

Off and On Again

“The Pilot: Day One”

By:

Paul Barber

OFF AND ON AGAIN

Teaser

EXT. A STREET WITH TWO HOUSES IN VIEW - DAY

(MOM AND DAD WASHINGTON, MOM AND DAD MARTINEZ, BABY GABI MARTINEZ AND SAM WASHINGTON, CHILD GABI AND SAM, ADOLESCENT GABI AND SAM, YOUNG ADULT GABI AND SAM, MID-THIRTIES GABI AND SAM.)

TWO COUPLES COME HOME TO TWO HOUSES NEXT DOOR TO EACH OTHER, BOTH CARRYING BABIES. THEY GO INTO THEIR RESPECTIVE HOMES, BUT THE DOOR BARELY SHUTS BEFORE TWO FIVE-YEAR OLDS STEP OUT, SAM WASHINGTON OUT OF THE LEFT AND GABI MARTINEZ OUT OF THE RIGHT. THEY GRAB EACH OTHER'S HANDS AND SKIP DOWN THE SIDEWALK. THEY PASS BEHIND A TREE AND COME OUT THE SAME WAY THEY WENT IN, ALTHOUGH NOW THEY ARE FOURTEEN. THEY ARE STILL HOLDING HANDS. THEY SHARE A QUICK KISS BEFORE HEADING INTO THEIR OWN HOMES.

A PACKED CAR LEAVES THE MARTINEZ HOUSE; WE CAN SEE A CRESTFALLEN GABI IN THE BACK SEAT. SAM LEAVES HER FRONT DOOR TO KNOCK ON GABI'S FRONT DOOR. NO ANSWER. SHE GOES BACK TO HER STOOP, SITS FOR A FEW SECONDS, AND THEN HEADS BACK INSIDE.

SAM STEPS OUT AGAIN, THIS TIME SHE'S EIGHTEEN AND CARRYING A BOX TO PUT INTO THE CAR IN HER DRIVEWAY. WE FOLLOW HER CAR TO...

EXT. THE FRONT OF A DORM - DAY

SHE TAKES THE BOX TO THE FRONT DOOR OF A DORM BUILDING, WHERE GABI IS JUST COMING OUT. THEY KISS DEEPLY, AND SAM DROPS HER BOX. GABI PICKS IT BACK UP BEFORE THEY HEAD INSIDE. THE DOOR OPENS TO A TWENTY-YEAR OLD SAM, RUNNING TO HER CAR CRYING. GABI IS RIGHT BEHIND, REACHING OUT FOR HER, BUT SAM GETS INTO HER CAR AND DRIVES OFF.

SAM (VO)

(BEGINS WHEN THE SCENE STARTS)

Once humans were these two-headed creatures,
with four arms and four

(CONTINUED)

legs and two souls. But the Old Gods and Goddesses became jealous of humans because of the perfect love shared between the two souls. And so it was decided that humans would be split, directly in half and then separated. Since then, the two halves have been looking for their other half, their soul mate.

EXT. APARTMENT BUILDING - NIGHT

TIME PASSES FROM DAY TO NIGHT. A THIRTY-FIVE-YEAR OLD SAM PULLS IN FRONT OF AN APARTMENT BUILDING. GETS OUT OF HER CAR AND HEADS INSIDE.

GABI (VO)

And sometimes, if they're lucky, they find each other.

INT. LOBBY IN FRONT OF ELEVATOR DOORS - NIGHT

SAM WALKS UP TO THE ELEVATOR CARRYING A BOX OF JUNK; SHE IS DRESSED IN WORK CLOTHES. SHE PUSHES THE DOWN BUTTON. IMPATIENTLY SHE LOOKS AT HER WATCH, THEN UP AT THE FLOOR LIGHTS, WHILE TAPPING HER FOOT. SECONDS LATER, GABI RUSHES UP. SHE LOOKS LIKE SHE'S READY FOR A NIGHT OUT. SHE PUSHES THE ALREADY LIT ELEVATOR BUTTON SEVERAL TIMES, RAPIDLY, BEFORE STEPPING BACK TO LOOK AT THE FLOOR LIGHTS, THEN HER WATCH, WHILE TAPPING HER FOOT.

SAM GLANCES AT GABI, A LOOK FLASHES ACROSS HER FACE. SHE IS UNSURE OF WHAT SHE SEES. GABI, FEELING SAM'S EYES ON HER, TURNS TO LOOK AT SAM. SHE CATCHES SAM LOOKING. THEIR EYES MEET. THERE'S A MOMENT OF RECOGNITION BEFORE THEY LUNGE AT EACH OTHER, SAM DROPPING HER BOX OF JUNK, AND BEGIN MAKING OUT LIKE TEENAGERS. EVENTUALLY FALLING OUT OF SHOT.

FADE TO THE "OFF AND ON AGAIN" TITLE

FADE OUT

ACT ONE

SCENE A

INT. GABI'S BEDROOM - DAY
(SAM, GABI)

IT'S MORNING. SAM AND GABI LAY IN GABI'S BED. SAM HAS THE COVERS PULLED UP TO JUST BELOW HER CHIN. GABI IS HALF-HEARTEDLY PLAYING WITH A STUFFED BEAR. IT'S BEYOND AWKWARD.

GABI

So.

SAM

So.

GABI

(BEAT) So what do you do now?

SAM

I'm a partner in a publications firm. With Patrick Amstead. You?

GABI

Contract commercial artist.

SAM

Ah.

SILENCE.

SAM

Been in town long?

GABI

About a month.

(CONTINUED)

SAM

How do you like it?

GABI

It's nice.

SAM

Yeah, it's not bad, I've been here ten years now. I have a place out in the suburbs.

GABI

You're so domesticated.

SAM

Shut up! Look who isn't creating comic books anymore.

GABI

Hey! I at least still draw when I get the time. When was the last time you sat at the typewriter?

SAM

It's called computers now, dork, and it's only been (MUTTER) six months.

GABI

What was that?

GABI HITS SAM WITH THE BEAR. THEY LAUGH FOR A BIT BEFORE SILENCE RETURNS.

SAM

Fifteen years.

(CONTINUED)

GABI

Yeah, time really does pick up. I remember counting the days until college.

SAM

Yeah, college.

SILENCE.

GABI

So how's your mom?

SAM

You're never going to believe this, she's a lesbian now.

GABI

You're mom's a dyke! Wow, guess it is genetic.

SAM

Probably. She's been with her gal Joan for ten years now.

GABI

Jeez. Imagine that, Ester "Donna Reed" Washington is now Ester "make mine the tuna" Washington. Things really do change.

SAM

I see your mouth hasn't changed.

GABI

Are you referring to my language or my...

SAM

Gabi! I swear, you haven't changed a bit.

(CONTINUED)

GABI

Heh, changed more than you know.

SILENCE.

GABI

So you've partnered with Patrick.

SAM

Yup.

GABI

He still hopeless?

SAM

Mostly.

GABI

Good, can't have everything changing on me.

SAM

He's still pissed off about the time you tricked him into skinny-dipping in the university pool.

GABI

How was I supposed to know that Chi Alpha was holding a party in the school pool? Besides, I remember it being we.

SAM

Jeez he was gullible, still is. But he's still whip-smart when it comes to marketing. Speaking of work, what time is it?

GABI REACHES FOR HER KNOCKED OVER CLOCK. IT'S 8:45.

(CONTINUED)

GABI

Oh crap! Is that the time? I've got to get to work.

GABI RUSHES AROUND THE ROOM, PUTTING AN OUTFIT TOGETHER. SAM'S CLOTHES ARE "NEATLY" PILED NEXT TO HER SIDE OF THE BED.

GABI

Here's my number, call me later, promise?

SAM

Alright.

SAM TAKES THE NUMBER. GABI HEADS INTO THE BATHROOM AND WE CAN HEAR THE SHOWER STARTING. SHE CRUMPLES THE PIECE OF PAPER, BUT PUTS IT IN HER PURSE.

CUT TO:

ACT ONE

SCENE B

INT. SAM'S KITCHEN - DAY

(SAM, ESTER)

ESTER WASHINGTON COMES IN WITH GROCERIES AND BEGINS TO UNPACK THEM. SAM IS SITTING AT THE KITCHEN ISLAND, DRINKING COFFEE AND LOOKING A BIT BLEARY.

ESTER

Look what the cat drug in.

SAM

Meow.

ESTER

And to you too. Did you get your stuff back from Pam?

SAM

Yes mother.

ESTER

Honestly dear, I don't know what you saw in that girl, or most of your girlfriends for that matter. You know, I think it's because of the places you meet them. I mean you're never going to find love in a dingy bar, sitting on a stool that hasn't been cleaned since the last patron threw up on it.

SAM

Mom!

ESTER

I just want you to be happy kitten. You should try meeting women at my Yoga class. Joan and I met in one, and look how happy we are.

(CONTINUED)

SAM

I can't do yoga, the human body isn't meant to bend like that.

ESTER

Of course it is, honey, why else would god have invented roller derby?

SAM ROLLS HER EYES.

SAM

Anyway, guess who I ran into yesterday.

ESTER

Jesus?

SAM

Yes, mom, the second coming of Christ occurred yesterday. Jesus says "Hi.", and he wants you to stop stealing from my change jar.

ESTER

Good grief dear, you asked me to guess.

DUMBFOUNDED LOOK ON SAM

ESTER

(Beat)

Well?

SAM

Well, I guess I did, but it's kind of an expression.

ESTER

No, who did you bump into yesterday?

(CONTINUED)

SAM

Oh! Gabi Martinez.

ESTER

Gabi Martinez? Little Gabi Martinez from down
the street, Gabi Martinez?

SAM

Next door actually, but yes, that's the one.

ESTER

So that's why you're just getting home.

SAM

Mom!

ESTER

It is, isn't it?

SAM

Well yeah, but you don't have to sound so
pleased. It kind of ruins it for me.

ESTER

Little Gabi Martinez. I would've figured her
to be knocked up and married by now.

SAM

Mother, lesbians don't get knocked up.

RAISED EYEBROW LOOK FROM ESTER.

SAM

You know what I mean. Besides, she was never
one to let herself get tied down by a
child...or an anyone, for that matter.

(CONTINUED)

ESTER

Hmmm, never the less, there's a good girl, why don't you date her?

SAM

We've tried that mom, remember? We don't work as a couple.

ESTER

That was fifteen years ago, you where teenagers then. You should call her over for dinner.

SAM

Give it a break mom it wouldn't work.

SAM SOFTLY STORMS OUT OF THE KITCHEN. ESTER, HAVING FINISHED PUTTING AWAY THE GROCERIES, GRABS A CUP OF COFFEE, AND SITS DOWN. SAM'S DAY-TIMER IS LYING ON THE ISLAND, AND WE CAN SEE GABI'S NUMBER POKING OUT ONE OF THE SIDES, IT'S BEEN SMOOTHED OUT. ESTER LOOKS IN THE DIRECTION THAT SAM WENT, BEFORE PULLING OUT THE PIECE OF PAPER AND TAPPING IT THOUGHTFULLY ON THE ISLAND.

BLACK OUT

ACT TWO

SCENE A

INT. OF A MIDDLE MANAGEMENT OFFICE - DAY

A LATE TWENTIES MAN, MR. WEST, SITS AT A DESK STACKED WITH FILES. THERE'S A KNOCK AT HIS DOOR.

MR. WEST

Yes?

GABI OPENS THE DOOR AND STICKS HER HEAD IN.

GABI

We had a meeting?

MR. WEST

Yes, yes. Come in, come in.

MR. WEST DIRECTS HER TO SIT DOWN.

MR. WEST

As you know Ms. Martinez, your contract is coming to an end.

GABI

Yes sir.

MR. WEST

Well, I've been instructed by my higher ups to give you this.

MR. WEST HANDS GABI A FOLDER, SHE OPENS IT UP.

GABI

(CONTINUED)

Well thank you sir, I'm honored that you are extending this...

GABI LOOKS AT THE OPEN FOLDER.

GABI:

(CONTINUED)

recommendation?

MR. WEST

Of course Gabi, we appreciate your work and have no qualms giving you great references in the future.

GABI

Well you see sir, I had heard that you were looking for a new head of...

MR. WEST ISN'T LISTENING AS HE SHOOS GABI TOWARD THE DOOR.

MR. WEST

Oh yes, what was I thinking.

MR. WEST TAKES OUT A PIECE OF PAPER FROM HIS SHIRT POCKET AND HANDS IT TO GABI.

GABI

A coupon for “Burger Palace”?

THE PHONE RINGS.

MR. WEST

Thanks again for all your hard work, good luck on all your future endeavors.

MR. WEST FINISHES SHOOING GABI OUT THE DOOR.

MR. WEST

(CONTINUED)

CONTINUED: I have to get this, you can pick up your check from Erika in accounting.

INT. FRONT DOOR OF MR. WEST OFFICE

MR. WEST SHUTS THE DOOR IN GABI'S FACE. SHE LOOKS DOWN AT THE FOLDER IN ONE HAND, AND THE COUPON IN THE OTHER AND LET'S OUT AN EXASPERATED SIGH.

CUT TO:

ACT TWO

SCENE B

INT. OF "OFF WHITE" PUBLICATIONS
(SAM, PATRICK)

SAM COMES INTO THE OFFICE BUILDING. PATRICK AMSTEAD IS
STANDING BY THE FRONT DESK.

SAM

Hello Patrick.

PATRICK

Hi.

PATRICK LOOKS SAM UP AND DOWN AND THEN FURROWS HIS BROW.
SAM WALKS BACK TO HER OFFICE, SHADOWED BY PATRICK. SHE
SETS HER STUFF DOWN WHILE HE'S STILL FURROWED AT HER.
THERE'S A MOMENT OF AWKWARDNESS ON SAM'S PART BEFORE...

SAM

What?

PATRICK

You've had sex.

SAM

How?

PATRICK

With Gabi Martinez!

SAM

Am I wearing a sign or something.

PATRICK SMILES.

(CONTINUED)

PATRICK

No, your mother just called to invite me over for dinner. She didn't want it to just be her, you, and Gabi. Thought it might be uncomfortable. Listen, since you're going to have a date, do you mind if I bring one?

SAM

Gabi and I aren't dating, there's no dinner, and for that matter, since when did you have a date to bring?

PATRICK

I was thinking about asking out the red head from the coffee shop.

SAM

Ha!

PATRICK

"Ha!"?

SAM

Well, for one, we've only been going there for five years, and you've said less than three words, outside of ordering for coffee.

PATRICK

Just waiting to make my move.

SAM

Another thing, she's been working at the counter of a coffee shop for five years, isn't that a bad sign?

PATRICK

She's just waiting to make her move.

(CONTINUED)

SAM

Plus, she's lesbian.

PATRICK

Oh come on.

SAM

I'm sure of it, my lesbidar always pings when I see her.

PATRICK

I think that may be transference. Besides, you think every woman's gay.

SAM

Well most women are, to a degree.

PATRICK

Pushaw. Just like Jodie Foster?

SAM

Jodie Foster is...

PATRICK

We don't want to get back into that arguement and getting off the tangent, what dessert should I bring?

SAM

First off, Michaelangelo Signorite of "Out Weekly" and Dr. Christina Lane both believe it to be true, and she has some pretty condemning quotes in "Redbook" November 1991 issue, and again, there will be no dinner.

PATRICK

Dr. Christina Lane?

(CONTINUED)

SAM

She, uh, wrote a thesis on the on the ambiguity of Jodie Foster.

PATRICK

Well, your mom said you would say that, well about the no dinner thing, I don't know where you came up with those Jodie Foster facts. She also said to ignore it, which I'm doing with both statements. She wants me to bring dessert. Is wine enough or should it be something you have to chew?

SAM

I'm going to kill her.

PATRICK

You probably should, but regarding Gabi, how was, I mean, "is" she? I haven't seen her since college.

SAM

I don't know. It was weird. It was almost like no time had past, well until we started talking. Then it was just...painful.

PATRICK

Painful like "pulling teeth", or painful like when your mother walks in during your "learning about the naked body in magazines" phase.

SAM

Painful like, "I just may have made the biggest mistake of my life and now I'm forced to have conversation with it."

PATRICK

Ah. So what now?

(CONTINUED)

SAM

Well, first I have to get my mom to cancel that dinner. Then I think I'm going to just sleep for a month.

SAM PICKS UP THE PHONE.

FADE OUT:

ACT THREE

SCENE A

INT. GABI'S APARTMENT - DAY
(GABI, MR. FOLLY)

THERE'S AN INSISTENT KNOCK FROM THE FRONT DOOR FROM MR. FOLLY.

MR. FOLLY

Open up, I know you're in there!

GABI

Coming, one sec!

GABI GRABS A BANK ENVELOPE AND RUSHES TO THE FRONT DOOR. SHE FIXES HER HAIR A BIT AND THEN WITH A BIG SMILE OPENS THE DOOR.

GABI

Well hello Mr. Folly, what a pleasant surprise.

MR. FOLLY

Surprise my ass, where's the rent?

GABI

And a good day to you too. Lemonade?

MR. FOLLY

Rent.

GABI

Well here you go.

GABI HANDS MR. FOLLY THE BANK ENVELOPE. A LITTLE SURPRISED, HE STEPS INTO THE APARTMENT.

(CONTINUED)

MR. FOLLY

Well then, I guess I will have some lemonade.
And I'll count this while you're getting it.

GABI CRINGES A LITTLE.

GABI

All right, I'll be right back.

INT. KITCHEN

GABI

Lemonade, lemonade, why lemonade? I don't even
have that.

GABI PULLS OUT A PITCHER AND FILLS IT WITH A THIRD OF
WATER. SHE LOOKS THROUGH HER CABINETS AND WE CAN SEE
THAT ALL SHE CAN FIND IS ALCOHOLIC. EXCEPT FOR IN THE
FINAL CABINET, WHERE SHE FINDS A BAG OF SUGAR, WHICH SHE
DUMPS INTO THE WATER. SHE THEN LOOKS INTO HER FRIDGE,
WHICH CONTAINS MOSTLY BOXES OF TAKE OUT AND AN OLD
TATTERED BOX OF BAKING SODA.

GABI

A ha!

SHE PULLS OUT A LEMON, AND THEN OPENS THE GREEN CAP ON
ITS TOP. SHE DUMPS OUT THE ALMOST FULL BOTTLE OF LEMON
EXTRACT. SHE LOOKS AT HER CONCOCTION, SEES THAT IT'S
ONLY HALF FULL. SHE DELIBERATES FOR A MOMENT, BEFORE
GRABBING A HALF FULL BOTTLE OF VODKA, GRITS HER TEETH,
AND UP ENDS IT INTO THE PITCHER. THEN SHE GRABS A LARGE
WOODEN SPOON AND STIRS THE MIX, CRINGING FROM THE SMELL.
SHE ADDS ICE TO TWO GLASSES BEFORE POURING THE "LEMONADE"
INTO THEM. SHORT THOUGHTFUL PAUSE BEFORE PUTTING TWO
COCKTAIL UMBRELLAS INTO THE GLASSES AND PUTTING THEM ON A
TRAY TO TAKE TO THE LIVING ROOM.

INT. LIVING ROOM

MR. FOLLY

I see last month's rent, but not this month's.

(CONTINUED)

CONTINUED:

GABI HANDS MR. FOLLY A GLASS. HE TAKES A DRINK, PULLS BACK, EYES WATERING A BIT, LOOKS AT THE GLASS, AND THEN TAKES ANOTHER DRINK.

GABI

About that, I'm a little short because...

MR. FOLLY

I don't want to hear excuses. Look I was nice enough to let you be late with the rent because you told me you had just started a new job. And now you can't pay me again?

GABI

Well not completely.

MR. FOLLY

What can you give me?

GABI PAUSES IN THOUGHT, THEN RUMMAGES THROUGH HER PURSE. SHE PULLS OUT A FAMILIAR SHEET OF PAPER AND HANDS IT TO MR. FOLLY.

MR. FOLLY

A coupon to "Burger Palace"?

MR. FOLLY TAKES ANOTHER GULP OF THE "LEMONADE".

MR. FOLLY

I don't know if it's the lemonade speaking or the "lemonlade" but I'm going to be nice.

MR. FOLLY TAKES ANOTHER SWIG OF THE LEMONLADE, FINISHING IT OFF BEFORE JERKILY HEADING FOR THE DOOR.

MR. FOLLY

You have until six.

(CONTINUED)

“Pilot: Day One”
CONTINUED:

23

SLAM! GABI PLOPS ONTO THE COUCH AND TRIES TO CHUG THE LEMONLADE, BUT ENDS UP COUGHING AND SPUTTERING.

BLACK OUT

ACT THREE

SCENE B

INT. SAM'S LIVING ROOM - NIGHT

(ESTER, SAM, PATRICK, KARI, GABI, AMBER)

ESTER AND SAM ARE ALONE AT THE MOMENT.

ESTER

I told you I tried to cancel it, but I couldn't get through to her.

SAM IS OBVIOUSLY IGNORING HER. THE DOORBELL RINGS, IT'S PATRICK, AND KARI (COFFEE GIRL) IS WITH HIM.

PATRICK

Hi I brought red wine cake this is Kari may I see you in the kitchen?

SAM

All right.

INT. KITCHEN

PATRICK

Oh my god is she boring, and maybe crazy. And I know why she's worked at the coffee house for so long, she's got a fetish for it.

SAM

You're kidding!

SAM PEERS OUT THE KITCHEN DOOR AT KARI CHATTING AT ESTER.

PATRICK

No, I wouldn't be surprised if she was telling your mother about her shrine to

PATRICK DOES THE QUATATION MARKS SIGN LANGUAGE.

(CONTINUED)

PATRICK

(CONTINUED)

“the bean” she has at home.

SAM

You’re right, she’s so not a lesbian.

PATRICK

Hey! Don’t blame this on heterosexuality,
we’ve produced some great people. Sometimes
there are just (BEAT) accidents.

PATRICK MOVES TO THE DOOR TO PEER OUT, AND CRINGES A BIT.

PATRICK

At least my date showed up.

SAM

Hey! You drove yours here. And anyway it’s
not a date.

PATRICK

Nervous?

SAM

A little. We didn’t get much of a chance to
talk before we were rushing out the door. What
if we don’t have anything in common anymore,
what if...

PATRICK

Oh god, she’s bringing out the pictures.

PATRICK RUNS INTO THE LIVING ROOM.

PATRICK (OS)

(CONTINUED)

Kari! Kari, after dinner, we don't want to get all jittery before the meal.

ESTER COMES INTO THE KITCHEN, SAM TURNS TO THE FOOD, STIRRING OR FLIPPING OR POKING IT.

ESTER

Oh my goodness, someone should put a straight jacket on that girl, the things she's done to coffee grinds.

SAM CONTINUES TO STIR/FLIP/POKE STUFF.

ESTER

I see you're still giving me the cold shoulder.

SILENCE FROM SAM.

ESTER

I'd rather it that freak in there, those pictures...

ESTER SHIVERS.

ESTER

Look, I only did it because I knew you wouldn't, even though that girl has been nothing but good for you. I could always try to call her again and cancel this.

SAM

It's too late, she's must be on her way here by now.

ESTER

We could turn off all the lights, and pretend we're out. Although with the amount of caffeine in that red head out there, I'm not sure if we could stop the house from rattling.

(CONTINUED)

SAM CHUCKLES. ESTER SHUFFLES CLOSER.

ESTER

Boy does she like her coffee.

SAM

So I hear.

ESTER PUTS AN ARM AROUND SAM IN A SMALL HUG.

ESTER

So are you okay?

SAM

Yeah, I'll make it through the evening. It's just...

ESTER

"It's just" it's her.

SAM

Yeah.

ESTER

(BEAT)

Well, we should go out there and save Patrick.

SAM

Yeah.

ESTER

(BEAT)

You first.

SAM

(CONTINUED)

Fine, fine.

INT. LIVING ROOM

PATRICK AND KERI ARE SITTING ON THE COUCH. PATRICK LOOKS VERY BORED.

KERI

So then I was like, “No silly, that’s amaretto not armadillo.

DELAYED FAKE LAUGH FROM PATRICK AS SAM AND ESTER ENTER THE ROOM.

PATRICK

Oh thank god, I mean, is dinner ready? I can’t wait to shovel food in my mouth and not talk.

SAM

The food’s ready just waiting on Gabi now.

THE DOORBELL RINGS.

ESTER

Speak of the devil.

SAM CROSSES THE LIVING ROOM, STOPS AT THE DOOR AND ADJUSTS HER HAIR A LITTLE.

SAM

(ASIDE)

Well, all I have to do now just get through this evening.

SAM OPENS THE DOOR TO A GABI HOLDING A COUPLE OF BOXES. IN THE BACKGROUND WE CAN SEE AN OPEN U-HALL VAN WITH PILES OF BOXES/FURNITURE IN THE BACK.

GABI

(CONTINUED)

What do lesbians bring to a second date?

SAM

Wha...?

AMBER

Mom!

JUST THEN WE SEE AMBER MARTINEZ STEP INTO VIEW, SHE'S HOLDING A CD-PLAYER, THE HEADPHONES DRAPED AROUND HER SHOULDERS.

AMBER

Mom, where did you pack my CD's?

SAM IS BUG-EYED. ESTER LEANS INTO THE SHOT.

ESTER

I told you lesbians could get knocked up.

BLACK OUT