

Yesterday Once More

Written by

PABLO DIABLO

**OVER BLACK**

CLICK! CLICK! CLICK! Each one is SHARP, QUICK, IMPATIENT.

1

**INT. SILVER MEADOWS - SUITE 19 - NIGHT**

1

CLOSE ON: AGED BONY FINGERS.

The CLICKS are his FINGERS HAMMERING against a KEYBOARD. Each time, it's the SAME KEY. F5.

A COMPUTER glows before the FRANTIC MAN. He looks late-40's, salt-n-pepper hair. His skin ageless...for now.

You wouldn't believe it, but the Man is actually 75.

INTERCOM (V.O.)  
Lights Out in five.

He refreshes the WEBSITE. QUO's Logo in the left hand corner. F5. REFRESH. Everything the same.

NOTE: QUO is this world's version of Facebook.

ON SCREEN: "NO NEW NOTIFICATIONS."

The repeated outcome, or lack thereof, irritates him to no end. He GROWLS out of pure frustration. His finger keeps striking the F5 key!

He scrolls down his QUO FEED. Desperate to share, repost a #TBT to anything and everything to get a reaction.

SUITEMATE (O.S.)  
No one likes you, I assume?

FRANTIC MAN  
SHH!

His SUITEMATE, ROGER, sits relaxed in a recliner, reading through a copy of "Picture of Dorian Gray" by Oscar Wilde.

As the Frantic Man turns, his SKIN makes an audible CRACK! His 40's appearance, now looks more 55 and counting. His CROW'S FEET, more pronounced, skin looking more pale, more ghostly.

ROGER (SUITEMATE)  
You're out of time, aren't you?

The Frantic Man returns to scrolling through his News Feed. Roger continues reading his book, unaffected.

(CONTINUED)

FRANTIC MAN

It just takes one.

ROGER

One that you can't seem to get.

Roger turns the page with the delicate graze of his hand.

ROGER (CONT'D)

Didn't you say this system was hogwash?

FRANTIC MAN

SHUT UP!

He turns back to the COMPUTER. F5. This time, the QUO PAGE CHANGES. Could it be an update? Is the day saved?

Just a WHITE SCREEN with WORDS sprawled underneath a 8-bit T-REX. "NO INTERNET CONNECTION."

Frantic Man looks into the screen's corner. His WI-FI looks for a signal.

INTERCOM (V.O.)

Lights out in one minute.

He tries to get up. His movements become rigid, not quite as limber as a few seconds ago. Time's running out.

ROGER

You're Cracking.

FRANTIC MAN

I'm fine.

Roger watches, half-schandenfraude, half-glossed. He's seen this one too many times.

Frantic Man, with more FRAIL, LIVER-SPOTTED, BRITTLE HANDS, reaches for the REMOTE resting on the side of his bed. But his hands are too stiff, his grip isn't quick, and it falls to the FLOOR.

FRANTIC MAN (CONT'D)

(disbelief)

No.

Frantic Man's face is more hollow, caving inwards like some dehydrated raisin. The fear now palpable, imminent, real.

He gets on his hands and knees and tries to pick it up. His hands won't let him.

(CONTINUED)

The Remote has a LARGE BLUE BUTTON with a HAPPY NURSE. Instead of grabbing it, he lays his finger on the button.

The RED LIGHT above it, crowning the remote, UNRESPONSIVE.

Frantic Man lets out a couple SOBS before collapsing on the ground. He lies, staring up at the ceiling. Resigned.

FRANTIC MAN (CONT'D)

There's no escaping death. Is there?

ROGER

It comes for us all.

He leans over to SPIT out a COUPLE of TEETH. His eyes, now more sunken in than ever.

FRANTIC MAN

Roge, read me something. One last time before I go.

Roger flips through the worn pages of his book, then stops.

ROGER

There is only one thing in the world worse than being talked about, and that is not being talked about.

Frantic Man smiles at the irony.

FRANTIC MAN

Good night, Roger.

INTERCOM (V.O.)

Lights out.

ROGER

Sweet dreams.

The lights in the room begin to fade. The Frantic Man's closes his eyes. His skin puckers, as if being vacuumed in pressurized can. He draws in one last breath. As he exhales, his skin cascades into DUST.

Roger remains seated in his chair. He steels one parting glance at the his Suitemate before returning himself back to his book.

FADE TO BLACK.

2

INT. CAR - DAY

2

CLOSE ON - ELI

65, long overdue for a shave, sits perplexed in the backseat of a Prius. His gaze is distant, miles away. Catatonic. Haunted. What is he staring at?

Outside, behind the CAR, he hears the MUMBLING and GRUMBLING from his 30-something DAUGHTER, JOONEY, ARGUING with her PARTNER, ALEX, another 30-something WOMAN. They're arguing about dear old dad, he can hear every word.

JOONEY (O.S.)

I just think my dad deserves more than this.

ALEX (O.S.)

Sweetie, this is the best home on the West Coast. I had to pull many strings in order to get your Dad up on the wait list.

But he doesn't seem affected by their argument. It's what HE HEARS that troubles him. Jooney and Alex's ARGUMENT FADES. Up ahead, a Senior Home lies before him: SILVER MEADOWS.

Past its WELCOME SIGN, Eli hears DISTANT, FAINT, yet SUBTLE ANNOYANCE of a SHAKY FRONT WHEEL of a GURNEY. To ELI, it's all HE CAN HEAR. He follows the sound...

...its coming from around the corner. TWO PARAMEDICS tug a GURNEY towards a PARKED AMBULANCE. A WHITE SHEET drapes over whatever lies underneath.

One of the Paramedics opens the door while the other hoists the Gurney into rear cabin. The sheet falls to its side. Eli tries to make out what is there, but before he can...

...the car's PASSENGER DOOR OPENS. Jooney reaches over to unlock dad's seatbelt. Life comes rushing back.

ELI'S DAUGHTER

Brought your chair, daddy.

Eli looks disappointed. The time has finally arrived. To await fate in God's Waiting Room.

MATCH CUT TO:

3

**INT. SILVER MEADOWS - RESIDENTS HALLWAY - MOMENTS LATER**

3

Eli's UNCHANGED EXPRESSION. Especially as he sits in his wheelchair...with a SHAKY, SQUEAKY, FRONT WHEEL.

Jooney pushes him down through the halls. Unsuspecting people could easily mistake the building for a fancy Michelin-rated hotel.

Alex walks next to her, supporting her partner. DOCTOR FARKUS walks alongside them both, 60.

The good Doctor carries himself like a politician, bearing an award-winning smile, the kind one gives while trying to deny the smell of shit in a sewage plant.

JOONEY

I cannot tell you how thrilled we were to hear about the opening. We really appreciate it, Doctor Farkus.

They pass by open doors. She peers in each one while Alex and Doctor Farkus talk.

DOCTOR FARKUS

It's no trouble! I was glad to reach out. How's your mother, Alex?

ALEX

She refuses to officially retire. Head of the her neighborhood HOA. She sends her regards.

DOCTOR FARKUS

Ahh that's good to hear.

JOONEY

Uh, where are the nurses? The equipment?

Dr. Farkus is used to hearing this. Jooney exchanges a concerned glance with her Partner. Maybe this wasn't the right choice, after all.

DOCTOR FARKUS

(as if rehearsed)

We strive to maintain that sense of home away from home for our residents.

(CONTINUED)

JOONEY

We also paid a good sum of money to make sure he would be cared for here.

DOCTOR FARKUS

And he will. You see, all care is administered through this bracelet.

Doctor Farkus whips out a WHITE-SILICONE BRACELET from his pocket.

DOCTOR FARKUS (CONT'D)

(re: bracelet)

It monitors vitals, glucose levels, even administers medications.

JOONEY

So it's basically a glorified fitness tracker?

DOCTOR FARKUS

(nodding)

For lack of a better description.

JOONEY

So no nurses. And if you're the only doctor, who will watch over him?

ALEX

Forgive us, Joon and I are just...

ELI

...trying to mask her guilt for dumping her father in a place like this.

Alex rests her hand over Jooney's, who's trying her best not to let his words affect her. Doctor Farkus leads them all to a door with the number 19 on it.

DOCTOR FARKUS

You're concerned, I understand.

(beat)

I am interviewing your father's aide as soon as we get him settled.

(beat)

Do you have any questions, Eli?

Eli looks up to meet Doctor Farkus' inquisitive gaze. Eli isn't buying into any of this bullshit.

(CONTINUED)

ELI

Yeah, when's happy hour?

JOONEY

Daddy!

Doctor Farkus chuckles, then taps the Bracelet against the door. It unlocks. He opens the door, keeping it open for them to enter.

ELI

If I'm gonna be in God's Waiting Room, I might as well have a drink.

JOONEY

I'm sorry, Doctor. My father can be rather...blunt.

DOCTOR FARKUS

Quite all right. Sadly, there is no alcohol permitted on campus. But we do have a helluva Bingo night.

Eli groans. They follow the Doctor inside the suite.

4

**INT. SILVER MEADOWS - SUITE 19 - ELI'S ROOM - CONTINUOUS**

4

Jooney sets her dad in front of the bay window that overlooks Silver Meadow's breathtaking Botanical Garden.

While all three take in the gorgeous view, Doctor Farkus kneels in front of Eli to strap the Bracelet on his wrist. As soon as it clasps down. The Bracelet greets him with a "Hello Eli."

JOONEY

This looks great.

DISTANT VOICE (O.S.)

Didn't seem to waste any time, nor space for that matter, right, Doc?

The sudden new VOICE in the room makes Jooney jump right into Alex's arms...

JOONEY

Is this Daddy's...roommate? I thought we mentioned a private suite.

DOCTOR FARKUS

It is a private suite. This is their common space.

(MORE)

(CONTINUED)



DOCTOR FARKUS (CONT'D)

Each suite has one. This is our very first resident, Roger Clementine.

JOONEY

You're kidding. The Roger Clementine?

Roger returns to his book. He's just finishing the last few pages of Dorian Gray.

ROGER

In the flesh.

Jooney is having a Fangirl moment. Roger couldn't care less. He's seen this before.

ROGER (CONT'D)

Lemme guess. You've all read my books, such a big fan, now you're going to actually keep up with your promise to visit just so you have bragging rights back home?

(beat)

Yeah, not happening. Especially with your daddy's short life span if he's not too careful.

Roger goes back to his book. Dr. Farkus clears his throat.

ALEX

And they say never meet your idols.

JOONEY

I think he'll be fine here. Misery loves company, like the Odd Couple.

ROGER

Flattered, but it's not me that your dad has to worry about. His way of survival depends on who likes him, isn't that right, Doc?

Doctor Farkus shoots a glare to Roger before flashing an assuring smile to a concerned Jooney and Alex. Roger relishes the moment with a smug grin of his own.

DOCTOR FARKUS

We should get going. Get a head start on the paperwork.

Jooney pulls out her PHONE and snaps a picture of her dad, peering out the Bay Windows. The FRAME FREEZES when she takes the picture.

(CONTINUED)

FREEZE FRAME - ON QUO

A WINDOW POPS UP. POST to QUO? Yes.

Comment: Daddy seems at peace in his new digs!

PHOTO is posted. It gets TEN LIKES. A BOX appears around the back of Eli's head. TAG? She selects NO.

STILL on QUO, the SCREEN SWIPES to a GEEKY guy, CHUCK, 23, who just updated his RELATIONSHIP STATUS from "In a Relationship" to "Single."

A pair of BOXERS snuff out the PHONE'S GLARE.

MATCH CUT TO:

5

**EXT. SIDEWALK CURB - NIGHT**

5

CHUCK pushes the boxers off his phone, before he looks up. From a third-floor window, it's raining CLOTHES. A LAMP FLIES out. It's headed right for him!

CHUCK

Aww, c'mon babe! That was expensive!

The LAMP CRASHES onto the ASPHALT! Barely missing Chuck. The WINDOW above him slams shut. He steps away from the mess to sit along the asphalt. He pats himself down. He produces a lighter. Yet that's not enough, he needs something else.

He finds it in a pair of pants that lands at his feet. In one of the pockets, he pulls out a JOINT.

Before he can light it, up ahead, a CAR turns a corner. Its HEADLIGHTS BEAM towards him as it pulls up. Chuck tucks the JOINT behind his ear, waving the Car down.

The CAR coasts to a stop. The DRIVER'S WINDOW ROLLS DOWN and a FACE EMERGES from the darkness. HECTOR, Chuck's friend, pops his head out to observe the carnage.

HECTOR

Another night at the bomb shelter for you?

CHUCK

This time was the last straw.

Hector looks at the stuff on the sidewalk. Then POPS the TRUNK, before pointing to the JOINT in Chuck's hand.

(CONTINUED)

HECTOR  
(re: joint)  
You can crash with me for the  
night, as long as you got another  
one of those.

Chuck sets the joint in Hector's mouth before grabbing one of  
the bags. Hector pops open the trunk.

6

**EXT. EXTRA SPACE STORAGE - NIGHT**

6

Chuck shuts the STORAGE DOOR. He walks down the parking lot,  
where Hector deposits the EMPTY PUSH CART in its cradle.

HECTOR  
Surprised how much shit you  
collected after two years?

CHUCK  
It's unreal.

BEAT. The two walk side by side.

HECTOR  
You want to do the honors?

Hector offers the unlit joint to Chuck. He lights it up,  
takes a hit, then passes it to Hector.

HECTOR (CONT'D)  
What was it this time?

CHUCK  
It was either Quo or her.  
(beat)  
Guess who won?

Hector chuckles, in disbelief.

HECTOR  
You sided with an app over a girl?

CHUCK  
No, I sided with my career. Find a  
social media marketing major  
without at least one Quo handle?

HECTOR  
Still though...choices.

(CONTINUED)

CHUCK

Please. Didn't Britney teach you anything? You're not. That. Innocent.

HECTOR

If you're gonna read a gay, at least do the choreography.

Hector chuckles, motioning a Britney move. These two go way back. Besties from the breasties.

HECTOR (CONT'D)

She's kinda right. You can be selfish, at times.

CHUCK

Thanks. Whose side are you on?

HECTOR

The side who picked you up in the middle of the night after she kicked you out.

CHUCK

How can I ever repay you?

HECTOR

You owe me; remember that.

Hector unlocks his car and they both jump in.

7

**INT. HECTOR'S APARTMENT - NIGHT**

7

Hector's apartment is like something from a Cordé Nast magazine, nautical chic.

Hector opens the door. Chuck enters, setting his bag by the entrance. Hector beelines for the couch, tossing cushions to the side to pull out the hideaway bed.

Chuck looks around, admiring the coziness.

CHUCK

You just decorate your apartment with this season's decor?

HECTOR

If by new decor you mean new man, then yes. Big dicks are in this season.

(CONTINUED)

CHUCK

And this?

Chuck points to what looks like a shrine that embodies the definition of "Hopelessly Devoted to Olivia Newton-John." Autographed records, posters, even the Grease doll.

HECTOR

Tell me about it, stud.

CHUCK

I have to sleep in front of this?

Hector nods.

HECTOR

It's just for a night.

CHUCK

Fine, mister hospitality, then do you have any leads?

HECTOR

Actually, I do.

(beat)

There is a place where you can stay. Long term. For free.

CHUCK

No way. What's the catch?

HECTOR

You get to help blue hairs keep up a Quo account.

Chuck flashes a knowing look. Waiting to hear that he might actually have to sell Mary Kay or join a cult.

HECTOR (CONT'D)

Look, I'd check it out. Silver Meadows. They're on Quo.

CHUCK

And you know this how?

HECTOR

Girl, us gays know everything.

(beat)

G'night, dear.

Hector throws him a pillow.

On his phone, Chuck pulls up the Silver Meadows fan page on Quo. Pinned to the top is an embedded video. He presses PLAY.

8 **COMMERCIAL - INT. HOUSE - DAY**

8

An OLD WOMAN, ROSE, stares out of her window, where the children play. She looks helpless, reminiscing. Oh, youth.

NARRATOR (V.O.)  
At Silver Meadows, we know how  
lonely it is to be away from the  
ones you love.

9 **COMMERCIAL - INT. SENIOR HOME - DAY**

9

A COMMONS AREA. Visiting Hours. Rose enjoys her time with her family. The space is as hollow as her company.

NARRATOR (V.O.)  
And the time they spend with you,  
just isn't enough.

Her Family FADES AWAY. ROSE sits beside herself, alone.

NARRATOR (V.O.) (CONT'D)  
But what if that changed?

ENTER Doctor Farkus with a 20-something FEMALE STUDENT, who joins Rose's side with a LAPTOP which she opens and introduces Rose to QUO. The room swells with color. Rose beams with hope.

NARRATOR (V.O.) (CONT'D)  
Here at Silver Meadows, we bridge  
the gap between generations.

10 **COMMERCIAL - INT. SILVER MEADOWS - SUITE - DAY**

10

Sara's Grandson is on Facetime, waving hello while wearing a party hat! Old Woman looks to the CAMERA, blowing a party favor towards the screen.

NARRATOR (V.O.)  
To wish Sara's grandson a happy  
birthday.

She looks to the CAMERA, 90's infomercial style.

SARA  
(to Camera)  
Or the secret ingredient to my  
chicken casserole!

(CONTINUED)

NARRATOR (V.O.)

Silver Meadows was voted best in the west by AARP. And that's not coming from our marketing team but from our residents!

A SLEW of PICTURES, "LIKE" ICONS splash through each photo. Seniors having fun! From BINGO night, CRIBBAGE, to even BOCCE BALL, these Seniors are even taking selfies!

TALKING HEAD - ROSE

ROSE

My doctors told me I had six months to live when I was sixty-five because of my arthritis.

11

**COMMERCIAL - EXT. BANDSTAND - DUSK**

11

Old Woman is dancing with an Older Gentleman at a Jazz Festival a la those Cialis ads we've seen all too often. He gives her a twirl. He doesn't look a day over 50.

ROSE

Look at me, now eighty-seven and still going strong.

A MAN in a WHITE COAT, DOCTOR FARKUS, walks IN FRAME.

DOCTOR FARKUS

Thanks to our high-tech monitoring system...

Doctor Farkus flashes the BRACELET. He explains it like Joan Rivers in a QVC commercial.

DOCTOR FARKUS (CONT'D)

...We are able to stay on top of our patient's activities, their goals, even their medication.

He smiles as we go to...

12

**COMMERCIAL - EXT. SILVER MEADOWS - ENTRANCE - DAY**

12

...the SILVER MEADOWS entrance. A lovely Facility with a greener-than-green front lawn, a ROSE GARDEN in front of every window. It's truly breathtaking.

(CONTINUED)

DOCTOR FARKUS

We pair our clients with a Campaign Manager who can best assist their tech-savvy needs. So come on by and see if Silver Meadows is the right fit for your loved ones.

Doctor turns back to the front door.

MATCH CUT TO:

13

**EXT. SILVER MEADOWS - ENTRANCE - DAY**

13

After a BEAT, CHUCK is now IN FRAME, walking towards the entrance. Backpack over his shoulder. Chuck is on his PHONE, launching the QUO APP. He CHECKS IN. The POST HOVERS ABOVE HIS HEAD.

QUO POST: CHUCK CHECKS INTO: SILVER MEADOWS SENIOR HOME. JOB INTERVIEW. Wish me luck!

He puts the phone away, his head held high, ready to impress.

CHUCK

Selfish, my ass.

Chuck walks to the corridor and the doors open before him.

DOCTOR FARKUS (PRELAP)

So what brings you home, Charlie?

His QUO POST gets THREE LIKES and ONE COMMENT "Good Luck!".

14

**INT. SILVER MEADOWS - FARKUS' OFFICE - LATER**

14

Doctor Farkus' office is the very embodiment of success. Honorary Degrees from almost every university decorate the walls. Anything else framed is a newspaper article showcasing SILVER MEADOWS Grand Opening.

Doctor Farkus sits behind a desk. Chuck sits across from him.

CHUCK

Your commercial said you provided a work-for-trade for students.

DOCTOR FARKUS

You currently living on campus?

Chuck looks away, almost afraid to answer that question.

(CONTINUED)



CHUCK

I was. With my girlfriend. But we split up.

DOCTOR FARKUS

We don't give residencies to everyone, Mister Charles.

CHUCK

Please, call me Chuck.

DOCTOR FARKUS

Where would you fit in here, Chuck?

CHUCK

I think we can help each other out.

Doctor Farkus is amused.

DOCTOR FARKUS

How so?

CHUCK

I'm getting my degree in social media marketing next semester. So you could call this an internship. An apprenticeship, even.

Doctor Farkus nods, pensive.

CHUCK (CONT'D)

I could help your marketing department.

DOCTOR FARKUS

Who said we have a marketing department?

Chuck is confused.

CHUCK

How else did you get that commercial out?

DOCTOR FARKUS

Chuck. Our residents are the marketing department.

Chuck raises an eyebrow, not convinced. So reaches into his pocket and whips out his phone to double-check.

(CONTINUED)

CHUCK

I checked your analytics. You guys have more likes and online traffic than...

DOCTOR FARKUS

Most influencers, yes. But our residents are happy here. And as their campaign manager, you'll continue to make that possible.

CHUCK

What's the catch?

DOCTOR FARKUS

I'm sorry?

CHUCK

You're offering someone to live here for free in exchange for helping your patients...

DOCTOR FARKUS

...residents...

CHUCK

...sorry, residents, keep a Quo account?

DOCTOR FARKUS

Are you familiar with senior care in Oslo?

Chuck shakes his head.

DOCTOR FARKUS (CONT'D)

Students volunteer thirty hours in exchange for free room and board. Studies have shown the students give their residents an increased longevity. A sense of purpose.

CHUCK

Only here, we give them Quo profiles?

Doctor Farkus glosses over Chuck's irony.

DOCTOR FARKUS

They would have a chance to connect them to their loved ones back home. Tell me why your degree aspirations guarantee helps me?

(CONTINUED)

CHUCK

It's a win-win. Your Residents want to be mini-influencers. I need a place to stay. Peep at my Quo profile. You'll see I'm your guy.

Doctor Farkus hands over a FOLDER with papers to sign. Chuck takes the Folder, shakes the Doctor's hand and exit.

SUPERIMPOSE QUO POST: CHUCK GOT A NEW JOB. CAMPAIGN MANAGER at SILVER MEADOWS. The post gets 40 LIKES, along with its share of over 30 COMMENTS, all saying 'congrats!'

Like a FACEBOOK NEWS FEED, the screen swipes back to:

15

**INT. SILVER MEADOWS - LOBBY - LATER**

15

Chuck slouches in his seat, holding a clipboard in one hand. He is too preoccupied with what's on the other: his PHONE. He scrolls through the comments and congratulations.

Across from him sits a YOUNG WOMAN, LILY, whose arm is interlocked with her fragile grandmother, GRAMMA JEAN. Lily is bent over, filling out the same paperwork as Chuck.

A Woman in a SILVER POLO SHIRT approaches Lily. At Silver Meadows, anyone wearing a SILVER POLO works the Back-Of-House duties. From cooking in the cafeteria, to manicuring the gardens, to assisting Residents. Her presence shakes through the hum of voices around them.

SILVER POLO STAFFER

Hi Jean? I'm here to get you settled here. You wanna follow me?

The Silver Polo begins to assist Gramma Jean with standing, only to have Lily stand up and help. When Gramma Jean stands upright, Silver Polo guides her away from Lily.

A BEAT PASSES before Silver POLO notices Lily following them.

SILVER POLO STAFFER (CONT'D)

We won't be long. Just a bracelet fitting and the like. How about you hang tight, then meet us at her room in...a half hour?

LILY

I'll see you in a bit, Gram.

Lily sits back down, watching her Gramma Jean walk away. Chuck finally looks up and notices Lily's pained eyes.

(CONTINUED)

CHUCK

Nice to know she won't be alone.

LILY

It's why I'm going to school nearby  
in the first place. To be with  
Gram.

(beat)

Have you been paired with someone?

Another SILVER POLO MAN comes out. This one bears a crazy  
resemblance to the last one who whisked Gramma Jean away.

CHUCK

I'm about to find out.

LILY

I'm Lily.

CHUCK

Chuck. I'll see you around.

Chuck heads over to the Silver Polo Staffer, shakes his hand,  
and follows him out into the garden.

Lily sits, uncomfortable at first, before continues filling  
out their application.

16

**EXT. SILVER MEADOWS - BOTANICAL GARDEN - CONTINUOUS**

16

It's a Garden of Eden for Seniors. Residents traverse through  
it. Some tend to flowers. Others sit and read, on park  
benches, on picnic blankets, or they just chill by the  
babbling brook that cuts through it.

Chuck and Silver Polo walk past the Residents. He is  
recording this for Quo.

SILVER POLO STAFFER 2

You should save these shots for  
your Resident.

He takes his phone out to snap photos.

CHUCK

I could, but there's no denying  
this view, right?

SILVER POLO STAFFER 2

Every day. You'll see Residents  
walking through the gardens at all  
hours.

(CONTINUED)

Chuck follows the Silver Staffer through the campus, taking it all in.

SILVER POLO STAFFER 2 (CONT'D)  
You'll be staying over here.

Chuck and the Staffer take a right and walk towards the building.

17

**INT. SILVER MEADOWS - CHUCK'S ROOM - CONTINUOUS**

17

It looks like a cozy Executive-level hotel room. Sheets are tucked in. Desk with a Leather Chair. The Door clicks open and both Staffer and Chuck enter the room.

SILVER POLO STAFFER 2  
What do you think?

CHUCK  
I can dig it. This looks great!

Chuck looks for a kitchen or a hot plate.

CHUCK (CONT'D)  
So do I have to buy my own hot plate for meals?

SILVER POLO STAFFER 2  
No need. You can eat in our cafeteria. It's kinda cool, like being in that restaurant from Pulp Fiction.

CHUCK  
No way. Really?

SILVER POLO STAFFER 2  
Yeah, there's even a dance floor.

Chuck throws his stuff onto the bed.

SILVER POLO STAFFER 2 (CONT'D)  
The Doc will be in soon to introduce you to your Resident.  
(beat)  
Welcome aboard.

Silver Polo Staffer exits. Finally alone, Chuck throws himself on the bed to feel it out. It's comfy. He pulls out his phone and turns on the camera, selfie-style.

(CONTINUED)

CHUCK  
(to himself)  
Things are looking up for you, kid.

He snaps a selfie, posts it on Quo, and puts his phone away. For a BEAT, he feels unstoppable.

A BRIGHT JINGLE from his phone breaks through his excitement. He checks his phone.

A NOTIFICATION on QUO: "ANDREA changed her PROFILE PIC." It's just a selfie with a Snapchat filter. As he scrolls through her pics, he sees all traces of their relationship, gone.

We finally see him feeling the weight of his actions. His phone, his never-ending need for affirmations, is what brought him here. The SILENCE also terrifies him. No Hector, no new "likes" on Quo. Isolated.

Before he can get too remorseful, there is a KNOCK on the DOOR. He gets off the bed to answer it. It's DOCTOR FARKUS.

DOCTOR FARKUS  
Are you ready to meet Elijah?

OFF CHUCK, he's more than ready.

18

**INT. SILVER MEADOWS - RESIDENTS HALLWAY - LATER**

18

Doctor and Chuck walk down the hallway.

DOCTOR FARKUS  
As his Campaign Manager, it's your job to help set up and introduce him to Quo.

CHUCK  
Got it. How many people will I manage?

DOCTOR FARKUS  
Just one. We like to ensure each resident gets the best care and attention.

CHUCK  
Okay, so when does I start?

DOCTOR FARKUS  
The moment you put this on.

(CONTINUED)

Doctor Farkus hands Chuck a WHITE SILICONE BRACELET. Up close, it does look like a fancy fitness tracker. The time lights up, along with Heartrate Monitor.

CHUCK

What is this?

DOCTOR FARKUS

It's your lifeline. With it, your Resident can page you. It also accesses their suite.

(beat)

Go ahead.

Chuck reluctantly puts it on. Once in place, Doctor Farkus allows Chuck to do the honors of opening the door. With his new bracelet, he places it next to the reader. It BEEPS then UNLOCKS.

19

**INT. SILVER MEADOWS - SUITE 19 - COMMON SPACE - CONTINUOUS**

19

The SUITE is large, decorated as if curating a museum of curiosities. Forties memorabilia mixed in with stuff likely found outside Studio 54. It's not messy by any stretch, more like everything in its right place.

Chuck leers in closer. Doctor steps back, now a mere bystander, a counselor should the shit get real.

ROGER (O.S.)

If you are going to barge in like that, at least be a gentleman and knock first.

Chuck follows the voice to see a Man seated on a familiar arm rest, reading the same book, Dorian Gray. ROGER.

DOCTOR FARKUS

Still reading Dorian? Just when I thought you would finally pick up J.D. Salinger.

ROGER

Ugh, that's just for budding hipsters. Like Hemingway.

Roger looks up from his book to see a handsome young man in his suite.

ROGER (CONT'D)

Oh, who is this? Doc, you know my birthday isn't for another month.

(CONTINUED)

CHUCK

Sorry to disappoint, I'm Chuck.

DOCTOR FARKUS

Eli's manager.

ROGER

Enchanté.

Roger doesn't break his gaze with Chuck, who looks away, blushing.

DOCTOR FARKUS

Chuck, meet Eli's suitemate. Roger Clementine. Silver Meadow's own Norma Desmond.

ROGER

That old queen? Please, look at the New York best-seller list and you'll still see me up there.

DOCTOR FARKUS

A breeding ground of ghost-writers. Like Clive Cussler.

ROGER

Still pays the bills.  
(biting)  
And the Likes for that matter.

DOCTOR FARKUS

Is Elijah in his room?

ROGER

Is that his name? My stars, I go through so many suitemates. I can hardly keep track.

OFF Chuck, who is confused by Roger's statement. The Doctor pulls away from Roger to make his way towards Elijah's room.

CHUCK

It's nice to meet you, Roger.

Chuck follows the Doctor, albeit reluctantly.

ROGER

Chuck, do be sure you knock next time. You don't look like a brute, so I expect you won't behave like one.

(beat; to Doctor)

T.T.F.N. Doc.

(CONTINUED)



Doctor glares at Roger, who can't help but leave a parting glance towards the Doc as he shuts the door.

20

**INT. SILVER MEADOWS - ELI'S ROOM - CONTINUOUS**

20

Doctor Farkus and Chuck enter the room. They find Eli still sitting in his chair in front of the bay window, still bearing the same permanent scowl on his face.

He refuses to acknowledge the two intruders in his room.

DOCTOR FARKUS

Good morning, Eli. Hope you're settling in okay.

Eli huffs. Looking around the room, there has hardly been any effort made into making it feel more like home. In fact, boxes of his stuff still remain on his table.

DOCTOR FARKUS (CONT'D)

I want to introduce you to your Campaign Manager, Chuck.

(to Chuck)

Chuck, this is Eli.

Chuck steps forward, unsure what to say to someone who doesn't want to talk back.

DOCTOR FARKUS (CONT'D)

I'll leave you two to get better acquainted.

Doctor Farkus exits, closing the door behind.

CHUCK

Hey, Eli. Nice to meet you.

Chuck extends his hand out to Eli, whose gaze remains transfixed to somewhere outside. After a BEAT, Chuck drops his hand and looks around the room, searching for something, anything, in which to strike up a conversation.

After a BEAT, he finds it. A Carpenters' record poking out of the box.

CHUCK (CONT'D)

Carpenters' fan, eh? I remember driving cross country listening to their greatest hits album.

Still no response, unless if you consider his huffing and grumbling. Chuck tries to lean forward, determined to make eye contact.

(CONTINUED)

Next to the boxes is a FRAMED PICTURE. JOONEY and ALEX stand above ELI. Eli's hand holds onto the hand of a WOMAN about his age.

CHUCK (CONT'D)

This your family?

Eli turns around. Chuck watches, uncertain how he will react.

ELI

Let's skip the scrupulous conversation, shall we? I didn't send for you. So why are you here?

CHUCK

I'm here to help. If we're going to work together....

ELI

No need.

CHUCK

But I...

ELI

...Just leave me alone.

CHUCK

I gotta job my job, okay?

BEAT between Chuck and Eli. Chuck unsure what he said made any sense. Eli disregarding this idiot.

ELI

Whippersnapper, we have something in common. I have to "job my job" as well, and that is to die.

(beat)

So let me do just that.

OFF Chuck's expression. He looks like he's got his work cut out for him.

21

**INT. SILVER MEADOWS - SUITE 8 - DAY**

21

Gramma Jean sits in her chair, quiet. Her expression stoic.

LILY

Perfect, Gram! Now, hold it.

Lily stands with her phone in hand, setting up the shot.

(CONTINUED)

LILY (CONT'D)

One, two, three, say cheese!

PHONE SNAPS a PICTURE! Gramma Jean's eyes may glean, but her dementia prevents her from showing any pronounced emotion. Lily shows the picture to Gramma.

LILY (CONT'D)

What do you think, Gram?

Gramma Jean takes Lily's forearm. She gives a good playful squeeze.

LILY (CONT'D)

Done! Now let's go get some food. I hear they have your favorite, Shepherd's pie.

Lily takes Gramma Jean's hand and lifts her up. The two have have only had each other. Gramma Jean will be dependent on Lily.

22

**INT. SILVER MEADOWS - CAFETERIA - DAY**

22

The Cafeteria is packed. It is set up like a retro-fifties diner. Residents sit at tables within the hulls of Cadillacs. In the middle, a checkerboard dance floor.

Newer Campaign Managers assist their Resident in snapping photos of their food before they post it on Quo.

Those pictures are posted live on the TV's around them. They display what's on the menu through a Instagram-like feed. Underneath each pic is the Resident's name along with how many *likes* they get in real-time.

From what Chuck can see on the screen, Chicken Cordon Bleu with collard greens, or Vegetarian Shepherd's Pie and lentil soup is what's for dinner tonight.

Just like in high school, he waits in line with other Residents and Campaigners ahead of him. He looks across the cafeteria to see Gramma Jean sitting by herself.

He scans the room, certain he might see Lily, when one of the seniors behind nudge him forward.

ELI (O.S.)

Let's go, son. Don't wanna eat a cold dinner.

Chuck turns around to see...Eli? Still in his wheelchair.

(CONTINUED)

CHUCK

Hey Eli. Glad to see you finally made it out of your room.

ELI

(disinterested)

Yup.

Chuck grabs a tray, Chicken Cordon Bleu. Eli struggles between carrying the tray with trying to steer.

Chuck sweeps in to help. Eli scoffs.

ELI (CONT'D)

I got this!

Chuck takes the tray. Eli, still scowling, steers.

CHUCK

Just tell me where you want to sit.

ELI

Over there. She looks quiet enough.

Eli rolls over to sit with Gramma Jean.

ELI (CONT'D)

Is this spot taken?

When Gramma Jean doesn't respond, he pushes the chair out of the way. Chuck sets down Eli's tray in front of him.

Gramma Jean eats her food in silence. Chuck sets his tray next to Eli. When he does this, Eli looks up at him.

ELI (CONT'D)

Who said we're sitting together?

CHUCK

I thought we could get you set up.

ELI

Not a chance, bucko. Now give an old man some privacy.

Rejected, Chuck nods, then takes his tray and moves over two table-cars away from both Gramma Jean and Eli.

As Chuck digs into his food, Lily approaches his car.

LILY

Do you mind if I join you?

(CONTINUED)

CHUCK

Sure.

Lily sets herself down across from Chuck. She steals a glance over at Gramma Jean.

CHUCK (CONT'D)

I hope he wasn't intruding on time with your Gramma.

LILY

Grams never minds it. She likes the attention.

CHUCK

That's good. Doesn't talk much?

LILY

She has dementia. As it got worse, it kinda made her mute.

(beat)

How's the chicken?

CHUCK

It's not bad...for a senior home.

LILY

Sure beats the school's food, that's for sure.

Lily takes a photo of the food.

CHUCK

What's your major?

LILY

Haven't decided. You?

CHUCK

Social media marketing.

LILY

Oh! Then let me ask you this...

Lily whips out her phone and shows him the picture of Gramma Jean.

LILY (CONT'D)

Should I add a filter?

Chuck looks at it, then with a couple flicks of his finger, applies a flower garland to Gramma's head with a PEACE SIGN GIF over her head.

(CONTINUED)

He hands it back to Lily, who laughs.

LILY (CONT'D)

This is so cool, Chuck. I mean we get to do this for work. How crazy is that?

Lily posts the photo to Quo.

LILY (CONT'D)

She always used to tell me stories about her time at Woodstock....

Suddenly, there is a THUNDEROUS APPLAUSE that floods the CAFETERIA. The TV screens show "Welcome NEW RESIDENT, JEAN!" the screen slides to show Lily's photo of her food.

ANGLE - ELI and GRAMMA JEAN

CLOSE ON - GRAMMA JEAN'S QUO BRACELET

The Quo symbol, the lower case Greek letter for delta ( $\delta$ ), lights up. Although Gramma Jean neither sees nor feels its activation.

Eli looks behind them to see what the commotion is all about when he sees Gramma Jean's profile pic on the TV's overhead. Eli shakes his head and goes back to his food.

Residents who walk past Gramma Jean wish her a warm welcome. Gramma Jean can only return the favor with a gaze, or a small wave of her hand.

His phone rings. He glances down at it. It's JOONEY. He ignores it and goes back to his food.

ELI

You got kids?

When Gramma doesn't answer, Eli continues.

ELI (CONT'D)

I got a daughter back home. She's the one who gave up. Runs in the family, my girls. Just love to throw in the towel.

(beat)

Probably not the same for you. I'm assuming the girl talking to that nerd is yours, right?

She nods. It's quick.

(CONTINUED)

ANGLE - CHUCK and LILY

Lily beams at the attention Gramma is getting. Some Residents welcome her with a greeting. Some have even taken a selfie with her. Eli continues talking between selfie-moments with Gramma.

CHUCK  
Have you noticed how young some of these Residents look?

Lily looks around the cafeteria. Everyone looks like they are in their late-40's/early-50's.

LILY  
Yeah, I hope I look that good at sixty.

Chuck and Lily return to their meal.

23

**EXT. HECTOR'S APARTMENT - DOORSTEP - DAY**

23

Hector opens up the door and sees Chuck standing outside.

HECTOR  
Back so soon?

CHUCK  
You got any beer?

Hector flashes side-eye.

HECTOR  
Bitch, I'm gay. When have I ever had beer?

CHUCK  
So just...vodka?

HECTOR  
(pleased)  
Vodka!

Hector steps aside and Chuck enters.

24

**INT. HECTOR'S APARTMENT - DINING ROOM - CONTINUOUS**

24

Hector and Chris enter the dining room.

HECTOR  
You get the job at least?

(CONTINUED)

CHUCK

Yeah, I did. But I got my work cut out for me.

HECTOR

Older men will do that to you.

VOICE (O.S.)

Watch it, missy.

Chuck and Hector step into the kitchen. A man steps away from the stove. This is Hector's Boyfriend, CHRIS, mid-30's.

HECTOR

But they are so worth it every time.

Hector grabs glasses from the cupboard. Their relationship is built on love along with a never-ending battle of wits.

CHUCK

So you're not a George Glass after all.

CHRIS (VOICE)

He's a sharp one, your friend.

HECTOR

It's his only good quality.

CHUCK

Sorry, I didn't meant to offend.

CHRIS

Nah, you're good. I work late most nights.

CHUCK

What do you do?

CHRIS

I work for an online magazine. Covering a big story right now.

HECTOR

Chuck just got the job at Silver Meadows.

Chris hands him his drink.

CHRIS

Congrats. Though you don't seem too thrilled.

(CONTINUED)



CHUCK

Thanks. It's just not what I expected.

HECTOR

Why?

CHRIS

The man's in a senior home, babe. His only highlight is jello with his yankee beans.

HECTOR

It's not that bad. They get fed well there.

CHUCK

How would you know?

HECTOR

It's on one of those commercials.

CHUCK

My resident is just some old man who changed after his wife either died or left him.

HECTOR

Would you say he's...selfish?

CHUCK

Cute. If anything, I'd say he's more stubborn.

HECTOR

Either way, don't you think there is something to learn from all of this?

CHUCK

It's a job, not an episode of Father Knows Best.

HECTOR

But what if you found a way in? Like understanding why he's there?

CHUCK

He told me, he's there to die.

Chris is plating the food. Hector sets the table for three.

(CONTINUED)

CHRIS

Jesus...and they say gays are dramatic.

HECTOR

Does he have family? Maybe you can ask them?

CHUCK

He's got a daughter, I think.

HECTOR

Or what about being transferred to another resident?

CHUCK

Couldn't hurt to ask.

Chris sets the food down at the table.

CHUCK (CONT'D)

Oh, I'm good. I already ate.

Hector and Chris both stare Chuck down. The nerve, the audacity.

HECTOR

There are two sins one could commit in this house: Make fun of Ms. Olivia or turn down Chris' cooking.

Chuck picks up his fork and digs into the food.

25

**INT. SILVER MEADOWS - DR. FARKUS' OFFICE - DAY**

25

Doctor Farkus is behind his desk, flipping through different invoices. Chuck sits across from him.

DOCTOR FARKUS

I'm sorry Chuck, your request is out of the question.

CHUCK

It's clear he wants nothing to do with me nor the program.

DOCTOR FARKUS

It's only been two days.

Doctor Farkus looks at his computer.

(CONTINUED)

CHUCK

You can't deny I have been trying,  
Doc. I mean, you've seen me.

DOCTOR FARKUS

But this isn't about you. This is  
about the Residents.

(beat)

It also appears you have yet to set  
up his profile.

CHUCK

He won't let me! Can't you assign  
me to his neighbor, Roger?

DOCTOR FARKUS

Roger already has someone. Besides,  
I can't reassign bracelets when  
every resident is already paired  
with someone.

CHUCK

So what can I do?

DOCTOR FARKUS

Bring him to Bingo night tomorrow.  
Our more stubborn residents usually  
change their tune.

CHUCK

Okay.

DOCTOR FARKUS

His profile does need to be set up  
by then. Or I will have to deliver  
some rather bad news to his  
daughter.

CHUCK

Which means...I can't stay.

DOCTOR FARKUS

Don't let her down.

CHUCK

About that, can I get her info?

DOCTOR FARKUS

I'm sorry, but I am afraid I cannot  
give that to you.

Chuck nods his head, frustrated. He leaves his office,  
discouraged, but thinking about his next steps when...PRELAP  
of SOMEONE KNOCKING ON A DOOR.

26

**INT. SILVER MEADOWS - SUITE 19 - NIGHT**

26

Roger opens the door and sees Chuck standing outside. Roger is dressed like most lonely housewives, in a pink silk robe and a cold cream mask.

Roger leans into his door, shamelessly flirty.

ROGER

So you can teach little brutes some manners.

CHUCK

Sorry to disturb your...nightly rituals. May I come in?

ROGER

I must look a fright, but please...

Slightly mortified at his masked appearance, he steps aside and lets Chuck in.

ROGER (CONT'D)

Shall I get you any mineral water? Prune juice? Su casa es mi casa.

CHUCK

No, thank you.

Chuck goes over to Eli's door, before knocking, asks:

CHUCK (CONT'D)

Is Eli sleeping?

ROGER

I may remain in my ivory tower, but I do not double as Eli's secretary.

Chuck knocks. When Eli doesn't answer, Chuck uses his bracelet to let himself in.

27

**INT. SILVER MEADOWS - ELI'S ROOM - CONTINUOUS**

27

Chuck searches Eli's room. He goes from looking in packed boxes and shelves.

Roger leans against the door, mainly to check out Chuck bending over. He blots his clean face with a towel.

ROGER

Looking for something, Miss Kravitz?

(CONTINUED)

CHUCK

A roledex, perhaps? You guys still use 'em right?

ROGER

Personally, I only use them for my mother's recipes. Why?

CHUCK

The good doc won't give me his daughter's number.

ROGER

Yeah, he's not one to budge for anyone.

CHUCK

So I learned.

Chuck finds a JACKET and rifles through it. He pulls out a phone. Only it slips out of his hand and tumbles under the bed.

Roger continues to watch as Chuck gets to his knees. He is kneeling down right where the Frantic Man died days before.

ROGER

If you only knew about the history of this room.

CHUCK

History? Would that explain why it's so dusty?

ROGER

Dusty?

CHUCK

Yeah, a clump of dust, like they just swept it under the bed.

ROGER

Oh that's probably just Ray.

Chuck's head pops up from behind the bed.

CHUCK

What?

ROGER

Yeah, no one liked him.

(CONTINUED)

CHUCK

You seem to attract the real winners, don't you?

ROGER

Oh, that's the Doc's doing. This suite is basically a revolving door of dust. Like Ray, who died right where you are kneeling.

Chuck jolts up to his feet, then looks back to Roger.

ROGER (CONT'D)

Have you ever smelled a dead body?

Chuck is quiet, stunned, until he shakes his head.

ROGER (CONT'D)

You won't smell them here. They'll be too dry by then. Hell, when I go, I'm sure it will be like dropping a pound of baby powder.

CHUCK

Don't say that.

ROGER

Just saying, I hope you don't find Eli when he cracks.

CHUCK

Cracks?

ROGER

Yeah, happens when no one likes you. Only a matter of time for Eli.

CHUCK

I don't see why likeability has to do with someone's life.

Chuck moves to the other side of the bed, away from the ashes, to grab the cell phone.

ROGER

And here I thought you were smart enough to read between the lines.

Roger steps away from the doorway, leaving Chuck to examine Eli's phone. Three MISSED CALLS and a VOICEMAIL from JOONEY. The phone is not locked, no password, so Chuck unlocks the phone with ease.

(CONTINUED)

Chuck goes into the Voicemails and listens to the most recent one.

JOONEY (V.O.)

Hey dad. Just want to see how your first day was. I miss you. I wish things could have been different.

Chuck sends JOONEY'S CONTACT INFO to his phone via AirDrop. When finished, he returns the phone into Eli's jacket, and closes the door.

28

**INT. SILVER MEADOWS - SUITE 19 - CONTINUOUS**

28

Chuck closes Eli's room. Roger is there, waiting for him.

ROGER

I'm gonna give you some advice.

(beat)

There's more to Silver Meadows than you realize.

CHUCK

What do you mean?

ROGER

Look around. How old do you think I am? Fair warning, guess wisely.

CHUCK

Late forties, I guess?

Roger blushes, then laughs.

ROGER

So precious! Such a shame you're straight.

CHUCK

How old are you?

ROGER

Mid-eighties, sweetie. Listen, with Eli, you gotta be the parent. He may be stubborn, melodramatic even, but a lot of seniors think this is their last stop.

CHUCK

He won't listen to me.

(CONTINUED)

ROGER

Then set up his account. Because  
the moment he Cracks, so does your  
chance of staying here.

Chuck nods. Roger hands him a little container.

ROGER (CONT'D)

Another secret? The key to my  
youthful skin is a good night mask.  
Put this on before bed.

Roger lifts Chuck chin up.

ROGER (CONT'D)

Best to be proactive while you're  
young.

CHUCK

Thanks, Mister Clementine.

ROGER

Call me, Roger.

Chuck smiles, thanks him as he closes the door behind him.

29

**INT. SILVER MEADOWS - BOTANICAL GARDEN - EVENING**

29

Eli pushes himself in his chair down the hallway when he  
turns the corner to see a large botanical garden between two  
buildings. Overhanging violet wisterias crown the path before  
him, like something found in a time long forgotten.

Eli puts his wheelchair in park and rises to his feet. Tucked  
into the side of his chair is a portable cane that snaps in  
place so he can walk. He walks down the path as it opens up  
to a flower garden set within an alcove of trees.

In the distance, you can hear HAPPY LITTLE CHIRPS. However,  
the sound you hear is not from birds, but from Resident's  
Bracelets.

He passes by Residents. All of whom resort to their phones to  
capture the beauty around them while Eli enjoys it with his  
own eyes. The AIRY TWEETS only expose the environment to be  
as staged as the photos.

Gramma Jean kneels over the flower garden. At the foot, a  
small collection of pots, each one holds a tiny succulent.

She takes a GARDENING FORK and rakes into the dirt. Eli  
watches her attempts at digging. Her efforts just stir up the  
soft soil. Not much progress.

(CONTINUED)



After a BEAT, he intervenes:

ELI  
Now, see, if I may...

Gramma Jean stops raking the dirt. She looks up at him. Eli lowers himself down on his cane. He grabs a TROWEL.

ELI (CONT'D)  
That just tills the soil. You want to make enough room...watch.

He digs into the ground with the trowel and sets unearthed dirt to the side.

BEAT. Eli's mood shifts. No longer holds a scowl; instead, he appears reflective.

ELI (CONT'D)  
You know, my Adelaide loved to garden. We had a rose bush in front of the house. The fragrant smell still lingers in this old nose.

Gramma Jean remove the succulent from the pot.

ELI (CONT'D)  
When she left, it was like the roses died with her. I could do nothing to keep them alive. She had the magic touch, you know.

Eli hands the trowel to Gramma Jean. She places the succulent into the ground and pats the earth down around it.

30

**INT. SILVER MEADOWS - HALLWAY - LATER**

30

Chuck walks down the hallway. He calls Jooney on his phone.

CHUCK  
Hey there. My name is Chuck, your father's assistant here at Silver Meadows. I have a quick question about your dad. Like how to get through to him?  
(beat)  
Can you give me a call back?  
Thanks.

Chuck hangs up the phone. He notices an empty wheelchair. Curious, he steps into the Botanical Gardens.

31

**INT. SILVER MEADOWS - BOTANICAL GARDEN - EVENING**

31

Chuck passes by Eli and Gramma Jean as they plant three more succulents into the dirt. Eli is focused enough to not notice Chuck pass by.

Chuck continues along the path to see Lily sitting on the bench. She is preoccupied, capturing this Kodak moment, then uploading on Quo.

Chuck sits next to Lily, trapped in his phone.

CHUCK

(re: Eli)

It's a relief someone likes him.

LILY

What's not to like?

CHUCK

His inability to adapt.

Still distracted, Lily peers over his shoulder. He is on his Quo profile, deleting old pictures of a pretty girl from his timeline.

LILY

This is hard for some people. You gotta give them time.

CHUCK

Not you. Or your Grams.

LILY

I mean, isn't that why we're here?

CHUCK

Sure, to pimp out our elders for a place to stay.

LILY

You wish it were that easy.

CHUCK

I do. He's the one making it difficult.

LILY

Right, because why bother putting in the effort when he isn't?

(CONTINUED)

CHUCK

Exactly! I just don't want to overextend myself for someone who doesn't give a damn!

Lily studies Chuck.

LILY

What was her name?

CHUCK

Huh?

LILY

The girl who dumped you?

CHUCK

Andrea.

LILY

Who got more attention? Your social media presence or her?

Chuck shuts off his phone, speechless. A bitter reminder of his past habits.

LILY (CONT'D)

So what she dumped you. We make mistakes. They are what brought us here. To snap selfies, or, like you said, pimp out our elders.

Chuck smiles, impressed by her insight.

CHUCK

You have it easy, though. Your Grams likes taking pictures.

LILY

Trust me, no one has it easy, which is why we try.

CHUCK

Wise beyond your years.

LILY

When Grams was diagnosed, I had to grow up fast. She's all I have left for family.

(beat)

You should have seen her when I was a kid. Belle of the ball.

(CONTINUED)

CHUCK

It must run in the family.

Lily blushes. Chuck looks down at his phone, notices the time, then stands up.

CHUCK (CONT'D)

I'm gonna get some sleep.

(beat)

Thanks for the talk, Lil.

LILY

Glad I can help. Now go take charge.

Chuck continues down the path leading back to the Campaign Manager rooms.

ANGLE - ELI and GRAMMA JEAN

Gramma Jean is setting the gardening fork away when her BRACELET BEEPS. It's a FRIENDLY CHIRP that is followed by a sudden SNAP of AIR. Gramma JEAN flinches, clutching the wrist that holds her bracelet.

GRAMMA JEAN

Ouch.

OFF GRAMMA JEAN, shocked she just said something aloud.

32

**INT. SILVER MEADOWS - CHUCK'S ROOM - NIGHT**

32

Chuck sits at his computer. Two different Quo accounts are open, ELI'S and his own. He is making the final adjustments to ELI'S QUO ACCOUNT.

On his account, he's sees TWO PENDING REQUESTS. He clicks the ICON to see "ROGER CLEMENTINE" and "LILY D'MOIRA" profiles.

Underneath Roger's profile, they have "1 MUTUAL CONNECTION": "HECTOR GUILLARDO." Curious, he accepts the request.

Then he goes to LILY'S page. He accepts the CONNECTION, then scrolls through her profile. Her profile picture was just updated to Lily and Gramma Jean wearing a Woodstock Hippy Garlands filter.

He scrolls through her pictures. After several clicks, he finds WEDDING PHOTO. To Chuck's relief, it's not her wedding.

WEDDING PARTY PHOTO: Groomsmen and Bridesmaids stand alongside the newly married couple. Lily is the MAID of HONOR intentionally BUSHWHACKED in the BRIDE'S Veil.

(CONTINUED)

He Likes the photo. Wait, what? No! The photo is over year old! He panics, quickly closes out of his Quo profile, as if that would remedy his panic!

He reverts back to Eli's QUO PAGE. CONFIRM SETUP? The page asks. YES, he clicks CONFIRM, then closes his laptop, to avoid any more embarrassment.

33      **INT. SILVER MEADOW - ELI'S ROOM - DAY**      33

Meanwhile, while Eli sleeps, his BRACELET glows up. The symbol (δ) comes alive.

His QUO has been ACTIVATED.

34      **INT. SILVER MEADOWS - GRAMMA JEAN'S ROOM - DAY**      34

Lily lays asleep in her Gramma's bed. She lays nestled up against the pillows.

GRAMMA JEAN  
C'mon, chicken. Up and at 'em.

Lily's now wide awake, in pure disbelief. That was her Gramma's voice. How is that possible?

She turns in bed and faces her Gramma, who stands at the end of the bed. Dressed up and ready for the day.

LILY  
Gramma, when did you start talking?

GRAMMA JEAN  
Must've gotten bit by the chatter bug, cuz now look at me!

Lily does. It might be Lily's blurry vision, but she could swear Gramma skin looks a little different, too.

35      **INT. LIQUOR STORE - AFTERNOON**      35

CLOSE ON - MINI BOTTLES

At first glance, it would seem we are raiding someone's mini bar.

CHUCK  
You sure it's Hendricks?

(CONTINUED)

JOONEY (V.O.)

Trust me, he was never known to be  
a cheap bastard when it came to his  
gin.

Chuck is that asshole in front of LIQUOR CLERK, on the phone.  
He shifts his attention from his phone call to the Clerk,  
whose worn appearance adds to his unamused expression.

CHUCK

(to Clerk)

Yeah, I'll take eight mini bottles  
of Hendricks.

The Liquor Clerk clears out the Hendrick's mini bottles and  
puts them into a paper bag.

JOONEY (V.O.)

I thought Silver Meadows doesn't  
allow alcohol.

CHUCK

You said the way to his heart was  
gin, right?

(beat)

I gotta keep the odds in my favor.

JOONEY (V.O.)

It certainly helped shut him up.

Chuck turns on his mobile credit card to the Liquor Clerk who  
points to a sign behind him: CASH ONLY.

CHUCK

(to Clerk)

Seriously, who even carries cash?

The Liquor Clerk scowls. From behind, Chuck can hear people  
losing their patience.

CHUCK (CONT'D)

You accept Venmo?

36

**INT. SILVER MEADOWS - SUITE 19 - DAY**

36

Chuck enters the suite and sees Roger sitting at his  
typewriter, dressed in a silk kimono and smoking from an  
opera-length cigarette holder.

Chuck tosses a gin mini-bottle to Roger, who, like a cat,  
watches the mini-bottle fly into the air then fall on the  
shag carpeting at his feet.

(CONTINUED)

ROGER

Oh honey, we can't drink here for a reason.

CHUCK

For a rainy day, then.

ROGER

Don't you know what it will do to my complexion? To my Likes?

CHUCK

Make you prettier?

ROGER

That ship has long sailed.  
(beat)  
But lay off the sauce.

CHUCK

It's not for me.

Eli sits at one of the recliners, reading one of Roger's books, "A Stone's Throw."

ELI

I thought I told you to get lost?

Chuck hands him a paper bag. Eli looks inside.

CHUCK

I feel we started off on the wrong foot.

Eli pulls out two mini bottles.

ELI

How did you...

CHUCK

Let's just say I've gone rogue.  
(beat)  
I cannot stay here without your help.

ELI

So you think two of these will cut it?

CHUCK

There's more where that came from. If you attend Bingo tonight. I'm sure I can convince a certain Gramma Jean to attend.

(CONTINUED)

Eli opens the bottle and smells the spirits. They smell like home.

ELI  
Fine, but none of this social networking business.

CHUCK  
Cheers to that.

Chuck pulls out a mini tequila bottle and the two down their shots. Roger watches Eli with concern.

37

**INT. SILVER MEADOWS - CAFETERIA - LATER**

37

Chuck pushes Eli in his chair into the room. They scoot past the Soda station, where a punch bowl sits on the counter, along with some little snacks.

The Cadillac tables are now placed along the walls to make room for four rows of long tables. The Residents in attendance grab a bingo marker for themselves before finding their place at one of the tables.

Together, they watch Residents take selfies with one another, showcasing their Bingo card and markers. As if every Influencer aged overnight, but still had to keep up their views.

ELI  
You have Quo, right?

CHUCK  
Yeah.

ELI  
What goes through your head when you take...  
(doesn't know the word)  
...a selfie?

Chuck shrugs his shoulders.

CHUCK  
A heightened spur of the moment thing, I guess.

ELI  
Do you think they're really happy?

CHUCK  
Maybe this is their way of connecting to the folks back home.

(CONTINUED)



ELI

Do people ever really care? I sure wouldn't.

CHUCK

I do.

ELI

Why?

CHUCK

It's nice to see people smile and share that with family back home.

ELI

All in the eye of the beholder, I guess.

A SILVER-POLO Guy approaches Eli and Chuck. As he gets closer, Chuck notices who it is.

CHUCK

Chris?

But Chris doesn't acknowledge him. Instead, Chris keeps his focus on Eli.

CHRIS

First name?

ELI

Eli.

Chris looks through the notes on his clipboard.

CHRIS

Okay Eli, if you follow me. We'll get you situated.

Chuck follows behind Eli. Chris notices and stops.

CHRIS (CONT'D)

Campaign managers will meet by the punch bowl.

Perturbed by Chris' cold-shoulder, Chuck makes his way in the opposite corner, where, like a high school dance, all the Campaign Chaperones stand by the punch bowl and snack table.

FELLOW MANAGER

I hear they are giving the winner a new set of dentures.

(CONTINUED)

Another Campaign Manager, this one looking like some Silicon Valley DROPOUT, leans in.

DROPOUT MANAGER

Do you really think any of these Residents even need dentures, though?

CHUCK

What do you mean?

DROPOUT MANAGER

I mean, look at 'em. It looks like a mid-50's Christian Mingle speed-date.

Chuck helps himself to some punch. A Fellow Campaign Manager comes over.

FELLOW MANAGER

Which one of them is yours?

CHUCK

The Luddite with the bad combover.

FELLOW MANAGER

Way to narrow it down.

(beat)

How did you get him to come here?

CHUCK

If there's anything I learned in college so far, you can get anyone to do things with a little liquid persuasion.

(beat)

You?

DROPOUT MANAGER

I gave him my dad's old Playboy of Pamela Anderson.

CHUCK

That'll do it.

Gramma Jean walks into the room. No assistance from Lily, who trails behind her. In fact, she practically glides past the Campaign Managers towards Chris to register for Bingo.

CHUCK (CONT'D)

Get a load of Gramma Jean!

LILY

Right? I don't know what happened!

(CONTINUED)

CHUCK  
She looks younger.

FELLOW MANAGER  
That's your Grams?

Lily watches as Gramma Jean leans in to take a selfie with two Residents.

CHUCK  
If it ain't made official on Quo.

LILY  
Speaking of...someone did a little digging.

CHUCK  
(blushes)  
Guilty as charged.

LILY  
If you want to get to know me, you can start by getting me a drink.

Chuck reaches into his pocket and produces two mini-bottles.

CHUCK  
Gin or tequila for your punch, madame?

Lily snatches up a mini bottle of tequila. She turns her back to discreetly pour the bottle's contents in her punch.

ANGLE - GRAMMA JEAN and ELI

Gramma Jean takes a seat next to Eli. In her hand, she holds a bright purple Bingo Marker, which she uses to mark the Free Space for everyone's Bingo card.

GRAMMA JEAN  
Always mark your free space.

ELI  
So the mute can talk.

GRAMMA JEAN  
And she can school all y'all in Bingo too.

ELI  
You're on.

(CONTINUED)

Gramma Jean introduces herself to the Residents around her. She has a Southern charm that is entrancing. Before she can work the table, Doctor Farkus enters.

DOCTOR FARKUS

Welcome residents old and new! If I can get your attention for a moment.

(beat)

These are always such a hit and it's great to see a packed house!

The Residents quiet down.

DOCTOR FARKUS (CONT'D)

We hope your experience has been a good one. We take pride to ensure Silver Meadows is a home away from home.

The Residents clap, except Eli.

DOCTOR FARKUS (CONT'D)

Now let's kick it off with a pic, whattya say?

The Residents fall in position. Gramma Jean and Eli find themselves in the center.

DOCTOR FARKUS (CONT'D)

Some of you might feel a pinch in your bracelets. That's completely normal.

Some of the younger-looking Residents appear eager to get in the photo.

DOCTOR FARKUS (CONT'D)

Now, let the new residents have their moment.

Doctor Farkus sets up the camera. Meanwhile, Eli's QUO BRACELET begins to GLOW.

DOCTOR FARKUS (CONT'D)

Okay, get real cozy with one another. And, say cheese!

FLASH! The CAMERA takes the PICTURE. And, almost immediately, Eli's BRACELET PINCHES him. He reacts:

ELI

Ouch! That smarts!

(CONTINUED)

Gramma Jean looks his way.

GRAMMA JEAN  
Isn't it wonderful?

OFF ELI'S expression, it's the furthest thing from it.

Doctor Farkus watches with utter delight. Another successful test, another satisfied group of customers. He summons Silver-Polo Chris over to scribble some notes down.

The Residents affected by the pinch enjoy this sudden endorphin-rush. Everyone except Eli, who backs his wheelchair through the crowd towards the exit. Chuck races after him.

38 **INT. SILVER MEADOWS - HALLWAY - DAY**

38

Eli zooms down the hallway in his wheelchair. But no matter how hard he pushes himself, the speed just isn't enough. He looks like he's on the verge of upchucking his punch.

He brings his wheelchair to a stop. After a beat, he grabs his cane and stands on his feet. He takes a couple of steps. Agile at first, then after a BEAT, he ditches the cane to speed-walk down the hallway, back to his Suite.

Chuck follows behind, picking up the mechanical bread crumbs.

39 **INT. SILVER MEADOWS - SUITE 19 - LATER**

39

Roger is busy reading "Auntie Mame" on his chaise lounge chair when Eli barges in.

ROGER  
That cafeteria food will get ya.

Eli pays his suitemate no mind. He darts for his bathroom, where he slams the door shut. Roger returns to his book, his serenity. After a BEAT, Chuck races into the suite.

ROGER (CONT'D)  
Do you mind?

Chuck also ignores Roger, who throws his book down and follows after Chuck.

CHUCK  
Something is wrong with Eli!

Despite Roger's peace being disturbed, he still follows after Chuck into Eli's room.

40 **INT. SILVER MEADOWS - ELI'S ROOM - BATHROOM - SAME MOMENT** 40

Eli clutches his stomach. He tries to heave over the toilet, but nothing comes out. He turns on the faucet, letting the cold water pour out of the spigot and into the basin. He cups his hands under the water and splashes them over his face.

Eli looks at himself in the mirror. His once ashen face is now flush, like time itself is reversing from his skin. The liver spots recede, one by one. It's impossible!

There is a KNOCK on the BATHROOM DOOR.

CHUCK (O.S.)

Eli. What's going on?

ELI

Go away!

So Eli returns to rinsing his face. Surely he is hallucinating. There is no way this is at all possible.

41 **INT. SILVER MEADOWS - ELI'S ROOM - SAME MOMENT** 41

Chuck stands at the door. He looks back to Roger who hangs closeby.

ROGER

What happened?

CHUCK

The doc took a picture. It flashed... Eli scooted here.

Roger nods his head, certain, knowing.

ROGER

(knowingly)

Ahh.

Before Chuck can ask, Eli swings the bathroom door open. His face is sweaty.

ELI

Roger, what is happening?

CHUCK

Yeah, care to clue us in?

ROGER

Someone on Quo LIKES you.

(CONTINUED)

ROGER (CONT'D)

(to Chuck)

You set up his account didn't you?

CHUCK

You told me to take charge!

BEAT. Eli tries to understand. Right when he does, his gaze is locked on Chuck.

ELI

YOU.

(re: Quo Bracelet)

Didn't I tell you I wanted nothing to do with this nonsense?

CHUCK

But it's my job. If I didn't set up your account, you would be sent back to your daughter.

ELI

Don't you get it? That's what I want!

CHUCK

What if it's not what they want? What I want? You ever think that? Alex was tired and it was straining Jooney!

OFF Eli, who cannot believe he is hearing this from someone he does not know well.

CHUCK (CONT'D)

Yeah, we talked. How do you think I knew about the Hendrick's?

(beat)

I need you to work with me. I'll do what I can to get Jooney and Alex here. But it's gonna take time. Until then, can you help me help you?

Eli looks over to Roger. He's not ready to decide.

ELI

How is this possible?

ROGER

It's concentrated stem cells. The bracelet shoots you up for anything having to do with your interactions with Silver Meadow's Quo page.

(CONTINUED)

CHUCK

So the more posts, the more page visits they get...

ROGER

...then you're rewarded.

(beat)

Which is also why you shouldn't drink. Not unless you have a death wish.

CHUCK

Is that why you look so young?

ROGER

I'm a writer. With every novel, the Likes keep coming in. I'm hoping to beat Danielle Steel in her best-sellers.

Eli continues looking in the mirror. He no longer looks 75. Now, he looks mid-fifties, and getting younger.

ELI

So the more LIKES I get...

CHUCK

...the younger you look.

ROGER

Eli, I'm afraid you're stuck with him. If you want to stay alive, you have to let him help you.

(beat)

But enough talk for tonight. It's time for my cold cream mask and for you to go.

Roger exits. Chuck and Eli exchange off-glances with one another. They truly are stuck with each other.

42

**EXT. SILVER MEADOWS - PARKING LOT - NIGHT**

42

Chuck stands outside and looks at the stars. He reaches into his pocket and pulls out a joint. He lights it up.

DOCTOR FARKUS (O.S.)

This is not a dormitory, Mister LaVey.

Chuck turns around, caught in the act. Doctor Farkus passes by him with a briefcase in hand.

(CONTINUED)



DOCTOR FARKUS (CONT'D)

Ahh fuck it, you should celebrate.

Chuck offers Doctor Farkus a hit off his joint. He declines as he fumbles for his keys. Before the good Doc can leave...

CHUCK

It's a smart setup you got here.

Doctor Farkus turns around, amused.

DOCTOR FARKUS

How so?

CHUCK

Incentivizing the resident's networking abilities in exchange for their youth?

DOCTOR FARKUS

I knew you'd like it! Residents get more time with their families.

CHUCK

But you're selling them out. For what? For data mining? Cyber foot traffic?

DOCTOR FARKUS

It's a work-for-trade, remember? You help my research, I let you stay rent-free.

CHUCK

By making Residents lab rats?

Doctor Farkus tips his hat and takes his leave. Chuck continues smoking his joint. He returns his gaze to his phone.

CHRIS (O.S.)

You gonna pass that down?

Chuck follows the voice to see Chris.

CHUCK

Oh, now we know who I am? Cool.

CHRIS

I gotta keep a low-profile here.

CHUCK

So this is your day job? Didn't you say you're a journalist?

(CONTINUED)

CHRIS  
(dismissive)  
Shhh. They don't know that.

Chuck is not convinced. But he still passes the joint towards Chris.

CHRIS (CONT'D)  
There's a lot you don't know.

CHUCK  
Try me. It's your boyfriend who roped me into this.

Chris snuffs out the joint.

CHRIS  
Up for a drive?

Off CHUCK, whose interest is piqued!

43

**INT. HECTOR'S APARTMENT - NIGHT**

43

Chris and Chuck enter the apartment. Hector is behind his laptop in the dining room. Surprised to see Chuck.

HECTOR  
How was bingo?

CHUCK  
(re: Hector)  
So this is how you know about the food?

HECTOR  
Kinda...

Chuck rolls his eyes. Losing his patience.

CHUCK  
I thought we were...

Chuck stops when he sees a RED SCARF hanging over one of the table. He knows who owns it.

CHUCK (CONT'D)  
You're still talking to her?

HECTOR  
I'm not picking sides.

CHUCK  
How is she?

(CONTINUED)

HECTOR  
C'mon, Chuck.

CHUCK  
Don't "c'mon Chuck" with me.

Chuck stares Hector down, demanding an answer.

HECTOR  
She's transferring.

CHUCK  
Does she come by a lot?

CHRIS  
(under his breath)  
Every day.

CHUCK  
Why all these secrets? We are buds  
right?

HECTOR  
Yeah, but she's no longer your  
priority.

CHUCK  
I know. But I thought if I went  
through this, she would see...

HECTOR  
I know, babe. But you want her to  
be happy, right?

Chuck nods.

CHUCK  
Fine, then tell me what you know  
about Silver Meadows.

Hector nods to Chris, who makes his way to the Olivia Newton-John shrine. He pulls out a Japanese-release record for the single "Please Mr. Please."

Hidden in the record is a set of documents, pictures of Doctor Farkus, NEWS CLIPPINGS, and a USB Drive.

CHRIS  
Don't you find it odd how young  
everyone looks?

CHUCK  
The concentrated stem cells reverse  
aging.

(CONTINUED)

CHRIS

But how does a senior home get this kind of technology and funding without an approval through the FDA and social services?

CHUCK

(to Hector)

Is this why you're involved?

HECTOR

More or less. Doc is planning to sell this business model to the highest bidder.

CHUCK

When does he plan on doing this?

CHRIS

He's inviting the press for a keynote presentation in a couple weeks.

(beat)

If we can expose Farkus, we might stop this sale.

(beat)

Can we count on you?

Chris has his hand out.

CHUCK

This is crazy, man.

HECTOR

Maybe, but you owed me, remember?

Chuck is still clearly upset, but after a BEAT, he shakes Chris' hand. Hector releases a sigh of relief.

44 **ESTABLISHING SHOT - SILVER MEADOWS - MORNING**

44

It's another beautiful day in Silver Meadows. The grass is green, crisp, and freshly watered.

One or two Residents tend to the rose garden in the front lawn along with Silver-Polo Attendants. One of them documents the event with their camera.

45 **INT. SILVER MEADOWS - LILY'S ROOM - MORNING**

45

Lily rests in her own bed this time. Unlike her Grams', Lily's room is simple.

(CONTINUED)

Her time was so invested in making Gramma feel comfortable that she forgot herself in the process.

There is a QUIET KNOCK on her door. Lily stirs in bed until she opens her eyes to look at the time. It's 6:02 a.m..

46

**EXT. SILVER MEADOWS - LILY'S ROOM - MOMENTS LATER**

46

Lily opens up the door and finds Gramma Jean standing outside. Her hair done up behind a sweatband, plus, she's found her JAZZERCISE OUTFIT!

LILY

You've got to be kidding me.

GRAMMA JEAN

Morning, Chicken. You down for a walk?

LILY

Do you even know the time, Grams?

GRAMMA JEAN

I do. Now, c'mon.

Lily GROANS before going back inside.

LILY

Lemme get dressed.

GRAMMA JEAN

Atta girl!

Lily closes the door. She leans against the door to let out another GROAN.

47

**INT. SILVER MEADOWS - BOTANICAL GARDEN - DAY**

47

Gramma Jean cross the Botanical Garden. Arm in arm with Lily.

LILY

It's good to hear you talking again.

GRAMMA JEAN

And good luck trying to shut me up!

LILY

It's just good to have you back.

(CONTINUED)

GRAMMA JEAN

Oh sweetie. I never left. And  
neither did you.

LILY

Where else would I go?

GRAMMA JEAN

Back to school, perhaps?

LILY

I took a little break to help you  
settle in, remember?

Gramma Jean squeezes Lily's arm.

GRAMMA JEAN

You give so much of yourself, dear.  
When will you ever learn to take?

LILY

Before we got here, I was scared,  
you know.

GRAMMA JEAN

Why?

LILY

You're all I have.

Lily holds the door for Gramma Jean to enter.

48

**INT. SILVER MEADOWS - CAFETERIA - CONTINUOUS**

48

Lily and Gramma Jean enter the cafeteria. The tables have  
been pushed away to make room for the other Residents ready  
to exercise.

LILY

I was afraid this was the end of  
the line for you. And now...

Lily looks around her. She was so absorbed in the  
conversation that she finds herself surrounded by Residents  
also wearing 80's leg warmers. Is she in a geriatric  
Flashdance music video?

LILY (CONT'D)

I thought we were getting coffee?

GRAMMA JEAN

Right after this class.

(CONTINUED)

Lily looks around. She's surrounded by Residents and not one Campaign Manager to join her.

A female Silver Polo Attendant steps onto the stage. Her personality is as flashy as her Silver Leotard.

SILVER LEOTARD  
Ladies, are we ready for some  
Jazzercise?

The Residents WHOOP and WOO to Silver Leotard. But she doesn't buy it. Silver wants more!

SILVER LEOTARD (CONT'D)  
Oh c'mon, sugars! Say it to the  
folks at home!

Behind her, a large screen displays the crowd in the room behind the instructor. They are doing a Quo Live-Stream.

As if summoned, being on Quo really gets the Residents going! They WHOOP and WOO like a "bachelorette's weekend at a gay bar." Hell, even their Bracelet Quo Symbol (ð) gets LIT.

SILVER LEOTARD (CONT'D)  
Let's get you fit and sassy for  
Prom night!

Silver starts the music. It's got an OVER-THE-TOP beat, like listening to the 1988 National Aerobic Championship.

SILVER LEOTARD (CONT'D)  
(over the top, to the beat)  
And CLAP! CLAP! and three...and  
four...and work it, sugars!

Gramma Jean is turning it up, kicking and clapping. Lily keeps up, still confused, but in love with watching her Gramma live her best life.

49

**INT. SILVER MEADOWS - ELI'S ROOM - MORNING**

49

With the DISTANT Jazzercise music playing, Eli stirs in his bed. He sits up, rubs his eyes and stretches. He stretches with his hands in front of him when he notices...

His LIVER SPOTS have RETURNED. Twice as many as before!

He reaches and presses the BLUE HAPPY NURSE BUTTON.

50

INT. SILVER MEADOWS - SUITE 19 - COMMON AREA - LATER

50

Chuck steps into the suite and finds Eli and Roger playing gin rummy together.

ELI  
Took you long enough.

CHUCK  
It's nine in the morning.

ELI  
When I was your age, I was up at four to milk six cows before sunrise.

CHUCK  
Did you also walk uphill in the snow both ways?

ELI  
That's besides the point.

ROGER  
Eh, the only thing you have missed is me beating his sorry ass.

Roger sets his cards down.

ROGER (CONT'D)  
Gin. Your turn to shuffle.

Eli takes the cards and begins to shuffle.

ROGER (CONT'D)  
Oh, and speaking of...

Roger has his hand out. Eli groans and hands him over one of the small bottles of gin. Roger takes it, then adds it over to his growing collection.

CHUCK  
You're running out of gin.

ROGER  
It's a good thing, really.

ELI  
He didn't come here to watch me lose. He came for this.

Eli shows Chuck his hands. Liver spots are back. Only Chuck can't see the difference.

(CONTINUED)



ROGER

Eli's initial injection was only a small dose. They get bigger based on your level of involvement with Silver Meadows' Quo.

CHUCK

The higher they get, the more the reward.

ROGER

Exactly, but the injections are only temporary. What Eli is experiencing will only get worse the longer he ignores it.

Eli begins dealing out the cards.

CHUCK

So you must always be connected. Always be Liked. That means if no one Likes you...

ROGER

You Crack. You die.  
(beat)  
You playing?

Chuck takes a seat. Eli deals the cards to Roger and Chuck.

CHUCK

But why would Quo fund something like this?

ROGER

More revenue. They pose it as outreach to bridge the gap between millenials and the "Greatest Generation."

CHUCK

Except you.

ROGER

I was their first patient. Their first success story.

CHUCK

So what do we do now?

ELI

Keep me alive.

(CONTINUED)

CHUCK

I thought you wanted...

ELI

I know what I wanted. I'm reminded why I wake up in the morning. To carpe that diem.

ROGER

Watch out. He's a kitchen remodel away from 'live, laugh, love.'

CHUCK

Okay, so when would you like to start?

ROGER

I'd recommend sooner rather than later. I'm about to take his gin.

CHUCK

Eli, what are some things you love? Any hobbies?

ELI

Not anymore.

ROGER

Way to carpe that diem.

CHUCK

We'll just go around town and find things to do.

ELI

But I thought we can't leave.

ROGER

Let me handle that.

(beat)

Gin.

Roger sets his cards down in a neat little pile. Eli begrudgingly hands over his last mini bottle of gin.

51

**INT. SILVER MEADOWS - PARKING STRUCTURE - AFTERNOON**

51

Elevators open to an underground parking structure. Eli steps out, relying on the cane only for security, instead of support. Chuck and Roger walk with him.

(CONTINUED)

CHUCK

You sure this is okay? I don't want to get us all in trouble.

ROGER

Listen, this place wouldn't be like this without me.

ELI

Humble.

ROGER

Fact. You're safe when you're around me.

CHUCK

And they say chivalry is dead.

ROGER

I was around when they invented it.

BEEP! BEEP! A classy little CAR HORN chirps a couple cars away. It's actually a '89 Peugeot. Looks like Italian getaway car, cute but speedy.

ROGER (CONT'D)

Got 'er back when I sold my first book.

CHUCK

I still don't know where to begin.

Roger unlocks the door.

ROGER

Start with a drive. Go with his gut.

ELI

Yeah, like a nice greasy burger.

CHUCK

There ya go. If he doesn't die from the lack of Likes, it'll be the clogged arteries.

Roger rolls his eyes, then gets in the car.

**MONTAGE**

Roger's Peugeot rides out of the Silver Meadows.

53      **EXT. ROAD - DAY**

53

Chuck sits passenger while Roger drives the Peugeot. Down quaint neighborhoods, through forests. Roger watches it all from the back. Taking it all in. Chuck takes photos and posts them on QUO.

54      **EXT. PARK - BASEBALL FIELD - AFTERNOON**

54

CRACK! A baseball goes flying into the air. The kids watch the ball as it goes deep in the outfield.

ROGER (V.O.)

Take him to a ball game. I hear  
straight men love it.

Their parents sit in the bleachers. Some clap and holler to the kid at bat, who now runs to 1st base, then toward 2nd.

Eli, Gramma Jean, Chuck and Lily sit in the bleachers. Roger is reading "The Bridges of Madison County." Gramma Jean stands up, the ever-loving cheerleader of the team.

The Kid races to 2nd base then slides in. 2nd Baseman catches the ball with his mit, just a second too late.

The Umpire calls out. Gramma Jean is pissed! Eli tries to hold her back. But she storms out in the field. Roger rolls his eyes as he flips the page.

One of the members of the crowd leans in to Chuck.

CROWD GUY

Which kid is yours?

Unsure how to answer, Chuck points to the second baseman. Who stands between Gramma Jean and the Umpire's shouting match.

CHUCK

Uh, second base.

CROWD GUY

That's my kid.

CHUCK

I meant...uh. The older lady...

Chuck leans into Lily.

CHUCK (CONT'D)

We gotta go.

(CONTINUED)

UMPIRE  
(to Gramma Jean)  
You're out!

GRAMMA JEAN  
And you're a disgrace!

LILY  
I'll grab Grams.

They all spring into action.

CHUCK  
Yup.

This POST gets reactions: 15 LIKES, 7 LOL's, and 4 LOVES.  
POSTING TO QUO as it swipes over to...

55      **INT. SIP N PAINT - STUDIO - AFTERNOON**      55

Roger, Gramma Jean, and Lily paint inside an artist studio and enjoy a glass of wine. They laugh, sip, paint, repeat.

ROGER (V.O.)  
Painting can be soothing for the  
soul.

Where is Chuck and Eli? They are outside, in an...

56      **EXT. ALLEY - AFTERNOON**      56

Chuck and Eli stand in front of a wall. Bandanas, sunglasses, and hats hide their face from view. They hold cans of spray paint against the wall and tag the side of a building.

They step away to look at their work. Their tag says:  
WHIPPASNAPPAHZ 4 LIFE. They take a selfie together.

Right when they do, a couple FLASHLIGHT BEAMS flash in the distance. Chuck jumps on Eli's powered wheelchair and exit.  
POST to QUO: 35 Likes, 3 Comments, 6 Angry Reactions, and 25 LOL's.

57      **INT. SILVER MEADOWS - LIBRARY - DAY**      57

They are back in Silver Meadows. Eli is surrounded by a group of like-minded peers at a table.

ROGER (V.O.)  
Men love to discuss their conquests  
over some Texas Hold 'em.

(CONTINUED)

All Male Residents who share some snacks and a couple laughs as they ad-lib their best stories.

ELI

No better way to watch a Ginger Rogers movie than with a submarine race.

MALE RESIDENT 1

You get pretty far? Enough to see a White Dragon?

ELI

Enough to send my torpedo into uncharted water.

The Residents continue chatting, laughing while Chuck takes photos in the background. The other Campaign Managers like Dropout Manager follow suit.

DROPOUT MANAGER

(to Chuck)

What's a submarine race?

CHUCK

I don't even want to guess what that could be.

Chuck continues taking pictures. POST to QUO: 4 Tags. It gets 75 Likes, 49 LOL's and 14 Reshares.

ROGER (V.O.)

Then again, no one says no to looking back on the good times.

58

**EXT. SUBURBAN NEIGHBORHOOD - AFTERNOON**

58

They drive down a tree-lined road and park Roger's car in front of a beautiful Craftsman house. A little rainbow flag hangs over the front porch.

Eli knows exactly where he is. He's back at his daughter's house. The front door opens. Jooney and Alex step onto the front porch to greet them.

59

**INT. JOONEY AND ALEX'S HOUSE - LIVING ROOM - LATER**

59

The living room is decorated with every indoor plant you can find. You might even mistake it for a biodome with all this foliage. Between the ferns and succulents are pictures of Jooney and Alex. A lifetime together.

(CONTINUED)

Jooney enters the living room with two glasses of iced tea. She hands one to her father before taking a seat next to him.

ELI

Chuck really did all this?

Jooney nods her head.

JOONEY

You're a hard nut to crack. He needed reinforcements.

ELI

It hasn't been easy. That's for sure.

(beat)

But it's good to see you, kid.

OFF Jooney's gaze, who looks conflicted with joy and pain. As if waiting for the other shoe to drop.

60

**INT. JOONEY AND ALEX'S HOUSE - LATER**

60

From where we sit, we can barely hear their conversation. But it's all right, we got Chuck and Alex sitting together in the kitchen sharing a round of drinks.

ALEX

I really appreciate you arranging all of this.

CHUCK

Happy to help make things right.

ALEX

I'm sure you can imagine our reluctance, of course.

CHUCK

You both hide it well. You can go join her. I don't want to keep you from a family moment.

ALEX

I think it's best if I just keep you company. He's not my biggest fan.

CHUCK

Oh, why's that?

OFF Alex, who readies herself.

(CONTINUED)

ANGLE - LIVING ROOM

Though Eli and Jooney sit side-by-side, there is a polarizing energy that keeps just enough space to keep the peace.

ELI

You turn the little house out back into an office space yet?

JOONEY

Working on it.

ELI

That's good.

AN AWKWARD BEAT. Jooney searches the room as if trying to catch the topic mid-air.

JOONEY

How's Silver Meadows?

ELI

It's fine. You should come by sometime.

JOONEY

Yeah. Maybe.

An AWKWARD BEAT PASSES between the two before Eli takes Jooney by the hand. Both are afraid to talk, because they are both anticipating what the other will say.

So Eli says it:

ELI

Honey, I'm sorry. For everything.

Jooney squeezes his hand. No words can pass her lips just yet. But she stays strong, clutching that iced tea.

JOONEY

Thanks dad. But I've heard this before...

ELI

I know.

JOONEY

Do you even mean the words you say? Or do you get off on hearing yourself talk?

ELI

I'm trying. It's what Mom wanted.

(CONTINUED)



JOONEY

Did you fully understand what she meant by that?

Eli nods. She's right.

ELI

I was angry. She was dying. You pulled the plug.

JOONEY

It's what she wanted!

ELI

It's not what I wanted.

JOONEY

She was in pain, dad. Would you want the woman you love to continue to suffer? Or be at peace?

ELI

I'm still in pain!

JOONEY

Yet you're still alive.

ELI

But she quit. Fifty years and she quit. Then, you put me in a home.

JOONEY

Because you hurt me. Then you started to hurt Alex.

ALEX (PRELAP)

He became someone else.

Jooney wriggles her hand free from his own, wiping tears from her eyes.

INTERCUT - KITCHEN

Alex and Chuck watch Jooney and Eli talk. He starts to pull out his phone, to capture the moment of a man mending the error of his ways.

After a BEAT, Chuck returns his phone back into his jacket.

ALEX (CONT'D)

Right after mom died, he'd pick fights with Joon over the smallest things. Every day was exhausting.

(CONTINUED)

CHUCK

May I ask how she passed?

ALEX

Stage 4 lymphoma. She was tired of the pain and suffering. She said her goodbyes. Pulled her own plug.

CHUCK

So now he's just waiting for death?

ALEX

Not anymore, apparently.

(beat)

Maybe that's all men need sometimes. A good swift reality check.

CHUCK

Sometimes it's decided for us.

Chuck reflects. Yeah, it's a good thing, for sure.

ALEX

You're a good guy, Chuck. I'm sure your ex would disagree. But you're all right.

CHUCK

How'd you know?

Alex flashes the same side-eye Hector once delivered. The power of Woman's Intuition.

ALEX

Now, let's go intervene and lighten the mood before you take off.

They both stand up and exit the kitchen to join Jooney and Eli.

61

**INT. SILVER MEADOWS - CAFETERIA - NIGHT**

61

It's another day in the cafeteria. Spaghetti and meatballs or eggplant parmesan night. The Residents are busy with their dinner and conversation.

Eli keeps on shaving back the years in his appearance. His liver spots are completely gone, so are the bags under his eyes. He looks just like the rest of the young Residents around him.

(CONTINUED)

Chuck makes eye contact with Chris. Nods his head. Chris walks over to the lights.

The CAFETERIA goes DARK! The sudden blackout sends a hushed quiet across the room.

The SOUND of a PIANO playing over the speakers. A SPOTLIGHT shines over a MIRRORBALL hanging over the dance floor. The room becomes illuminated with shards of light.

Then KAREN CARPENTER'S VOICE serenades the silence.

**SONG: "Yesterday Once More" by The Carpenters**

Chuck nudges Eli. After a BEAT to contemplate, he stands up. He crosses over the dance floor to approach Gramma Jean and Lily.

ELI

Miss Auberjean, would you like to dance?

Gramma Jean smiles before taking his hand. He helps her up, then hand in hand, stand over the checkered floor and begin to dance.

As if summoned, Residents follow suit. Asking one another, regardless of orientation, just for a solemn dance under the mirrorball.

The music swells into the chorus as the tables around the cafeteria are left abandoned, just for one dance. Chuck, still seated, watches and takes pictures.

LILY (O.S.)

Did you plan all of this?

Chuck looks back, sees Lily, then winks.

CHUCK

Would you like to dance?

LILY

(playful)

Why, good sir, I'd be most obliged!

Lily and Chuck join the Residents.

CHUCK

It pays to know people on the inside.

(CONTINUED)

LILY

You know it was really sweet of you  
to do something like this.

Lily locks eyes with him. The two continue dancing together. Chuck looks over Lily's shoulder to see Roger standing in the doorway.

ANGLE - ROGER

He stands in the doorway, reminiscing from afar.

BEAT. Doctor Farkus stands by him, holding his phone in his hand and getting video of the crowd.

DOCTOR FARKUS

Isn't this remarkable?

The Doctor's presence sours the moment.

ROGER

As charming as a kidney stone.

DOCTOR FARKUS

Oh come on. You're better than  
that.

(beat)

This is all because of you,  
remember that.

ROGER

No, this is your way of collecting  
data for your case in immortality.

DOCTOR FARKUS

Isn't that what you wanted? Who  
came to me wanting a second chance?  
What we found is helping others  
find hope.

Roger casts a downward glance.

DOCTOR FARKUS (CONT'D)

Quo brings us all together.

ROGER

Yeah, because you force them to.

(beat)

Do you really think they would  
cherish this hallmark moment if  
they weren't rewarded with tags?  
The Likes? Their youth?

(CONTINUED)

DOCTOR FARKUS

Who doesn't like a spot in the limelight? I know I will tomorrow.

ROGER

What's happening tomorrow?

DOCTOR FARKUS

Picture it, if all goes well, every senior home will get to enjoy this.

ROGER

Not if I have anything to say about it. You know I have a platform. People will listen.

DOCTOR FARKUS

So did Evita. What happened to her?

ROGER

She became a Tony Winner.

Doctor Farkus takes his leave, returning Roger to his solitude, who continues to watch everyone dance. Only now, instead of a smile, he casts a concerned glance at the choices he made.

ANGLE - ELI and GRAMMA JEAN

Holding each other, surrendered. Gramma Jean lifts her head to Eli.

GRAMMA JEAN

I lost my husband of 45 years. That same night, I lost my daughter. Lily's mother. Car crash.

(beat)

Ten years, I let it eat me alive. Until there was nothing left but a shell of a woman.

ELI

What changed?

GRAMMA JEAN

You sat down and told me about Adelaide, then Jooney. I liked being around you because—maybe it's this place—but meeting you....

(beat)

I never thought I would be this happy again.

(CONTINUED)

ELI

Nor I. I tried moving on, even  
fought it. Change is scary.

GRAMMA JEAN

Now look at us.

ELI

We're home.

Eli and Gramma Jean hesitate. Their lips draw close before coming to a soft pillowy landing on one another's lips.

ANGLE - LILY and CHUCK

Lily sees this and looks into Chuck's eyes. Wanting the same...but he gets uncomfortable and pulls away, leaving Lily alone on the dance floor.

He walks past Roger. Lily watches him leave before making her way towards the exit herself.

ROGER

(to Lily)

Don't worry, he's not gay. I tried.

LILY

Thanks for the reassurance.

Lily continues past Roger. Chris enters and hangs his head on Roger's shoulder.

CHRIS

One dance?

ROGER

Hell, might as well. I can only  
pose as a wallflower for so long.

Chris takes Roger's hand and they walk to the dance floor.

62

**INT. DOCTOR FARKUS' HOME - STUDY - NIGHT**

62

A grandiose, lavish man-cave. Books adorn the wall around the fireplace. The Good Doctor Farkus stands in front of a roaring fire.

DOCTOR FARKUS

Clementine, we had some fun. You  
were my first.

(CONTINUED)

In his hands, he holds a copy of one of Roger Clementine's books, "The Waiting Room." He flips it open, where Roger writes a NOTE:

"To my doctor, who, like Cher, turned back time! All my love, Roger Clementine."

DOCTOR FARKUS (CONT'D)  
But I can't have you messing this  
up for me again.

The Good Doctor Farkus sighs before throwing the book into the fire. It lands on top of the fizzling, burning wood, before the flame devours its book jacket.

He sits at his desk, where his MONITOR displays an application, MRSC.

On the desk is a glass of scotch. He takes a swig then clicks "SUSPEND" on Roger Clementine Silver Meadow's Quo account.

He finishes his scotch before leaving the study.

63

**INT. SILVER MEADOWS - SUITE 19 - ROGER'S ROOM - MORNING**

63

Roger lays in bed. His alarm wakes him up at 5 a.m., he rolls himself to sit upright.

Roger walks behind a shoji screen by the window, where a silk kimono hangs along its edge. He drapes it over himself.

He saunters over to his vanity. He sits down like Cinderella in a musical number, with the utmost of grace. He glances at his reflection, doing a double take to see....

...a patch of liver spots by his hairline. He gets some concealer and patches it over like spackle on cracked drywall.

He continues his inspection, looking for the next flaw to fix. Like that turkey neck...wait what? He second-guesses himself for a BEAT. That wasn't there before, was it?

He looks back up at the liver spots. They are back with a vengeance! He leans in, right before hearing a sudden CRACK!

He checks his Quo Bracelet. The (δ) is FLASHING RED.

Horrified. He darts for his phone. He calls. Fidgeting while constantly looking at himself in the mirror.

64

**INT. SILVER MEADOWS - CAFETERIA - MORNING**

64

Chuck stands in the cafeteria with a tray of oatmeal and a bagel. He looks around for Lily, who sits alone. He makes his way towards her.

CHUCK

Is it okay if I sit here?

LILY

That depends if you are going to run away this time.

CHUCK

Sorry...I had a lot on my mind.

Chuck sets his stuff down and sits across from her.

LILY

You're not the only one.

CHUCK

Wanna talk about it?

Chuck follows Lily's gaze. Only Chuck doesn't get it. So Lily guides his gaze over to Gramma Jean, who is surrounded by other Lady-Residents.

LILY

Two weeks ago, I was spoon feeding her oatmeal and cutting up her strawberries so she didn't choke. Now, look at me.

A BEAT. He's looking all right. But not getting it.

CHUCK

What am I supposed to see?

LILY

We are damned to always make the same mistakes.

(beat)

Ugh, boys. I swear.

CHUCK

Do we though? We can change them.

LILY

This is how she was...before I lost mom and grandpa. Now, I'm back to fendng for myself. Alone.

(CONTINUED)



CHUCK

You're not alone. I'm here.

LILY

But you left.

(beat)

It felt nice, you know? When I was sharing a moment with someone besides my Grams.

Chuck takes her hand.

CHUCK

Something to know about me. I'm not a good guy. Not a bad guy either.

LILY

Why did she break up with you?

CHUCK

(re: phone)

I was too busy dating this and not noticing the woman standing in front of me.

Lily smiles.

LILY

You did a good thing last night. You notice most Residents didn't have their phones with them? Just a dance and some good lighting.

CHUCK

I'm sorry I didn't stay to share more with you.

Lily kisses Chuck.

LILY

I like you. You think we could make this work?

CHUCK

I'd like to, but let me fix what's broken in me before taking that step.

(beat)

As for Grams, talk to her.

Chuck's BRACELET VIBRATES. The Contact reads "ELI'S ROOM."

LILY

Duty calls?

(CONTINUED)

Then CHUCK'S PHONE STARTS RINGING.

CHUCK  
He's probably pissed I put some  
bengay in the lining of his undies.

LILY  
Wait, really?

Chuck shakes his head as he answers the phone.

CHUCK  
What's up?

Chuck's expression changes from happy-go-lucky to serious.

65

**INT. SILVER MEADOWS - SUITE 19 - LATER**

65

Chuck and Lily enter the Suite. Eli sits in one of the  
couches in the living room.

CHUCK  
What do you need?

ELI  
Me? No, it's Roger.

CHUCK  
Did you scratch one of his  
Streisand albums? Why doesn't he  
call his manager?

ROGER (O.S.)  
So I wanna gaze on your face one  
last time, sue me.

Chuck follows the voice, coming from within Roger's room.

66

**INT. SILVER MEADOW - ROGER'S ROOM - CONTINUOUS**

66

Roger lays in his bed. He is still dressed in his kimono,  
only now also wearing a black hat with a matching veil.

CHUCK  
You okay?

Roger rolls back the veil, his face has aged ten years. The  
door to the bathroom opens and HECTOR steps out.

HECTOR  
He ran out of exfoliator.

(CONTINUED)

Chuck is taken aback. Hector is here?

CHUCK

Hector? I can't...  
(beat to compose himself)  
How do you know each other?

HECTOR

I'm his assistant. While he writes,  
I dig up dirt on the doc.

ROGER

Listen, I hate to break up reunions  
and all, but we have more pressing  
matters...

HECTOR/CHUCK

Sorry.

Roger reaches under his veil to touch up his foundation.

ROGER

The doctor is to blame for all of  
this.

ELI

Let's not jump to conclusions.

HECTOR

He did have it out for you though.

CHUCK

(to Hector)  
You're his campaign manager?

HECTOR

Nah, his publisher runs all of that  
for him.

ROGER CLEARS HIS THROAT.

CHUCK

What do you need me to do?

HECTOR

We have to reactivate his account.  
Or he will crack.

LILY

What does that mean?

(CONTINUED)

HECTOR

It means his body will return to his real age. So he looks sixty now....

ROGER

Chuck said late-forties!

Hector only regards that comment with side-eye. That's cute.

HECTOR

...but his body is unable to handle the rapid sudden aging. Surprised she lasted this long.

ROGER

SHE can handle more than you think! Kids these days...no respect.

Eli stands in the doorway, listening to all of this.

CHUCK

So why is the doctor to blame for all of this?

HECTOR

Roger's marketing and social media presence helps keep the lights on in Silver Meadows. Once he cracks, others will as well.

LILY

Gramma.

CHUCK

Eli, can you take Lily to find her Grams?

ELI

You're going to rope me into this?

CHUCK

Yes, it impacts the other residents.

HECTOR

We should go. While the Doc's distracted

CHUCK

What about Roger? What can we do?

(CONTINUED)

ROGER

You can start by pouring me that gin martini.

CHUCK

We're going to stop this in time.

OFF Roger, knowing his end is definitely nigh.

67

**INT. SILVER MEADOWS - BOTANICAL GARDENS - LATER**

67

Chuck and Hector look at the gardens. The Silver-Polo Team sets up a stage, complete with a screen. Another Silver Polo group is setting up the lawn chairs.

CHUCK

Looks like this is where he's gonna hold it.

Hector is on his phone, texting.

CHUCK (CONT'D)

Why don't you live here?

HECTOR

Because Roger would rather have me at home to focus on my research.

(beat)

I wanted to tell you, only Roger advised it would be in poor taste. I never wanted you to feel used.

CHUCK

Dude, you gave me a place to live.

Chris approaches the two of them.

HECTOR

You ready?

CHRIS

Yeah, the press is already swarming the foyer.

CHUCK

If Chris was here, why wasn't he up to the task?

CHRIS

Because the Doc was already suspicious of me, given I'm dating Roger's assistant.

(CONTINUED)

HECTOR  
(to Chris)  
You got your key fob?

Chris hands his key fob to Hector.

CHRIS  
Obvie, Maria. Don't lose it.

Hector gives Chris a quick peck before he and Chuck exit the garden.

68 **INT. SILVER MEADOWS - FOYER - CONTINUOUS**

68

The Entrance is teeming with PRESS, from Magazines, Quo Representatives, Newspaper reporters, to investors. They line up in front of tables, where Silver-Polo shirts pass out PRESS lanyards as they check in.

Behind them are banners, showcasing the Quo handle for Silver Meadows.

Chris, Chuck, and Hector pass through the crowd, into the Admin offices.

On the other side of the crowd, we find Jooney entering the facility. She pushes her way into the foyer, walks past the masses, towards the residents' hall.

69 **INT. SILVER MEADOWS - DR. FARKUS' OFFICE - LATER**

69

The door beeps, then opens. Hector, and Chuck enter. Hector darts for the filing cabinet, Chuck goes for the computer.

Hector closes the door behind him and locks it shut.

CHUCK  
What are we looking for?

HECTOR  
You always said you were good with computers, right? Get us in.

Hector goes into some nearby cabinets and begins rifling through the various folders.

Chuck resets the computer. When it reboots, he presses down two keys on the keyboard. The screen opens in recovery mode. He types in a list of commands.

(CONTINUED)

HECTOR (CONT'D)

Up until today, all my research has been about his collaboration with Quo and this bracelet. But I have yet to find doc's supplier or the contract.

The system reboots, this time entering into an Admin account. Here he is able to backdoor files.

CHUCK

What do you know?

HECTOR

He was a pharmaceutical rep. Went around different hospitals to discuss stem cell therapy for leukemia. He made a killing there, but his passion was always in labs.

Chuck is scavenging through different files.

70

**INT. SILVER MEADOWS - BOTANICAL GARDEN - DAY**

70

The Press sit in their seats, holding up their phones, setting up selfies and livestreams. Each one more than eager to see what's going down.

Doctor Farkus peeks between curtains and a screen. He relishes the turnout. He turns away to get one final glance in the mirror.

HECTOR (V.O.)

Roger was the doc's guinea pig.

CHUCK (V.O.)

No way.

HECTOR (V.O.)

Yeah, tempt a gay with the fountain of youth and we come running.

Chris approaches the Doctor.

CHRIS

Livestream is set, Doctor.

DOCTOR FARKUS

And my special guest?

CHRIS

Waiting for your queue.

(CONTINUED)

Doctor Farkus makes his way to the stage. Chris makes a quick final adjustment with a lint roller.

We follow Doctor onto the stage. He's his own hype man, like a Steve Jobs, about to introduce the next big thing.

CHUCK (V.O.)  
So how did Quo fit into all of this?

HECTOR (V.O.)  
He set it up as a reward system. That way he gets publicity and data; in return, they get to live.

CHUCK (V.O.)  
Which also explains the short-lived stem cells?

HECTOR (V.O.)  
Yeah, keeps 'em postin' while he collects more data.

He trots from stage right and takes center stage. The Press explodes in hoots and hollers.

DOCTOR FARKUS  
Hello!

His voice can barely break out over the uproarious applause.

71 **INT. SILVER MEADOWS - DR. FARKUS' OFFICE - SAME MOMENT** 71

Chuck and Hector exchange glances. They hear the applause.

HECTOR  
Can you...

CHUCK  
Way ahead of you.

Chuck's fingers fly across the keyboard. Quo's Livestream appears on the screen. Chuck plays it in the background while he continues working.

72 **INT. SILVER MEADOWS - SUITE 19 - ROGER'S ROOM - SAME MOMENT** 72

Roger sits in his bed, enjoying the rest of his gin martini. His Quo Bracelet still flashes RED. He watches the keynote speech from his laptop.

(CONTINUED)



DOCTOR FARKUS (V.O.)  
Thank you, all of you, for making  
the time to come out. Feels too  
good to be true, right?

Roger refills his martini.

ROGER  
It is, Blanche. All of it's a ruse.

The screen shows an IMAGE of the human body's master cells.  
In the center are stem cells, around it are nerve, cardiac,  
blood, and liver cells.

DOCTOR FARKUS (V.O.)  
When you bake bread, what is one  
essential ingredient? Flour, right?  
(beat)  
For the body, it's stem cells. The  
raw materials needed to regenerate  
damaged tissues. For Silver  
Meadows, we specialize in macro  
regenerative catalysis, or MRSC for  
short.

Roger gulps down the last of his gin then gets to his feet.

ROGER  
Leave it to a gay to do a man's  
job.

Roger exits the suite. Still in his silk kimono, he walks  
over to Eli's room and takes the wheelchair on his way out.

73

**INT. SILVER MEADOWS - HALLWAY - MOMENTS LATER**

73

Jooney turns the corner leading to her father's suite when  
she sees Roger standing outside, closing it behind him.

She hesitates for a moment. Roger stands in front of the  
door, having a moment of reflection for himself. She gives  
him that moment, before approaching.

JOONEY  
Roger?

Roger notices Jooney and blots a tissue against his face.

ROGER  
Hey honey. What brings you here?

JOONEY  
Looking for my father.

(CONTINUED)

ROGER

He's probably in the cafeteria.

JOONEY

Care to point me in the right direction?

ROGER

Better yet, I can take you there myself. Help an old girl up, Mary?

Roger holds out his arm and Jooney takes it.

ROGER (CONT'D)

Surprised my number one fan isn't here.

Jooney laughs as she assists him down the hall. His joints are stiffening up.

74

**INT. SILVER MEADOWS - CAFETERIA - DAY**

74

The cafeteria is nearing the end of its breakfast. All food items have been removed from the serving areas. Any remaining food sits in front of residents, who are all too preoccupied with their phones to notice.

To top it off, no one notices Eli and Lily standing at the entrance.

ELI

Will you get a load of this?

LILY

I don't see Grams. She was just here not too long ago.

ELI

She's probably back in her room.

LILY

I'll go check.

ELI

I'll be right there.

Lily exits. Eli steps forward in front of a crowd that will not notice him.

ELI (CONT'D)

(sotto)

Excuse me...

(CONTINUED)

No one even looks up. He looks around for a platform, anything to get a leg-up on these overaged millenials. He pulls out his phone, opens the Quo app. He places the phone in front of himself, selfie-mode, and positions himself in front of everyone.

ELI (CONT'D)

Say cheese everyone!

The Residents looks up as if someone ordered another round of breakfast. They race over to Eli's side. Instead of snapping the photo, he hands his phone over to a Resident.

ELI (CONT'D)

Can you hold this for me please? I got something to say to you all.

The Resident reluctantly takes the phone.

ELI (CONT'D)

You all oughta be ashamed of yourselves.

RESIDENT 1

We gotta keep up our account.

ELI

Ahh, leave that for the campaign managers. That's why they're here, right?

Some of the Residents are taken aback.

ELI (CONT'D)

Remember the days when we would beg our grandkids to go outside? Why can't we be offline?

RESIDENT 2

Because creating content is fun?

ELI

But are you happy?

The Residents look at one another. Questioning themselves. Meanwhile, as Eli is speaking, Jooney enters behind him.

ELI (CONT'D)

My happiness was in my Adelaide. I lost her. I pushed everyone away, my daughter, myself. Then I'm sent here and find happiness can be found in just finding the strength to live.

(MORE)

(CONTINUED)

ELI (CONT'D)

Quo made that another day possible.

(beat)

But it didn't make me happy.

Eli points to his heart.

ELI (CONT'D)

The doctor suspended Roger's account, and it can affect us too! The Doctor's trying to sell us out and you say this is more fun?

(beat)

Fine, you just sit here and just do as your told. Share a meme, take a quiz, because all it takes is one Like to fill that void, right?

A murmur spreads across the Residents. The Resident hands Eli's phone back to him.

RESIDENT 1

Where is the Doc?

ELI

In the garden.

The Residents leave the cafeteria. Eli turns to go with them, then discovers Jooney.

JOONEY

Daddy.

Jooney and Eli embrace, then walk out together.

75

**INT. SILVER MEADOWS - BOTANICAL GARDEN - SAME MOMENT**

75

Doctor Farkus accepts the applause. With a remote in his hand, he turns on the display behind him. The Silver Meadows' logo fades into the silver screen.

DOCTOR FARKUS

Ten years ago, I was let go from a job I spent my entire career trying to attain. At the time, it was excruciating. Where else do you go when your very industry rejects you?

(beat)

I'll tell you. You go home.

(beat)

Welcome to Silver Meadows.

(CONTINUED)

A little ROUND of APPLAUSE from some of the Media members. Doctor relishes in the noise before drawing his hand up for silence.

DOCTOR FARKUS (CONT'D)  
Some of the Residents here have a funny name for their last stop. "God's Waiting Room." But is this the end? My friends, not today.

Behind the Doctor, the screen showcases the Quo bracelet. More applause. The Doctor is eating this up.

76

**INT. SILVER MEADOWS - DR. FARKUS' OFFICE - LATER**

76

Hector keeps searching behind Chuck. He goes from file cabinet to cabinet with no luck. Chuck continues working.

HECTOR  
All I'm finding are personal residential records.  
(to Chuck)  
How about you?

CHUCK  
Same.

Chuck keeps looking around various folders on the computer. One that keeps coming up in his search is a folder called MRSC.

He double-clicks the link. Looking through it, Chuck's eyes light up. A WINDOW opens up and shows all the residents' and their linked-Quo profiles.

He finds Roger's profile. He attempts to reactivate the account, which is flashing RED, like his bracelet. Only, according to the graph, the line isn't moving up.

HECTOR  
Why isn't it moving?

CHUCK  
He asked me to pour him a martini.

He watches other Quo profiles on the graph begin to drop.

77

**INT. SILVER MEADOWS - SUITE 8 - LATER**

77

Gramma Jean's suitemate, ROSE sits in front of her phone, on a Facetime call.

(CONTINUED)

She looks familiar, right? She's the chicken casserole lady from the commercial.

ROSE

So when you thread the loop through here, you just did your first fishbone stitch.

She shows an embroidery design of a leaf. On the other side of the phone's screen are two young kids, a BOY and a GIRL, both with their own needles. The Boy shows Rose his work.

ROSE (CONT'D)

Good job!

KNOCK! KNOCK! KNOCK! From the DOOR.

ROSE (CONT'D)

Who is it?

LILY

It's Lily.

ROSE

Come in!

Lily enters. She waves hello to Rose as she walks past her.

ROSE (CONT'D)

One second, kids.

(beat)

Oh, Lily. When Jean gets back, can you ask her if I can borrow that chiffon she wore the other night?

LILY

When she gets back. Where is she?

ROSE

Oh, I thought she told you.

Lily shakes her head and closes the door. Lily now giving Rose her undivided attention.

78

**INT. SILVER MEADOWS - BOTANICAL GARDEN - LATER**

78

Dr. Farkus is really selling the specs behind the Quo Bracelet. Reporters take notes, holding up their phones for livecast.

Hector and Chuck hang in the back of the eager crowd. Lily joins them.

(CONTINUED)

CHUCK

You find your Grams?

LILY

I will in a bit. You find anything?

CHUCK

Oh yeah.

ANGLE - DOCTOR FARKUS

Doctor Farkus tuck the bracelet away. The SLIDES revert back to Silver Meadows' logo.

DOCTOR FARKUS

Imagine, a senior facility where the resident's only concern is what's for dinner?

(beat)

Let me introduce you to one of our latest arrivals. Jean Quintara!

From the back of the audience, Lily sees her grandmother cross the stage to meet Doctor Farkus. Gramma Jean's got a million dollar smile to go with her outfit, another success story.

DOCTOR FARKUS (CONT'D)

She has only been here three weeks and has shown the most results out of any of our residents here. Take it away, Jean!

The Cameras and Phones that are filming the live-stream zoom-in on Jean. Gramma Jean hugs Dr. Farkus before taking the microphone to give her testimony.

GRAMMA JEAN

I don't know what to say. I guess I can start by saying none of this would have been possible without my granddaughter.

(beat)

Oh there she is! Hi, sweetheart!

Lily waves back, bracing herself. The emotions rise to the surface of her eyes. She needs someone there. Luckily, she finds Chuck in the crowd to clutch his forearm.

On Stage, Gramma Jean clears her throat.

GRAMMA JEAN (CONT'D)

Forgive me, I guess I'm a little choked up.

(MORE)

(CONTINUED)

GRAMMA JEAN (CONT'D)

Since coming here, I have been  
given a second chance. Don't we all  
want that in life?

(beat)

Now, thanks to coming here, I get  
to cherish just how strong a woman  
she is becoming!

The crowd breaks out in more APPLAUSE, definitely louder than  
Doctor Farkus-level. Gramma Jean clears her throat twice.

GRAMMA JEAN (CONT'D)

(slurring)

Sihlvuh...excysusse me. Slivur  
Mead...

Gramma Jean trails off. Her face slacks to the side. Doctor  
Farkus's smile wanes. Doctor draws closer to her. Gramma Jean  
tries again, but she just blubbers nonsense words.

79

**INT. SILVER MEADOWS - BOTANICAL GARDENS - BACKSTAGE - MOMENTS**<sup>79</sup>  
**LATER**

Chris stands guard backstage. Roger is having trouble walking  
up a set of stairs to Chris. He clutches the wheelchair.

CHRIS

You okay?

ROGER

Can you help an old queen?

Chris does. He puts his arm under Roger's side and helps him  
up each step.

CHRIS

How much time do we got left?

ROGER

Hopefully enough to get up on  
stage.

CHRIS

Yeah, it's just the Grams talking.

ROGER

Perfect. You have your men in  
place?

CHRIS

Ready when you are.

(CONTINUED)



ROGER

It will be affecting the other residents soon.

CHRIS

But the press is here!

ROGER

Yes, but the residents are not. They would need to post it to get the Likes. So, be ready.

Roger finishes the last of his martini and steps on stage.

80

**INT. SILVER MEADOWS - BOTANICAL GARDEN - CONINUOUS**

80

Lily runs to the stage. Chuck follow close behind.

When they get to the front, Doctor Farkus lifts her up to her feet. Lily and Chuck run on stage to help.

DOCTOR FARKUS

Was this your doing?

Only he forgets his mic is still on.

CHUCK

This is all you, doctor.

DOCTOR FARKUS

Impossible.

CHUCK

When you choke your prima donna's spotlight...

ROGER (O.S.)

She knows how to take it right back.

Roger rolls onto the stage with his own mic. A MURMUR echo through the audience.

ROGER (CONT'D)

Hi everyone. For those of you who don't know me, my name is Roger Clementine. The aforementioned Prima Donna.

Roger looks down at his outfit. Still in the silk kimono.

(CONTINUED)

ROGER (CONT'D)

I know Doctor Farkus is relishing his time, giving generalities into the Mercy's benefit and whatnot. But as you can see, given my appearance, it seems my concealer can only perform so many miracles today.

BEAT. The Crowd laughs.

ROGER (CONT'D)

I would be lying if I said I was like Dorian Gray, hiding my age behind some masterpiece.

(beat)

Our lives here in Silver Meadows depend on the number of selfies, livestreams, reshares, retweets we get from Silver Meadows. It comes from the people doing outrageous things just to be seen. The more you post, the younger you look. If your doctor suspends your account, well, you get this.

(beat)

How's that for a status update?

BEAT. The Crowd humor him with more laughter. The room is starting to spin. Roger is running out of time. He looks out to Chuck, Hector, and the Residents emerging from the back.

ROGER (CONT'D)

I guess I must make my grand exit before the Doctor bangs the gong.

Roger steps forward, but trips over himself! When his body hits the floor, he turns to DUST! Like he predicted, his body's impact is like dropping a sack of baby powder.

Shouts of SHOCK and AWE break out across the garden. Doctor wriggles his way out of Chris and the other BOUNCER'S CLUTCHES.

LILY

I'm gonna take Grams back!

ELI

Let me take her.

Gramma Jean clutches Lily's arm and squeezes it. Just like she did before.

(CONTINUED)

LILY

I'll be right there, Grams. I love you.

Lily hugs her Gramma Jean. Eli exchanges glances with Chuck.

ELI

You still are some stubborn whippersnapper.

CHUCK

Just jobbin' my job.

ELI

Go. If Roger's status kept us online then we don't have much time left.

Chuck winks at Eli before shaking his hand.

CHUCK

(to Lily and Hector)  
We gotta find Farkus.

JOONEY

Daddy.

Eli takes his daughter in his arms. He holds her. Just as Lily holds her Gramma Jean. The tears won't stop. This is their last goodbye.

ELI

I'm so proud of you. Have I ever told you that?

Jooney shakes her head.

ELI (CONT'D)

You and Alex would make mom proud.

They hug one more time.

Gramma Jean takes Lily's face in her hands. One last look.

GRAMMA JEAN

Go...chick'n.

Lily lets go. The tears fall, allowing her own look into her Gram's eyes, before she leaves Eli and Gramma Jean together.

The Media crowd races to different ends of the corner or towards their car, anything to be the first to cover what happened here.

81      **INT. SILVER MEADOWS - GRAMMA JEAN'S ROOM - LATER**      81

Eli and Gramma Jean walk together. She now clutches his forearm. Their skin returns to being pale, weary.

ELI

Almost there, Jean. Hold on.

She squeezes his forearm.

82      **INT. SILVER MEADOWS - SUITE 8 - MOMENTS LATER**      82

The door opens and Eli and Gramma Jean enter. Rose sits at her rocking chair. The same seat she used to instruct her grandchildren.

Only she is no longer rocking. She's not even stitching. She's turned to dust. The embroidery still hangs in her withered clutches.

They reach Jean's room. By the time they reach the door, Jean can barely walk. Her joints are stiffening.

83      **INT. SILVER MEADOWS - GRAMMA JEAN'S ROOM - CONTINUOUS**      83

He opens the door. He picks her up and lays her down on the bed. She looks so frail. She looks over to a FRAMED PHOTO of Gramma Jean and a young Lily. Smiling together. Better times.

He lays next to her. He takes her hand.

Eli kisses her one last time, bringing her close to him. They lay in bed, we see their chest rise and fall, each time more distant than the last. Before they both stop.

When they do, their bodies begin to collapse inward, turning to Dust.

84      **INT. SILVER MEADOWS - DR. FARKUS' OFFICE - DAY**      84

Doctor Farkus bursts into his office, panicked. He sees the file cabinets are wide open. His computer is still logged on to see the MRSC readings of the Residents. One by one the numbers drop and fall.

He closes that window and opens up the Campaign Managers. He scrolls through the readings until he finds "Chuck LaVey."

Chuck, Hector, and Lily burst through the door.

(CONTINUED)

CHUCK

Step away from the computer.

DOCTOR FARKUS

None of it was supposed to be like this. Roger...

HECTOR

He's not to blame for all of this.

DOCTOR FARKUS

...threatened to shut me down.

HECTOR

And look, you managed to do that all by yourself.

Chris joins in behind them.

DOCTOR FARKUS

You too?

CHRIS

Yup. Cops are parked outside.

CHUCK

Good, so we can keep Farkus company until they find us.

DOCTOR FARKUS

You're gonna have to explain all the bodies everywhere.

CHUCK

There's footage that shows proof. But you're the doctor, we'll leave you to explain what happened.

Doctor Farkus flips the switch on Chuck's account from "Campaign Manager" to "Resident."

Chuck's Quo Bracelet sounds off before he feels a SLIGHT PINCH on his wrist.

CHUCK (CONT'D)

Ouch.

(beat)

Wait....

OFF Chuck's horror. Before he can react, the Cops enter.

85 **EXT. SILVER MEADOWS - ENTRANCE - DAY**

85

NEWS CAMERA ON - COPS escort Doctor Farkus out of Silver Meadows. Reporters who were once in awe over the technology now swarm around him, shouting out their questions to be heard.

ANCHOR WOMAN (V.O.)

Tonight. The verdict is in for Silver Meadows. Disgraced owner and Doctor awaits sentencing after a tragic turn of events at a senior home.

(beat)

Stick around for all of that and more. I'm Barbara Montgomery and this is KUXE with this evening's news.

86 **INT. NEWS STATION - DAY**

86

Lights WARM to ANCHOR WOMAN and ANCHOR MAN smiling at the center camera.

A SUPERIMPOSED IMAGE. of SILVER MEADOWS hangs to the left of an ANCHORWOMAN

BARBARA (ANCHORWOMAN)

Good evening. It has been a year since the Doctor Farkus' arrest-the owner of the once-acclaimed facility that was determined to rebrand the status quo on senior living.

(beat)

We go live to our newest anchorman Chris Beril who's got some good news. Chris?

DUAL SHOT - Chris Beril stands on the steps outside a city courthouse. Nearby, other on-site reporters and local journalists hang in the background.

CHRIS

I'm standing outside the Riverwaite courthouse where mourning families of Silver Meadows victims got justice for their lost loved ones. The jury declared Doctor Farkus guilty on all counts.

(beat)

(MORE)

(CONTINUED)

CHRIS (CONT'D)

The once-considered unstoppable entrepreneur was sentenced to life without parole. Barbara?

BARBARA

Thanks Chris.

Barbara swivels in her seat away from the dual shot to face another camera.

BARBARA (CONT'D)

Silver Meadows held a promising future for senior care. But after one year, surviving staff members only prove you can teach an old resident new tricks.

SHOT - BOTANICAL GARDENS. Residents traverse the grounds.

BARBARA (V.O.)

Silver Meadows was known for being the first facility of its kind to have no in-house medical staff. Instead, it provided a unique spin on care...by introducing Residents to Quo, a social network site.

SHOTS of the Campaign Managers teaching SENIORS on how to take SELFIES. SILVER MEADOWS CAFETERIA, BINGO, even the infamous PROM NIGHT.

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

Bingo, Bridge Club, Silver Meadows had wait lists over a year long. It seemed this facility only showed promise for future homes. But after a keynote speech, the secret was out.

IMAGE - RAYMOND FARKUS ID TAG

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

Doctor-In-Residence Raymond Farkus was arrested on several counts of illegal pharmaceutical lobbying.

(beat)

He was also tried for unauthorized experimentation on humans with genetic enhancement drug called MRSC, which used short-life stem-cells to reverse aging.

(CONTINUED)

A Campaign Manager stands in front of the CAMERA with a mic pointed at them. In the background, Paramedics line up the body bags from the sidewalk and onto the ambulance.

ANCHOR WOMAN (V.O.)  
Fifty-two unexplained deaths. From Residents seemed to be in perfect health. Right before all that remained were piles of dust.

SHOT. FORENSIC ANALYST stands in front of a microphone at a press conference.

FORENSIC ANALYST  
Based off their decay, it appears they have been dead for quite some time.

BARBARA (V.O.)  
Even stranger is the footage captured only earlier in the day.

SHOT. Silver Leotard's Jazzercise class. The date of the incident, August 6th, in the corner frame.

BARBARA (V.O.) (CONT'D)  
They all seemed to be in good, virtually perfect health.

87

**EXT. CLEMENTINE MANOR - DAY**

87

Barbara and Chris stand in front of the Senior Facility, now with new signage. The CLEMENTINE MANOR.

BARBARA  
So what does a place do with such a history?

Chuck walks out from the inside to the Anchor Woman.

CHUCK  
We rebrand!

BARBARA  
Partnering with Emerson University, students who volunteer at Clementine must invest a minimum of thirty hours with the Residents. In exchange, they receive free lodging.

(CONTINUED)



CHUCK

In Sweden, volunteer work is mandatory. It's called dugnad.

ANCHOR WOMAN

Wasn't that the incentive before?

CHUCK

Yes, but we also now extend it to our Resident's family to lower facility fees.

ANCHOR WOMAN

Sounds great. But I have a feeling there's more?

CHUCK

There is, actually, follow me!

Chuck guides the Anchor Woman and crew to the Botanical Garden.

88

**INT. CLEMENTINE MANOR - BOTANICAL GARDEN - LATER**

88

As if the place was not thriving before, the botanical garden is teeming with life. Only now, it's a little different. Men are playing croquet, only instead of actual croquet hammers, they are using pantyhose tied at the waist to look like a ballsack.

CHUCK

Here, we embrace who we are, inside and out. Our student volunteers bring the dorm life to our Residents. Like ballsack croquet. Gin martini happy hours and erotic book club.

(beat)

We even have Zumba.

BARBARA

And in-care staff?

CHUCK

Yes, state of the art medical staff. Great pay.

BARBARA

How is business so far?

CHUCK

We are at capacity already. Hell, we even have a wait list!

(CONTINUED)

ANCHOR WOMAN

It seems brighter days lie ahead  
for the greatest generation and  
their clients.

(beat)

This is Barbara Montgomery, KUXE.

The Camera Crew lower their cameras and stop recording. Chuck shakes the Anchor Woman's hand and shows them out.

89

**INT. CLEMENTINE MANOR - BOTANICAL GARDEN - LATER**

89

When their car drives off, Chuck is surprised to see Lily approaching him.

CHUCK

Aren't you supposed to be in  
school?

LILY

Playing a little hooky. You did say  
Tuesday after lunch, right?

CHUCK

That's right. Don't have my phone  
on me.

LILY

What? Am I talking to the right  
Chuck?

CHUCK

The one and only. You ready?

LILY

As I'll ever be.

Chuck leads Lily into Clementine Manor.

90

**INT. CLEMENTINE MANOR - BOTANICAL GARDEN - DAY**

90

A new gazebo stands in the center of the garden. A plaque dedicates this structure to the lost Residents of Silver Meadows, with a special dedication to AuberJean Quintera.

CHUCK

They just applied the last layer of  
varnish.

Lily is moved. She tries to keep the tears back, but it's no use.

(CONTINUED)

LILY

She would absolutely love this. I told you she used to dance with the bandstand underneath these.

CHUCK

I think you mentioned it.

Chuck winks, offers her a tissue to wipe the tears away.

LILY

Are you happy here?

CHUCK

Yeah, it's nice to give back. Take selfies with the residents. All that jazz.

LILY

I'm sure your girlfriend will come racing back.

CHUCK

Not likely.

LILY

Oh?

CHUCK

Nah, she's busy with some guy at a junior college.

Chuck winces. He looks down at his hand, he can see a liver spot pop up.

CHUCK (CONT'D)

I'm just gonna say it, would you like to go out sometime?

LILY

Sure, when?

CHUCK

What's your schedule like?

LILY

I got time now. Wanna grab a tea somewhere?

CHUCK

Yeah. Wait here. I gotta sign out. Can't race off without telling someone.

(CONTINUED)

LILY

Wow, and responsible?

CHUCK

Yeah, all this and brains too. Wait here.

Chuck leaves the gazebo, speed walking back to his office.

91

**INT. CLEMENTINE MANOR - CHUCK'S APARTMENT - LATER**

91

It's Eli and Chuck's old room. He closes the door behind him. In Roger's old room is his desk. On top is Doctor Farkus' old computer. He opens up MRSC, then QUO. His Quo Profile is dropping on the graph, but he's still got time.

He goes on Quo, finds the news footage and reshares it onto his and Clementine Manor's page.

Once it's posted, the POST RECEIVES 10 "Likes," 5 "Reshares," and 14 "Love" reactions.

He rolls up his sleeve, he still has the Quo bracelet from Silver Meadows. It pinches his wrist and the liver spots DISAPPEAR.

He takes a sigh of relief. Grabs a jacket, then sprints out the door.

**FADE TO BLACK.**