KAYLEY sighs.

KAYLEY

Never mind.

ZOË

Wait.

She texts back: "Can my friends come?"

There is a pause. Three dots appear on screen. OLIVER texts
back: "You sure you want them too?"

ZOE: "Positive."

OLIVER: "Your call."

ZOË

What if I told you I found a party
for tonight?

INT. OLIVER'S APARTMENT - DAY

ZOE, KAYLEY, and JADEN enter OLIVER's apartment. There is
the similar ocean city condo setup. A bar and kitchen are
near the door, a sofa and chairs in the middle living room
area. There is a balcony, and two doors to either side. The
walls are bare, and in the corner, a record player is
playing.

Groups of high school seniors and college students stand and sit around the room. A few are in bathing suits. The party is more calm than JADEN and KAYLEY are used to.

JADEN

This is different...

OLIVER is sitting on the couch. He looks up, and waves the girls over. They walk over to the couch.

ZOË

I realized I never properly introduced my friends. This is Kayley and Jaden.

OLIVER stands and shakes their hands.

OLIVER

I've heard a lot about you.

JADEN

Can't say the same.

OLIVER sits, and pats the seat next to him for ZOË. ZOË sits beside him.

ZOË

So, who are your friends?

OLIVER

Some are friends of my brothers.
Some are just from the area.

KAYLEY

Seem like a very "hip" crowd.

JADEN smacks KAYLEY's arm.

JADEN pulls out a bottle of fireball.

JADEN

We have party favors. Where should we put 'em?

OLIVER

Eh. I guess hold onto them? We don't really mix drinks around. Actually, most of the people who are drinking tonight just brought their own stuff. But go! Have fun!

KAYLEY

Well, can you introduce us to anyone?

OLIVER stands. He brings them over to a college couple in the corner. One has a nose ring, curly hair, and a beanie on. The other has a man bun. They shake hands with the girls.

OLIVER

Sure. Here. This is Talia and Devon. They're from the D.C. area, right?

The two of them nod.

OLIVER

Talia goes to GWU, and Devon is between jobs--

DEVON

I'm a musician.

JADEN

Oh. What do you play?

DEVON

I can play just about anything, whether it sounds good is up for debate.

OLIVER turns and walks to greet another group that has entered the party.

KAYLEY

Oh, have you guys heard Katy Perry's new single? She dropped it last night and it is bomb.

DEVON

I don't really keep up with that sort of thing.

There is an awkward pause.

ZOË

So...Talia, you go to George Washington? That's so cool.

TALIA

It's alright I guess. I wish that their arts program was a little more up to snuff though, but I'm a poli-sci double major. You?

ZOË

Oh. I haven't started yet. I'm going to Fordham in the fall.

TALIA

That's exciting.

ZOË

Yeah, I'm going to be studying bio.

TALIA

Wow. What do you want to do?

ZOË

Um...I haven't really...Well, I have time, you know? I'm keeping my options open. I just really loved high school bio you know?

JADEN

You did? I hated that class. Barely passed. Mr. Bauchman was such a perv.

She and KAYLEY laugh. TALIA and DEVON look concerned.

JADEN

I mean...never mind. Don't worry about it.

DEVON

I read something about the Bronx the other day. The gentrification of the area is really--

KAYLEY

I'm going to get a drink.

JADEN

I'll come with you.

They walk away from the group. ZOË looks at them, frustrated.

DEVON

So what do you think?

ZOË

I believe...

(QUICKLY)

I'm gonna be honest, I don't know what the hell you're talking about. One sec...

She rushes over to her friends. JADEN is texting. KAYLEY is drinking from the fireball.

ZOË

What's going on? Are you guys having fun?

KAYLEY

Not really.

JADEN

I think it is physically impossible to have fun talking to these people.

ZOË

Oh, come on. I'm sorry they're not taking their clothes off and listening to EDM, but they're cool. They're talking about things that matter.

KAYLEY

They're too old.

ZOË

They're in college. We're going to be in college soon enough.

KAYLEY

Exactly. Not yet. I don't want to think about that right now.

ZOË

It'll heat up soon.

JADEN

I think we're gonna go though.

ZOË

What?

JADEN

Sorry, but Kristen just messaged me. There is a rager going on at an oceanfront house a few blocks away. It's crazy.

ZOË

No. I'm not ditching Oliver for a rager.

KAYLEY

Zoe needs to take baby steps.

ZOË

No. It's not...If you really want to go, go. Don't say I didn't at least try to go out with you guys.

She turns and walks away, over to OLIVER.

She sits next to him and looks back. Her friends are going out the door. She sighs.

OLIVER

Did your friends have fun?

ZOË shrugs.

ZOË

Apparently not.

OLIVER

Gonna follow them?

ZOË

Not tonight.

She looks up at him and gives him a kiss. He stands, and grabs her by the arm and brings her over to the door on the other side of the room. They enter his bedroom.

INT. EVELYN'S LIVING ROOM - NIGHT

EVELYN is folding laundry while watching the television. *West Side Story* is on again.

There is a knock on the door. EVELYN turns, but doesn't get up. There is another knock. EVELYN looks down and continues to fold laundry.

CHARLIE (O.S.)

I can hear the TV.

EVELYN mutes the TV.

CHARLIE (O.S.)

Did I do something? If I did, I'm sorry but you have to tell me.

EVELYN stands. She walks to the door.

CHARLIE (O.S.)
I can't be in that apartment
anymore, okay? I know it's only
been a day, but they're setting up
for a New Years Eve party and I
can't--

EVELYN opens the door. CHARLIE is in a holiday themed suit
for New Years Eve.

EVELYN
You look nice.

CHARLIE
I'm supposed to be "festive".

EVELYN
Is folding laundry better than the
party?

CHARLIE
More than you know.

They both walk in. CHARLIE grunts as he takes a seat.

CHARLIE looks at the movie.

CHARLIE
Which one is this?

EVELYN
West Side Story. It's one of my
favorites.

CHARLIE
I don't really watch movies that
much.

EVELYN
You don't?

CHARLIE
Nah. They don't really do it for
me. All the explosions and the
fireballs.

EVELYN
I only watch classics. Jimmy
Stewart, Gene Kelly, Marlon Brando,
Grace Kelly--

CHARLIE
Are Gene and Grace related?

EVELYN
You really don't watch movies, do you?

CHARLIE
Well, why do you watch 'em?

EVELYN
They bring back good memories. Sometimes, it's like visiting old friends. They're in the room with me, and they always get a happy ending. This is my form of a New Year's Eve party.

CHARLIE laughs.

CHARLIE
They wanted me to invite you, you know.

EVELYN
What did you say?

CHARLIE
I said I would ask.

EVELYN
Well...I--

CHARLIE
I know. You can't. It's laundry day.

EVELYN
Actually, I would love to. If just to prove you wrong.

CHARLIE smiles.

CHARLIE
We better stick it to 'em good.

EVELYN shuts the movie off.

INT. BRIAN'S APARTMENT - NIGHT

EVELYN and CHARLIE enter.

BRIAN's wife has the room setup with streamers and decorations for the new year. BRIAN walks to the door wearing 2018 glasses.

BRIAN

Oh. Evelyn! You made it! We weren't sure if you could come.

EVELYN

It was quite the trip.

BRIAN laughs.

BRIAN

Well, come on, I want you to meet everyone. They are so excited after what Charlie told us.

EVELYN

Charlie said what exactly?

BRIAN

Just that you both were so lonely before meeting. That you really bonded over the mutual loss of your spouses. I'm really glad to hear that he's--

EVELYN

What are you talking about?

BRIAN

Evelyn. We are just so grateful that you are taking care of Charlie. I mean, the holidays are tough, this one especially, seeing as it's his first with out Marjorie.

EVELYN

Well...it's no problem. I'm glad I could help.

CHARLIE is standing in the corner by the kitchen table. He is waving EVELYN over.

EVELYN

I better go see what he wants.

EVELYN walks over to CHARLIE.

CHARLIE is standing by the champagne. He has two cups out and is pouring some into each.

EVELYN

Wait. Aren't we supposed to wait until midnight?

CHARLIE

Why do then what we can do now?

EVELYN

We'll ring in the new year with it. That's what my husband and I always did.

CHARLIE

Yeah? And lemme guess, you made jokes like saying, "Oh, I haven't seen you since last year!" Besides, at my age, who even knows if I will make it to next year.

He laughs. EVELYN doesn't show emotion.

CHARLIE

Sorry.

EVELYN grabs the drink and downs it. CHARLIE looks surprised.

EVELYN

You going to introduce me to anyone?

EVELYN walks to the center of the party smiling. CHARLIE follows her.

INT. BRIAN'S APARTMENT - NIGHT

CHARLIE and EVELYN are talking to a group of people at the party. BOB, 43 eastern shore fisherman and one of BRIAN's friends, is talking.

BOB

I'm telling you, I travel down there at least twice a year. The weather is crystal clear all year long. Charlie, you a baseball guy?

CHARLIE

On and off.

BOB

Look, I'm telling you, you haven't lived until you've seen a Dominican baseball game. I'm telling ya. There's just so much life to the sport down there. They go nuts over it. I swear, it only costs me about three dollars to get box seats. If you get the chance to go down there, you have to.

CHARLIE

I'll add it to the bucket list.

BOB

I'm telling ya, the flight's a breeze. I go out of Salisbury. I can be on the beach, coconut in my hand in less than five hours.

CONNIE, his wife, steps up.

CONNIE

Is he going on about the DR again?

BOB

I'm giving sound advice dear. Retirement is for seeing the world, ain't that right Charlie?

CONNIE

No. Don't listen to this guy. It's too hot down there. Too humid, you can feel your hair growing.

BOB

You prefer snowmen on the beach?

CONNIE

(IGNORING HIM)

You know what I love. Santa Monica.

(TO EVELYN)

West coast is the best coast.

EVELYN smiles politely.

BOB

Santa Monica? Are you joking? LA is trash compared to the Caribbean. Full of hippies and drug addicts. Right Charlie?

CHARLIE
I'm going to get some more
pretzels. Evelyn?

CHARLIE and EVELYN start to turn.

BOB
Alright, alright.
(GESTURING TO EVELYN)
But you and the wife go down
sometime, you hear?

EVELYN is about to protest.

CHARLIE
Will do.

CHARLIE turns and walks off. EVELYN comes up behind him.

CHARLIE is fishing in a bowl of pretzels.

EVELYN
Wife?

CHARLIE
Come on. I was trying to duck out.
When'll you ever see them again?

EVELYN
It...It just doesn't feel right.

CHARLIE
Don't worry about it.

CHARLIE turns. Music is playing and couples are dancing in
the middle of the living room.

EVELYN
Care to dance?

CHARLIE
Nah. I don't dance. You?

EVELYN
My husband John and I did every
chance we could. It's comforting.
He was weaker toward the end, so
none of us were very good, but we
would try. And if I can teach him
to dance, I can teach anybody.

She holds out a hand to CHARLIE.

CHARLIE

Regardless, I better not. For the safety of the room.

EVELYN

You almost went ice skating yesterday.

CHARLIE

Different crowd.

EVELYN nods and looks down.

CHARLIE

Look, not many people here know about what happened to my wife. She was a great woman. She would always get me out of stuff like this.

EVELYN

Parties with family? Why wouldn't you want that?

CHARLIE

Because, you have to, you know, make small talk, and laugh at bad jokes, and explain what you have been doing since retiring, all while balancing as many hors d'oeuvres as you can.

EVELYN laughs.

EVELYN

I like it. I like small talk.

CHARLIE

What kind of monster are you?

EVELYN

What? Talking about nothing is the best kind of talking. It's easy. You just get to be with people.

CHARLIE

I still think it's stupid.

EVELYN

Well, if you weren't with family, what would you do for New Years?

CHARLIE

Eh. We'd watch it on the TV.
Nothing special. Last year, I just
fell asleep before midnight.

EVELYN

No, you didn't! That's not the
strong willed Charlie I know.

CHARLIE

What's the point?

EVELYN

It's a fresh start. You reflect.
You look to the future--

CHARLIE

Which is how long exactly? Look, I
know. I'm just not that into it.

EVELYN

Do you make resolutions?

CHARLIE

Do you?

EVELYN

Yes. Whether I keep them is a
different story.

CHARLIE

Well, let's reflect. What was last
year's resolution?

EVELYN pauses to think.

EVELYN

Write more. I keep a prayer
journal. Helps me settle down each
night. I wanted to be more creative
though, so I started writing some
poems in my new journal.

CHARLIE

And?

EVELYN

I think I got to page three. I also
told myself I would exercise a
little more. I've kept that up
mostly. I do a ten minute walk each
morning.

CHARLIE
Unless there's ice.

EVELYN
Then...Well. I guess I had one more. It's similar every year, except now, I can't do it.

CHARLIE
What is it?

EVELYN
Travel. With my husband.

CHARLIE
Oh.

EVELYN
He's...He was a home body, you know? Never wanted to leave. I'd take care of him here.

CHARLIE
Where'd you want to go?

EVELYN
I don't know. I like it here, I really do, but...Every night we watch the travel shows and sixty minutes and all that, and I think about what it would be like to go there. Even in the movies. *American in Paris, Around the World in Eighty Days*. I watch people go on adventures, and I think I go with them, but I'm still just on my couch. Anyway, it's too late now.

CHARLIE
Why?

EVELYN
You know, it's too late.

CHARLIE
What? You have nothing stopping you. You don't have to go with him to travel.

EVELYN
Charlie. It's too late. Look at me. I can't.

Beat.

EVELYN

Before I met him, my plans were to go to the west coast. I wanted to work in the movies. I would joke with my friends about putting my feet in every ocean, just to say I did it. I only ended up getting them in one.

CHARLIE

Am I supposed to pity you?

EVELYN

What? No, not at all--

CHARLIE

I mean, clearly it seems that you are looking for some pity.

EVELYN

I'm not. Why would you say that?

CHARLIE

It's just a joke. I'm sorry.

Beat.

CHARLIE

Why didn't you go?

EVELYN

John never wanted to go.

CHARLIE

But you wanted to.

EVELYN

Look. Ocean City is my home. I think over time I realized this is the place that makes me the most happy, you know? This is the place he loves, which makes it the place I love.

CHARLIE

That's dumb.

EVELYN

Excuse me?

CHARLIE

I didn't mean you're dumb. I just mean...Relationships are about give

(MORE)

CHARLIE (cont'd)
and take, you know? If you really
wanted to go--

EVELYN
I didn't want to burden him.

CHARLIE
Burden him?

EVELYN
Things just kept coming up.
Doctor's appointments, family
visits, birthdays, holidays. It
just didn't happen, and that's
okay. I have everything I could
want right here.

CHARLIE
But don't you want more?

Beat.

EVELYN
(CHANGING THE SUBJECT)
You never told me your resolutions.

CHARLIE
Look, the new year is just a new
day, same as any other. At this age
I ain't getting any better.

EVELYN
(LAUGHS)
That's a shame.

CHARLIE
Why?

EVELYN
I believe everyone can improve
themselves no matter how old.

CHARLIE
But why should it matter? No
really, why does it matter? I'm not
trying to impress anybody.

EVELYN
It's not about impressing people.
It's about giving yourself purpose
in the coming year.

CHARLIE
Creating routines?

EVELYN
Why are you being like that?

CHARLIE
Being like what?

She is about to explain what is going on, but stops herself. She looks into the groups of people dancing. She sees her and her husband rocking back and forth.

EVELYN
I think I'm gonna go.

She grabs her coat from the hook in the corner of the room. CHARLIE marches after her.

CHARLIE
Wait. Come on. Don't--

EVELYN closes the door. CHARLIE follows.

BRIAN
Where do you think you're going?

CHARLIE
(WITHOUT TURNING)
Seeing about a girl.

He closes the door.

INT. EVELYN'S LIVING ROOM - DAY

EVELYN enters the apartment. CHARLIE follows directly after.

CHARLIE
What's wrong?

EVELYN
I'm tired of you asking what is wrong. Nothing is wrong.

CHARLIE
Yes there is. Something's wrong.

EVELYN
I don't want to trouble you.

CHARLIE
I'm tired of you acting like that.
You say you don't want to trouble
(MORE)

CHARLIE (cont'd)
people, that you don't want to be a
burden, but yet you are. You are.
By saying nothing, keeping it
inside, it's making me crazy. You
say you have routines, but you're
needy. You are Evelyn, and yet you
keep it all bottled in. What's
wrong?

EVELYN
Be quiet! Just be quiet.

She sits and turns on the television.

CHARLIE
You just going to sit there?

EVELYN mutes the movie.

EVELYN
Don't give me that. I can't think.
I'm hot all of a sudden. I need
to...

She stands and walks to the balcony.

CHARLIE
It's your husband isn't it.

EVELYN stops.

CHARLIE
It's your first holiday without him
and you miss him. Because I feel
the same way--

EVELYN
That isn't it.

CHARLIE starts to move over to her.

CHARLIE
Then what is it?

EVELYN
IT'S THAT I DON'T FEEL ANYTHING!

CHARLIE stops.

EVELYN
I don't. I feel...empty. I haven't
cried since he died. I haven't
(MORE)

EVELYN (cont'd)

woken up to think he was there. I feel like I have to keep my life in routine after routine or I'll just shut down. I feel like I look at my life and all of the memories, all the things we did together this week, and...that's it! That's all I've done. All I've ever done. How did we get here?

CHARLIE

Evelyn...

He reaches a hand to her.

EVELYN

You have to go. You have to. I can't do this anymore. You have to go. It's too painful. It's too painful to do all these things and feel nothing anymore. Winterfest, skating: it's all nothing anymore. I'm sorry.

CHARLIE lowers his hand. EVELYN sits. She watches the movie. MARIA and TONY start to sing *Somewhere* again.

EVELYN

I always thought, when he died, I would think of a psalm or a hymn or something...but all I can think of is this. And, I don't know what to do.

CHARLIE turns up the volume on the movie. EVELYN looks up at him teary eyed, and slightly annoyed.

CHARLIE stands. He holds out a hand to EVELYN.

EVELYN hesitates, but takes the hand and stands.

CHARLIE puts a hand around her waist, and holds the other out. EVELYN gives a slight laugh. She sniffles, and puts her hand on his arm.

They slowly rock back and forth to the music. It is clumsy, but honest.

Humming noise, as the music fades out. The two are still dancing, but in silence.

INT. CRYSTAL BEACH OCEANFRONT HOTEL ROOM - NIGHT

HOLOCENE BY BON IVER FADES IN.

KAYLEY, JADEN, and a group of other teens dance in slow motion. A light machine is flashing in the background.

JADEN is grinding on a random stranger. KAYLEY is taking swigs from a bottle of Burnetts.

INT. EVELYN'S LIVING ROOM - NIGHT

EVELYN rests a head on CHARLIE's chest. She starts to silently cry once again.

Their feet move in tandem.

INT. CRYSTAL BEACH OCEANFRONT HOTEL ROOM - NIGHT

A random stranger's arms are around KAYLEY as is playing beer pong. She tosses a ball and it goes in a cup. The whole room silently cheers.

The guy forces a kiss on KAYLEY, and at first she is hesitant, but then she pushes in further.

INT. OLIVER'S ROOM - NIGHT

OLIVER is kissing ZOË. She turns him to the bed.

He sits.

She starts to take off her shirt. It is a little awkward. She is a little stuck. OLIVER laughs and grabs the shirt and pulls it off. They both are laughing.

ZOË falls on the bed, chest up, her bikini top still on. She rolls over and looks at OLIVER. He looks back.

INT. EVELYN'S LIVING ROOM - NIGHT

EVELYN and CHARLIE are still dancing.

CHARLIE is starting to tear up as well.

INT. CRYSTAL BEACH OCEANFRONT HOTEL BALCONY - NIGHT

JADEN and KAYLEY sit on the hotel's balcony with a few guys. A joint is being passed between them.

The joint is in one of the guys hands. He passes it to KAYLEY, and kisses her. She takes it, takes a hit, and blows it in the air.

She turns to JADEN and hands her the joint. The guy hits her on the arm. KAYLEY rolls her eyes and lazily gives JADEN a kiss as well.

INT. OLIVER'S ROOM - NIGHT

OLIVER rolls on top of ZOË. They kiss.

She pulls off his shirt.

INT. BRIAN'S APARTMENT - NIGHT

BRIAN, his wife, and their friends all watch the television screen. They are all dressed up with glasses of champagne ready. It is a minute to midnight.

EXT. BEACH OUTSIDE CRYSTAL OCEANFRONT HOTEL - NIGHT

A group of guys, strip and run naked into the ocean. The girls stand watching cheering them on.

The guys motion for the girls to come in.

KAYLEY and JADEN take off their tops and race into the water, screaming.

INT. EVELYN'S LIVING ROOM - NIGHT

EVELYN and CHARLIE dance.

We see the picture of EVELYN and her late husband on the wall, watching.

INT. OLIVER'S ROOM - NIGHT

ZOË slides up on the bed's backboard. OLIVER crawls over to her. He whispers something in her ear. She smiles and laughs.

She nods, and he kisses her neck.

He slides down, down, down.

EXT. OCEAN WATER - NIGHT

KAYLEY is kissing her boy from the party. A wave knocks into them. They go under.

They come up, laugh and continue to kiss.

A bigger wave comes in.

JADEN is on the shore pushing a guy away. She is shouting at him, and running back up the hotel stairs, covering her bare breasts with crossed arms, crying.

He goes after her.

INT. EVELYN'S LIVING ROOM - NIGHT

CHARLIE and EVELYN stop dancing. They just stand, holding each other.

INT. BRIAN'S APARTMENT - NIGHT

10, 9, 8, 7...The party is chanting. BRIAN pulls his wife close.

INT. OLIVER'S ROOM - NIGHT

OLIVER stands up from the bed. He goes to his bed side drawer. ZOË suddenly sits up. She is unsure.

INT. CRYSTAL BEACH OCEANFRONT HOTEL ROOM - NIGHT

JADEN is in the hotel room. She is on her phone. She calls ZOË.

INT. OLIVER'S ROOM - NIGHT

ZOË's phone is buzzing from across the room. ZOË hears it and looks over. OLIVER walks over and picks it up. She turns to her. She rolls her eyes. He hangs up, and tosses the phone on the ground.

INT. CRYSTAL BEACH OCEANFRONT HOTEL ROOM - NIGHT

JADEN is angry. The guy is still on her, trying to grab at her waist and pulls her in.

She pushes him off, and starts to walk away, back outside, to get KAYLEY.

He follows. He grabs her waist and pulls her in once again, giving her a kiss. JADEN pushes harder. She slaps him. He lets go.

She runs down the stairs shouting at KAYLEY to come back in.

INT. BRIAN'S APARTMENT - NIGHT

5, 4, 3...

INT. OLIVER'S ROOM - NIGHT

OLIVER kneels down beside ZOË he asks her something, inaudibly.

ZOË sits up.

He gives her a kiss. She turns slightly. He stops.

He puts a hand on her face, and turns her in, giving her another kiss. Once again, she pushes away.

They hold a stare. She mouths I'm sorry.

He steps back, and walks toward the bathroom door.

ZOË stands. And walks over to him, she puts her arms around him, and gives him a soft kiss. He pulls back, and goes into the bathroom.

EXT. PARKING LOT OF CRYSTAL BEACH HOTEL - NIGHT

JADEN leads KAYLEY out to the parking lot.

KAYLEY's guy is in front of them, unlocking his car.

JADEN grabs his keys. She asks him a question, inaudibly, "Okay to drive?"

He nods saying, "Yes" back. JADEN releases the keys and her and KAYLEY get inside, closing the door.

INT. BRIAN'S APARTMENT - NIGHT

2, 1...HAPPY NEW YEAR!

People are blowing party horns. A couple party goers pop small confetti cannons.

BRIAN and his wife kiss. Glasses are clinked.

EXT. EVELYN'S BALCONY - NIGHT

Pulled back, we can see the party in BRIAN's apartment.

EVELYN and CHARLIE are seen through the balcony window, still holding each other. It is snowing.

EXT. EVELYN'S APARTMENT BUILDING PRIVATE BEACH- CONTINUOUS

Kids run on the beach. The New Year's celebration continues. Sparklers are being passed around. Random neighbors shoot off firecrackers into the ocean.

INT. OLIVER'S ROOM - NIGHT

ZOË has her back pressed against the door of the bathroom. She has her face in her hands. She rubs her eyes and goes back to the bed and lies down. She then sits up.

INT. OLIVER'S BATHROOM - NIGHT

OLIVER hears a knock on the door. He opens it.

INT. OLIVER'S ROOM - NIGHT

ZOË has her back facing the camera. She pulls off her bikini top.

OLIVER has a slight smile.

ZOË looks down, then looks up at him, expectantly.

OLIVER asks inaudible, "Sure?"

ZOË nods.

OLIVER moves over to ZOË and kisses her.

EXT. STREET - NIGHT

The street is wet. The neon lights of businesses bleed on the pavement.

INT. CAR - NIGHT

The girls are talking in the backseat. JADEN is almost crying. KAYLEY is reassuring her. JADEN looks out the window. Lights of oncoming headlights flash through the windshield.

EXT. BEACH OUTSIDE EVELYN'S APARTMENT BUILDING - NIGHT

The fireworks continue to be fired. They burst in soft focus.

INT. EVELYN'S LIVING ROOM - NIGHT

EVELYN looks up at CHARLIE.

CHARLIE wipes his eyes, and wipes her cheek. He gives her cheek a soft kiss. She steps back, and turns away.

CHARLIE grabs his coat off of the couch and leaves the apartment.

The movie continues to play. The music fades. EVELYN looks at the screen. The scene changes. The sounds of a commercial break come through. EVELYN picks up the remote and turns off the movie.

INT. OLIVER'S ROOM - NIGHT

OLIVER exits his bathroom once again. ZOË is naked under the covers of his bed. OLIVER sits beside her.

OLIVER
Hello.

ZOË
Hello.

OLIVER
That was--

ZOË
I'm sorry about the general
awkwardness and my whole breaking
off with--

OLIVER gives her a kiss.

OLIVER
It was nice.

ZOË
Yeah...

OLIVER walks to the door, zipping up some shorts.

OLIVER
You want me to get you anything?

ZOË
Wait. Stay.

OLIVER turns and sits on the bed.

ZOË

I am though. I am sorry about being hesitant and leading you on, and--

OLIVER

You need to stop being sorry all the time around me. I didn't want to pressure you.

ZOË

It's just. I needed to think it through. All I could think was...Well, I want this to be special. With someone I can trust. I kept thinking, am I doing this for me, or because it's senior week, or what?

OLIVER

I get it.

ZOË

I just wanted my first time to be special.

OLIVER

First time?

ZOË

But, I mean, yeah. It was.

OLIVER

Your first time?

She gives him a kiss.

ZOË

Special. It wasn't perfect, which makes it perfect. I think too many people go in thinking, "Oh, it's going to be exactly like in the movies", but...its not. It's much more real.

OLIVER

It...was nice.

ZOË

Let me guess. Not your first rodeo?

OLIVER

The last thing anyone wants to hear after sex is rodeo. But no, it's not.

ZOË
Who else? Am I okay?

OLIVER
Don't worry.

ZOË
I just hope I'm not a
disappointment.

OLIVER
No, no, no. Not at all.

ZOË
I mean, it doesn't matter. I mean,
Kayley goes on and on about guys,
but there's really nothing there,
you know? It's all just, like,
super empty. Like, I'm not seeking
validation from sex. We're much
more mature about it.

OLIVER
Right...

ZOË
I am wondering one thing though.
What happens next?

OLIVER lays down.

OLIVER
Well, it's getting pretty late
anyway.

ZOË
No. Not--I mean, what do we do when
the week is over? When the summer
is over? I mean, life is going to
start moving pretty fast. I can't
just keep coming out to visit you
all the time. I'll be in New York.
I mean, you can visit. Lord knows
there will be things to do in New
York, and it isn't too far, but,
still. The long distance thing
isn't ideal, and we--

OLIVER turns to look at her.

OLIVER
Let's see how this week goes.

ZOË

But out time is almost up.

OLIVER

Don't think of it that way. You
think too much about the future.
Think of right now. You and me.

ZOË

But where do you see us. Where are
we?

OLIVER turns onto his back.

OLIVER

I don't know.

ZOË

You don't know?

OLIVER

No.

ZOË turns on her side away from him.

ZOË

Well...We'll think about it then.

OLIVER

In the morning.

He turns to her and spoons her.

She looks forward, unsure. Her phone buzzes. She sits up.

OLIVER

Leave it.

ZOË

It's not...

She lies back down. They sit for a minute.

The phone buzzes again.

ZOË sits back up.

OLIVER

Oh, come on.

ZOË stands.

ZOË

I think I'm gonna go.

OLIVER

Are you mad? Did I do something?

ZOË

I'm not mad. That's not it.

OLIVER

Are you going after your friends?

ZOË

That's not it, I'm just--

OLIVER

They're not good girls Zoe. They're using you.

ZOË

That's not it.

OLIVER

Then what is it? Come on. We can just lie here, and we can talk about next summer, and the summer after that, and--

ZOË

Thanks, but there's more to life than summers.

(beat.)

Look, I had a really fun time, but...I should go. I don't want to--

OLIVER

It's alright. It's alright. Go.

ZOË

You're sure?

OLIVER

Yes. Go. Just, go.

ZOË

I don't want you to be mad.

OLIVER

You said you wanted to go. I understand. Just go.

ZOË
Alright. I'll...I'll call you in
the morning. We'll hang out?

 OLIVER
We'll see. I may be busy.

 ZOË
After work?

 OLIVER
We'll see.

 ZOË
Okay...

She leans in and kisses him.

 ZOË
Thank you. For everything. It was
special.

She turns and leaves. OLIVER sighs and flops back on the
bed.

INT. COLONIAL ARMS ROOM - NIGHT

It's three AM. ZOË is trying to sleep on the couch. The door
flings open. JADEN and KAYLEY enter.

 JADEN
What. The. FUCK?!

ZOË sits up.

 JADEN
You hear me? What the--

 ZOË
Quiet down.

 KAYLEY
No. You shut up and listen. We have
been stranded out in the middle of
Ocean City for hours!

 ZOË
What?

 JADEN
Your phone.

ZOË looks at her phone. "20 Missed Calls from Jaden"

ZOË
What happened?

JADEN is pacing.

JADEN
Like you care...

KAYLEY
It doesn't matter.

ZOË
What. Happened?

JADEN
We got in a crash, okay?

ZOË
What?!

JADEN
A crash! A car crash!

ZOË
Oh my god.

JADEN
We could have used your sympathy
three hours ago!

KAYLEY
Quiet down.

ZOË
Why in the hell would you drive a
car tonight?

JADEN
We weren't driving!

ZOË
Then why in the hell would you get
in with a drunk driver?!

JADEN
Oh. My. God. You are unbelievable.
Unbelievable!

ZOË
What's unbelievable?

JADEN

We just got out of a freakin' car crash, and all you can think about is how stupid we are? Well guess what, the oncoming car hit us. Why didn't you pick up your phone?

ZOË

This isn't about that. Where's the driver now?

JADEN

At the barracks.

ZOË

What?

JADEN

Driving under the influence. There. happy?! We learned our lesson, yadda, yadda, yadda. You're so much better than us.

ZOË

Don't turn this around on me.

JADEN

Why the hell not? You don't seem to give one shit.

ZOË stands.

ZOË

You don't think I give a shit? I've been trying to tell you this whole trip--

JADEN

(SARCASTIC, IRRITATED)

There she goes again...

ZOË

What?

JADEN

You're so high and mighty, aren't you? But the way I see it, you're acting like a little kid. Once a new shiny toy comes around, you run off with him.

ZOË

That toy happens to be my boyfriend.

JADEN

Yeah. Okay. Let's see how that goes in a week. Meanwhile, us, your friends, are stranded with a cop who charged us for underage drinking. So guess what, you win! So you can go back to your shitty parties, with the indie music, and the collegiate conversations and forget all about us!

She leaves the room and slams the door.

ZOË looks at KAYLEY.

ZOË

Think she'll be okay?

KAYLEY

No, Zoe. I don't think she'll be okay. I'm not okay. I can't believe how immature you're being.

ZOË

Me?

KAYLEY

She's right. You're being selfish. I'm sorry, but is Oliver really more important than us?

ZOË

Oliver would never abandon me at a party, or get wasted every night, or act like such a baby when there are consequences.

KAYLEY

Fine. They why don't you go stay with him? He sounds like a much better friend anyway.

KAYLEY leaves the room and slams the door.

ZOË grabs her jacket, and leaves the hotel room.

INT. JEEP - NIGHT

ZOË is driving to OLIVER's apartment, still angry with her friends.

ZOË is calling OLIVER on the phone, placing it on speaker on her lap.

OLIVER (V.O.)

Hey.

ZOË

Hey Olly, it's me. I just wanted to--

OLIVER (V.O.)

Can't come to the phone, leave me a message.

ZOË huffs. She tosses the phone to the other seat.

EXT. OLIVER'S APARTMENT - NIGHT

ZOË pulls up her jeep to OLIVER's apartment. ZOË gets out of the car. She walks up the stairs to the second floor and knocks on the door.

Nobody answers. She rings to doorbell. Still no one.

She checks her phone. 3:30 AM. He should be home. She knocks again.

She walks back down the steps and takes a deep breath. She stops before getting to her car and decides to walk around to the beach.

EXT. BEACH - CONTINUOUS

ZOË takes her shoes off and starts walking in the sand.

She pauses for a moment in the breeze. No one is out. It is a private beach.

She sits for a moment and runs her fingers through the sand. She hears voices from her right. She realizes that she shouldn't be out here. This is a private beach! She jumps up and runs up to the deck of the apartment building.

OLIVER (O.S.)

And I think to myself, why can't it always be like this. The beach is still here. It's here at night. It's here in January, February, Fall, Spring.

OLIVER and another girl walk up holding hands down the beach.

If we keep worrying about seeing something at the perfect moment: not missing the next party or the next girl--we're just collecting things. Useless things. We never--

The girl he is with holds up a finger to his mouth to keep him quiet.

GIRL

You never know when to shut up, you know that? That a story you tell all the girls?

OLIVER

Only the special ones.

GIRL

I prefer show, don't tell.

She gives him a kiss, wrapping her arms around his neck. Their kiss is long and passionate. OLIVER falls onto the sand, and the GIRL falls on top of him giggling.

She takes off her shirt. OLIVER pulls her in close. They continue to kiss.

ZOË watches mortified. She holds up a hand to make sure they don't hear her cry. She turns and runs back to the car.

OLIVER hears her footsteps and breaks away to look over. He doesn't see anyone.

She pulls him in again for another kiss.

INT. JEEP - NIGHT

ZOË is crying at the wheel.

A group of drunk teenagers tries to cross the street in front of her. ZOË slams on the breaks to avoid hitting them. They stumble further, unperturbed.

ZOË starts shouting angrily in her car at them.

The kids continue walking to the beach.

EXT. COLONIAL ARMS BALCONY - NIGHT

ZOË is no longer crying, but looks devastated.

She reaches in her pocket. No key.

She checks every pocket she's got. Still nothing.

She knocks on the door.

ZOË

Come on. I know you're in there.

Come on.

ZOË walks over to the window. A light has been left on. She looks in the blinds. There is no one in their room.

ZOË pulls out her phone and gives JADEN and KAYLEY a call. Nothing. ZOË grunts with frustration. She is starting to cry again.

EXT. COLONIAL ARMS OCEAN CITY - NIGHT

She walks down to the first floor office. No one is there. She sighs and walks back to the car.

INT. JEEP - CONTINUOUS

ZOË lies down in the back of the jeep and looks up at the ceiling, trying to sleep.

EXT. OUTSIDE BRIAN'S APARTMENT - DAY

CHARLIE opens the door to BRIAN's apartment and almost steps on a plate of leftover Christmas cookies left on the ground. There is a note attached.

CHARLIE picks up the cookies and note. "Come over so I can give a proper apology. - Evelyn".

CHARLIE smiles and takes the cookies over to EVELYN's apartment.

INT. EVELYN'S LIVING ROOM - DAY

There is a knock on the door. EVELYN answers it. CHARLIE stands in the doorway.

EVELYN

I hope you like peanut. That's all I had left.

CHARLIE

I'm sorry.

EVELYN

No. I'm sorry. It's my fault for not saying anything.

(beat.)

Actually, I have something to ask you.

CHARLIE

(JOKING)

I see...Alterier motives.

He raises the cookie plate.

CHARLIE

There's no such thing as a free lunch.

He walks in the door, and EVELYN closes it.

EVELYN

I've been thinking a lot about last night.

CHARLIE

Please, let's just forget about all that--

EVELYN

No. I realized you were right. My reasons for being here are stupid. For staying here, they're stupid.

CHARLIE

That's not--

EVELYN

I want to go to LA.

CHARLIE

What?

EVELYN

Sorry. I didn't mean to blurt it out like that.

CHARLIE

What are you talking about?

EVELYN

If there's one thing I've learned being around you, it's that I am my own worst enemy. I make all of these excuses...I'm not letting another year, what could be my last, go by without seeing the west coast.

CHARLIE

Well...Great. I'm glad you--

EVELYN

I want you to come with me.

CHARLIE just stares at her.

EVELYN

Sorry, I don't want to pressure you. Normally, I'm not this forward, but...I want you to come with me.

CHARLIE lets out a laugh.

EVELYN

Think about it. I've kept myself holed up here because of my husband. You feel stuck here. It would be good for both of us. One last adventure.

CHARLIE

One last adventure?

EVELYN

Maybe not the last, but...

CHARLIE

When would we go?

EVELYN turns away from him. She is embarrassed to say.

EVELYN

Tomorrow?

CHARLIE

What have I done to you?

EVELYN turns back around, slowly.

CHARLIE
We better start planning then.

EVELYN laughs and gives him a hug.

CHARLIE
One problem. I haven't booked a flight in over ten years. How do they do it now?

UPBEAT TECHNO MUSIC STARTS TO PLAY

INT. EVELYN'S LIVING ROOM - MINUTES LATER

EVELYN is sitting on the phone with American Airlines.
CHARLIE is looking through a phone book.

EVELYN
You have to do it online now? You can't just book it over the phone?

She puts a hand over the receiver and speaks to CHARLIE

EVELYN
Do you have a computer?

CHARLIE shrugs.

INT. BRIAN'S APARTMENT - MOMENTS LATER

CHARLIE peeks in the door of BRIAN's apartment. He creeps in, signalling for EVELYN to enter as well. EVELYN looks uncomfortable. CHARLIE walks over to the kitchen counter and grabs BRIAN's Macbook. He rushes out of the apartment with EVELYN following close behind.

INT. EVELYN'S LIVING ROOM- MINUTES LATER

CHARLIE is trying to login to BRIAN's computer.

EVELYN
Are you sure we should be doing this?

CHARLIE successfully logs in.

CHARLIE
Now I am.

INT. EVELYN'S LIVING ROOM- MOMENTS LATER

CHARLIE
What's the wifi password?

EVELYN
The what?

INT. EVELYN'S LIVING ROOM- MOMENTS LATER

EVELYN
Try the explorer thingy.

CHARLIE
Which one?

EVELYN
The one that says Internet Explorer!

CHARLIE
What do you think the website is?

EVELYN
Try clicking the Google to find it.

CHARLIE
I'm clicking but it's not doing anything.

EVELYN
It's because the fonts are too small. Can you zoom in?

CHARLIE
I don't know.

EVELYN
Why don't I just call somebody?

CHARLIE
No. Evelyn. We can do this.

INT. EVELYN'S LIVING ROOM - MOMENTS LATER

EVELYN
Yes we want that one. We want the six.

CHARLIE
Give me your card.

EVELYN
I'm not letting them have my card.
That's how they get you.

CHARLIE
Either give me the card, or we're
not going.

EVELYN hands him a credit card.

INT. EVELYN'S LIVING ROOM- MOMENTS LATER

EVELYN is on the phone once again, as CHARLIE is still
working on the computer.

EVELYN
Yes. Well does it have to be my
email? I don't have an email. Can't
I just? How do we get it to print?
I don't have a printer. Check in at
the airport? Okay. And where
exactly is that? Got it.

INT. EVELYN'S LIVING ROOM- MOMENTS LATER

CHARLIE is on a hotel website.

CHARLIE
Single bed, or double?

EVELYN gives him a look.

CHARLIE
Double it is.

INT. BRIAN'S APARTMENT - MOMENTS LATER

BRIAN enters the apartment.

BRIAN
Dad?! I'm home! Dad?

He notices the missing Macbook on the counter.

BRIAN
You better not be looking at porn.

He walks into his own bedroom.

INT. EVELYN'S BEDROOM - DAY

EVELYN is in her closet with a bag on her bed. CHARLIE stands beside the bed.

EVELYN
How cold will it be?

CHARLIE
It's California.

EVELYN
Do you think I should bring my
winter scarf, or my fall scarf?

CHARLIE
It's California.

EVELYN
Well, I've never been there before.
How will I know I won't be cold?
(beat.)
I'll bring both.

She places both in her bag and zips it up.

INT. EVELYN'S LIVING ROOM- MOMENTS LATER

EVELYN and CHARLIE are seated on the couch with EVELYN's bags on beside them. CHARLIE closes the laptop.

EVELYN
Well.

CHARLIE
I don't think they are going to let
you take this much stuff. It's only
three days.

EVELYN
Better safe than sorry.

CHARLIE
Well. I better, you know, go pack.

EVELYN
Yeah...

CHARLIE stands.

EVELYN
Wait. Charlie?

He stops.

EVELYN

Thank you. I hope you know, I can't
do this without you.

CHARLIE smiles and walks to the door.

CHARLIE

Get some sleep. I'll see you in the
morning bright and early.

EXT. JEEP - DAWN

ZOË wakes up to a group of teenagers walking up beside her car. They are muttering something about a party that night as they pass, still drunk.

ZOË sits up. It is still slightly dark out. ZOË checks her phone. 5:30 AM. She opens the car door and exits, walking across the street toward the beach.

EXT. BEACH - MOMENTS LATER

ZOË is walking across down a sand dune to the shore. There is hardly anyone still out. A single couple is sitting by the shore. They look like OLIVER and ZOË. ZOË walks away from their direction.

A group of seagulls peck at some dropped fries on the ground. They fly away as ZOË walks by.

ZOË walks down to the shore. She takes off her flip flops and puts her toes in the water. She runs away from the cold at first, but then steps further in.

She watches as the sun starts to rise. She turns to see the lights of the boardwalk, still on. The Ferris Wheel is still in a neon glow, until suddenly the lights turn off for the new day. ZOË sits on the beach.

Her phone buzzes. She looks at it. "Text from Oliver: Hey, some friends and I are going to get lunch today. You down?"

She looks at it a moment. She starts typing a message "I know what you did", then deletes it. She starts again, "By friend, do you mean the girl sticking her", but deletes it.

She opens her camera and takes a picture of the sunrise. She lowers her phone. The color isn't quite right. As she exits the camera, she opens her photo app. The first pictures she sees are thumbnails of her and OLIVER laughing. She quickly swipes past them, and gets to a photo of her and her friends. It is a selfie of them on the beach. Then a selfie of them in the hotel room making funny faces at each other.

Then a photo of them standing in front of the jeep, posing outside of KAYLEY's house. Then a photo of them and a few other girls in cap and gown at their graduation.

ZOË puts the phone down. She just watches the sunrise. She is starting to cry.

She picks up her phone again, and calls a number.

ZOË

Hey, Mom? Sorry to call this
early...I...I want to come home. I
want to come home.

INT. EVELYN'S LIVING ROOM - DAY

CHARLIE knocks on the door. EVELYN answers it. She's dressed in her winter coat, but wears sunglasses.

CHARLIE

You ready?

EVELYN

No. But I'm going anyway.

INT. CAR - DAY

EVELYN is driving, but looks distracted. She is watching the familiar houses and high rises of Ocean City speed by.

They get on the bridge and exit from the island, to the mainland of the Eastern Shore, and continue driving.

CHARLIE looks at her and smiles. He's finally out.

EXT. SALISBURY AIRPORT PARKING LOT - DAY

EVELYN and CHARLIE pull into the airport and get their stuff.

They slowly wheel their stuff into the door.

INT. AIRPORT CHECK IN COUNTER - DAY

An AGENT at the counter is loading their stuff onto the belt and hands them each a boarding pass.

EVELYN

I can't believe we're really doing
this.

BRIAN (O.S.)
I can't either.

EVELYN and CHARLIE turn to see BRIAN standing behind them.

CHARLIE
Brian? What are you doing here?

BRIAN
Dad, you left Internet Explorer
open on the laptop you stole.

CHARLIE
How do you know it was me?

BRIAN
I also got an email notification
that "Charlie's flight is today".
Dad, you know you can't travel. You
have high blood pressure and
trouble walking. Look, Evelyn, I'm
sorry he dragged you into this. He
tricks people into helping him
runaway sometimes.

EVELYN
This was my idea. He's just doing
this for me. Dropping me off.

BRIAN
Then why does he have bags?

Suddenly, CHARLIE drops everything and starts running down
toward the security checkpoint.

BRIAN
Not again...Where do you think
you're going?

BRIAN starts to speed walk after him.

EVELYN
Charlie stop. It's over. Charlie!

EVELYN starts to jog behind.

Two security guards notice. They see CHARLIE and run up
toward him.

EVELYN
Charlie, stop! Please!

CHARLIE looks over his shoulder and sees them. As he looks, he trips on his foot and falls forward landing on his stomach.

EVELYN

Charlie!

The group comes over and hovers over CHARLIE. He doesn't look good.

Shot from CHARLIE's POV. The security guards are talking into the receiver on their shoulder. EVELYN looks concerned and is starting to cry. BRIAN is on one knee looking closely into his eyes.

BRIAN

(CONCERNED, BUT IT HAS
HAPPENED BEFORE)

Someone call an ambulance.

EVELYN

I never should have...Oh Charlie.

His eyes close for a moment.

INT. HOSPITAL ROOM - DAY

CHARLIE's eyes reopen. BRIAN and his wife are sitting in the chair by his bed.

BRIAN

He's up. I'll get a nurse.

CHARLIE slowly starts to sit up. His puts a hand to his forehead.

CHARLIE

What?

EVELYN rushes into the room.

EVELYN

Oh, Charlie. I'm so sorry.

CHARLIE

What's happening? How long have--

EVELYN

Only a few hours. Doctor had to put you out for a while.

CHARLIE
Why are you here?

EVELYN
What do you mean?

CHARLIE
You were going to L.A. We had everything planned.

EVELYN
Don't be ridiculous. I wasn't about to get on a plane after you broke a hip.

CHARLIE
I...Did I--

EVELYN
Osteoporosis. I guess the hip was already technically broken, it just needed the proper thing to knock it out of place.

CHARLIE doesn't say anything.

EVELYN
I'm not trying to reach or anything, but...You've had a lot to say about me, and now it's my turn. You think the people around you are trying to keep you locked up, but they are only trying to help you. You just don't want to be a burden, and I get that. We share that in common. We both don't want to burden anyone, but we secretly do. We crave the attention. But--

EVELYN looks over to the corner of the room. There is a step stool.

EVELYN
My husband John would always want to fix things. He was insistent that one of our cabinets had a hinge loose so wanted to tighten the screws. I kept saying, "No, you'll hurt yourself", or, "No, just wait until my son in law comes next week", but he wouldn't hear it. It was a matter of pride for him. So he got on the step stool
(MORE)

EVELYN (cont'd)

when I was in the other room and he screwed in the hinge, and one of the legs broke, and he fell. I heard the crash and helped him right back up--he was fine--but right after, I took that step stool and threw it in the dumpster.

CHARLIE

Nice story...

EVELYN

What I'm trying to say...You seem to feel like you have to prove you can still do things, not just because you are getting older, but because you want to prove you can make it on your own. To show you're wife didn't take everything with her when she left. It hurts. It really does, to let someone affect you like that. Either you wait out your time, or you feel like you need to find some other purpose. It hurts...and I should have never went along with it. This trip is just another step stool, and I'm sorry I let you fall.

CHARLIE

You're right...and you're wrong.

She looks up at him.

CHARLIE

I did get on the step stool, and...Maybe I did it to prove...that I'm not damaged. And you're right, I did fall. That doesn't mean it wasn't worth the risk. My wife got me to continually run away with her, and it meant that I always tried to catch up. It meant once I did, and she was no longer there, I tried to keep running...But you, Evelyn...You're sat with your husband. You took care of him, even though you had places you wanted to go. Now look around. I'm done running. I need to slow down, but...There's nothing here for you anymore.

Pause.

EVELYN
You're here.

CHARLIE
Exactly. And I'm not going to stop
you from leaving.

He holds her hand.

CHARLIE
I'm not talking just about visiting
LA. It isn't just about a short
trip. We both need to move on. For
me, that means staying here with my
family. For you, it means seeing
what else is out there.

EVELYN leans in and gives him a kiss on the cheek.

CHARLIE
Wherever you go, I'll be right
here. You can come visit anytime.

EVELYN
Is that your form of goodbye?

CHARLIE
Think of it as...see you soon.

She pats a hand on his shoulder. She stands, and leaves the
room.

EXT. COLONIAL ARMS OCEAN CITY - EARLY MORNING

THE SENIOR WEEK THEME PLAYS AGAIN.

ZOE exits the hotel office with a replacement key in hand.
She walks up to her room and quietly opens the door.

INT. COLONIAL ARMS ROOM -DAY

The lights are off. None of the girls are in the room. ZOE
walks down to the bedroom.

INT. EVELYN'S LIVING ROOM - DAY

EVELYN re-enters her house. She looks at the walls.
Scattered photos and memorabilia are everywhere.

She looks at the photo of her husband and her at the beach.
She pulls it off of the wall and examines it.

INT. COLONIAL ARMS BEDROOM - DAY

No one is in the bedroom. ZOË picks up her phone. She looks at her messages. Nothing. She picks up her suitcase, and starts to repack her clothes.

She picks up the poop emoji pillow that OLIVER got her.

She walks over to the trash and throws it in. She goes back to packing, but soon stops. She stands and grabs the poop pillow once again. She packs it away.

INT. EVELYN'S LIVING ROOM - DAY

EVELYN is walking around the couch and the other room looking at the picture. She looks over to the kitchen and sees her husband, pouring her tea, and walking it over to the couch to sit down. The vision vanishes as soon as he sits.

She then turns to the balcony, where she sees her husband reading. While looking at the water. The vision vanishes.

She turns to the closet in the corner of the room that her husband is tiptoeing by. He stops in front of it, and whips it open, to reveal her grandkids running out, playing hide and seek.

EVELYN walks over to the kitchen and sees her husband standing on a step stool, reaching with his tools to screw in the hinge. Just as he begins to fall, the vision vanishes.

EVELYN turns and sees her husband yelling at her while sitting on the couch, while she is cleaning up a tea cup he dropped.

She turns to the door and sees a pair of paramedics walking into the bedroom briskly.

EVELYN walks over to the bedroom door and looks in.

INT. EVELYN'S BEDROOM - DAY

EVELYN's husband is unresponsive in the bed. the paramedics are administering CPR. EVELYN quickly turns away, afraid to look.

INT. EVELYN'S LIVING ROOM - DAY

EVELYN walks over to the couch and looks at it. Her and her husband are seated on it in a memory, watching a film, with a blanket around them. He gives her a kiss on the forehead. The vision vanishes.

EVELYN looks over at the phone. Her hand hovers above it. She hesitates, and then picks it up.

EVELYN

Yes. Hello dear. How are you? I just...I thought I would call about what you said last week, about the home? I know it isn't a home, but...I think it could be...under one condition...

EXT. BUS STATION - DAY

ZOË steps out of a taxi at the bus station. She grabs her things and wheels them into the office.

EXT. BUS STATION - MINUTES LATER

ZOË is pacing back and forth, checking her phone every few moments.

ZOË moves over to a bench and sits down, next to an older man. CHARLIE. He looks over at her, and gives a small laugh under his breath.

ZOË's tapping her foot.

CHARLIE

It'll come. Give it a minute.

ZOË turns and looks at him. She then turns further away.

CHARLIE

Something wrong?

ZOË stands and folds her arms.

CHARLIE

Talking to you. Are you okay?

ZOË

Yes. I'm fine. I'm...yes.

CHARLIE

You here for the...senior thing?

ZOË
Leaving.

CHARLIE
Well, I could tell that.

ZOË
You?

CHARLIE
Visiting a friend.

ZOË
Fun.

CHARLIE
Come with anyone?

ZOË turns away. She's uncomfortable.

CHARLIE
I get it. I'm the creepy old guy at the bus station.

ZOË
It's not that.

ZOË sits.

ZOË
My fri--The people I came with. They're staying for the rest of the week.

CHARLIE
Something tells me you were too.

ZOË turns away again.

CHARLIE
Seniors can be real assholes sometimes, you know? I mean really, I know from experience. I am one.

ZOË laughs.

ZOË
I'm not so sure they're the assholes in this situation.

CHARLIE
You mean to tell me I've been talking to a fellow asshole this whole time and never noticed?

ZOË
Seems to be that way.

CHARLIE
Well, I'll tell you what. As
assholes, we gotta stick together.

He holds out a hand for her to shake. She does. They smile.
ZOË leans back and sighs.

ZOË
I mean. I screwed up. I thought I
knew everything, that I was more
mature than everybody around me,
but I wasn't.

CHARLIE
Know the feeling. Not the maturity
bit, but the...self righteous
thing.

ZOË
Well...Have any senior wisdom?

CHARLIE
Nope. Still learning. The thing
about growing up is, you never
finish, but you also never start.
It just kind of happens. And people
are going to let you down, but they
often surprise you. It's rare that
you surprise yourself.

ZOË
I'm done with surprises. I'm done
being wrong all the time. I thought
a summer fling with some douche bag
was something special. Like, my
first real relationship.

CHARLIE
And?

ZOË
And, it wasn't. I caught him with
another girl, and I still haven't
told him that I did, and he's
probably going to text or call any
minute asking where I am and I'm
going to have to make up something
or shoot him down or whatever--

CHARLIE

And?

ZOË

And what?

CHARLIE

So what?

ZOË

So what? What do you mean so what?

CHARLIE

So what? Why do you need to tell him anything? He doesn't know you know?

ZOË

No, he doesn't.

CHARLIE

Then why you gotta say anything?

ZOË

I bet friendships on him. I bet everything on something so stupid.

CHARLIE

Exactly. Boys are like busses. There's another one every few minutes.

ZOË laughs.

CHARLIE

Nothing you see around you is real. It's all some corporate hoax meant to lure teenagers into a life of debauchery and angst.

She laughs.

CHARLIE

So what?

He pulls out a Snickers bar.

ZOË

So...I'm leaving my friends...I'm not even sure I can call them that anymore. I guess, we're just self destructive. It's just that this feels like this is the last time

(MORE)

ZOË (cont'd)

before we just start playing catch up every single break, and we'll slowly drift apart.

CHARLIE

Yeah. You might. In ten years, you might forget their names. You might see their pictures in the yearbook and try and connect the dots. Or, you might stay friends forever. In this life there are two types of people: Ones who eat candy bars right away and ones who save them.

ZOË laughs.

CHARLIE

Stay with me now. Stay with me. The first person eats their's as fast as they can. The other eats it slowly, savoring each bite. The first quickly realizes they're done. They should have taken more time or really thought about the flavor. Everybody else around them seems to still be eating their candy bar, but they have nothing left. The other takes way too long. They try so desperately to make things last that they end up missing the full experience. Either way, there's no perfect way to eat a candy bar, but at least both people had one.

ZOË

This is a very forced analogy.

CHARLIE

But you see what I'm saying. Some friendships are forever, some aren't. Some parts of our life fly by, but some memories stick with us forever. So don't worry about it. Don't make some stupid mistake at eighteen something you regret.

He breaks off a piece of the chocolate bar, and hands it to ZOË.

ZOË

Thanks...So what would you do if
you were me?

CHARLIE

Well. I'm going to visit a friend.
I suggest you do the same.

The bus pulls up. CHARLIE gets on.

ZOË stands. She picks up her phone. A new text from JADEN.
"Slept at a friend's. We're at the beach. You coming?" A new
text from OLIVER. "I've been trying to call. Where are you?"
She clicks in her phone to his contact info and hits block
number and delete. She then responds to JADEN's message. "Be
right over."

She grabs her stuff and leaves the bus station.

EXT. EVELYN'S APARTMENT BUILDING -DAY

PERTH by BON IVER PLAYS

A few days have passed. EVELYN's family is boxing up her
stuff. EVELYN places a hand on the wall as she walks across
the room, saying one final goodbye. She then sits at the
counter and picks up the picture of her and her husband in
her right hand, and a new ticket to LAX for the next month
in her left. She looks up.

EXT. BRIAN'S APARTMENT - DAY

CHARLIE is back home the next day. He approaches the door
and sees the photo on the ground with a bow on it and a
note. He picks it up. "Take good care of it, and see you
soon. - EVELYN". He smiles.

EXT. BEACH- DAY

ZOË walks up to her friends who have their feet in the
water. She hesitates before walking to them. She then runs
over and gives them a hug. KAYLEY shouts in surprise, but
then turns to see her friend crying.

ZOË

I'm sorry. I'm so so so sorry.

KAYLEY

About what?

ZOË

You were right. Oliver wasn't a
good guy. And I almost bet our
friendship over him.

JADEN

Zoe...

JADEN gives her a hug.

KAYLEY

Zoe...No one's mad at you for going home with a guy...

ZOË looks up at her.

KAYLEY

That's what the walk of shame in the morning is for.

KAYLEY and ZOË laugh. ZOË sniffs and gives KAYLEY a hug.

JADEN

Did I miss something?

KAYLEY

Inside joke.

ZOË

You were there.

JADEN

Must have been terrible.

ZOË

Super immature. You wouldn't have found it funny.

JADEN

I didn't.

They all laugh and ad lib some more. A wave comes crashing in and splashes them again.

INT./EXT. JEEP - DAY

ZOË and her friends are all riding back in the jeep. KAYLEY is driving in the front. ZOË and JADEN are sleeping in the back on the poop emoji pillow. KAYLEY looks at the two of them and smiles. They drive over the bridge off of the island.

INT./EXT. EVELYN'S CAR - DAY

KIM is driving the car. EVELYN is looking out the window. All of the Christmas lights are stripped down. There is still slush on the ground. EVELYN looks out at the water, as she drives over the bridge for the last time.

FADE TO BLACK.

CREDITS ROLL.

PERFECT PLACES by LORDE plays over the credits.

THE MUSIC FADES OUT.

THE END!