



YESTERDAY ONCE MORE

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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.

(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-schaudenfraude, 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 suburban. 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 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

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.

FREEZE FRAME - ON QUO

A WINDOW POPS UP. POST to QUO? Yes.

(CONTINUED)

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. Reaching into 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 her reason this time?

CHUCK
It was either Quo or her. 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 a Quo handle?

HECTOR
Still though...choices.

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

(CONTINUED)

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.

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.

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.

(CONTINUED)

HECTOR

Tell me about it, stud.

CHUCK

I have to sleep in front of this?

Hector nods.

HECTOR

It's fitting. But like I said, this is 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

That's it? Seems too good to be true.

HECTOR

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

CHUCK

How do you know about this place?

HECTOR

You know us gays know everything.

Hector throws him a pillow.

HECTOR (CONT'D)

Gotta get some shut eye. I'll see you in the morning.

Hector exits, shutting the door behind him.

On his phone, Chuck pulls up the Silver Meadows fan page on Quo. Pinned to the top is a 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

TO 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. 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 tweens, 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 a 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 to the team.

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 familiar 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 shouldn't have.

(CONTINUED)

DOCTOR FARKUS
This is Eli's manager.

ROGER
Enchanté.

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 see I've never left.

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.

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.

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.

(CONTINUED)

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.

LILY (CONT'D)
One, two, three, say cheese!

(CONTINUED)

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 had a history together, so Gramma Jean is 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.

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

(CONTINUED)

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?

CHUCK
Sure.

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

(CONTINUED)

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.

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?

(CONTINUED)

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 THUNDROUS 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 (δ),
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 on family.

(beat)

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

She nods. It's quick.

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.

(CONTINUED)

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?

CHUCK

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

HECTOR

Older men will do that to you.

(CONTINUED)

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.

CHUCK

Thanks. It's just not what I expected.

HECTOR

Why?

(CONTINUED)

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

Perhaps, but what if you could find
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.

CHRIS

Jesus, and they say gays are
dramatic.

HECTOR

Does he have family? Maybe you can
ask them?

(CONTINUED)

CHUCK

He's got a daughter, I think.

HECTOR

Or what about being moved 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 the Ms.
Olivia and 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.

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)

(MORE)

(CONTINUED)

DOCTOR FARKUS (CONT'D)

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 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 that will not be possible.

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

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 his 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.

ROGER
Looking for something, Miss Kravitz?

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

(CONTINUED)

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.

CHUCK

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

(CONTINUED)

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.

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

(CONTINUED)

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 looks around for Roger. He calls out to him, but no response.

Roger steps out of his room. He's blotting his face with a towel.

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 hy 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, to pimp out our elders in a techy senior home.

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 CHIME 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 Woodstock Hippy Garlands.

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 have an ATM?

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!

ROGER
He just might beat the roommate record after all.

(CONTINUED)

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?

(CONTINUED)

ROGER
Someone on Quo LIKES you.

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?

(CONTINUED)

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.

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.

(CONTINUED)

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.

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.

(CONTINUED)

CHRIS
I gotta keep a low-profile here.

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

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, but a girl never kisses and
tells.

Chuck rolls his eyes. Losing his patience.

CHUCK
Well, looks like you're gonna. I
thought we were...

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

(CONTINUED)

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

HECTOR
I'm not picking sides.

CHUCK
How is she?

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."

(CONTINUED)

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.

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.

CHUCK

This is crazy, man.

HECTOR

Maybe, but you owed me, remember?

Chuck nods. Chris has his hand out.

CHRIS

Can we count on you?

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. 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.

GRAMMA JEAN

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

LILY

Where else would I go?

GRAMMA JEAN

Back to school, perhaps?

LILY

We're on a break.

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...

(CONTINUED)

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.

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 (δ) 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
It's fine. 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.

(CONTINUED)

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.

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.

(CONTINUED)

ROGER

I was their first patient. Their first success story.

CHUCK

So what do we do now?

ELI

Keep me alive.

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 would recommend sooner rather than later. I already took 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, still needing a cane, but relying on it only for security, instead of support. Chuck and Roger walk ahead.

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

It's a 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.

CHUCK

(re: car)

It's tiny.

It's actually a '89 Peugeot. Looks like Italian getaway car, cute but speedy.

ROGER

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.

(CONTINUED)

CHUCK
There ya go.

Roger rolls his eyes. Then gets in the car.

MONTAGE

52 **EXT - SILVER MEADOWS - DAY** 52

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. I'll wait in
the car.

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. 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.

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.

(CONTINUED)

CROWD GUY
That's my kid.

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

Chuck leans into Lily.

CHUCK (CONT'D)
We gotta go.

UMPIRE
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.

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. All of whom are horrified to what their double-entendres might be.

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.

(CONTINUED)

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.

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

Just doing my job.

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.

(CONTINUED)

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.

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.

(CONTINUED)

ELI

I know.

JOONEY

We've already been here. This exact moment. Back when you first moved in, then again after Alex brought up Silver Meadows.

(beat)

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.

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.

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.

(CONTINUED)

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 err 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.

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.

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 plays over 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?

(CONTINUED)

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.

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.

(CONTINUED)

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? The attention?

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?

(CONTINUED)

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.

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.

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.

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?

(CONTINUED)

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

I am. But, what am I missing?

LILY

We are damned to always make the same mistakes.

(beat)

Ugh, boys. I swear.

(CONTINUED)

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.

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, though my ex would beg to differ.

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?

(CONTINUED)

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?

Then CHUCK'S PHONE STARTS RINGING.

CHUCK

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

(beat)

One second.

Chuck answers the phone.

CHUCK (CONT'D)

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

So I wanna gaze on that 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.

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.

(CONTINUED)

CHUCK

What do you need me to do?

HECTOR

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

LILY

What does that mean?

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.

(CONTINUED)

HECTOR

We should go. While the Doc's
distracted

CHUCK

What about Roger? What can we do?

ROGER

You can start by pouring me that
gin martini.

OFF Chuck, knowing Roger's 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?

(CONTINUED)

CHRIS

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

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.

(CONTINUED)

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.

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 sits 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?

(CONTINUED)

CHRIS

Waiting for your queue.

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.

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.

(CONTINUED)

ROGER
Hey honey. What brings you here?

JOONEY
Looking for my father.

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.

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.

(CONTINUED)

Lily exits. Eli steps forward in front of a crowd that will not notice him.

ELI (CONT'D)
(sotto)
Excuse me...

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 do the same? Offline?

RESIDENT 2
Because it's fun?

ELI
But are you happy?

The Residents look at one another. Questioning themselves. Meanwhile, as Eli is speaking, Jooney enters behind him.

(CONTINUED)

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. 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.

(MORE)

(CONTINUED)

DOCTOR FARKUS (CONT'D)
 Where else do you go when your very
 industry rejects you?
 (beat)
 I'll tell you. You go home.
 (beat)
 Welcome to Silver Meadows.

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.

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.

CHUCK

You find your Grams?

Lily shakes her head.

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 enters the garden to watch 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.

(MORE)

(CONTINUED)

GRAMMA JEAN (CONT'D)

(beat)

Oh there she is! Hi, Chicken!

Lily braces 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. 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...excyusse 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 - MOMENTS79
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.

(CONTINUED)

CHRIS

Yeah, it's just the Grams talking.

ROGER

Perfect. You have your men in place?

CHRIS

Ready when you are.

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.

(CONTINUED)

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.

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!

(CONTINUED)

ELI

Let me take her.

Gramma Jean clutches Lily's arm and squeezes it. Just like she did before.

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

I learned from the best.

ELI

Thank you. For letting me have this opportunity to enjoy life one last time.

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.

(CONTINUED)

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.

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."

(CONTINUED)

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.

(CONTINUED)

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)

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)

(MORE)

(CONTINUED)

BARBARA (V.O.) (CONT'D)
He was also tried for unauthorized experimentation on humans with genetic enhancement drug called MRSC, or Mercy.

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.
(MORE)

(CONTINUED)

BARBARA (CONT'D)

In exchange, they receive free lodging.

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?

(CONTINUED)

CHUCK

We are at capacity already. Hell,
we even have a wait list!

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.

(CONTINUED)

Lily is moved. She tries to keep the tears back, but it's no use.

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?

(CONTINUED)

CHUCK

Yeah. Wait here. I gotta sign out.
Can't race off without telling
someone.

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.