

LADY OF THE CANYON

"PILOT"

Written by

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TEASER

INT. BETTY'S CAR, BEVERLY HILLS, CA - DAY - 1960

With the roof off, mod housewife BETTY (39) clutches the white leather steering wheel of her pink 1958 Thunderbird.

TITLE: BEVERLY HILLS, 1960

She holds a CIGARETTE between her red-lacquered fingernails and diamond wedding ring. Betty's bleached-blond curls fly as she hugs the twists and turns of the fabled streets dotted with mansions and movie stars. Her radio blares Brenda Lee's raspy "I'm Sorry" to all of Beverly Hills.

BETTY	BRENDA LEE (O.S.)
(singing)	(singing)
I didn't know love could be so cruel.	I didn't know love could be so cruel.

Betty takes a drag of her cigarette as she punches both the gas and brake pedals to turn onto COLDWATER CANYON DRIVE.

BRENDA LEE (O.S.) (CONT'D)
(singing)
I'm sorry, sorry. Please accept my
apology.

Betty cruises through the suburban utopia with manicured lawns and white picket fences. When she reaches the Flats of Beverly Hills, she gazes up at the iconic green palm trees lining the homes of the rich and famous.

BRENDA LEE (O.S.) (CONT'D)
(singing)
But love was blind. And I was too
blind to see.

The sun flickers through the leaves, blinding Betty.

SLOW DISSOLVE
TO:

INT. BETTY'S CAR, BEVERLY HILLS - DAY - 1977

With the roof still off, Betty (56) holds the worn wheel in one hand and a cigarette in the other. The same green palm trees shade her tired eyes from the midday sun.

TITLE: BEVERLY HILLS, 1977

Betty turns up her radio for Joni Mitchell to serenade the canyon with her "Big Yellow Taxi."

JONI MITCHELL (O.S.)
 (singing)
 They paved paradise, put a parking
 lot with a pink hotel, a boutique,
 and a swingin' hot spot.

Betty speeds past the iconic pink BEVERLY HILLS HOTEL.

JONI MITCHELL (O.S.) (CONT'D)
 (singing)
 Don't it always seem to go that you
 don't know what you've got 'til
 it's gone.

Betty blows her smoke out into the clear blue skies. Her same bleached blonde bob frames her sun-leathered cheeks. Betty turns onto RODEO DRIVE past the ritzy boutiques of Gucci, Hermès, and more before pulling into a parking lot.

JONI MITCHELL (CONT'D)	BETTY
(singing)	(singing)
They paved paradise, put up a parking lot.	They paved paradise, put up a parking lot.

Betty turns off the car and grabs her weathered Hermès KELLY satchel from the backseat.

EXT. PARKING LOT, BEVERLY HILLS - DAY - 1977

With her bag over her shoulder, Betty finishes the end of her cigarette outside of DR. KURMAN's office door. She looks through the glass into the sterile medical office and then back to her parked car. Betty looks down at her ashy cigarette butt, hesitant.

BETTY
 Fuck it.

She tosses the butt into the ashtray and opens the door.

INT. DOCTOR'S OFFICE - 1977

Under the harsh, fluorescent lights, Betty sits in a blue medical gown atop the pleather exam chair nervously twiddling her thumbs. She reaches for her purse and takes out her pack of cigarettes. Before she can find her lighter, DR. DAVID KURMAN (65) enters in his white coat. Betty guiltily drops her cigarette pack on her purse beside her.

DAVID
 (smiles)
 Good to see you, Betty.
 (beat, hugs her)
 How are the boys doing?

BETTY
 Tom just got into UCLA.

DAVID
 (shakes head)
 It feels like just yesterday I
 delivered him.

David pulls out his chair and flips through her chart.

BETTY
 Eden is throwing a big graduation
 party at her house for the boys.

DAVID
 Oh, how nice of her. Eden is great.

BETTY
 The best.
 (beat)
 You and Linda should come by.

DAVID
 (grins)
 We will.
 (looks at her ear)
 How are the new hearing aids?

Betty touches the HEARING AID behind her ear.

BETTY
 Fine.

DAVID
 I'm glad to hear it.

David puts down his file and looks at Betty's cigarettes.

DAVID (CONT'D)
 Well, we got back the bloodwork and
 x-rays. It's not good.

David puts his stethoscope onto her back.

DAVID (CONT'D)
 Breathe in.

Betty inhales. David listens.

DAVID (CONT'D)
Breathe out.

She exhales. He moves his stethoscope further down her back.

DAVID (CONT'D)
Breathe in.

As she inhales, Betty coughs. David listens. Upset, he puts his stethoscope back around his neck.

DAVID (CONT'D)
You can let it out.

He takes a note, then looks up.

DAVID (CONT'D)
How many are you smoking a day?

BETTY
Cigarettes, or packs?

DAVID
What?

BETTY
(shrugs)
It depends on the day.

DAVID
You are going to end up killing yourself, Betty.

He reviews her FAMILY MEDICAL HISTORY and hesitates.

DAVID (CONT'D)
How did your parents die?

Uneasy, Betty pulls at her clip-on pearl EARRINGS.

DAVID (CONT'D)
(looks up)
We didn't write it down.

BETTY
They died at home.

David stares at her, unsure what her pat answer really means.

END TEASER

ACT ONEEXT. COLDWATER CANYON, BEVERLY HILLS - DAY - 1960

With the windows down, Betty drives up the winding, tree-lined road into the quiet canyon. Kids play as birds chirp and the sun shines through the trees.

TITLE: COLDWATER CANYON, BEVERLY HILLS, 1960

As she turns into her driveway, Betty waves to her neighbor EDEN (39) playing with her sons on their front lawn.

TITLE CARD: LADY OF THE CANYON

["LADIES OF THE CANYON" BY JONI MITCHELL PLAYS]

INT. BETTY'S HOUSE - LATER - 1960

Betty sighs as she waddles into her empty home, caressing her pregnant belly. She tosses off her shoes and sits down before her GRAND PIANO. Her fingers connect with the keys like magnets. BACH fills her home with calm. Betty holds a black key and grins at her parents' WEDDING PHOTO on top of the piano beside a dozen other framed photos.

SLOW DISSOLVE
TO:

INT. CHURCH OF LATTER-DAY SAINTS, SALT LAKE CITY, UTAH - 1920

At the front of the marble temple, wide-eyed EMMA (19) and dreamy-eyed ADAM (22) lock eyes as the HIGH PRIEST speaks to the pious congregation in the packed pews.

TITLE: SALT LAKE CITY, 1920

HIGH PRIEST

Dearly beloved, you have come together into the house of the church so that in the presence of the church's minister and the community, your intention to enter into marriage may be strengthened by the Lord with a sacred seal.

Adam and Emma kneel across from each other. Adam nervously grins at Emma, who smiles behind her white veil, before taking her right hand.

HIGH PRIEST (CONT'D)

Do you, Adam, accept Emma as your wife and promise to be faithful and devoted to her?

ADAM

Yes.

HIGH PRIEST

Do you, Emma, accept Adam as your husband and promise to be faithful and devoted to him?

EMMA

Yes.

HIGH PRIEST

By the authority vested in me as an elder of The Church of Jesus Christ of Latter-day Saints and in accordance with the laws of the state of Utah, I pronounce you husband and wife.

(beat)

May the Lord bless your union with love, faith, and joy.

Hand-in-hand, Adam and Emma rise and turn to face their friends and family for the first time as husband and wife. The young couple then turns to each other. Their love radiates as bright and hot as the sun shining down on them.

INT. CULTURAL HALL, CHURCH - LATER - 1920

Adam holds Emma in his arms before spinning her on her toes into the middle of the dance floor. Her billowy white dress flares in the air as she giggles. He smiles and pulls her back into his strong chest.

ADAM

(whispers)

You are the most beautiful bride in the world.

Emma smiles wide. Love looks good on both of them.

EMMA

I love you.

ADAM

Forever and always.

Adam twirls Emma. As she spins, Emma sees her wedding guests whispering to each other. Their disapproving looks scare her. Back on solid ground, Emma stares into Adam's eyes. He smiles, happy and simple. But her eyes can't help but wander back to the scowling crowd encircling them.

EMMA

Do you think they like me?

ADAM

My family?
(beat, she nods)
Of course.

Emma watches a table of old women watching her.

EMMA

Do you think they know?

Adam looks down at Emma's pregnant belly neatly disguised under layers of white silk.

ADAM

They'll be happy when she's born.

EMMA

She?

ADAM

(smiles)
I've seen her in my dreams.

EMMA

Why didn't you tell me?

ADAM

(shrugs)
She'll be here soon enough.

As the music plays, Emma nuzzles her head onto Adam's chest.

SLOW DISSOLVE
TO:

INT. BETTY'S HOUSE, BEVERLY HILLS - 1960

In her airy modern foyer, Betty holds onto the wallpapered gold wall as she steps into a pair of shimmery gold kitten heels. She can barely see her swollen feet over her protruding pregnant belly.

TITLE: **BEVERLY HILLS, 1960**

BETTY

Are you going to be death of me or
just my figure?

Betty sighs with relief when shoves her feet into her shoes.

BETTY (CONT'D)

If there is a God, thank you.

Betty grabs her brand-new tan leather Hermès KELLY bag before slipping out the front door.

EXT. COLDWATER CANYON - DAY - 1960

Carrying her purse, Betty waddles down her driveway onto her suburban utopian street lined with sports cars but no sidewalks. She walks along perfectly-pruned, dense ten-foot high hedges until she pauses before an open gate.

BETTY

(to herself)

You are fine. You are going to be
fine.

Betty adjusts the back strap of her heels, fluffs her hair, and takes a deep breath before hiking up the driveway. In her gold mini dress, Betty struggles up the front steps leading to Eden's red front double door.

INT. LIVING ROOM, EDEN'S HOUSE - MOMENTS LATER - 1960

Sitting on colorful couches, four pregnant women sip cocktails, smoke cigarettes, and gossip. The hostess, Brooklynite intellectual, Eden rises as Jewish-American princess SHIRLEY (27), glamorous socialite HEATHER (35), and Midwestern transplant NOEL (38) put down their glasses.

EDEN

Betty!

Betty and Eden hug like best friends. Betty pulls out a dog-eared paperback copy of Evelyn Reed's *The Myth of Women's Inferiority* from her purse.

BETTY

I liked it, thanks.

EDEN

(smiles)

It's a great read, right?

(Betty nods)

Give it to Joe.

BETTY
 (scoffs)
 He wouldn't read it. Did Louis read
 it?

EDEN
 Louis gave it to me.

Clear-eyed African-American ANNA (45) in a black-and-white
 maid's UNIFORM appears and hands Betty a pink martini glass.

BETTY
 Thank you, Anna.
 (beat, sniffs)
 Something smells great.

NOEL
 Anna is making those turnovers we
 saw in *Good Housekeeping*!

ANNA
 (grins)
 Yes, ma'am.

Anna disappears as suddenly as she appeared.

BETTY
 (quietly to Eden)
 You really need to do something
 about the uniforms.

Eden sips her cocktail, ignoring her friend's judgment. Betty
 sits down on the couch between Noel and Heather. Betty
 notices Heather's Chanel two-tone pumps.

BETTY (CONT'D)
 I love those.

HEATHER
 (grins)
 I picked up them in Paris at
 fashion week.

Eden rolls her eyes.

SHIRLEY
 Did you see the new neighbors?

NOEL
 No!

HEATHER
 Did someone finally move in that
 monstrosity?

BETTY
(chuckles)
Heather.

HEATHER
Have you seen it?

EDEN
You'd have to be blind not to.

SHIRLEY
She looks half his age.

EDEN
That's better...than a third.

HEATHER
So she's your age?

SHIRLEY
Well, yes, but he's ancient.
(leans in)
I don't know if they're married.

HEATHER
Did you see her at night or in the
day?

SHIRLEY
At night and then in the morning
when I was driving Saul to
preschool.

HEATHER
She is a lady of the night.

Shirley nearly spits out her drink.

EDEN
(nods)
Probably a call girl.

SHIRLEY
I would know if she was a...

HEATHER
Emily.

SHIRLEY
What about Emily?

HEATHER
She was a lady of the night.

NOEL

No!

Heather casually shrugs as she sips her drink.

SHIRLEY

Oh, God. You are right, Heather.

HEATHER

Of course I am.

SHIRLEY

I saw another woman last night and
I thought it was the same woman.
But I don't think it actually was.
(beat, Heather nods)
We cannot allow our children to
live next to *that*.

HEATHER

Oh, don't worry, Shirley. Those
ladies don't want anything to do
with your son. He's too young, for
now. But your husband...

BETTY

Stop it.

HEATHER

It is not just *her* husband.

BETTY

Don't put Shirley into early labor,
Heather.

HEATHER

Every woman deserves the truth.

NOEL

What about the men?

HEATHER

What about them?

(Betty and Eden chuckle)

Men have it all. Us women deserve
to keep something for our own, even
if it is just our secrets.

(beat, sips drink)

Joe's new secretary is awful cute.
I saw them driving down Coldwater
last week around lunchtime.

Betty tenses up. Eden glares at tipsy Heather, then smiles
and diverts the conversation.

EDEN

The real *secret*. Like how many calories are *really* in a Golden Cadillac?

Eden raises her creamy, chocolatey cocktail. Noel winks.

SHIRLEY

How many calories are in these?

Shirley stares at the half-empty Golden Cadillac in her hand.

NOEL

Too many.

Betty sips her pink cocktail.

EDEN

You are already fat, Shirley.
(sips Golden Cadillac)
We all are...

All of the expectant mothers--except Betty--cackle. Betty nervously pulls at her earring. The ladies' drunken laughter descends into a cacophony.

INT. FOYER, EDEN'S HOUSE, BEVERLY HILLS - LATER - 1960

Anna hands Betty her coat as the other ladies mingle in the background, out of earshot.

ANNA

My boy Walter wants to thank Joe and Marilyn for helping him with the UCLA coach.

BETTY

Marilyn?

ANNA

(nods)
When Walter came to pick me up after cleaning your house, we ran into them driving...

BETTY

To my house?
(Anna nods)
When?

ANNA

Lunchtime, last week. Joe promised to help Walter but said not to tell anyone--especially you--because he didn't want any credit.

BETTY

Credit?

ANNA

Marilyn arranged a meeting for Walter with the Bruins' baseball head coach. And the coach offered Walter a full-ride scholarship on the spot. Joe must have said something real nice. Walter really wants to thank Joe for--

BETTY

Tell Walter how proud we all are of him for *earning* his scholarship. Joe didn't do anything.

(beat, Anna grins)

I could use a few tips from your mothering playbook, Anna. You've cracked the code with your boys.

ANNA

That's easy to say when you are looking back. In the moment, it all just feels like madness.

Upset, Betty inspects Anna's antiquated UNIFORM.

BETTY

Eden really should change your...your...or let you wear whatever you want. It's 1960, for Christ's sake. We should all start acting like it.

Anna hugs Betty over her protruding pregnant belly.

ANNA

(whispers)

You're going to be okay, Betty. You deserve better than him.

Betty wipes a single tear from her cheek and looks down at the baby in her belly.

END ACT ONE

ACT TWOINT. EMMA'S HOUSE, SALT LAKE CITY - 1921

Sweating, pregnant Emma lays in bed screaming in agony as her mother MARTHA (45) holds her hand and the MIDWIFE (30) pats her forehead dry with a towel. With each new contraction, Emma screams. Adam lingers just outside the door, flinching each time his wife agonizes.

TITLE: SALT LAKE CITY, 1921

EMMA
(screaming)
Ahhhhh!

MARTHA
Breathe in.

Through tears, Emma inhales.

MARTHA (CONT'D)
Breathe out.

Emma struggles to exhale. The midwife stands at the end of the bed, ready for the baby to arrive. Emma cries out.

MARTHA (CONT'D)
You are almost there, baby.

Martha tucks her daughter's sweaty hair behind her ear. Emma screams as she makes her final push. Then baby BETTY screams as she takes her first breath. The midwife cradles her.

MARTHA (CONT'D)
(to Emma)
You did so well.

Martha kisses Emma on the top of the head. Exhausted, Emma leans her head back and closes her eyes. Martha strokes Emma's tired head as the midwife wraps Betty in a blanket.

MIDWIFE
She's a girl.

EMMA
Betty.

Martha looks at Emma, shocked.

EMMA (CONT'D)
(smiles)
For Grandma.

MARTHA
Does Adam know?

EMMA
It was his idea.

The midwife hands Betty to Martha who looks into her granddaughter's smiling eyes and cries happy tears.

MARTHA
I love you, Betty.

Martha kisses Betty on the top of the head and gently places Betty in Emma's arms.

EMMA
Hi, Betty.

Betty nuzzles up on Emma's chest. Emma strokes her daughter's head. Martha walks to the bedroom door.

MARTHA
Adam?

Adam hurries inside. Martha gently places Betty in Adam's arms. Adam stares into his daughter's eyes. It's love at first sight--tears flood his cheeks.

ADAM
(smiles)
Welcome home, Betty.

Betty immediately relaxes and quiets in her father's arms.

MARTHA
(smiles)
She likes you.

ADAM
Lucky for her because I am not
going anywhere.

As Adam paces the room cradling Betty in his arms, Martha sits down on the bed beside Emma. They watch in awe as Betty and Adam's father-daughter bond crystalizes.

MARTHA
(to Emma)
You picked a good one.
(beat, Adam brings Betty
to Emma)
We'll be right outside.

Adam nods. Martha and the midwife walk out into the hallway, leaving the young family alone. Emma cradles Betty in her arms and studies her kind face.

EMMA
She looks like you.

ADAM
How unfortunate.

EMMA
(smiles)
Not to me.

Adam lays down beside his wife and daughter. Together, they feel complete. Betty cries. Adam kisses Emma's head and gently picks up Betty.

ADAM
(singing)
Bah, Bah a black Sheep, Have you
any Wool? Yes merry have I, three
bags full, one for my master, one
for my Dame, one for the little
girl that lives down the lane.

Betty calms down. Adam looks over at Emma who smiles.

SLOW DISSOLVE
TO:

EXT. BASEBALL FIELD, BEVERLY HILLS HIGH SCHOOL - DAY - 1977

In an orange and blue Beverly Hills High School BASEBALL CAP, Betty sits on the bleachers beside Eden (56), Shirley (44), Heather (52), and Noel (55) as their sons play on the field.

Standing on the mound holding the baseball in his glove, Betty's youngest son TOM (17) looks like the spitting image of his grandfather Adam. Eden's son DANIEL (17) crouches at home base, waiting for Tom to make a call. Heather's son LEONARDO (17) and Noel's son OLIVER (17) cover first and second bases while Shirley's son BENJAMIN (17) wanders around the outfield.

TITLE: **BEVERLY HILLS, 1977**

NOEL
Has Tom decided where he is going
yet?

BETTY
He committed to UCLA.

EDEN

Joe must be thrilled.

Betty watches Tom flash a signal to Daniel. Daniel nods and Tom throws the ball. The hitter knocks the ball out to outfield. Benny looks up, tracks the ball, and runs backwards. The ball lands perfectly in his glove. Shirley jumps up and cheers.

SHIRLEY

YES!

Benny throws the ball to Oliver at second base, tagging out the runner and securing the second out. Thrilled, Shirley sits back down.

NOEL

Where's Benny going to go?

SHIRLEY

Benny isn't going to college.

All of the ladies stare at Shirley, shocked.

HEATHER

Why?

SHIRLEY

(smiles)

He got his SAG card. He's been auditioning.

HEATHER

Dear Lord.

NOEL

Why can't he do both? College and acting? Or college for acting?

SHIRLEY

He already booked a job.

HEATHER

What is it?

(beat, rolls eyes)

A *shampoo* commercial?

SHIRLEY

Toothpaste.

Heather shakes her head and looks away, disturbed.

NOEL

What about Leo and Danny?

EDEN
Berkeley.

HEATHER
Shocker.

Betty chuckles.

NOEL
And what about Leo?

HEATHER
(sighs)
UCLA. He got in other places, but
he wanted to stay home. I wanted
him to go Cambridge like my father,
but he hated the campus. He said it
was the weather or something.

BETTY
What about Oliver?

HEATHER
Wherever he wants to go. The kid is
a goddamn genius.

NOEL
(smiles)
Oliver committed to Harvard.

BETTY
Congratulations, Noel!

NOEL
(nods)
We're so proud.

SHIRLEY
Oliver has always been such a
bright boy.

HEATHER
And soon to be very rich.

Tom hurls the ball to Daniel. The hitter swings and misses as
Daniel catches the ball.

UMPIRE
Strike three!

The hitter drags himself and his bat back to his dugout.

DANIEL
 (screams)
 YES!

Daniel charges Tom and jumps into his lanky arms. The rest of the team runs up onto the mound. Tom and Leo high-five. The crowd erupts in cheers.

EDEN
 They won! We won!

Betty and Eden hug. The proud mothers celebrate in the bleachers as their sons celebrate on the field.

EXT. BASEBALL FIELD - LATER - 1977

Betty and Eden sit hip to hip on the empty bleachers as the sun dims and the celebrations quiet. Shirley kisses Benjamin on the cheek as Heather and Noel chat with other baseball mothers by the dugout now draped with a championship BANNER. Tom and Daniel pose for a photo with their TROPHY.

EDEN
 I guess all those carpools were worth it. We raised *champions*.

BETTY
 (smirks)
 I guess we did.
 (beat)
 Now what?

EDEN
 (sighs)
 Graduation.

BETTY
 Ah. Education.

EDEN
 According to their fathers, it is far more important to be able to throw a ball...

BETTY
 Than to be able to read and write.

They laugh. Betty looks over her shoulder to an older, taller model of Tom, JOE (55), congratulating the team. Tom hugs his father Joe. Betty pulls at her earrings. Eden notices.

EDEN
(motions to Joe)
Do you want me to invite him?

BETTY
Joe?
(Eden nods)
That's up to you.

EDEN
But I refuse to invite that viper.

BETTY
She has a name.

EDEN
Not in my house.

Betty chuckles until she sees Joe smiling for a photo with all five of the boys. Upset, Betty stands up.

BETTY
Don't invite him.

EDEN
Gladly.

Eden follows Betty off the field to the parking lot.

EDEN (CONT'D)
What'd Dr. Kurman say about your cough?

BETTY
It was nothing.

EDEN
Oh, good. It sounded horrible. I didn't want to catch it.

Betty pulls a pack of cigarette out of her Kelly satchel and lights herself one.

BETTY
Want one?

Eden shakes her head. Betty puffs at her cigarette.

EDEN
Can you believe Shirley is letting Benny not go to college?

BETTY

(shrugs)

Tom told me that Benny failed
Economics last semester.

EDEN

Really?

(Betty nods)

He's a smart kid. Do you think it's
the dyslexia?

BETTY

Or the marijuana?

EDEN

Are the boys smoking?

BETTY

(laughs)

Are they smoking? It's more like
what are they *not* smoking. Did you
not notice? They're all high half
the time I see them.

EDEN

You think?

BETTY

You are sounding like Noel.

EDEN

Daniel didn't tell me he was
experimenting with drugs.

BETTY

(scoffs)

Why would he tell his mother that?

EDEN

At his age, I would have told my
mother.

BETTY

You and I were raised in two very
different worlds.

EDEN

(smirks)

I am shocked you think Brooklyn and
Salt Lake City are so different.

(beat)

Do you know what happens when a Jew
and Mormon walk into a bar?

BETTY
Two drunks walk out of the bar.

EDEN
I thought Mormons don't drink.

BETTY
(laughs)
I have never seen a man more drunk
than my father.

EDEN
You never talk about your parents.

BETTY
What's there to talk about?

EDEN
(smiles)
They're your parents.

BETTY
They're dead.

EDEN
What happened them, again?
(beat, Betty shifts
uneasily)
I remember when it happened, of
course. But I can't remember *what*
happened.

BETTY
They died at home.

EDEN
Both of them? Your mom and dad? At
the same time?
(beat, Betty nods)
What happened?

BETTY
The police said...

EDEN
What did the police say?

BETTY
It was all such a long time ago. I
am sure when our boys are our age
they won't be worrying about
happened to us.

(beat)
(MORE)

BETTY (CONT'D)

I heard from my girlfriends in San Francisco that Berkeley has quite the drug scene now.

EDEN

Do you think that is why Danny is going to Berkeley?

BETTY

I doubt it is for the politics. Tom and Danny went to a Reagan rally last year.

Eden stops in her tracks.

EDEN

Why didn't you tell me?

BETTY

Why does it matter?

Betty reaches her pink Thunderbird and opens the door.

EDEN

My son cannot be a Republican. I cannot have raised a Republican.

BETTY

There are worse things.

EDEN

(shakes head)
No. There are not.

BETTY

(chuckles)
See you back in the canyon.

Betty waves goodbye to shell-shocked Eden as she drives away.

SLOW DISSOLVE
TO:

INT. BETTY'S CAR, COLDWATER CANYON - DAY - 1960

With the roof off, Betty smokes a cigarette as she drives her sons CHRISTIAN (7) and HOMER (5) down through the winding canyon. Christian wears his Yankees uniform while Homer sports his Dodgers uniform. Like rivals, Christian and Homer throw punches in the backseat as Betty hugs the sharp twists and turns of the narrow, one-way country road.

TITLE: **BEVERLY HILLS, 1960**

Through the rearview mirror, Betty sees Homer hit Christian.

BETTY
Stop it, boys!

YOUNG CHRISTIAN
He hit me first!

YOUNG HOMER
He hit me harder!

Christian elbows his little brother who kicks him.

BETTY
Seriously, both of you, knock it
off. Homer, stop punching your big
brother.
(Homer punches Christian)
Christian, stop letting him do it!

Christian tries to contain his little brother. But Homer is strong and keeps squirming, fighting back. Eventually Homer overpowers his big brother. Through the rearview mirror, Betty sees Homer hit Christian.

BETTY (CONT'D)
Hey!

Homer narrows his eyes, defiant. Betty shakes her head.

YOUNG HOMER
Tell Daddy! I don't care!

Betty slams on the brakes and turns to the backseat.

BETTY
You must respect your father,
always. Without respect, you have
nothing in this world.

Christian gulps, glad to be out of the line of fire though. Homer tears up, scared.

YOUNG CHRISTIAN
(whispers to Homer)
Say sorry.

YOUNG HOMER
I am sorry, Mommy.

Betty exhales tensely and lights another cigarette.

BETTY

You owe your brother an apology first.

YOUNG HOMER

(to Christian)

I am sorry for hitting you, Christian.

BETTY

And for disrespecting him?

YOUNG HOMER

I am sorry for disrespecting you.

BETTY

Do you accept your brother's apology, Christian?

YOUNG CHRISTIAN

Yes.

BETTY

What do you say?

YOUNG CHRISTIAN

Thank you, Homer. I accept your apology.

BETTY

Good.

Content, Betty pulls back on the road. She watches her boys silently stare out the window, a sharp contrast to their rowdiness a few moments earlier. Betty turns into the BASEBALL FIELD parking lot and pulls over.

BETTY (CONT'D)

And who is driving you home?

YOUNG CHRISTIAN

Auntie Eden.

BETTY

(grins)

Have fun at practice.

Carrying his baseball bag, Christian hops out. Homer turns to follow him. Betty reaches for his little hand. He looks up at his mother with big, guilty eyes.

BETTY (CONT'D)

I didn't mean to scare you, Homer.
But we have to be kind to each
other. It is not kind to hit
people, especially your brother. We
use our words, not our fists, to
express our feelings. Is something
upsetting you?

YOUNG HOMER

Daddy lied.

Betty tenses up, stiffening.

YOUNG HOMER (CONT'D)

And Christian lied with him.

BETTY

How do you know Daddy lied?

YOUNG HOMER

Christian said he would punch me in
the nose if I told you. And he's
bigger than me.

BETTY

(under her breath)
At least for now.

YOUNG HOMER

I don't want him to punch me.

BETTY

If you don't want someone to hit
you, then you shouldn't hit them.

YOUNG HOMER

I don't like liars.

BETTY

Neither do I.

YOUNG HOMER

Marilyn is a liar.

BETTY

What did Marilyn lie about?

Homer looks down in shame. Betty pulls at her ear.

YOUNG HOMER

I am sorry I hit Christian, Mommy.

BETTY
It's okay, baby.

Betty kisses Homer on the top of the head. Homer runs to catch up with Christian. Betty sighs as she watches Christian hit Homer when they think they're out of her eye-line. Betty turns on the radio and drives out of the parking lot. As Betty puffs on her cigarette, Brenda Lee sings "I'm Sorry."

<p>BETTY (CONT'D) (singing) I didn't know love could be so cruel.</p>	<p>BRENDA LEE (O.S.) (singing) I didn't know love could be so cruel.</p>
---	--

With her red fingernails, Betty clutches the wheel to turn back onto COLDWATER CANYON DRIVE.

EXT. BETTY'S HOUSE - DAY - 1960

As Betty drives towards her mod home, Eden waves to Betty as she plays with her daughter (2) on their front lawn. Betty waves back as she punches the gas to make it up her steep driveway. Betty parks in the middle of her circular driveway.

BETTY
(sighs)
Finally.

She slams the car door shut, takes off her shoes, and walks barefooted to her unlocked front door.

INT. BETTY'S HOUSE - DAY - 1960

Betty lets out a sigh of relief when she enters her sparkly clean house.

BETTY
(to herself)
Thank you, Anna.

She tosses her purse onto the couch before sitting down on the wooden bench of her grand Steinway PIANO. Photos of Betty with her family line the top of the piano.

As soon as her fingers touch the keys, Betty's shoulders drop. Peace overcomes her face as the music flows through her fingers to the keys and into the air, filling her empty home with the sounds of Mozart.

Betty plays the piano with the passion of a lover, the ferocity of a fighter, and the mastery of an artist.

She loses herself in the music. Her fingers dance along the ebony and ivory as the phone RINGS.

PHONE
RING-RING.

Not hearing the phone, Betty keeps playing.

PHONE (CONT'D)
RING-RING. RING-RING.

The phone doesn't stop and neither does Betty.

PHONE (CONT'D)
RING-RING. RING-RING. RING-RING

The piano's strings and the phone's bells synchronize into a melody that consumes Betty.

PHONE (CONT'D)
RING-RING. RING-RING. RING-RING.
RING-RING. RING-RING. RING-RING.

The phone and the piano crescendo. Betty stops her fingers and exhales. A satisfied smile sneaks across her red lips. Then she finally hears the ringing and picks up the phone.

BETTY
Hello.

MARTHA (O.S.)
(crying)
Betty...

BETTY
Grandma Martha?

MARTHA (O.S.)
(crying)
Oh, Betty...

BETTY
What's wrong, Grandma?

MARTHA (O.S.)
(crying)
Your parents...

BETTY
What about my parents?

Nervous, Betty pulls at her earrings.

MARTHA (O.S.)
(crying)
Oh, Betty...my Betty...

BETTY
Grandma, what about my parents?

Betty sits down on the couch, beside her purse.

MARTHA (O.S.)
(crying)
Your parents are dead.

The phone drops from her hand. The front door swings open. Christian and Homer run inside. Christian hurries down the hallway towards his bedroom, but Homer notices his mother.

YOUNG HOMER
Mommy?

With mascara streaking down her cheeks, Betty stares blankly forward. Homer curls up beside her.

YOUNG HOMER (CONT'D)
What's wrong, Mommy?

Shocked, Betty keeps staring into the void. Nervous, Homer holds her shaky hand.

YOUNG HOMER (CONT'D)
(singing)
Bah, Bah a black Sheep, Have you
any Wool?

Betty stares forward at the piano and the numerous happy, smiling photos. She focuses in on one photo of Adam holding young Betty in a field full of white sheep.

END ACT TWO

ACT THREEINT. EMMA'S CAR, SALT LAKE CITY - MORNING - 1926

In her Cadillac, Emma clutches the steering wheel as young Betty (5) stares out the window at the snow-covered mountains. They cruise alone along the one-lane country road.

TITLE: SALT LAKE CITY, 1926

YOUNG BETTY

(sings)

Bah, Bah a black Sheep, Have you
any Wool?

Emma looks over and smiles at her happy child.

EMMA

(sings)

Yes, ma'am, have I.

YOUNG BETTY

(sings)

Three bags full, one for my master,
one for my Dame.

Emma turns off the paved road onto a bumpy, dirt road.

EMMA

(sings)

And one for the little *girl* that
lives down the lane.

YOUNG BETTY

(sings)

Bah, Bah a black Sheep, Have you
any Wool?

Betty points ahead at the flock of white, fluffy sheep ahead.

YOUNG BETTY (CONT'D)

The sheep!

Emma nods as she drives towards the heard. Excited, Betty bounces up and down in her seat. Emma parks her Cadillac beside a rusty, red pickup truck before a rustic, wooden CABIN nestled between the verdant mountains.

EXT. CABIN, SALT LAKE CITY - DAY - 1926

Emma holds her picnic basket in one hand and Betty's hand in the other. Betty spots Adam atop his HORSE in the midst of the white flock as his DOG herds the sheep.

YOUNG BETTY

Daddy!

Betty lets go of her mother's hand and runs to her father.

EMMA

Be careful, Betty!

Betty ignores her mother and sprints forward. In his brown leather SADDLE, Adam kicks his horse who gallops towards Betty. His dog follows, running circles around the flock. Just before he reaches the cabin, Adam hops off his horse. Betty runs into his arms. Adam spins her around in his arms. Betty giggles. Adam kisses her cheek.

YOUNG BETTY

What'd you and your mama bring?

BETTY

We baked a pie!

YOUNG BETTY

I love pie...almost as much as I love you.

Holding Betty on his hip, Adam walks over to his wife. His dog runs up to Emma, licking on her face. Adam lets down Betty who plays with the dog. Emma kisses Adam, helps him take off his jacket, and places his GUN out of Betty's reach.

ADAM

(smiles)

I heard you brought me a pie.

(Emma kisses Adam)

Or that. I wouldn't mind a few more slices of that.

EMMA

(winks)

What about the whole thing?

(he kisses her)

How's the flock?

Adam sits down on the bench of the picnic table that Emma dressed with a tablecloth, dishes, and food.

ADAM

We're going to have to shear the sheep soon.

EMMA

I hate the wretched sounds those poor souls make. They always sound like they are dying.

ADAM

(smiles)

It doesn't hurt them.

Adam sneaks a bite of fruit. Emma squats his hand away.

ADAM (CONT'D)

Could you ask your brothers to help with the sheering?

EMMA

I am sure they're busy.

ADAM

Why do you always dodge the truth?

EMMA

I don't do that.

ADAM

(smiles)

You just did it again. You obviously don't want to ask your brothers. Just say that.

EMMA

Where's Betty?

Adam shakes his head and eats a strawberry, equally amused and annoyed by his wife's antics.

ADAM

Betty!

Emma spots Betty playing in the field with the sheep.

EMMA

Betty, lunch is ready!

Betty keeps playing.

ADAM

Betty! Lunch!

Betty runs farther into the field away from her parents.

EMMA

Betty!

ADAM

(yells)

BETTY!

Betty keeps running, ignoring her parents.

EMMA

Go get her.

Adam begrudgingly gets up and jogs into the field.

ADAM

Betty!

Betty keeps playing with the sheep.

ADAM (CONT'D)

BETTY!

Adam grabs Betty by the arm, startling his daughter. She shivers in his hand.

ADAM (CONT'D)

Betty.

BETTY

What Daddy?

ADAM

Did you not hear your mother and me?

(Betty shakes her head)

We've been yelling for you.

BETTY

Why?

ADAM

Your mother called you in for lunch. You must'n disrespect her like that again.

BETTY

I didn't hear anything.

Adam looks back to where he found her and then forward at the cabin. It's only a few yards, definitely within earshot. Hand-in-hand, Adam and Betty walk back to Emma. Betty happily sits down at the picnic table.

ADAM
 (whispers to Emma)
 She said she didn't hear us.

EMMA
 But she was just right there?

Adam nods. Emma bites her bottom lip. They both turn to Betty who smiles as she eats a slice of strawberry pie. Emma and Adam turn back to each other, worried.

SLOW DISSOLVE
 TO:

INT. CHURCH OF LATTER-DAY SAINTS, SALT LAKE CITY - 1960

All dressed in black, Betty, JOE (39), Christian, and Homer sit in the front row of the marble temple. The BISHOP stands at the front of the church before the crowd of mourners.

TITLE: **SALT LAKE CITY, 1960**

BISHOP
 Emma and Adam sealed their holy matrimony in this very temple nearly four decades ago. Their lifelong love is a testament to the strength and goodness of our Lord and Savior Jesus Christ.

Betty squirms in her seat. Joe squeezes her hand.

JOE
 (whispers)
 It's almost over.

Betty sighs. Christian copies Joe and whispers to Homer.

BISHOP
 Their daughter and her family are here with us today. Thank you, Betty. You were everything to your parents. May you rest easy knowing that your parents are now with our Lord awaiting their entrance into Paradise.

INT. CULTURAL HALL, CHURCH - LATER - 1960

Betty and Joe stand in the back of the unadorned church basement hall, holding a receiving line.

Adam and Emma's family and friends sit around a dozen round tables, eating away their feelings. Christian, Joe, and their cousins run in a herd around the dank room. Betty musters a fake smile as she shakes hand after hand.

BETTY
(shakes hand)
Thank you, I appreciate it.
(shakes another hand)
Oh, thank you. They would have appreciated it.
(shakes another hand)
Thank you.

Eventually, the line of mourners slows down.

JOE
And I thought my Catholic family had a lot of kids.

BETTY
I've lost track of cousins.

JOE
Twenty-seven. I counted.

BETTY
First or second?

JOE
No idea.

BETTY
(under her breath)
That's the problem.

JOE
Did your parents really get married here?

BETTY
Yeah, I was there. Or here, I guess.
(Joe looks confused)
I did the math. My birthdate minus their wedding date equals less than nine months.

JOE
Adam!
(Betty chuckles)
I didn't take your father for that kinda guy.

BETTY

(shrugs)

You really never *know* a man.

Betty and Joe lock eyes. She sees right through him.

JOE

I didn't realize that *The Book of Mormon* teaches that murders are welcome in Heaven.

She glares at him. Apathetic, he looks away. Another mourner comes to shake their hand. Betty spots Christian and Homer fighting across the room within earshot.

BETTY

Dear Lord.

JOE

Christian!

(beat, no response)

Christian!

Christian and Homer keep fighting.

BETTY

Go break them up.

JOE

He can't goddamn hear me.

He leaves her and goes to their bickering boys. Alone, Betty hears two older women gossiping.

GOSSIPER #1

Well I heard from my sister-in-law that her son-in-law was on duty when they got the call at the station about the gunshot. Apparently, it was a man who called.

GOSSIPER #2

(shakes her head)

Emma would never do something like that. She wouldn't hurt a fly.

GOSSIPER #1

It was a man's voice on the phone.

GOSSIPER #2

That doesn't prove anything. What if he called about *her*?

GOSSIPER #1

I don't understand why the police
didn't open an investigation.

BETTY

Excuse me.

Betty squeezes past the two gossiping women who look guilty.

GOSSIPER #2

Oh of course, dear.

GOSSIPER #1

So sorry about your parents, Betty.
Adam and Emma were...a special
couple.

GOSSIPER #2

They loved your dearly.

Betty politely grins and walks away from the gossipers and
sits down at a table alone.

SLOW DISSOLVE
TO:

EXT. GRADUATION, BEVERLY HILLS HIGH SCHOOL - DAY - 1977

In folding chairs on the grass, Betty sits beside Eden,
Shirley, Heather, and Noel. They look up at the stage with a
banner BEVERLY HILLS HIGH SCHOOL CLASS OF 1977. The PRINCIPLE
(50) stands before a podium. All in their caps and gowns,
Tom, Daniel, Benjamin, Leonardo, and Oliver sit at the stage.

TITLE: **BEVERLY HILLS, 1977**

PRINCIPLE

Daniel Kohen.

Eden pops up and cheers.

EDEN

I love you, Danny!

Daniel blushes as he shakes his principle's hand and accepts
his diploma. Betty chuckles. Eden sits back down and wipes
happy tears from her eyes. Noel takes Eden's hand.

On stage, the principle keeps calling names, shaking hands,
and delivering diplomas. Leonardo, Benjamin, and Oliver all
cross the stage. Tom stays in his chair.

PRINCIPLE

Thomas Williams.

Tom proudly walks across the stage, shakes his principle's hand, and accepts his diploma. Betty wipes a tear from her cheek. Eden holds her knee.

EDEN

(whispers)

We did it.

With teary eyes, Betty smiles at her best friend. Eden nods.

BETTY

(nods)

We made it.

Then Betty coughs, wheezing. The ladies all look at her.

EDEN

I thought you said...

BETTY

(shakes head)

It's nothing.

Betty pulls a cigarette out of her weathered Kelly purse. She lights it, takes a drag, and relaxes.

EDEN

(whispers)

Should you be...*smoking*?

BETTY

It's fine.

(beat, coughs)

I'm fine.

PRINCIPLE

Congratulations, Class of 1977!

The graduates throw their caps up into the air. Coughing, Betty stands up. The ladies look away from the celebrations and watch their friend walk away from them, obviously sick.

EXT. GRADUATION - LATER - 1977

Before the stage, Betty, Joe, Tom, Homer (23), and Christian (25) pose for Eden's camera. They look like the image of the American dream: a happy, nuclear family.

EDEN

Say cheese!

HOMER
(screams)
Cheese!

Tom and Joe chuckle. Betty rolls her eyes. Eden waits for all of them to smile, snaps the perfect photo, and then takes one more, just to be safe. She puts down her camera and smiles.

EDEN
I'm so proud of you, Tom. You're
such a handsome man.

Eden pinches his cheek. Tom gives Eden a big hug.

BETTY
Christian...

Christian doesn't hear her. She looks at the HEARING AID behind his ear and reaches for his arm. He turns to her.

BETTY (CONT'D)
(to Christian)
Watch out for your brother tonight.

CHRISTIAN
I always do.

Betty grins slightly, both happy and sad. Then Christian and Homer grab their little brother Tom by the arm.

CHRISTIAN (CONT'D)
Come on, Tom.

HOMER
(smiles)
Now the real fun. Don't tell Mom.

Betty, Eden, and Joe remain.

JOE
Thank you, Eden.

Joe thanks Eden for more than just the photo. With nothing to say to him, Eden nods. Betty and Eden watch Joe walk away.

EDEN
Do what you always do, Joe. Walk
away.

Joe talks with a brunette MARILYN (45). Eden's husband LOUIS (55) appears. Eden and Louis kiss. Louis gives Betty a hug. Betty watches Joe flirt with Marilyn.

LOUIS
Do you want me to say something?

Eden looks at Betty.

BETTY
No thanks, Judge Kohen.

LOUIS
You're stronger than any more I
know. Raising those three boys
alone--

BETTY
I wasn't alone.

EDEN
(sighs)
When are you going to stop lying
for him, Betty?

Louis compassionately squeezes Betty's shoulder before they
walk to the parking lot. Betty gets in her pink Thunderbird.

EDEN (CONT'D)
Anna can let you in if you beat us
home.

Betty nods as she pulls away from the graduation festivities.

END ACT THREE

ACT FOURINT. EMMA'S CAR, SALT LAKE CITY - DAY - 1926

Emma pulls into a parking lot and Betty stares out the window at the sterile buildings.

TITLE: SALT LAKE CITY, 1926

YOUNG BETTY

I don't want to go to the doctor.

EMMA

It won't hurt.

YOUNG BETTY

I don't believe you. You tell lies.

Emma exhales tensely, unable to defend herself.

INT. EXAM ROOM, DOCTOR'S OFFICE, SALT LAKE CITY - DAY - 1926

Emma nervously watches as Betty wears a pair of bulbous headphones. The nurse administering the exam fiddles with a bunch of buttons and levers. Betty looks up at the walls.

NURSE

(loudly)

Press the button when you hear a sound.

Betty nods. The nurse turns a lever. Betty listens.

NURSE (CONT'D)

(loudly)

Do you hear anything?

Betty shakes her head no. The nurse turns up the lever. Betty doesn't flinch. Emma bites her bottom lip.

NURSE (CONT'D)

(loudly)

Anything now?

Betty shakes her head again. The nurses sighs and turns the lever all the way up. Betty finally presses her button. Emma closes her eyes and prays.

EMMA

(quietly)

Jesus, please help us.

The nurse turns the lever down.

NURSE

Do you hear anything?

Betty shakes her head no. The nurse turns off the machine and gently takes the headphones off of Betty. After the nurse leaves the room, Emma smiles at Betty, blissfully unaware.

EMMA

(grins)

You did a good job, Betty.

The nurse reenters.

NURSE

(quietly to Emma)

The doctor wants to speak with you.
Alone.

(louder to Betty)

We're going to play another game,
Betty.

YOUNG BETTY

(smiles)

Okay!

Emma kisses the top of her head and walks out.

INT. DOCTOR'S OFFICE - LATER - 1926

Emma sits across from the DOCTOR (50) at his big, messy desk. The midday sun shines, creating a rainbow on the ground.

DOCTOR

Where is your husband?

EMMA

He's out of town.

DOCTOR

Well, the results are conclusive.
Betty has hereditary hearing loss.
Is there a family history of
deafness?

EMMA

Betty isn't deaf. She can hear.

DOCTOR

Deaf people can hear, just not as
well as other people.

EMMA

My daughter isn't deaf.

DOCTOR

When will your husband be back? I really should be talking with him. Fathers are better suited for these sorts of matters.

EMMA

I am perfectly capable on my own, doctor.

DOCTOR

We're going to have to study your family's tree in order to determine the likelihood of your future children also inheriting this condition. My nurse will need information on all of both of you and your husband's parents, grandparents, and great-grandparents.

Stressed, Emma bites down on her bottom lip and looks out the window at the snow-capped mountains.

INT. EMMA'S HOUSE, SALT LAKE CITY - NIGHT - 1926

From her bedroom, young Betty watches her parents sit at their kitchen table. A dim, yellow lamp illuminates their stressed faces. Emma says something that Betty can't hear to Adam. He gently wipes a tear from her cheek. Betty scrunches her brow, worried.

SLOW DISSOLVE
TO:

INT. EMMA'S HOUSE, SALT LAKE CITY - NIGHT - 1960

Betty stands in her childhood bedroom and stares out the door at her empty kitchen table, waiting for Adam and Emma to magically reappear. Betty scrunches her brow, still worried. Behind her, Christian and Homer jump on the twin bed. Stressed, Betty rubs her very pregnant belly.

TITLE: **SALT LAKE CITY, 1960**

BETTY

(sighs)

Get down. It's time for bed.

Betty tucks Christian and Homer into her old bed.

YOUNG CHRISTIAN
Goodnight, Mom.

She kisses both of their heads.

YOUNG HOMER
What about Daddy's goodnight kiss?

BETTY
Daddy is busy. He's on the phone
with work.

YOUNG HOMER
With Marilyn?

Upset, Christian elbows Homer.

BETTY
Your father loves you both more
than anything.

Homer smiles. Betty turns off the lights and gently closes the door behind her. When she reaches the hallway, she takes a deep breath, exhausted. She sees Joe standing in the kitchen on the phone, smiling. As soon as he spots her, his smile disappears.

JOE
(on the phone)
Alright, well, thanks for the
update. We'll talk in the morning.

Joe hangs up the phone before Betty reaches him. He kisses her and wraps his arms around her. Betty takes a deep breath and, for a brief moment, relaxes.

BETTY
Who was that?

JOE
Oh, just the office.

BETTY
Who at the office?

JOE
Marilyn.

Betty pulls away from Joe.

BETTY
How does she have this number?

JOE

(smiles)

She is my secretary. How else is she supposed to reach me while I am gone?

Betty sits down at the kitchen table and looks at the moon illuminating the rocky mountains. Joe sits next to her.

BETTY

Marilyn...

JOE

It's just work.

BETTY

Does she know that?

(beat, lock eyes)

Homer was upset that you were talking on the phone instead of wishing him goodnight.

JOE

You baby those boys.

BETTY

They're five and seven, Joe.

JOE

I need to get back to the office. There's a big deal that they need my help closing.

BETTY

They...meaning Marilyn?

JOE

They need me.

(looks away)

Marilyn booked a flight for tomorrow morning.

BETTY

(scoffs)

Tomorrow morning. We just buried my parents and now we are already--

JOE

She only booked one ticket.

Betty's jaw drops. Joe dodges her glance.

BETTY

You are going to leave your
grieving, pregnant wife alone with
your two sons days after her
parents' funeral?

JOE

You will be fine without me.

Joe stands up from the table and walks away. Betty sits
silently in the dark, alone.

SLOW DISSOLVE

TO:

INT. EMMA'S HOUSE, SALT LAKE CITY - DAY - 1926

Adam sits at his kitchen table with his father MORONI (50),
Emma's father SAMUEL (50), and three other elders from the
church. Standing by her bedroom door, young Betty watches the
men talk and Adam argue with them. Betty looks down the
hallway to Emma crying in Martha's arms. Two packed SUITCASES
sit by the front door.

TITLE: **SALT LAKE CITY, 1926**

ADAM

I am not leaving my family!

MORONI

It's not like that, son.

ADAM

This is wrong!

SAMUEL

You need to do what is right for
everyone.

ADAM

Nothing about this is right!

MORONI

(sighs)

Son. You don't have a choice here.

ADAM

Yes, I do! It's my family! She's my
wife.

SAMUEL

And my daughter.

Adam sits back, frustrated but not yet defeated.

MORONI

Samuel already arranged everything
in San Francisco.

ADAM

No! I am not letting you take them
from me.

MORONI

You didn't do anything wrong, Adam.
No one is blaming you for anything.

ADAM

No, but this church is wrong. They
did this. This is their fault.

SAMUEL

What happened is no one's fault.

ADAM

You cover up this church's sins.
And now I have to pay for them.
Nowhere in the Bible did God allow
for men to take multiple wives.

MORONI

Things happened, Adam. But we can't
do anything about it now.

ADAM

(cries)
You can't take my family away from
me. You can't.

MORONI

You have to let them go.

ADAM

(shakes head)
No. You can't. I won't let you.

MORONI

You and Emma can't have anymore
children together. The risk of them
being crippled like Betty is too
great. The doctors said so.

Samuel looks over at Martha. Martha nods, walks down the
hallway, and stops before Betty's room.

ADAM

It is your faults that Betty is deaf. You didn't tell us that you had the same *grandfather*! All these years you made us feel like we were the problem. Like Emma wasn't good enough for our family. But all this time you knew--she was *family*!

Betty hears the raucous and looks at the kitchen table.

MARTHA

(to Betty)

We're going to take roadtrip.

YOUNG BETTY

(smiles)

To the cabin?

Martha takes Betty's hand.

MARTHA

Do you know where San Francisco is?

(Betty shakes her head)

It's by the ocean. Remember when we went to the beach last summer?

Martha walks Betty towards the front and picks up the suitcases. Betty sees her father crying.

MARTHA (CONT'D)

(to Betty)

Your father is just fine.

Martha sits Betty in the backseat of Samuel's car and goes back inside. Betty watches Samuel and Martha drag Emma out of Adam's arms.

EMMA

I love you! I always have and I always will.

Moroni holds back Adam from chasing after her.

INT. SAMUEL'S CAR, SALT LAKE CITY - DAY - 1926

Samuel quickly backs out of the driveway and speeds down the street. Martha sits beside him while Emma, Betty, and their luggage fill the backseat. Adam stands in the middle of the street, crying as his family drives away. Betty watches Adam becomes smaller and smaller until he disappears.

Driving through the mountains, Martha looks back at Emma, silently staring out the window. Betty reaches for her mother's hand. Emma smiles weakly at her daughter. Betty nuzzles up on her lap.

EMMA

You are perfect, Betty. You are
perfect exactly how you are.

Emma kisses the top of her head and cries a tear on her head. They drive past a sign reading SAN FRANCISCO, 700 MILES.

END ACT FOUR

ACT FIVEEXT. GRADUATION PARTY, EDEN'S BACKYARD - DAY - 1977

At a round table by the pool, Betty, Eden, Shirley, Heather, and Noel sip cocktails while their sons and their friends run wild. After Daniel pushes Tom and Leo into the pool, Benjamin cannonballs in, lightly splashing the ladies.

TITLE: **BEVERLY HILLS, 1977**

SHIRLEY

Be careful, sweetheart!

HEATHER

He got *us* wet and you tell *him* to be careful.

SHIRLEY

Benny has an audition on Monday. He can't be showing up to casting calls hurt. It would not look good.

In the same maid uniform, Anna (62) brings out d'oeuvres.

EDEN

Have the Kurmans called?

ANNA

No, ma'am.

EDEN

(rolls her eyes)
Typical Linda.

As she places down the shrimp, Anna winks at Betty who winks back. With an armful of dirty plates, Anna returns inside.

NOEL

(sighs)
I can't believe we're done.

SHIRLEY

Speak for yourself. Sally is just starting high school.

EDEN

Oy vey.

Betty digs through her purse, pulls out a pack of cigarette, and offers them to the table. Heather nods.

EDEN (CONT'D)

Can we stop with these goddamn
cigarettes? They're gonna kill you.

Betty takes a drag and purses her lips to blow out the smoke.

HEATHER

(smoking)

Did you forget to take Mommy's
little helper this morning?

EDEN

I think you are mixing up yourself.

Eden sips her cocktail. Betty taps the ash off her cigarette.

BETTY

It all went so fast.

EDEN

Maybe I am only saying this because
it is graduation *today*, but I would
do it all over again.

BETTY

(smiles)

Me too.

HEATHER

(laughs)

Are you kidding? Do you have
amnesia? Or just cognitive
dissonance? Do I need to remind you
of how many nights you both sat on
my couch drinking and *bitching*
about all this? We were miserable.

Betty and Eden shrug, unable to muster an argument.

NOEL

I don't think we were *miserable*.

(beat, silence)

Were you miserable?

BETTY

Probably. But isn't that the point?

EDEN

(smirks)

You sound like a Jew.

HEATHER

What did they teach you up in that
cult?

BETTY
Mormonism isn't a cult.

HEATHER
Are you sure?

Betty squints. Heather finishes her drink and her cigarette.

NOEL
What's wrong, Heather?

HEATHER
Leo has a girlfriend. I saw him
with her at graduation. I asked him
and he admitted to it.

NOEL
(smiles)
Oh, how nice.

HEATHER
No. Not nice. He does not need a
girlfriend. It will ruin his life.

SHIRLEY
How?

HEATHER
Because that is what wives do. They
ruin men's lives.

NOEL
I am sorry your husband told you
that. It's not true.

HEATHER
This has nothing to do with my
marriage.
(Betty hands her
cigarette)
I cannot believe Marilyn showed up
to graduation. The gall that woman
has. After all these years.

Noel, Shirley, and Eden sit back nervously.

BETTY
Tom invited Marilyn.

Really?

SHIRLEY

Really?

HEATHER

EDEN
She should know better.

BETTY

I don't care anymore. I am over it.
 (pulls at earring)
 It was all such a long time ago.

SLOW DISSOLVE
 TO:

EXT. AIRPORT, LOS ANGELES - DAY - 1960

Pregnant Betty, Christian, and Homer wait beside their luggage outside the busy airport terminal. In her black sunglasses, Betty shades her pale face with her hand from the blistering midday sun as Christian and Homer bicker.

TITLE: BEVERLY HILLS, 1960

Betty pulls at her earring. Homer notices her nervous tick and takes her hand.

YOUNG HOMER

It's okay, Mommy.

Exhausted, Betty smiles weakly. Then, still in his work suit, Joe pulls up in his silver Mercedes and hops out.

JOE

The traffic was killer.

Joe kisses Betty on the cheek before hastily loading their luggage into his trunk.

YOUNG HOMER

Daddy!

Homer runs into his father's arms. Joe picks up both Christian and Homer and swings them around.

JOE

Did you boys take good care of your mother for me?

YOUNG CHRISTIAN

Yes, sir.

JOE

(winks)
 Proud of you, son.

Christian smiles. Joe loads his sons into his backseat before opening the passenger door for Betty who barely squeezes in. Joe hops in the driver's seat and pulls back onto the road. Christian and Homer fight in the backseat.

JOE (CONT'D)
How was the flight?

BETTY
Long. Especially with those two.

Betty watches the boys fight through the rearview mirror but is too tired to do or say anything.

JOE
The deal was wild. You will never believe what happened.

Staring at him, she notices a strand of long brown hair on his shoulder. It's too dark and long to be hers. She pulls it off his jacket, holds it up, and inspects it.

JOE (CONT'D)
That must be Marilyn's.

BETTY
Marilyn's?

JOE
She picked up my dry cleaning for me while you were gone.

BETTY
She really goes above and beyond her job.

JOE
She is my secretary. Calm down.

BETTY
I am calm.

Joe evades her eye-line and instead rubs her belly as he pulls onto the highway.

YOUNG HOMER
(screams)
Ahhh!

YOUNG CHRISTIAN
Stop it, Homer!

JOE
(yells)
Knock it off, boys!

Betty stares out, holding Marilyn's hair. On the radio, Elvis Presley croons "(Now and Then There's) a Fool Such as I".

ELVIS PRESLEY (O.S.)
 (singing)
 Now and then there's a fool such as
 I. Pardon me, if I'm sentimental.

Betty rolls down the window and turns up the radio.

ELVIS PRESLEY (O.S.) (CONT'D)
 (singing)
 When we say goodbye, don't be angry
 with me should I cry.

Joe turns to Betty who watches the cars pass by.

ELVIS PRESLEY (O.S.) (CONT'D)
 (singing)
 Now and then there's a fool such as
 I. Fool such as I.

Betty looks back at Joe as she lets the strand of Marilyn's long, brown hair out the window and Elvis keeps singing.

EXT. BETTY'S HOUSE - DAY - 1960

As soon as Joe pulls into their driveway, Christian and Homer bolt out. Betty lingers in the front seat as Joe carries unloads their luggages. She watches him. He catches her. She gets out and walks to him at the front door.

JOE
 Betty...

He reaches for her hand. She pulls her hand away.

BETTY
 I may be deaf, but I am not
 blind...or dumb, Joe.
 (beat)
 You were right. I was fine without
 you. Better, actually.

JOE
 Betty, I'm--

Empowered, Betty enters her home and slams the door shut behind her, leaving Joe outside.

END ACT FIVE

TAGINT. BETTY'S BATHROOM - DAY - 1960

With her hot shower steaming up the mirror, Betty stares at her fuzzy reflection. She studies her solemn face and sees something unexpected: strength.

BETTY
(to herself)
It's his loss.

Betty steps into the shower and lets the warm water soothe her. She closes her eyes as the water wets her blonde bob. At peace, she smiles. Then she opens her eyes and sees another long strand of brown hair. Her head drops. The hot shower keeps pouring down on her.

BETTY (CONT'D)
(cries)
Why Joe? Why?!

She tears up and covers her mouth, trying to hush her cries. The water suddenly feels like a storm rather than a shower.

BETTY (CONT'D)
(crying)
Why would you do this to me?

Her tears build into a cascade. Betty loses herself to the sadness. Madness overcomes her. With tear-filled eyes, Betty looks down at her pregnant belly. Water cascades down her legs. Her water broke.

THE END

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