

TIL LIFE DO US PART

Written by

Laurie Kirk

Inspired by actual (unbelievable) events

THELAURIEKIRK@GMAIL.COM

INT. FLORIDA HOSPITAL ROOM - NIGHT

An OLD WOMAN's wrinkled hand held by a younger MAN. A child's beaded bracelet on his left wrist. Only the 'D' of the name visible. The dying woman whispers anxiously, barely audible over the hospital monitors.

WOMAN (O.C.)

I was wrong to keep you apart. I'm  
so sorry. Is it too late?

The man pats her hand gently and whispers as well.

MAN (O.C.)

It's never too late. I can fix it.

Her hand goes limp as she passes away. The clock on the bedside table reads 12:00AM.

INT. HOSPITAL HALLWAY - NIGHT

View into the room sees the backlit man snap his fingers vanishing into thin air just as a NURSE passes. She stops short, leans back and does a double-take.

NURSE

(to self)

I need a vacation.

SMASH CUT TO:

INT. MIKE AND LAURIE'S BEDROOM - NIGHT

LAURIE(53)and MIKE SULLIVAN(54) are asleep. It's 12:01AM. The man from the hospital materializes on Laurie's side of the bed, his face unseen.

Her vintage Drooper doll from *THE BANANA SPLITS* TV show is propped on a chair in the corner. He lays it next to a sleeping Laurie, then touches her forehead. She flinches.

DREAM SEQUENCE - EXT. NYC SIDEWALK - DAY

JACK HARRISON(38)sashays down the sidewalk in a whimsical scene dressed as Fannie Brice from *FUNNY GIRL*. Dark hair, dark eyes and a mustache contrast hilariously with the orange dress and fur hat.

A WOMAN(35)with long dark hair sips coffee with her back to the camera at a sidewalk cafe (the old woman from the hospital, but young again). Jack stops abruptly.

JACK  
What are you doing here?!

He hurries past as she flips him the bird. Drooper from *THE BANANA SPLITS* holds a gleeful three year old Laurie and skips in the background. Regaining his composure, Jack gets close to the camera and smiles.

JACK (CONT'D)  
Hey, Lambkin.

SMASH CUT TO:

INT. MIKE AND LAURIE'S BEDROOM - NIGHT

The man snaps his fingers and vanishes as the house shakes briefly. Laurie violently jolts awake, her eyes glowing for a moment, while oblivious Mike snores in spite of the breathing strip on his nose.

Son TOMMY(21) stampedes in wearing pajamas, a cowboy hat and an empty holster.

TOMMY  
DAD, THE BASEMENT'S FLOODING!

Mike falls out of bed, pulls on sweatpants and rushes out. Laurie notices her Drooper has been moved and is still recovering from the rush of energy and the dream.

LAURIE  
(to self)  
What the actual fuck?!

INT. FAMILY ROOM - NIGHT

Laurie runs towards the basement after coming downstairs but stops abruptly and braces herself against the wall, shocked.

LAWRENCE AND EDNA DYE(65) sit, holding hands on the couch. Dead over 20 years, they appear like living people, corporeal, tangible and solid. They get up when they see her.

EDNA (GHOST)  
Hi honey.

LAWRENCE (GHOST)  
Hello Peanut.

Overcome with emotion, Laurie hugs them both and cries.

LAURIE  
Grandpa? Grandma? How are you-?  
You're alive?

EDNA (GHOST)  
No honey. But we're here. And we're  
never leaving again.

LAWRENCE (GHOST)  
(laughing)  
Reminds me of that pig back in  
Nebraska that fell outta that tree-

Edna places her hand over Lawrence's mouth to hush him.

LAURIE  
Tree? What the-?

EDNA (GHOST)  
The flooding stopped.

Laurie suddenly remembers and dashes off to the basement.

INT. BASEMENT - NIGHT

Laurie creeps down the basement stairs and finds Mike and  
Tommy standing in eight inches of water. Mike sloshes over.

MIKE  
The water stopped on it's own.  
Don't ask me how.

Visibly shaken and out of breath, Laurie points up towards  
the family room.

LAURIE  
They're up there-

Assuming the worst, hero Mike gets into protection mode.

MIKE  
Tommy, stay here with your mom.

Too dumbfounded to articulate what's happening upstairs,  
Laurie leans on Tommy. Mike grabs a large chess trophy from  
an end table to use as a weapon and heads upstairs cautiously  
as Tommy draws a finger gun from the holster.

INT. FAMILY ROOM - NIGHT

Mike peeks around the open basement door, just his head  
visible. His eyes widen when he sees Lawrence and Edna.  
Clearly thrilled to see him, they wave.

MIKE  
LAURIE! TOMMY!

Tommy's head appears below Mike's, then Laurie's below Tommy's. They stare as Tommy speaks in his southern drawl.

TOMMY  
Aren't they dead?

Mike nods as Laurie faints. Tommy and Mike look down at her.

BLACKOUT

**CHYRON: ONE MONTH LATER**

FADE IN:

EXT. SULLIVAN HOUSE - DAY

A large house on 22 wooded acres in the Pocono Mountains has a cleared backyard and a large koi pond with a bench next to it. It is late summer.

CHRISTOPHER SULLIVAN(16) plays golf with his dead Great-Grandpa Lawrence. They also sword fight with the clubs and goof around like friends. A red SUV turns into the distant driveway, windows down.

INT. LAURIE'S SUV - CONTINUOUS

Laurie drives when a loud THUD is heard on the roof. She brakes as anger briefly flashes in her dark eyes.

LAURIE  
(to self)  
What in the cornbread hell?  
(to Lawrence)  
Grandpa! I may as well be back in  
Florida if some old geezer is gonna  
be clocking my car with golf balls!

Christopher runs towards her. Lawrence vanishes from the background and materializes next to the car looking absolutely normal, like any human being.

LAWRENCE (GHOST)  
Now Peanut, you don't mean that.

He grabs cookies from the grocery bag in the backseat. Christopher arrives and Lawrence hands him a cookie before vanishing into the background. Laurie and Christopher watch as he hits a golf ball into the pond.

LAWRENCE (GHOST) (CONT'D)  
Christopher! We need the net again!  
Dad-gum wind!

Christopher rolls his bright blue eyes, munches his cookie and lopes off to help Lawrence. Laurie smiles and sighs.

LAURIE  
(to self)  
There's no wind today. He was just  
a better golfer when he was alive.

Lawrence materializes next to her again, shaking his finger.

LAWRENCE (GHOST)  
I heard that.

INT. BASEMENT - DAY

Flood damage repaired, Mike works on a washing machine. Exhausted and unshaven, he holds up part of the washer and then notices the wrench is across the room. He sighs.

KIERAN(21) exits his basement bedroom with a briefcase, wearing noise canceling headphones. In an impeccable suit, he strides confidently, unsmiling and stoic.

MIKE  
Hey, Kieran, can you-

Kieran breezes past. Tommy saunters up with his own briefcase, wearing his hat, jeans, holster and plaid shirt.

TOMMY  
Howdy Dad.

MIKE  
Hey, can you hand me the-

Mike points but the wrench is now inexplicably next to him. Confused for a moment, he shakes his head.

MIKE (CONT'D)  
Never mind. Your twin brother just  
blew by and ignored me.

TOMMY  
Did my best to consume him in the  
womb but he was a fighter. Wanna  
play chess?

Mike gestures at the broken washing machine.

TOMMY (CONT'D)

Welp, guess I'll set a game up in  
the middle of Kieran's meal prep.

Tommy tips his hat and exits as Mike smiles.

INT. KITCHEN - NIGHT

Kieran solemnly watches younger brother Christopher chop onions as he puts on a white chef's jacket. Removing a knife from his case, he slides the cutting board towards him dramatically. Visibly upset, Christopher puts his knife down.

CHRISTOPHER

Mom!

Laurie rushes in. Christopher gestures at Kieran who quietly chops. Laurie pulls Kieran's headphones off as Tommy enters leaving the basement door open.

LAURIE

Mike, your son's being a jackass  
again!

Of course he knows which of their three sons she means.

MIKE (O.C.)

KIERAN, STOP BEING A JACKASS!

Kieran puts the headphones back on as a busy Laurie exits. Tommy sets up chess on the island. Kieran pushes the chess board away. Tommy moves it back as the twins lock eyes. Lawrence materializes to play chess, breaking the stalemate.

LAURIE (O.C.)

Grandpa, being dead doesn't mean  
you get to make a mess!

Laurie comes back carrying a half-empty cake pan.

LAURIE (CONT'D)

This was in the living room.

Best friends YANISSA ORTIZ(27)and ELENI SULLIVAN(27)enter from the back door. Coming from work they both wear tacky, pink sequined cowgirl costumes with name tags. Yanissa stops short, sensing something strange as spraying water is suddenly heard coming from down in the basement.

MIKE (O.C.)

FUCKING SHIT! MOTHER FUCKER!

On cue, the dishwasher vibrates and groans unnaturally causing a loud commotion among everyone except Kieran. Mike stomps up the basement stairs, bracing himself in the doorway. Dripping wet, his blue eyes are blazing.

MIKE (CONT'D)  
WHAT THE FUCK IS GOING ON NOW?!

Laurie kicks the dishwasher and it stops. Only Kieran remains calm as he works in silence on his sauce at the stove.

KIERAN  
Mom, be a dear and hand me the  
pomegranate syrup?

A dripping Mike and out-of-breath Laurie stare at each other. Mike bangs his head against the basement door repeatedly.

INT. BASEMENT - NIGHT

Laurie finds Mike using his shirt as a towel. She pensively watches him for a moment then comes over and takes his shirt. She dries him adoringly.

MIKE  
All the weird plumbing bullshit  
we've been dealing with for the  
past month? I don't know anymore.

LAURIE  
Demons?

Mike shrugs and does the sign of the cross.

LAURIE (CONT'D)  
All of this is my fault.

MIKE  
Hey, it's not your fault. Having  
Grandpa and Grandma back is great.  
The water stuff is probably just a  
coincidence.

Laurie looks at him wryly as he puts his hands up in surrender.

LAURIE  
To think we went to sleep a month  
ago like normal only to have me  
wake up in my Oda Mae Brown era.

Uncharacteristically quiet, Laurie won't meet his eye. He playfully dodges his head around forcing her to look at him.



LAURIE (CONT'D)  
(quietly)  
I had another dream about my dad.

MIKE  
Now, there's a guy I'd love to  
punch out.

She starts to leave. He stops her gently.

LAURIE  
This is why I didn't wanna tell  
you.

MIKE  
Babe, come on. You know how I feel.  
Your dad just takes off and stays  
gone? From his own three year old  
daughter?

LAURIE  
Coming out isn't easy now, can you  
imagine what it was like way back  
then? I still don't know how I  
feel. The forgiveness journey goes  
on. And on. And on.

Mike pulls his shirt on and tinkers with the washer again.

MIKE  
Why are you cutting him so much  
slack but not your mom? She's the  
one who just died.

LAURIE  
He wrecked my life by leaving, she  
wrecked it by staying. Simple  
interest versus compound interest.

MIKE  
Well fuck them both then. Hand me  
that screwdriver? Guess I need a  
forgiveness journey too.

Laurie hands it to him and smoothes his wet hair.

LAURIE  
You can't go on one because you're  
an unenlightened dumbass.

MIKE  
But I'm your unenlightened dumbass.

He smiles as she thinks about everything going on.

LAURIE

You didn't sign up for all this.

Mike stops fixing the washer and holds her close.

MIKE

I also didn't sign up for twins but  
I wouldn't trade Tommy and Kieran  
for anything. Well, I'd trade  
Kieran. Anyway, I signed up for  
you, that's all-

CHRISTOPHER (O.C.)

DAD! THE TOILET'S OVERFLOWING!

Mike sprints up the stairs.

MIKE (O.C.)

*In nomine patris, et filii et  
spiritus sancti!*

A moment of quiet is interrupted as a golf ball hits the  
exterior wall startling Laurie.

LAWRENCE (GHOST-O.C.)

Fore!

INT. DINING ROOM - NIGHT

Table set for nine. Laurie rushes in with Mike right behind  
her, pawing at her. Eleni makes exaggerated barfing noises as  
the boys all groan at their parent's affection. Mike does NOT  
add his cell phone to the basket of phones on the table.

MIKE

We're working on a little brother  
for you.

KIERAN

That ship has long ago sailed.

Deeply hurt by this, Laurie looks down at her plate as the  
kitchen faucet sputters. Everyone looks at the faucet but  
Tommy, focused on his mother, takes his cowboy hat off and  
puts it on Laurie's head as a form of affection. Then he gets  
Kieran's attention.

TOMMY

(American Sign Language)

*Stupid!*

Kieran shrugs but Tommy's dark-eyed glare is unwavering. Kieran leans his head on Laurie's shoulder, truly sorry, and she turns to him.

KIERAN  
(American Sign Language)  
*Sorry.*

Laurie hesitates then kisses Kieran's forehead and tips the hat to Tommy. The bond with her kids is obvious and palpable.

Mike's cell vibrates and he looks at it, very nervous. He rushes to his home office amidst boos and jeers.

TOMMY  
(to Mike)  
Someone didn't put their phone in  
the basket!

KIERAN  
My phone is in the basket.

ELENI  
Want a trophy, asshole?

Kieran feigns insult and looks at Laurie. She directs a slashing motion across her throat to Eleni as Kieran smiles.

Loud, cheerful conversation abounds. Kieran glances at Laurie again with his eyebrow raised humorously to make sure he's been forgiven. She smiles and rumples his hair.

Scatter-brained and suddenly remembering something, Christopher rushes to the fridge, trips over himself and grabs a flyer and returns.

CHRISTOPHER  
Tomorrow is drag bingo. I'm gonna  
help out.

LAURIE  
They better not start with that  
puddin' shot nonsense. Those old  
broad's get grabby when they drink.  
That's why Dad quit helping out,  
with his legendary ass.

Mike overhears as he returns to the table, smiling.

MIKE  
Talking about my ass. Typical.

LAURIE  
I'm doing a calendar of the  
volunteer firemen for our  
fundraiser.

MIKE  
Let me think. No.

LAURIE  
(quietly)  
You could pose shirtless with the  
hat and suspenders.

MIKE  
Oh! In that case, no.

Laurie stares at Mike and smiles, she knows she can talk him  
into it and he knows she'll never let it go. They can't  
resist each other. Mike pivots and points at the beef.

MIKE (CONT'D)  
What did this cost?

LAURIE  
One seventy-five.

Mike's deadpan expression is as legendary as his ass.

LAURIE (CONT'D)  
We have to eat.

MIKE  
We do. Grandpa and Grandma don't.

Lawrence pulls the mostly eaten sheet cake closer to him.

LAURIE  
Yanissa told us they need energy  
just like living people.

CHRISTOPHER  
That's from the memoir?

LAURIE  
Grimoire. Can you run up and get  
it? Yanissa needs it back.

Christopher nods, smiles and races away.

MIKE  
This makes no fucking sense.

LAWRENCE (GHOST)  
Michael. Son. Language.

## INT. UPSTAIRS HALLWAY - NIGHT

Christopher sees a shadowed figure go into Laurie and Mike's room at the darkened end of the hall. He stops short.

CHRISTOPHER  
(quietly to self)  
Grandpa Jack?

He trots happily back downstairs, forgetting the grimoire.

## INT. DINING ROOM - NIGHT

A smiling Christopher sits, as Yanissa senses something again. They look at each other knowingly amidst the silence. Yanissa stares as Christopher gets wide-eyed and puts his hands over his mouth. Having hoped to reference the forgotten book, Yanissa shakes her head and tries to help her chosen family understand about offerings.

YANISSA  
In my culture we have an altar in a corner with food and drinks on it to honor the dead. This is-

LAURIE  
-No one expected all this to happen. At least Ted Bundy didn't come through.

MIKE  
(under his breath)  
Probably eats less than Grandpa.

Lawrence puts his fork down hard. Edna whispers to him, he picks it up again and shovels a huge mouthful of food into his mouth while smiling at a serious Mike. Laurie hides her smile as the kids quietly eat. Yanissa tries again.

YANISSA  
Mediums are usually clairvoyant, or clairaudient. I'm both. But there are legends of people having clairanimare meaning they 'reanimate'.

CHRISTOPHER  
Wow, like Jesus!?

YANISSA

(to Laurie)

Your early trauma built up like a pressure cooker and then it just exploded when your mom died last month.

LAURIE

It's like in *THE VAMPIRE DIARIES* when Bonnie-

Beyond irritated, the reference to Mike's least favorite show is the last straw.

MIKE

-does everything have to go back to the goddamn *VAMPIRE DIARIES*?!

Laurie's energy at the disrespectful mention of her favorite television show can be felt by everyone. All conversation stops. She dramatically takes a huge slice of meat and reaches way across the table and tosses it on Lawrence's plate. She flings dinner rolls to Lawrence, Tommy, Kieran and Christopher (who catch them like seasoned outfielders). She fixes Mike with her epic dark-eyed glare.

LAURIE

Stop being Scrooge about the food.

MIKE

Scrooge? Ok. Let's talk about offerings, shall we? Number one-

Everyone groans and sighs, Mike's lists are also legendary.

KIERAN

-Will this be a power point presentation like last time?

MIKE

Shut up! Number one-

KIERAN

A quiz perhaps?

MIKE

Num-

KIERAN

-What number is this?

Mike pounds his fist on the table as Laurie smiles.

MIKE

This family is Catholic.

Very confused by the statement, the kids look at each other then at Laurie. She shakes her head 'No' at them. Kieran pulls out a pen and notepad from his pocket. He dramatically reads as he writes.

KIERAN

Number one. Dad thinks we're Catholic.

Mike reaches over, grabs the pen and sticks it in Kieran's mashed potatoes without even looking at him and continues.

MIKE

Number two, we're not Mexican.

LAURIE

Why can't we be fake Mexicans?  
We're fake Catholics.

Laurie's humor has returned and the overall mood has lightened.

MIKE

Number three! Offerings cost money.  
And Grandpa eats like a teenager  
with a tape worm. He-

Laurie puts her finger on Mike's lips gently to quell his mood. She smiles seductively at him.

LAURIE

-I wanna eat in peace.

Mike concedes and smiles at her. Edna nudges Lawrence.

LAWRENCE (GHOST)

(to Mike)

I'll slow down the eating, son.  
Guess I'm just remembering The  
Depression.

Mike rolls his eyes as Laurie laughs.

ELENI

Why not charge these twins rent or  
something? They don't contribute.

TOMMY

Say again.

ELENI  
You heard me.

Tommy removes his cowboy hat and holds it over his heart.

TOMMY  
I beg your pardon. As twins, we are  
the heart of this family. Our  
contribution is immeasurable.

ELENI  
Immeasurable?

KIERAN  
That means unable to be measured.

Eleni smacks Kieran. He stares at Laurie calmly and gestures to Eleni. Laurie glares at Eleni as Kieran smiles broadly.

MIKE  
Where are the biscuits?

LAURIE  
Oh gosh, we can't afford those.

Smiling Mike threatens Laurie with his fork as Christopher rushes over, truly upset.

CHRISTOPHER  
Please don't send Great-Grandpa and  
Grandma back to Heaven. I'll eat  
less.

MIKE  
Nobody's being sent away. I just--

The kitchen faucet pops off spraying water straight into the air. Mike looks at Laurie who gestures 'wasn't me' as he feigns stabbing himself in the neck with the fork.

INT. ELENI AND YANISSA'S APARTMENT - DAY

Yanissa enters dressed in her cowgirl outfit. She hears music(like "Don't Bring Me Down" by ELO) from her room.

INT. YANISSA'S BEDROOM - DAY

Jack(Laurie's 38 year old father)lounges on her bed looking through her grimoire. Wearing a leisure suit and eating chips, he turns off the music via remote and speaks without looking up.



JACK (GHOST)  
Oh groovy, you're home. I'm Jack  
Harrison. Laurie's father.

YANISSA  
You're the one thinks you're Bette  
Midler?

JACK (GHOST)  
It's *FUNNY GIRL*. Barbra.

YANISSA  
Can I get you something else? A  
beverage? Salsa? Common courtesy?

He finally looks up and slowly takes in her outfit.

JACK (GHOST)  
Is this current fashion? Hideous.

YANISSA  
Says the guy in the leisure suit.

Jack eats as they size each other up.

JACK (GHOST)  
I shared *FUNNY GIRL* with Laurie.  
She loved it. Seemed logical to  
reintroduce myself that way.

YANISSA  
Yes, this situation simply reeks of  
logic. Why are you here?

JACK (GHOST)  
It's a delicate situation.

YANISSA  
Delicate because you're the asshole  
who abandoned her?

Jack stares stone-faced, plotting but still eating.

YANISSA (CONT'D)  
You're the one who's been hiding  
around their house. Unseen by *moi*.  
I'm impressed.

JACK (GHOST)  
I was a gay man in the mid-20th  
century. I know stealth.

YANISSA  
 But not fashion. Leisure suits,  
 orange dresses, fur hats. Gauche.

Jack crunches chips, very annoyed. He's met his match.

INT. ELENI'S BEDROOM - DAY

Yanissa bursts in as Eleni puts her pink boots on.

YANISSA  
 Can we talk about Grandpa Jack?  
 Around 40? Questionable fashion?  
 Stop me anytime. Fond of musicals?

ELENI  
 You had that dream too?! I love  
 that movie. He hijacked it.

YANISSA  
 Your over-riding concern is that he  
 thinks he's Judy Garland?

JACK (GHOST) (O.C.)  
 BARBRA STREISAND! HONESTLY!

Jack(with chips)brushes past Yanissa and approaches Eleni,  
 beaming a big, genuine smile.

ELENI  
 (quietly)  
 Those are *my* chips.

JACK (GHOST)  
 Eleni. Gosh, you're so lovely-  
 I mean, except for-

He gestures at her costume.

JACK (GHOST) (CONT'D)  
 -This.

She touches his face.

ELENI  
 Grandpa? Gosh, you're corrugated.

YANISSA  
 It's 'corporeal', *pendeja*!

JACK (GHOST)  
You both have to help me talk to  
Laurie. I think it would be best  
for her if there was a buffer.

YANISSA  
Her or you?

Jack's demanding attitude puts both of the girls off.

ELENI  
(to Jack)  
I don't know you. You walked out on  
Mom, showed her a movie a few years  
later and then conveniently died.

JACK (GHOST)  
Conveniently? Listen-

Eleni starts Emotional Freedom Technique tapping and rushes  
out.

YANISSA  
Father issues are a sore subject.

JACK (GHOST)  
Mike's a bad father. I knew it.

YANISSA  
Yeah, *he's* the bad father around  
here. How actually dare you. You  
know nothing.

JACK (GHOST)  
I've been dead since 1979.

YANISSA  
Don't play innocent, you've been  
spying for the past month. So you  
know the house is falling apart  
since Laurie got lit up again. I  
have no idea why. I've never heard  
of anything like this. Or-

She pokes Jack hard in the chest.

YANISSA (CONT'D)  
-Actual corporeal dead people.

Jack softens, genuinely regretting his behavior.

JACK (GHOST)  
Laurie is lucky to have you. I'm  
sorry for my abruptness.  
(MORE)

JACK (GHOST) (CONT'D)

The truth is, I'm scared. I don't know what I'll do if she refuses to talk to me.

Yanissa grabs his arm and takes the chips as Jack scowls.

YANISSA

I understand but you need to know something. Mike and Laurie basically raised me. So, I will bind and rebuke your polyester-clad ass to Cleveland if you hurt my family.

JACK (GHOST)

So Cleveland's *still* not the place to be?

Yanissa smiles and shakes her head. Jack grabs the chips, flashes the peace sign and vanishes.

INT. CATALANO'S BUTCHER SHOP - DAY

VIC CATALANO(56, Italian)proudly arranges the display counter. A picture of him and Tommy, giving a thumbs up, is on the wall. Mike enters and Vic hugs him, smiling.

MIKE

Tommy here?

VIC

Nah, he's-

Mike smiles, nods and smacks Vic upside the head.

MIKE

That's for selling my wife that two hundred dollar hunk of meat!

VIC

One seventy-five. What am I supposed to do? 'Oh, honey, ya can't get this, your husband quit his high-paying IT job without telling ya and he's living off savings! Have a burger!'

MIKE

I'll tell her Saturday, she won't hit me at my birthday party.

VIC

Have you met her?

Vic punches Mike in the arm and goes back behind the counter.

VIC (CONT'D)

How's the basement coming along?

MIKE

Flood damage is repaired. But now it's all the other plumbing. And Laurie's still getting adjusted. Her grandparents-

VIC

-Nah, I don't wanna hear nothing about any of that. Living with dead people, it ain't right. Hell kinda Catholic are you anyway?

MIKE

A fake one, according to my family.

Vic goes to the back room.

VIC (O.C.)

I got ya a brisket for Saturday. And it's on me, don't worry.

He returns, gives it to Mike and looks very concerned.

MIKE

Quit with the face, will you?

VIC

I'm worried is all! You're unemployed-

MIKE

-self-employed-

VIC

-living in a haunted house. And your wife's a witch-

MIKE

-medium-

VIC

-all of a sudden. As godfather to all them kids-

Mike puts his hand on Vic's shoulder.

MIKE

-It's OK. I have everything under control. Trust me.

INT. SULLIVAN KITCHEN - DAY

Lost in thought, Laurie peels peaches as Edna enters.

EDNA (GHOST)  
I saw your reaction when Mike joked  
about another baby.

LAURIE  
I've been a mother for most of my  
life. I just wonder if that's all I  
am. The kids' mother. Mike's wife.  
Just this boring noun at the end of  
sentences.

EDNA (GHOST)  
(thoughtful pause)  
You know your father's here?

Laurie nods. Edna begins peeling peaches too.

LAURIE  
Why's he hiding?

EDNA (GHOST)  
He doesn't know how he'll be  
received.

LAURIE  
That makes two of us. It took me  
years to deal with this anger  
inside me. And, of course Mike has  
taken the brunt of it.

EDNA (GHOST)  
He's contributed to your problems  
over the years. With his-

She stops herself, focusing on the bowl of peaches.

LAURIE  
Drinking? That was a long time ago.  
And how do you know so much?

EDNA (GHOST)  
We've been around, watching over  
you. Your father, on the other  
hand, has been focused on himself-

LAURIE  
-What's new?

EDNA (GHOST)  
Focused on *healing* himself.

LAURIE  
Why are you so wise?

EDNA (GHOST)  
I'm Grandma. I know everything.  
Including the fact that par-boiling  
these would have made them easier  
to peel.

Edna hugs Laurie then hears something.

EDNA (GHOST) (CONT'D)  
Michael is home. Talk to him.

LAURIE  
This vampire hearing of yours is  
pretty rad though.  
(pause)  
He hates my father.

EDNA (GHOST)  
(kisses her cheek)  
Go talk to Michael.

Edna vanishes. Laurie goes to the pantry and removes a container labeled "lentils". She digs out a bag of candy. The kitchen faucet turns on. She tosses the candy out.

LAURIE  
OK, OK, I get it. Old habits.

EXT. EXTERIOR GARAGE - DAY

The detached two-car garage is converted into a workshop. Mike puts the brisket into the extra fridge and starts polishing an old motorcycle as Laurie approaches.

LAURIE  
I had a bad feeling when you  
brought that thing out of storage.

MIKE  
I recall you liked going for rides,  
all wrapped around me.

LAURIE  
I like being wrapped around you  
generally speaking.

She gives him a big, emotional hug.

MIKE  
The heck is this about? Am I dying?

LAURIE  
My dad is here.

Mike pulls away abruptly and holds her by the shoulders.

MIKE  
Where?

LAURIE  
He's not micro-chipped. I don't know. Just somewhere around.

MIKE  
I've adjusted to Lawrence bare-handing cake 24/7 but your dad-

LAURIE  
What kind of person am I, what kind of mother, if I don't walk the talk? We didn't raise the kids to hold grudges or be unforgiving.

MIKE  
You're not an unforgiving person. I am standing here after all.

LAURIE  
You and I had a strong foundation to work with. I have nothing with him.

MIKE  
DNA isn't nothing.

LAURIE  
I honestly thought you'd be calling an exorcist by now.

MIKE  
Well, I might have acted like a jerk yesterday. I want you to tell me stuff.

She stares at him knowingly.

LAURIE  
That's a two-way street, Pal.

Mike considers being honest about his job but sits on the motorcycle. She climbs on behind him.

MIKE  
I'm turning 55.



Laurie scoffs. He turns to her.

MIKE (CONT'D)

I will qualify for the senior menu  
at restaurants. The senior menu!

LAURIE

You're the same handsome guy I met  
on a blind date all those years  
ago. You look exactly the same.

MIKE

That's because your vision is shot  
and you're getting senile.

Laurie pretends to strangle him as he leans back into her.

MIKE (CONT'D)

Hang on, how old is your dad?

LAURIE

(hesitates)  
Thirty-eight.

MIKE

Oh, fantastic.

Mike squints out towards the pond, about fifty yards away.

MIKE (CONT'D)

Why's Kieran sitting out there?

Laurie looks then gets very serious.

LAURIE

Mikey, that's not Kieran.

Jack turns to them briefly and raises his hand slightly.

MIKE

Holy shit. You don't have to-

LAURIE

(to self)  
-He looks exactly the same.

Laurie gets off the motorcycle and walks away, squaring her  
shoulders.

MIKE

(to self)  
Son of a bitch, he is young. Now I  
really hate him.

EXT. BACKYARD POND - CONTINUOUS

Jack holds her Drooper doll and wears an early 60's black suit with paisley shirt. Laurie walks up and takes Drooper.

LAURIE

You gave me this because I was  
obsessed with *THE BANANA SPLITS*.

JACK (GHOST)

You loved TV Drooper. And your  
invisible friend was also called  
Drooper.

LAURIE

You remember my friend?

JACK (GHOST)

Oh yes. You'd point next to you and  
I'd talk to the air.

LAURIE

When mom said you were gonna start  
coming around again, I didn't know  
what to call you. I don't remember  
what I decided. I feel that way  
again.

JACK (GHOST)

I tried to reach you after I died  
but you couldn't see me so I  
stepped back. The world is so  
different. So much to say to you.  
Maybe we could hang for now and dig  
into that later.

LAURIE

Sticking around isn't really your  
thing though. You bailed on me, a  
three year old. And then came back  
a few years later for a couple of  
visits and conveniently died-

JACK (GHOST)

(to self)

'Conveniently' again?

LAURIE

-And left me with a mess of a  
mother. Now I've got a husband and  
kids who I adore. And I'm supposed  
to just what? Have you over for  
dinner? 'Hey kids, it's Grandpa.

(MORE)

LAURIE (CONT'D)

He's the reason I had no self-worth into my 30s. Pass the potatoes'.

JACK (GHOST)

I had lived most of my life in fear but that was nothing compared to how I felt when you were born. I thought I could live this lie for you. When I told your mom I couldn't do it anymore, I was sure I'd lose you forever. I couldn't tell you-

LAURIE

-That you're gay? Duh.

Jack looks shocked then she gestures at his outfit.

JACK (GHOST)

I chose this ensemble because it was straight-forward.

LAURIE

With that shirt?

JACK (GHOST)

Take a chance on me. If you need me, let me know, gonna be around-

Laurie smiles and gestures for him to stop.

LAURIE

I'm sorry. Hang on-is that ABBA?

Jack hesitates for a long moment, then shrugs.

LAURIE (CONT'D)

This place is turning into the Poltergeist house.

JACK (GHOST)

Who are they? Neighbors?

LAURIE

It's gonna take years to update you on cultural references. See the hot guy staring at us?

Jack looks back and Mike stares at him, arms folded.

JACK (GHOST)

Not that hot.

LAURIE

That's Mike. We were just talking about you.

JACK (GHOST)

(glaring at Mike)

I'll bet you were.

LAURIE

Tell me you're sorry.

JACK (GHOST)

So it's a no on the whole 'hanging for now' situation?

She folds her arms so he stands and puts his hands on her shoulders.

JACK (GHOST) (CONT'D)

I'm sorry for everything, Lambkin. I'll do whatever it takes to make it up to you. I was terrified to come here to talk to you but fate has given us a second-

She holds up three fingers.

JACK (GHOST) (CONT'D)

-yeah, ok, THIRD chance.

Laurie thinks for a long moment, glances at Mike then back to Jack. A car comes up the driveway toward the house. She smiles, recognizing it as Tommy's, the child who looks just like her and Jack. Her family will get her through this.

LAURIE

I need to talk to Mike but I think we can work it out.

Jack squeezes her shoulder then sits again patting Drooper's head for a moment. He proceeds cautiously attempting to be casual.

JACK (GHOST)

Do you remember what your friend Drooper looked like?

LAURIE

I just remember trying to be really quiet talking to him. Mom got so mad. 'Stop it! There's nobody there!'

JACK (GHOST)  
Her anger at the divorce shut down  
your ability to access the other  
side somehow.

LAURIE  
(smiles)  
So Drooper was real?

Jack won't make eye contact.

JACK (GHOST)  
No. Invisible friends are common.

LAURIE  
I remember we made ID bracelets and  
we made him one too. I miss him.

She smiles and walks away. Jack pulls up his sleeve to reveal  
a bracelet. It's like the one the mystery man wore. Only the  
'D' is visible until he rotates it to reveal 'DADDY'.

JACK (GHOST)  
(to self)  
You called me Daddy, by the way.

EXT. DRIVEWAY - DAY

Tommy gets out of his car and joins his parents before  
noticing Jack.

LAURIE  
That's your Grandpa Jack.

TOMMY  
(to Jack)  
Howdy, I'm Tommy!

Jack waves and Tommy heads over to the bench and sits down.  
Tommy puts his hat on Jack and hugs him.

MIKE  
Just like a goddamn puppy.  
Everybody's getting attached.

LAURIE  
I'm getting another chance. I need  
to do this. For me more than him.

Mike nods, then heads towards the pond. She knows Mike has to  
have his say with Jack.

LAURIE (CONT'D)  
Love you, Dummy.

Mike turns and smiles at her.

MIKE  
Quit staring at my ass.

EXT. BACKYARD POND - DAY

Mike strolls over. Jack gives the hat back to Tommy who senses the tension and leaves. Mike sits staring straight ahead and there is a long silence.

JACK (GHOST)  
Hi.

Mike sighs.

JACK (GHOST) (CONT'D)  
OK. I appreciate you thinking about letting me stay.

MIKE  
You knew I'd never tell my wife 'no'. Don't act you like didn't.

JACK (GHOST)  
You're intense. That's cool, very groovy. Still wanna punch me out?

MIKE  
I really do.

JACK (GHOST)  
I admire your devotion to my daughter.

MIKE  
My wife. She's been my wife for 25 years. She was your daughter for 5 minutes before you bolted.

Caught off-guard, Jack pivots yet again.

JACK (GHOST)  
Tommy is wonderful. I'd like to get to know all of my--the kids. I can't believe I have all these grandchildren.

MIKE

Laurie and the kids are all I care about.

JACK (GHOST)

And your grocery bills. I have very expensive tastes. Have you considered a second job? Or I guess, maybe a job, in your case.

Mike barely flinches as Jack smirks. They face each other knowing where they stand.

MIKE

Now I see where your daughter gets her sense of humor.

JACK (GHOST)

My daughter? Sharing pronouns already? I'm hopeful.

They both pause and stare straight ahead. Jack regrets being so antagonistic and tries another approach.

JACK (GHOST) (CONT'D)

I-could you tell me about Laurie?

MIKE

She's been through a lot since her mom died. But we're dealing with it. I will say, in spite of this big family, she's always been lonely. She's been over the moon having Lawrence and Edna back.

(pause)

Maybe you could help her too.

JACK (GHOST)

Whatever it takes.

MIKE

There's one important thing I will tell you about Laurie right now.

JACK (GHOST)

What is it?

Mike leans in, smiles broadly and smacks Jack's arm roughly.

MIKE

She hates mustaches.

Jack rubs his arm as Mike gets up. Mike walks past Laurie and Tommy to his motorcycle. Laurie looks after him but knows he needs a bit of time. Mike rides off alone.

JACK (GHOST)  
(to self)  
He actually is *really* hot.

INT. SULLIVAN KITCHEN - DAY

Jack(no mustache) sits at the island eating a huge piece of cake as the kitchen faucet turns on and off by itself.

JACK (GHOST)  
I will tell her. Just chill out.

The faucet turns off just as Christopher rushes in.

CHRISTOPHER  
Grandpa! I'm sorry I didn't talk to you when I saw you the other night.

Jack thoughtfully pauses for a long moment.

JACK (GHOST)  
That's OK.

Christopher smiles, steals Jack's cake and runs out.

CHRISTOPHER (O.C.)  
We'll hang out later!

JACK (GHOST)  
(to self)  
Yeah, that wasn't me.

Jack grabs the cake pan and starts in on another piece. Laurie enters with a box that she puts on the island and opens. Jack holds out a forkful of cake and she eats it as she pulls out a beaded bracelet with her name on it and puts it on. She keeps searching, getting frustrated.

LAURIE  
Drooper's bracelet was right here.  
I saw it a while back. Hang on.

Laurie leaves as the home stereo plays *THE BANANA SPLITS* theme song. Jack stares at the heavens as he shovels more cake in his mouth and sighs.

BLACKOUT

The music continues over the end credits.