

Sparkle and Shine

by

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EXT. STREET - DAY

ON SCREEN: ST. JOHN'S, 2010

Rows of houses, bungalows, flower boxes, whirligigs line the front lawns of a street near a commercial strip mall.

Quaint and picturesque intersects a suburb, with pizza, laundry, and pet store franchises.

Bikes are strewn in driveways with no locks. Kids run around, a family neighbourhood.

INT. DECKER HOME - DAY

Up the front steps, and through a screen door, jackets and sneakers litter the hall.

CLOSE UP: Lip balm and nail polish clutter the hallway table, 100 shades of pink lined up like chess pieces.

Nurses uniform flung over the couch.

Raucous teenage voices run shrill through the house.

INT. KITCHEN - DAY

AVERY (10) creeps into the kitchen. LORI(17), JILL(16), and SUE(15) rush around and grab cereal.

Jill takes a box of Lucky Charms and Shreddies. Quick look to Avery, who grabs the Lucky Charms, and calls Avery her nickname PUDGE.

JILL

Here you go, Pudge. Mom got the sugary cereal for you.

Avery shields herself with a box of Lucky Charms,
and a bowl and spoon.

SUE

What difference is a few more
pounds.

Avery looks down at her baggy track pants.

LORI

It's not like you two have the
boys lined up at the door. You're
covered in vaseline to squeeze
into those jeans.

JILL

She's in them.

SUE

That's what counts.

Jill and Sue do a hi-five and toss cereal boxes like
footballs.

Avery crawls into the window seat built in like a
bookcase.

JILL

Push over Avery.

SUE

Yeah. Push over. This bench can
seat 3, when it's just *us*.

JILL

And then you had to come along
and ruin everything.

AVERY

(mutters)

It's not my fault.

JILL
Well, it kind of is.

SUE
You know you were a mistake,
right?

LORI
Shhhhhh. Mom's shift is almost
done. She could be here any
minute.

Avery smiles, Lori, her protector.

SUE
What are you all smiles about?

JILL
You'll never go to a dance.

SUE
Can you imagine who'd invite
Avery. Someone from Mars or
Plutoooo.

Sisters all laugh, even Lori.

A car pulls up.

INT. KITCHEN - DAY

INTERCUT: Kitchen and Bedroom.

Sisters run to their room, backpacks and books tossed
onto the bed. They study.

INT. KITCHEN - DAY

RUTH (42) still in her nurses uniform and raglan.

RUTH
Where are your sisters?

AVERY
Studying.

RUTH
I know your sisters are bigger.

AVERY
Older.

RUTH
You don't need to cover for
them... Girls, get out here.
There's groceries in the car.
They can't walk to the fridge
on their own.

Sisters yell out from their rooms.

SISTERS (O.S.)
We're STUDYING.

RUTH
NOW, young ladies.

INT. BEDROOM - DAY

They drag their heels from their room, a bunk bed
and single bed stand amidst a heap of clothes.

SUE
Why can't Avery do it? She needs
the exercise.

INT. KITCHEN - DAY

RUTH
Watch your tongue, young lady.
There's plenty of chores to go
around.

RUTH (CONT'D)

(to Avery)

Put that bag of groceries away
will you love?

EXT. HOUSE - DAY

Ruth heads to open the trunk of the car. The girls dawdle to the car, follow Ruth.

JILL

You called her love.

SUE

Cause' she's the baby of the
family. She could get away with
murder. *That's okay, love.*

RUTH

It's not true.

INT. KITCHEN - LATER

Ruth juggles brown bags in her hand, it slips and bursts wide open. Rolling cans spill over the floor.

Avery starts to pick up the rolling cans, as fast as she can, loosing some under the table.

JILL

She's such a suck.

SUE

See she didn't even do what she
was told.

JILL

The food is still on the counter.

AVERY

(mumbles again)

I couldn't reach.

Ruth slaps her coat across the chair.

RUTH

If this nattering doesn't stop,
no one will go to the dance
this Friday. Do you hear me?

Lori, fed up.

LORI

I'm going. Cause I put up with
this bullshit everyday. On my
own.

Ruth turns on Lori.

RUTH

Oh you do, do you? You think
you run this household?

LORI

You're never here.

RUTH

And where exactly do you think
I am? Out to the movies? Eating
takeout?

LORI

Maybe...

RUTH

Your father works away.
(smiles)
He's a turn around man ...

LORI

(mimics Ruth)
... He's a *turn around man*.
Whatever that means. He's never
here.

RUTH

He's here half the year. He works hard out west.

LORI

He's not here now. And you're always working.

RUTH

I work to pay for your clothes. That's what.

LORI

What clothes? I never get anything new. Ever!

RUTH

Go to your room.

LORI

My room? I don't have a room.

RUTH

You don't have a room. You don't have clothes and you don't have food, I suppose. Then what's the point of living here.

LORI

Exactly.

RUTH

If you saw the patients I see everyday. Some not even half your age.

Lori starts to walk away.

LORI

I'm going to the mall.

RUTH

To the mall. For a twack, are you?

LORI

To get a job. So I can get out of here.

RUTH

If you leave here, my dear, don't come back. Pregnant or not. You hear me.

LORI

I'm going to the mall. How am I going to get pregnant? I'm barely allowed to go to the dance and look what I have to wear.

Lori storms out.

INT. AVERY BEDROOM - DAY

Avery storms to her own room. She looks around. Her room is big, tidy, empty. One single bed. She could be an only child.

INT/EXT. DECKER HOME - DAY

Lori leaves the house. Ruth rushes to the front door to call after Lori.

RUTH

Get back here. Take Avery with you.

Avery crawls from her room.

RUTH (CONT'D)

Avery, get out here.

LORI

Fuck.

Ruth pushes Avery out the door.

RUTH

Get going. Catch up with her.

They walk down the front walk, 10 feet apart.

INT. STORE - DAY

Lori carries an envelope of resumes. Avery follows 5 steps behind. Lori walks up to the SALES CLERK, she stands in front of a sign, Forever-In-Jeans.

LORI

Don't say anything- got it.

Avery nods.

LORI (CONT'D)

Are there any jobs, part-time?

Hand on her hip, she looks to the CLERK, ANNA (19).

ANNA

Manager is gone. Back in 20.

LORI

Thanks. I'll leave this for her.

Lori leaves a resume on the counter.

She rummages through a pile of jeans. Takes several pairs to the change room, slung over her arm.

LORI (CONT'D)

Okay if I try these on?

ANNA

Sure. Knock yourself out.

Lori passes Avery jeans to take to the change room.

LORI

Go in there. Don't come out
until I say so.

Avery nods.

INT. CHANGE ROOM- LATER

Lori slides on the new jeans. Looks under the door.

INTERCUT: AVERY CHANGE ROOM

Avery holds up the skinny jeans. She is wearing track pants high up to her waist and pushes them down. She tries to put her toe into one leg of the jeans, thin enough to fit your arm.

She looks straight ahead in the mirror and throws the jeans on the floor.

INTERCUT: LORI CHANGE ROOM

Like a pro she puts her own jeans on over the new ones, flips open the curtain like a magician, Ta Da.

LORI

Come on. NOW.

INT. STORE - DAY

Lori lays the jean rejects on the counter in front of Anna and forgets about the job. They start to leave.

INT. CHANGE ROOM- LATER

Anna looks in the change room and comes back out to the front counter.

INT. STORE - LATER

ANNA

Hey, did you forget something?

Lori freezes in her tracks in fear. Avery close by.

LORI

I don't think so...

ANNA

There's a pair left on the floor.
You're not really 'job' material.

Lori ignores her and walks on. Once in the clear, Lori picks up the pace. Avery tries to keep up.

LORI

Faster. Let's go. NOW.

INT. SCHOOL GYM - NIGHT

Dance is dimly lit. Guys look really bored. Girls are excited, hair and make up done for a party.

Chairs in a semi-circle, most students stand.

Sue and Jill, soccer shirts and rough jeans, are on their own, not as popular as they pretend.

Lori flaunts her jeans to the guys, that she lifted from the store.

LORI

Which one of you losers gets to
sweep me onto the dance floor.

Lori dances a slow dance. Avery glances her way, careful not to get caught.

INT. SCHOOL GYMNASIUM - DAY

Avery is in ballet class. Ballet Teacher, MISS JANINE (28), smiles. Mats on the floor, dance bars, and signs 'No basketballs permitted'.

MISS JANINE

This class is sponsored, so *all* children can take ballet. Those without money too.

Miss Janine stands in first position.

MISS JANINE (CONT'D)

Ballet is one of the oldest forms of classical art, dates back to the Italian Renaissance.

Kids are in tights with leotards bagging off of them.

CHILDREN

What's classical art? Where is the Renaissance?

Avery is the only one in a t-shirt and shorts.

MISS JANINE

The older group have been practicing for weeks. Jill and Sue will intro.

Jill and Sue do backflips, they land back on to each other in perfect symmetry. Students are awestruck.

They disassemble in single file from the gym, and give Avery a smack on the head.

JILL

Top that pudge. Do a pirouette.

Avery draws a blank.

AVERY

A pirouette?

MISS JANINE

Avery to the front, please.

Weren't Avery's sisters great?

It must run in the family.

AVERY

(under her breath)

It *doesn't*.

Avery fixates on the full length mirrors in front. She can see herself head to toe under the florescent lights, vivid and large.

AVERY (CONT'D)

Pudge, pudge, pudge.

Avery looks to the right-hand side, there's a boy, RAOUL(10), his posture is perfect, he fits in.

DAYDREAM: Avery takes a long look at Raoul. She moves the boys image onto her own. Raoul's body is transformed to become one with Avery's head and face.

She sees herself as a boy. Avery smiles.

MISS JANINE

Now, there's the smile I have been waiting for. Okay two groups. This side first.

Miss Janine's eyes make contact with Avery.

Avery snaps out of the DAYDREAM to the image in the mirror. A look of horror.

Avery's group is on the floor. Raoul's group sits on the side to watch.

Raoul reaches into his backpack tears off a piece of paper and writes the word 'sparkle'.

The groups change over and as Raoul passes by Avery he puts the small piece of paper in her hand.

Avery sits on the side to watch Raoul perform and secretly pulls the paper out to read 'sparkle'.

Avery smiles ear to ear and picks up a pen and writes on the same piece of paper ... and shine.

The little piece of paper now reads sparkle and shine.

Avery slyly sneaks the piece of paper back into Raoul's backpack without being seen.

Miss Janine smiles to Avery.

INT. DECKER HOME - NIGHT

The sisters get ready for Halloween.

Lori is a naughty nurse, and Jill and Sue are cheerleaders, with a lot of make up.

Avery is dressed as half man and half woman.

Lori helps with white makeup under Avery's eyes. She adds a mustache, and lipstick on the other.

AVERY

Better than a pirate or a
princess.

Ruth takes the obligatory photo in the porch. CLICK.

EXT. STREET - NIGHT

Ruth sends Lori, Jill, Sue, and Avery out the door with pillow cases in hand for the big haul of candy.

Lori, Jill, and Sue are much further up ahead and Avery walks behind them out of sight.

Avery gets a few nods from other small kids and feels like one of the 'gang'. One kid says, 'cool costume'.

LORI

Don't get lost back there, Avery.

JILL

Don't come too close either.

SUE

Unless you get the good treats,
'cause your the *baby*.

The sisters see a bunch of popular boys.

Avery is now close by and one mischievous boy, BEN (14), takes Avery off to the side.

Ben confronts Avery behind the on-street mailbox.

BEN

So, what is it, Avery? Are you
a girl or a boy? Can't decide.
Let me see.

Ben leans in to touch (feel up) Avery under her costume aggressively. Avery tries to push Ben away.

EVERY

Don't.

Ben bullies his way and pushes Avery up against the mailbox. The sisters remain oblivious.

With a look of fear and terror Avery eyes the next person who comes down the street.

It is Raoul, the boy from ballet class. Raoul stops and confronts Ben.

RAOUL

What are you doing, Ben?

BEN

What's it to you? Foolin' around.
Goblins and all. You know. It's
Hallows Eve.

RAOUL

You seem scary, Ben. I think
you're hurting Avery.

BEN

What's it to you? I said.

RAOUL

I'm here. I can see you. I'd
have to report you.

Raoul takes a quick photo with his flip phone. Ben pulls back.

BEN

You're just a puff ball. The
two of you. Fruity, fruity,
that's you.

Ben starts to back away and goes down the street.

Raoul pats Avery on the shoulder, and continues on.

CLOSE UP: Avery, tears up, makeup streams and blurs the half man and half woman face.

The 3 sisters look directly her way and cackle.

SISTERS (O.S.)

What a MESS.

INT. RAOUL'S BEDROOM - DAY

Raoul takes a tiny graduation robe from his closet.

It's way too small but he can just fit his arms through and he wears it like a shawl.

Raoul and Avery, twirl and dance.

RAOUL

Kindergarten graduation?

AVERY

We graduated from colouring. So stupid.

RAOUL

Our parents were so proud.

AVERY

That was the only time my Dad showed up.

RAOUL

Where is he?

AVERY

He works away. The sisters say he's never coming back. I heard Mom on the phone crying.

RAOUL

Wish my Dad would go away for
good.

Raoul continues to go to the closet, pushes the
hangers back behind all his 'guy' clothes and pulls
down a woman's shawl and lace slip.

He rushes over to the door and puts the back of a
chair underneath it to hold it shut.

RAOUL (CONT'D)

Want to see?

Avery looks at the clothes.

AVERY

What's all this?

RAOUL

It's what I wear, when I know
no one's around.

Raoul puts on a lace slip opens his top drawer and
puckers his lips perfect and applies lipstick.

He takes out a wig and tosses it on his head and
twirls around.

AVERY

You're beautiful.

Avery takes Raoul's jeans and a ragged plaid shirt,
slips out of her leggings and t-shirt and puts on
the jeans.

She pulls in on the boy's belt buckle, stands tall,
and looks in the full length mirror.

AVERY (CONT'D)

There. That looks better.

They laugh and waltz cheek to cheek.

EXT. CAMPSITE- DAY

Ruth, Lori, Jill, Sue and Avery pile out of a small camper trailer.

There is a tent set up across the campsite, and Jill and Sue run to it and close the tent flap.

Ruth sweeps the camper steps, even a mat on the rocks.

LORI

I can't believe you towed that trailer here.

Lori hangs a clothes line from two trees.

RUTH

You're impressed?

Lori breaks a smile.

LORI

It's pretty good. For a Mom.

RUTH

I hope I can get the bloody thing back home.

LORI

Such language, 'bloody thing'.

RUTH

Where are your sisters? They're too good for chores.

INT. TENT - DAY

Jill and Sue put makeup on, as they shove marshmallows in their mouths. In hysterics, they laugh.

They sit cross legged, a vial of rush and bag of magic mushrooms fall out of their backpack.

They pop snowball cookies in their mouth.

JILL
AHHHH. This one has raisins.

Sue also pulls one from her mouth.

SUE
And NUTS!!!

JILL
Mom sucks!

SUE
YUCK. She put healthy foods in snowballs. Kripes.

JILL
That's just evil.

Completely stoned, tent glows orange with the heat.

EXT. CAMPSITE- LATER

RUTH
See, I told you girls you would have fun. No snacks before lunch.

INT. TENT- LATER

JILL
We're putting on our swim clothes.

SUE
And tidying up. Sewing on our Girl Guide badges, ya know.

Lori walks over and creeps up on them, and with one abrupt move opens the tent flap.

Girls are caught off guard, they are covered in junk-food wrappers, and underwear on their heads.

The rush and mushrooms still on the sleeping bag.

LORI

Are you crazy?

JILL

Kind of.

SUE

Maybe.

LORI

It's broad daylight out here.

JILL

It's like a galaxy in here.
Bright. Orange.

SUE

And soooo hot. I'm dying to go swimming.

LORI

I have to get you two out of here. Mom will kill you. She's a nurse, you know.

JILL

Yeah, I saw that white uniform.

SUE

Are you sure? She's not a baker?
I was sure she was a baker.

LORI

Nurses know drugs. Do you think
she won't know. Get your suits.
Go to the beach. I will cover.
Shitheads. Absolute shitheads.

INT. CAMPER - DAY

Lori walks back to the camper and talks to her mom,
trying to distract her, as Jill and Sue make a get
away.

LORI

We're going to the beach. It's
hot. Jill and Sue just left.

RUTH

Don't let those two torture
Avery.

LORI

I'll get Avery.

RUTH

Where?

LORI.

In the woods. Exploring.

RUTH

Lori...

Answers in an abrupt voice, defensive.

LORI

What?

RUTH

You're really stepping up lately.
(MORE)

RUTH (CONT'D)

Let's go shopping when we get back. Your Dad's paycheck just arrived.

LORI.

It's fine.

RUTH

I'll pack a lunch and make it a picnic. See you at the beach.

EXT. WOODS - DAY

Lori crawls in under trees as branches creak, leaves rustle.

EXT. WOODS HIDEAWAY - DAY

Avery climbs over scraggly rocks to a hidden grassy patch. She lays flat on her back and stares through the red blaze of sunshine, her mind adrift.

DAYDREAM: Avery floats aimlessly in the sky. She is swimming, pushes her muscular body through the water with no top on, just shorts.

EXT. WOODS - LATER

Lori falls through the trees, dirt flies off of her. She removes branches from her hair.

LORI

Avery is that you? What the hell are you doing?

Lori catches Avery out of the corner of her eye. Avery jumps out of her skin.

Avery runs out to Lori, breathes heavy.

AVERY
Just looking for berries.

LORI
You won't believe it. Jill and Sue are stoned. Oh my god. They are off their heads. Mom is going to freak.

AVERY
Stoned. On what? Are you sure?

LORI
I'm sure. There's chips flying, underwear on their heads, a vial of rush on their sleeping bag.

AVERY
What's rush?

Lori pauses.

LORI
Never mind. Let's go. They're at the beach. We have to catch up.

They run out of the woods.

EXT. BUTTERPOT BEACH - DAY

Lori and Avery run on the beach. Lori frantically looks for her sisters.

She sees them with a lifeguard, he looks amused.

They wear baseball hats backwards, like twins.

LORI
There they are. Let's go.

Lori looks for Ruth. Avery struggles to keep up.

Jill and Sue see Avery's awkward run, and dig their claws in like a piranhas.

They point and mimic Avery. On mushrooms and sugar, they are ruthless.

JILL

Look at Avery run.

SUE

Where did you come from? Escape
from the wilds.

Sue makes gestures like a chimpanzee and elephant.

The lifeguard, unsure, laughs with the other guys.

LORI

Don't mind them ...
The sun has fried their brain.

Lori tosses Avery her sweatshirt and heads closer to chat up the guys.

LORI (CONT'D)

Sit on my sweatshirt. Make sure
to find Mom.

AVERY

I'll try.

LORI

(to the guys)

My sisters are crazy. Hey, want
to go for a swim?

The guys run into the water with Lori. Jill and Sue run in the water after Lori.

EXT. WATER- DAY

Jill and Sue play piggyback in the ocean.

LORI

Kids.

The girls hold each other underwater as long as they can, a contest.

EXT. BEACH - LATER

Ruth walks towards Avery with a beach umbrella, blanket, basket and thermos.

Avery sees her mother, and runs to help her.

RUTH

There you are. I brought half the trailer.

They unpack the picnic basket, food and drinks.

Avery takes the blanket from her Mom and spreads it out. She struggles to set up the umbrella.

RUTH (CONT'D)

Oh let me. This one's tricky. It needs a lot of sand. Your father gave me that. He was great at setting it up. I wish he was here, I miss him.

Avery pushes the sand, until it's in place.

Ruth's eyes fill up, she tries to cover them.

Flustered, Avery passes her mom a sandwich and drink.

RUTH (CONT'D)

Why don't you go swimming.
(MORE)

RUTH (CONT'D)
I brought your suit. There's a
change room over there.

Ruth holds up the swimsuit as if it's on display for
a springtime catalogue collection.

Avery abruptly shakes her head.

RUTH (CONT'D)
Come on Avery, it's so hot. All
the kids are having such fun.

Defiant.

AVERY
I said, No.

Ruth sees Sue and Jill as they hold each other
underwater. Panics.

RUTH
What the HELL are they doing?

EXT. WATER - LATER

Ruth runs toward the girls in the ocean.

Lori sees them at the same time. She snaps out of
flirting, and swims to her sisters.

LORI
Do you two ever stop? I'm here
to get a date.

The sisters break it up and run out of the water.

RUTH
You could've got yourselves
killed.

JILL

Not us.

SUE

We're invincible.

EXT. BEACH - LATER

Avery hears her Mom panic and sisters scream.

She buries herself under a sandpile. She is calm.

Sue and Jill run to Avery and encircle her, buried. They stand on top of Avery covered in sand, as if medalists on a podium.

Lori runs to her side and makes rabbit ears over her head.

Ruth runs to them, and takes a photo. CLICK.

Ruth takes her eye away from the camera and sees her two daughters stand right on top of Avery.

RUTH

Avery has a HEART murmur.

JILL

Avery. Avery. Avery is always special. It's not fair.

SUE

She's the youngest. She has a heart murmur.

JILL

I was the youngest until she came along.

LORI

You can take my place. Being
the oldest sucks.

Jill teases Avery with a chip, still under the sand.

EXT./INT. CAMPER - NIGHT

INTERCUT: INT. CAMPER and EXT. CAMPSITE

Avery lies inside the camper. She hears voices.

Beside the trailer she hears her mother talk to their father. Ruth whispers on the flip phone, just outside the camper window.

INTERCUT- PHONE CONVERSATION

RUTH

What do you mean you're going
to be longer. You're going to
stay? It's been over 6 months...
I know the pay is good but you
never see the girls. I raise
them all the time... I know
it's my job, but I expected a
little help from you... You
have to go ... Where? ... This
is our family were talking about,
you know ... Well, go. If
whatever it is, is that
important. Just go...

Ruth slams shut the phone and puts her face in her hands in tears.

INT. CAMPER -LATER

Across the dirt road on another campsite Avery can hear her Jill and Sue with a bunch of boys.

EXT. CAMPSITE- NIGHT

Jill and Sue have beers in their hands. GUYS are also drinking beer.

GUY

Let's play strip poker.

They each take turns, and knock caps off the top of the beer bottle.

Jill removes several pieces of clothing, still in her bra and underwear. The GUY eagerly removes his shirt, and then fully drops his shorts. Jill gasps.

Sue tries to stay cool, but immediately blushes and turns away.

INT. CAMPER -LATER

Avery peers at the GUY's chiseled chest, muscular legs, and silhouette by the fire.

Turns onto her back, under her sleeping bag and thinks of her body as a boy.

With the buzz of the mosquitos, she falls asleep.

EXT. WOODS, BEHIND SCHOOL - NEXT DAY

Avery hides by a pile of trees, behind her school. She builds a fort and lays a bottle of pills in front of her, oxycontin.

She gets ready to start to take one oxycontin, then another. Moments go by and then the next pill.

Avery hears a runner in the woods. It's Raoul.

Raoul hears someone, pushes the branches away to find Avery and sees her doped up. He shakes Avery.

15 YEARS LATER:

INT. BANQUET HALL - EVENING

Jill (31) and Sue(30) in bridesmaids dresses, sit at the elegant banquet table, obscured by the towering wedding cake.

Lori (32), the beautiful bride, with KIRK (34) her handsome groom in a tailored tux, dance with ease.

Avery (25) wears a designer tuxedo, perfectly tailored. He is muscular and handsome, with slight facial hair on his sharp jawline. He is a man. He sits with Sue and Jill, they watch Lori dance.

JILL

Mr. and Mrs. Cole. Lori is a Decker no more.

SUE

She couldn't wait to blow the dust off the name Decker and Blanche Rd.

JILL

It's all golf courses and yachts from here on in.

SUE

Two doctors. Whose surprised? No one.

JILL

What about you Avery, would you keep your own name if you got married? I know you kept Avery. But what about Decker.

SUE

Why did you keep Avery?

AVERY

Cause it's my name. I like Avery.
It's a man's name, too. I didn't
get to hear it much growing up.

(upset)

Pudge.

JILL

You sure turned that around,
you're ripped now.

SUE

I can't believe it's finally
happened.

JILL

Mom knew back then. She just
wouldn't admit it.

AVERY

Some never get it. At least she
talks to me. I'll give her that.
Dad never came back.

JILL

Mom says Dad was a turn around
man, like it was romantic. If
you ask me he was 'a one way
out of town', kind of man.

SUE

He just didn't come back at
all. It wasn't because of you.

AVERY

Are you sure?

JILL

I'm sure.

AVERY

You were both in soccer training.
Lori was in med school.

SUE

He was never coming back.

AVERY

It was just me here. Maybe he
didn't come back to *me*.

JILL

He was never home when he had
four daughters.

SUE

I'd pay to see Dad show up.

JILL

The man of the house walks his
eldest daughter down the aisle.

AVERY

Don't call me that.

SUE

What?

AVERY

The man of the house. I'm still
the youngest, no matter what.

Avery smiles.

JILL

That's true, Pudge.

He gives a cold stare.

Ruth hovers over her family.

RUTH
Isn't this nice. You're all
here. Except your father. *Prick.*

Ruth uses a tissue to wipe a few tears away.

RUTH (CONT'D)
My first daughter's wedding.

Ruth presses on Avery's bowtie.

RUTH (CONT'D)
I knew you would all turn out
just fine.

Lori comes up from behind Ruth.

LORI
Really Mom, cause I heard, *don't
come back pregnant.*

Ruth rolls her eyes.

RUTH
You proved me wrong. Our Avery.
A top designer in Toronto.

SUE
Blanch Ave. Would scare 'bad
taste' out of any of us.

JILL
It's not easy to repeat that
aesthetic, beige on beige.

SUE
It's a good thing he got accepted
to ...

(MORE)

SUE (CONT'D)
 (in a haughty voice)
 Parson's School of Design, on
 scholarship.

LORI
 You both need a designer.

JILL
 Our place is designed to breath.

SUE
 We're minimalists.

AVERY
 Sparse, works. Unless, it's
 just an excuse to not commit.

JILL
 We commit. We're going to the
 World Cup for fuck sake.

SUE
 What more do you want?

AVERY
 I mean a relationship. I mean
 it can take a while.

JILL
 Where is David?

AVERY
 He's pitching to a client in
 Toronto. He'll fly in later.

LORI
 Work took preference over my
 wedding?

SUE

Some things are more important
than you, Lori.

JILL

It's not like your work is that
important.

AVERY

Saving lives is important.
Perfect design matters too.

They laugh.

INT. DANCE FLOOR - LATER

Ruth gathers the daughters, Avery, and guests in a
semi-circle.

RUTH

Hurry, Hurry. I think it's time
for the wedding train.

The family makes a circle, hands on each others waist.

FAMILY

... CHOO CHOO ... CHOO.

INT. KITCHEN - DAY

Avery and David (35) come through the door to a sea
of family members.

Ruth reaches out to David.

RUTH

You're here. Give me a hug. You
missed the train dance.

David leans in to Ruth, gives her a hug and looks
over his shoulder to Avery.

DAVID
(whispers to Avery)
Train dance?

AVERY
CHOO CHOO, you know ... CHOO.

They lovingly eye each other. Avery walks down the hall, past his sister's room, and then to his own.

INT. AVERY'S BEDROOM - DAY

Avery's bedroom is pink from ceiling to floor, lace curtains and pillow shams.

He walks around the room. Runs his fingers across the pillow. Sits on the edge of the bed and puts his head in his hands.

David enters and sits by him.

DAVID
This is it. Where you grew up.

AVERY
It wasn't real fun. This room.

DAVID
I know.

AVERY
They tortured me. I hated myself.
They hated me. And I hated
myself, again.

DAVID
Why do you come back?

AVERY
They're family.

DAVID
I don't see my family.

AVERY
We have to stay family. It's a small place.

DAVID
And how does a small place, see this Avery ...
(points to the pink decor)
Become this Avery.

David runs his hand intimately over Avery's face.

AVERY
Sisters moved out. In some ways they were less cruel.

DAVID
Now I remember why I don't see my family. If the goal is to be less cruel.

AVERY
I didn't know if they would stay around - with me. The *real* me.

DAVID
Your Mom did.

AVERY
She did.

DAVID
She loves me.

AVERY

I know. I still wish she would
pack up this fucking room.

They get up to return to the others. Avery stops as
they pass his small closet.

On the inside wall is a chart of Avery's ages and
where there should be the height of a child, Avery
has his weight recorded.

Age 9, 120 pounds; Age 10, 140; Age 11, 160 pounds.

Jill and Sue's scathing comments in marker: Fatso,
Pudgey, Pudge Of The Galaxy, Ugly Sister, Fatty.

Avery, pain stricken.

DAVID

They accept you now, 'cause
you're hot.

They hold each other.

INT. KITCHEN - DAY

Avery hugs Lori, and shakes Kirks's hand.

AVERY

We're off. Great day, Lori.

SUE

Don't forget we're back in Toronto
for pre-game championship.

JILL

And Mom wants to see that
Broadway show, *Come From Away*
about Gander.

AVERY

Right, okay lets chat next week.

They give Ruth a hug and walk to their car.

INT. PENTHOUSE CONDO - DAY, TORONTO

David has a client on the phone, who owns the Penthouse.

DAVID

Terrace, fireplace, more floor area, oversized windows, multiple master suites, office space, hot- tubs, and whatever else we can think of.

David ends his call.

AVERY

Stanzaic Vladimir. That should impress my class when I present it for my final.

DAVID

I always forget your still a schoolboy. Stanzaic Vladimir-fotolia, really?

AVERY

It's not called Kdrama for nothing.

DAVID

Korean design.

AVERY

Kdrama, an elegant, wealthy woman with a tragic past.

DAVID
A husband who has a secret.

DAVID/AVERY
(in unison)
He's gay.

Phone rings.

AVERY
That's the bar.
(answers)
Okay I'll be in.

DAVID
What do you mean you'll be in.
We own the bar. You don't have
to work there.

AVERY
It's a new business. Lots of
great stories.

DAVID
Let me guess the same stories
night after night. I believe
it's called drunk.

Avery leans in for a kiss good bye.

INT. GOODMEN BAR - NIGHT

Avery stocks the bar for his shift. Rings off the
cash, while still in his suit.

INT. GOODMEN BAR- OFFICE - NIGHT

He hangs his suit jacket on the door and grabs a
white t-shirt from the shelf, puts it on. There is a
slight scar underneath his chest, where he had
surgery. He runs his hand over it.

INT. GOODMAN BAR - LATER

Avery starts wielding drinks from behind the bar. Mixing martinis, pouring draft, and loading the glass washer.

A rugged man comes through the door, presentable, but burly, PETE (56).

AVERY

What can I get you?

PETE

Smithwicks on tap.

AVERY

Coming up.

Avery looks sideways up from pouring the beer.

PETE

This a new spot.

AVERY

New owners. Myself and my partner.

PETE

Used to be a pub. Are you the "Goodman" that owns it?

Points to the sign.

AVERY

We both are, goodmen.

Pete looks around, he just gets it's a gay bar.

PETE

Partners? I see. Okay for me to be here?

Looks around at all the men.

AVERY

You like Smithwicks, you can
stay.

Avery looks sideways to Pete several times, to get a
longer look, a stare without getting caught.

PETE

Not hard to get along with.

AVERY

Not hard at all. You work around
here?

PETE

Pickering, a nuclear plant.

AVERY

Money in it?

PETE

Good money. You have to put in
the hours.

AVERY

Not for everyone?

PETE

Hard to have a family, and be
at it. I was out West in oil
and that was worse.

AVERY

So you've been a working man,
no garden to mow?

Pete downs his beer.

AVERY (CONT'D)

Hey, sorry not my place to pry.

PETE

No offense taken. Got an early morning. I'll grab the check.

Pete takes the check, pays, and leaves.

Avery walks around the bar, shaking. He sees a baseball hat Pete left on the bar stool, Pickering Power Plant (PPP).

EXT. GOODMEN PUB - NIGHT

Avery rushes to the door to catch Pete.

He stands on the sidewalk and sings out down the street.

AVERY

You left your hat.

Pete hears a voice behind him, looks up, sees Avery, and takes his hat with a smile.

EXT. SOCCER STADIUM, TORONTO - DAY

Avery is in the stands. Jill and Sue wave to him, and he runs down. They cheer him on, playfully.

AVERY

Great practice. Let's get Mom.
She took the Airport bus to the Hyatt.

SUE

She's so excited about the musical.

JILL

That's all she talks about. She
may never leave.

AVERY

How long are you here?

SUE

Just for the tournament.

INT. AVERY AND DAVID'S CONDO - NIGHT

Avery shows Jill, Sue and Ruth to their rooms, puts
towels out. It is a luxury condo, five ensuites.

INT. DINING ROOM - NIGHT

Ruth returns, joins Avery.

RUTH

I can't believe this whole space
is yours. There's a bathroom in
every room, do you know?

AVERY

I do know. It's mine and David's.

RUTH

Of course, it is. Where is he?
He's my favourite.

AVERY

I'm your favourite, Mom. I'm
your son.

RUTH

You kind of always were. I didn't
see this big city life coming.

AVERY

But everything else you knew
would happen with me.

They laugh, Avery preps dinner.

RUTH

Do you need a hand? It smells great. I'm sure it's fancy.

AVERY

Gourmet Mac and Cheese. I'm good.

Sue and Jill come out, showered, in sports clothes.

They hover over Avery in the kitchen, like bulls in a china shop, grab beers from the fridge without asking.

Avery, slightly territorial about his cooking space, redirects them to the table with Ruth.

JILL

What exactly do you and David do again, who has this many rooms?

SUE

Seriously, are you sure you weren't on the wrong side of the property heist.

JILL

Or maybe the right side.

Jill and Sue clink their designer beers.

SUE

Cheers.

On point, David comes through the door.

Avery looks up surprised. Ruth gets to her feet.

DAVID

I got away early. Our assistant
took over the proposal.

AVERY

Great. It's gourmet Mac and
Cheese.

David catches Avery's eye, gives Ruth a hug, and
then comes over to give Avery a kiss.

Silverware, expensive wine, line the table.

INT. DINING ROOM - LATER

They sit to the dining room table. David uncorks the
wine and pours it for Ruth, as if in a 5 star
restaurant, he gives her a little at first to taste
for approval.

RUTH

That's plenty David. I only
have a drink at weddings to
celebrate.

DAVID

Try it. If you like it, I'll
fill your glass.

Ruth delicately puts the wine to her lips.

RUTH

It's beautiful. So smooth.

DAVID

See you know more about wines
then you think.

Jill and Sue slug back their beers.

Jill picks up the bottle of wine, looks at the label, then quickly scans it on her phone.

JILL

Who has an \$80 bottle of wine with Mac and Cheese? What are you made of?

SUE

Our little Avery became a rich gangster, who knew?

JILL

Remember when Avery didn't even know how to count money.

SUE

Numbers were foreign to him.

JILL

Unless *she* was going to the candy store. Then all the money was spent.

They laugh in hysterics.

JILL (CONT'D)

I mean him. Sorry *him*. From Pudge to a ripped millionaire in Toronto. Who saw that coming?

David looks with a blank calm, almost deathly stare.

Then he sees red with ANGER. He flips his own plate of food across the table with the back of his hand.

Knocks the two beer bottles out of Jill and Sue's hand to crash on the floor.

Leans on the table with both arms stiff and directly looks into both Jill and Sue's face and screams.

DAVID

Get the FUCK OUT OF OUR HOUSE.
The charade ENDS HERE. You
crucified Avery his whole life.
Today it ENDS.

Avery is still. Jill and Sue shake. They re-adjust
their place settings as if to stay.

AVERY

He's right. Leave.

Jill and Sue leave the table and return with carry-
ons packed. They go to the door.

Jill looks to her Mother, like a child.

JILL

Aren't you going to say
something.

RUTH

No. No, I'm not.

Jill and Sue leave the condo. Avery and David go to
their room. Ruth starts to pick up the broken glass.

INT. CONDO - MORNING

Ruth, David and Avery come from their rooms. Ruth
has managed to pour herself a cup of tea.

RUTH

It's my fault.

AVERY

Not this time. Maybe when we
were young.

DAVID

To be clear. I'm not apologizing.

RUTH

I know.

Avery sets the table, pours their coffee from an espresso maker.

AVERY

Cream, Mom?

RUTH

Yes, please.

DAVID

Let's take your Mom to the gallery today.

RUTH

I'd love that.

INT. GOODMEN PUB - NIGHT

Avery is behind the bar for his usual night shift.

Pete comes in. Avery looks a bit surprised. He tries to be light.

AVERY

We're your watering hole, now?

PETE

If you can believe it your the only Smithwicks on tap in this hood.

AVERY

Are you sure your not here for the fashion trends?

Avery eyes the crowd at the bar with everything from plaid shirts, doc martins, fluorescent boas, men's dresses, and men in business suits and truckers.

Pete looks around behind him and laughs.

PETE

I guess I could have my pic, if
I was that way inclined.

AVERY

I am sure power plant workers
can be a bit uptight.

PETE

My missus out west went to a
spa. There was a drag queen, do
you call her, did the work on
her. You know facials, eyelashes.

AVERY

You think she was just dressed
up then?

PETE

I guess. I don't know much about
that kind of thing.

AVERY

You had a *woman* out west?

PETE

She was nice enough. Bunch of
kids coming and going.

AVERY

Kids. I thought your job was
too hard to have *kids* under
foot.

PETE

They weren't my own. I didn't
have much to do with them.

AVERY

Never had your own, then?

Avery treads lightly. Pete looks in his beer.

PETE

A while back.

AVERY

Haven't seen them?

PETE

You only get one shot to get
that kind of thing right. I
didn't get it right.

Pete gets agitated and gets up and puts 20 dollars
on the bar and leaves.

Avery puts both arms on the bar outstretched. Looks
down at the floor and is upset, anger and tears.

Avery sings out to PHILLIPE (21) dressed in drag.

AVERY

Take over my shift.

INT. BAR OFFICE - NIGHT

Avery leans back in his office chair, cracks a beer,
and has his feet on his desk.

He reaches for his wallet and pulls out a weathered
photo. It's a family photo.

They are young; four sisters, Ruth and his father.
He thumbs it in his hand, and tosses it on the desk.

INT. PRINCESS OF WALES THEATRE - TORONTO - NIGHT

Avery, David, and Ruth enter the Broadway Theatre. A
half man and half woman sculpture adorns the lobby.

AVERY
Coat check, Mom?

RUTH
Thank you, darling. You're such
a gentlemen.

DAVID
I'll grab us drinks.

RUTH
Nothing for me, David. I have
to keep my wits about me.

David chuckles.

DAVID
You should be able to keep up
Mum, it's about your home, *Come
From Away*.

RUTH
I know, but I just want to be
on my best.

David heads to the bar.

AVERY
You'll be fine.

David comes back with their drinks.

AVERY (CONT'D)
Mudder is worried she may not
fit in.

DAVID
It's about your home. There's
more kindness there than
anywhere.

RUTH

We're certainly proud. Only
place flights could refuel.

AVERY

Remember the photos I showed
you?

DAVID

Didn't Elvis land there?

RUTH

(blushes)

He did.

Ruth catches the eye of a mother she recognizes from
home, JULIE (55) and her son Raoul(25).

Raoul doesn't recognize Avery right away.

Ruth gives a subtle introduction. Julie the mother
is quite obviously jarred to see Avery as a man.

RUTH (CONT'D)

Julie... It's Ruth. It's been
ages.

Ruth gestures between Avery, Julie and Raoul.

RUTH (CONT'D)

The boys went to school together.
Raoul is it? And Avery.

Raoul, looks dashing, nods to Avery.

Julie's jaw drops, Ruth continues the formalities.

RUTH (CONT'D)

And Avery's partner, David.

RUTH (CONT'D)
David, this is Raoul, and his
Mother, Julie.

Avery looks at Raoul, familiar and warm.

INTERCOM: Ladies and Gentlemen if you can take your
seats the show is about ready to begin.

They disperse amongst the crowd. Avery looks back to
Raoul. Ruth catches the horror on Julie's face.

David puts his arm around Avery as they walk through
the theatre doors.

APPLAUSE from the theatre audience.

INT. CONDO - NIGHT

Avery, David, and Ruth are in front of the TV watching
the sister's soccer game.

Jill scores. Ruth and Avery cheer on their sisters.

David abruptly gets up to leave the room.

DAVID
I can't watch those two, they
make me sick.

Avery and Ruth stay in front of the TV.

AVERY
They won.

RUTH
What a great night.

AVERY
The girls played great. Good
night.

Ruth gets up to go to bed and puts her hand lovingly along Avery's back.

INT. BEDROOM - NIGHT

David is in their ensuite with matching marble sinks and shaving at his sink with his shirt off.

Avery peeks around the corner, sensing tension.

AVERY

Are we going out?

DAVID

I am. There's an afterparty.
Remember? Broadway afterparty.

AVERY

Sorry, I forgot.

Avery starts to join David at the sink, both men now shirtless. Avery shaves, as well.

DAVID

Your Mother seems to have the
drill down. She handled the
intro to your high school pal
pretty good, I thought.

AVERY

She's done it before.

DAVID

You, not so much. I didn't really
see you step up. Or reach out,
a handshake to a mother who
thinks you're a little girl,
and say hey, I'm a man Avery,
who you've known forever.

AVERY

There's no need.

DAVID

No need. No need to say this is my guy David. And what if your Mom is not there to handle it. Do you just not say hi, to Raoul, is it? Cause you seem pretty interested to see him.

AVERY

He was good to me, when I was growing up.

DAVID

Good to you. And you've never mentioned him or seen him since. He's here in Toronto. Did you know?

AVERY

No.

DAVID

And now that you do? Now what?

AVERY

I'll get dressed. Let's go.

Silence between the two. They dress in suit jackets without ties and head for the door.

INT. AFTERPARTY - NIGHT

Afterparty is wall to wall with elite business types, theater goers, LGBTIQ, artists, musicians.

David and Avery circulate the room with ease, finest looking couples in the room.

Dancers and singers sway in the stairwell.

Avery heads to the bar and leans in to the bartender.

David is engaged with a client.

Avery, stands at the bar, and a guy passes a napkin from one person to the other until it reaches him. He looks at the napkin. It says sparkle. By the time it has reached Avery, Raoul has moved down by his side.

Raoul is dressed in drag, with perfect detail.

Avery knows it's him without skipping a beat.

AVERY

How long have you been here?

RAOUL

About 3 years. I'm on Jersey Boys. Odd since there's a Broadway show about home.

AVERY

Even odder that we're both here.

RAOUL

At this party?

AVERY

This party. This city.

RAOUL

You mean that we got out. Without being killed.

AVERY

Or murdered in my family.

RAOUL
Still alive?

AVERY
A couple of MIA's. Like Dad.

They both laugh.

RAOUL
You look good. I wasn't
surprised. Impressed. But not
surprised.

AVERY
It helps to be here. To be
successful.

RAOUL
I can see that. Even for my
folks, it's like that.

AVERY
It's pretty beige that life.
When you're 10, it's hard to
know if you'll ever survive.

RAOUL
But you did. You should be proud.

AVERY
Proud to be alive. Really alive.

RAOUL
True.

David joins them.

AVERY
I'll have to see your show.
Raoul's in *Jersey Boys*.

David looks toward Raoul, in drag.

DAVID
Raoul, you're here?

David takes another look.

AVERY
We should go.

DAVID
Your hometown is all Broadway?

Avery and Raoul share a look.

RAOUL
Must've been those ballet
classes.

AVERY
Miss Janine.

David sees Avery's excitement.

DAVID
Let's get out of here.

Avery looks at Raoul. He pushes the napkin discreetly
back in Raoul's hand.

AVERY
We'll see you again, I'm sure.

DAVID
Night.

Raoul opens the napkin to read the word 'shine',
just like when they were in ballet class.

EXT. CITY STREET - LATER

David and Avery walk out. David is a little off.
They walk past a karaoke bar.

DAVID

Remember when we went there.

AVERY

We first met each other there.

David starts to sing.

DAVID

*Got a man, call him my boyfriend/
Think I'm fallin' in love.../
Baby, I love you, baby, I need
you/ Never gonna let you go/
Writes me love notes, takes me
shopping/ And to Broadway shows.*

Avery is charmed.

DAVID (CONT'D)

See I can be your Jersey Boy.

Avery takes David's hand.

INT. BEDROOM - NEXT MORNING

Avery and David roll out of bed.

INT. LIVING ROOM - MORNING

Ruth putters around the living room with her suitcase
ready to go. She puts her bag by the front door.

Avery and David look concerned.

AVERY

Where are you going?

RUTH

The girls are driving back over after the game and I'll go with them.

AVERY

Really?

RUTH

We'll have a shop and take an afternoon flight.

AVERY

You're going back with them?

RUTH

They have a break before their next game.

DAVID

Ruth, don't go because of what I said. I can be a hot head.

RUTH

Not at all. You had every right. I'll sneak out. Go back to bed. Or have you been to bed yet?

DAVID

A few hours.

RUTH

The show was wonderful. Thanksgiving? I expect to see you both at Thanksgiving.

AVERY

Thanksgiving. How can I forget.

RUTH

You haven't been back, except
for the wedding. Come home.

AVERY

I will... we will.

RUTH

I'm sure Julie, Raoul's Mom,
will be my first call when I
get back to the house.

Ruth hugs them good-bye.

INT. GOODMEN PUB - NIGHT

Avery is behind the bar and wears a cap and gown.
Pete has just pulled up a chair to the bar.

PETE

Your graduating, well good on
you. I never seen you study.

AVERY

Our business is part of my school
work term.

PETE

A bar?

AVERY

No, David and I have a design
firm, architects.

PETE

Piece of paper is a good thing.
I wanted that for my kids.

AVERY

Did they go to university?

PETE

Not sure. I had a bunch of girls.
Not sure what they did after...
After I left.

AVERY

Same as the boys, I imagine.

PETE

It's been 20 years, since I've
seen them. Times were different.
I didn't know what to do with
them. Maybe if I had a boy.

AVERY

And what if I were your boy.
You could end up with a gay
designer, as your son.

PETE

And what do your parents think
of all of that?

AVERY

It's just my mom. My dad left
when we were young. A job out
west.

PETE

I'm not alone, then. It's a
hard old thing to keep going.
I'm sure their proud.

AVERY

Mother yes. Guess we'll never
know about father.

David walks into the bar, and Avery catches his eye.

AVERY (CONT'D)

There's my ride. Phillipe get
Pete a drink on the house and
keep him company.

Phillipe comes over with a boa and dress on and his
construction boots.

PETE

Suppose you're too young to
remember Corporal Klinger in
Mash?

Phillipe looks confused and gets him the beer.

PHILLIPE

On the house, sir.

EXT. FIELD - DAY

Avery stands back on, a sash is being put over his
head for the graduation ceremony, as he kneels in
front of the Chancellor.

EXT. FIELD - LATER

Avery walks off the stage throws his hat in the air
and catches it. He walks towards David at the back
of the audience and they give each other a love.

DAVID

Hey Postgrad ...

Avery and David walk across the field. His classmates,
start to summons him.

GALS

Avery, Avery. There's cake.

Avery starts to brush them off, then he does an about-
face.

AVERY

Sure, why not.

David in complete dismay, defaults to laughter.

DAVID

What happened to our business.
Forbes man of the year.

AVERY

It's cake. I'll meet you back
at the office. It won't be long.

They walk away from each other, and slowly release
their hands as Avery joins his classmates.

The field borders on a forest of overgrown trees.

Guys from another faculty, sneer. One guy brushes
Avery's grad hat off his head and into the woods.

EXT. FIELD - LATER

Avery pretends it's a joke, and goes toward the woods
to pick up his grad hat.

GARY, MURPH, DOUG push him into the woods farther.

GARY

What are you doing hanging off
all the arts babes? They're
ours for the taking.

MURPH

Homo.

GARY

You're a disgrace to *my*
university's name.

DOUG

You're not even a guy, are ya?
You're make believe.

GARY

You don't even exist. Invisible.
You're not even real.

Gary throws branches and dirt at Avery.

DOUG

Just like you arts types. Can't
make up your mind. Had to become
a man, to get a man.

Pushes Avery around.

GARY

That's right, you're a woman,
aren't ya?

MURPH

Stop blocking our girls. What
the fuck they want with you?
You're not a friend, not a fuck.
You're nothing. You hear me.
Nothing.

Avery thinks he will die because of these bastards.

They push harder, harder. He falls to the ground.

They push trees and branches over him. A tonne weight
buries him to the ground.

EXT. FIELD - LATER

MINDY, BLAKE and RANDON turn around to see if Avery
is in the crowd.

MINDY

Hey, where did Avery go?

BLAKE

Probably back to the office
with David.

MINDY

At least he has a business to
run.

BLAKE

With David that may be all
they'll ever do. He's a tyrant
for success.

RANDON

I imagine they'll get up to
more than work.

EXT. WOODS - DAY

Avery is heavily covered in branches and the guys
have left him for buried, still in his gown and suit.

The guys return to the field and make crass and rude
gestures to the young women. The gals shone the guys.

Avery can barely breath under the trees. He feels
the pressure of each limb crush into his legs and
arms.

The trees seep into his veins and he lies still until
he is transposed to when he was a young girl- Pudge.

He looses his breath. He is a shell of a body, vacant.

The word 'Nothing' resounds in his mind, until he
feels himself slip away. Blacked out. It's seconds.

EXT. WOODS - CONTINUOUS

Avery shivers and becomes conscious, crawls out from under the wood. Still riddled with panicked breath.

His shoulders strained, but no marks on his face.

He stumbles out from the woods and sees the guys in the distance follow behind the gals.

Avery hobbles across the field, takes the disheveled graduation robe off. He tosses the hat across the field in contempt.

INT. GOODMEN PUB - NIGHT

Avery walks into the bar and sees Pete making a slew of his usual patrons laugh.

They are all in drag, a few businessmen. Avery in his white t-shirt and designer jeans looks traditional.

Pete has had quite a few to drink, wearing a boa. He is dancing with a crowd of men in drag, twirls.

PHILLIPE

Pete is getting us hats. PPP.

AVERY

You want a nuclear power plant hat?

YOUNG ADULTS come in talking about the trans rally, they carry trans rights signs.

A crowd of women follow them in, dressed to the nines.

Pete sees a few of the women, saunters over to them, not noticing the trans signs.

Phillipe twirls Pete out onto the dance floor and he ends up face to face with a tall, brightly dressed gal, DAWN (36).

PETE

Now here you are. You're my type.

DAWN

Ahh, you have a type. Lucky you. I have a type, cosmo-lime. You buying?

Pete sings out to Avery at the bar.

PETE

A cosmo-lime, Avery, for this fine lady.

DAWN

Dawn. You can call me Dawn.

Dawn grabs her drink and then starts dancing with Pete. Pete is in his glee.

They slow dance.

PETE

I made this my watering hole. The guys are entertaining. Let's you and I go to a nice spot for us. You know the main strip.

DAWN

The main strip. Not sure what you mean.

PETE

You know where men and women hang out, like us.

Pete leans in for a kiss and Dawn obliges, sliding his hand on her butt.

DAWN
(switches her voice
to a deep man's
voice)
I mean aren't both men and women
inside this bar now?

Pete pulls back horrified. He wipes his lips.

PETE
You need to say who you are,
you know. I mean with Phillipe,
I know he's a man. What the
fuck do you think you're doing?

Pete sizes up Dawn and can't believe he has been
'duped', she is perfectly a woman.

PETE (CONT'D)
That can't be.

The activists come closer with their signs, wearing
black goth and leather. They close in on Pete.

PETE (CONT'D)
Get the fuck out of here you
punks.

Pete knocks a drink out of one of the YOUNG ADULTS
hands. And pushes back to Dawn.

PETE (CONT'D)
Stay clear of me, you hear?

DAWN
Hey you offered me a cosmo.

Avery catches the altercation in the middle of the bar and comes over.

AVERY

It's time for you to leave,
Pete. Get out of here.

PETE

It's fine with this dressing
up. You know I'm a good guy.
But this full on thing, this
trans thing. That's too far.

AVERY

It is, is it. I think you've
gone too far. Get out. Dawn is
a regular. Don't insult my
family.

PETE

Family.

AVERY

We're a family here. And we
just let you in cause you didn't
seem to have one. I can see
that was a bad idea.

PETE

I'm sure your right.

Pete lets go of Dawn and storms out of the bar.

AVERY

You alright?

Dawn nods. Music is turned up, they all dance again.

INT. CONDO - NIGHT

Avery comes in. David looks over his drawings. Avery's phone rings.

INTERCUT - AVERY and RUTH PHONE CONVERSATION

AVERY

What? What kind of accident?

RUTH

She's gone, Avery... Jill is gone, she didn't make it.

David overhears from across the room, and walks over to Avery.

AVERY

Jill's dead.

INT. DECKER HOME - DAY

Ruth is standing by the stove, she trembles and clenches her arms tight.

Lori is alongside her, and puts a sweater over her.

Avery comes through the door, guarded, and Lori turns to give him a hug.

AVERY

Is Sue stable?

LORI

She is. We're going back to the hospital now.

AVERY

What happened?

RUTH

Driver ran a red light, hit the driver's side and our Jill was behind the wheel.

LORI

Car was driven over 100ft. It's no wonder Sue made it out alive.

Ruth trembles, her tears continue.

INT. HOSPITAL - DAY

Ruth, Lori and Avery come in by Sue's side. Sue is groggy. Ruth kisses Sue on the forehead.

RUTH

You're going to be fine, Sue, just fine.

LORI

There was intracranial pressure, swelling inside your head, it could've caused injury to your brain. The swelling is going down. They will monitor it, but it's going in the right direction. The doctors know what they're doing.

RUTH

She doesn't need to hear all that. *Doctor* in the family.

SUE

Jill.

RUTH

I know. I know.

SUE
It wasn't her fault.

RUTH
I know.

Lori looks on, her mother sits still on the bed.

SUE
Mom, can I speak to Avery alone
for a minute.

Ruth and Lori leave the room, Ruth reeling.

AVERY
Don't worry. It's fine.

SUE
She loved you, you know. I mean,
I know she wants you to know
that.

AVERY
I know.

Avery tries to help.

SUE
I thought I was going to die. I
didn't call back?

Sue starts to cry.

AVERY
It's okay. Stop.

SUE
She's gone, Avery. You can't
change it once you're gone.

AVERY

I know. I know. Rest. You need
to rest.

INT. DECKER HOME - MORNING

They sit around the kitchen table. Food is dropped
off by neighbours.

RUTH

I can't believe she's gone. Her
father never showed. Never knew
her. Fuck.

(slams hand on
counter)

AVERY

Maybe that's for the best.

RUTH

I left a message at the site.
Who knows where the fuck he is.

Ruth glares at him.

AVERY

If he really loved us. For us.
He would've stayed.

EXT. GRAVESITE - DAY

Family gathers around the gravesite Ruth, Lori, Sue,
Avery, friends and family. The full soccer team is
there in uniform. Minister gives the sermon.

MINISTER

Death always seems to catch us
unprepared. Today is such an
occasion.

(MORE)

MINISTER (CONT'D)

When someone dies at such a young age, we are faced with with some troublesome feelings. Grief tends to make us turn inward. Faith in God is how we can make sure that our death is a triumph not a tragedy.

Avery, stressed by the sermon, turns around aimless and sees an elegant dressed woman.

She stands back by the trees, Avery smiles.

CUT TO:

INT. GOODMEN PUB - NIGHT

Pete cautiously walks into the bar after his tirade on his last time in the pub. Puts some extra money on the bar.

Phillipe pours him the usual, keeps his distance.

PETE

Where's Avery?

PHILLIPE

His sister died.

PETE

Sorry to hear.

Pete catches his eye to a photo laid on the side of the cash register. He reaches to pick it up.

PETE (CONT'D)

What's his sister name?

PHILLIPE

Jill. Jill, I think. Or maybe
Sue. There's a bunch.

Pete stares at the photo, a family photo with him in it. He shakes in disbelief.

EXT. GRAVESITE/STREET - DAY

Avery walks away from the graveyard down a neighbourhood street. He lets out a heavy sigh.

He feels a person walk behind him and turns to see the elegant woman in the designer outfit. It's Raoul.

RAOUL

Hey, sorry about Jill.

AVERY

You came home?

RAOUL

I came early.

Raoul and Avery in unison.

RAOUL/AVERY

Thanksgiving.

RAOUL

David? He...

AVERY

He didn't want to upset Mom.
Family is not really his thing.

EXT. STORE FRONT - DAY

They walk and hit a small shop with a rack of clothes outside.

There's a full rack of small purses covered in sequence, glitter and sparkle, that shine radiantly underneath the sun, outside.

Avery looks to the shopkeeper, who gives a shrewd look, despite how fine Avery and Raoul are dressed.

Avery speaks to the shopkeeper and holds up a small purse that is beige.

AVERY

This woman's favourite colour
is sparkle. Does it come in
sparkle?

Shopkeeper reluctantly brings out a bright sparkly gold coloured sequence purse.

They pay the clerk and walk down the street.

EXT. STREET- DAY

Avery in a black suit and Raoul dressed as a woman, wears the bright gold sparkly and sequence purse.

With their heads held high in the air. They take each other's hand, like a couple.

They arrive at their homes two doors apart.

AVERY

(to Raoul)

I guess I'm home.

Avery walks up to the front step and opens the door. Raoul watches after him until he is inside his house.

From the front entrance way, he sees his family.

INT. DECKER HOME - DAY

Avery leans in through the door.

AVERY

I'm home.

Sparkle and Shine plays as Avery walks through the door.

*Okay, everybody, clap your hands/
I'm a superstar, and I'm coming
out tonight/ I've had a little
makeover/ And I'm all dressed
up tonight/ A cheeky drink, a
naughty wink/ We'll loosen up
alright/ Stand back and put
your shades on/ 'Cause I'm about
to shine/ My blinding light
will throw you/ 'Cause there's
no starlight like mine/ Ooh-oh,
ooh-oh ... Sparkle and
Shine/ Planets gather round/
Sparkle and Shine/ ... Hope you
can feel it too/ I'm lighting
up the sky
Tonight/ So come on join the
party Make the moment last all
night/ And keep the stars all
starry/ Ooooh Oooh/ Sparkle and
Shine ...*