

**HAPPILY MARRIED**

Created by  
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Genre: Romantic Comedy

Format: Scripted Series

Page 2. S01 E01: **Monogamy**

Page 28. S01 E02: **Cat Person**

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**HAPPILY MARRIED**

S1 E1: **Monogamy**

Written by

Karis Legason  
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COLD OPEN

MUSIC: "I Was Made For Loving You" by Kiss

MONTAGE:

EXT. WEDDING - NIGHT

JOHN and DONNA, a couple in their late 20s, are getting married at a NON-EXTRAVAGANT, beautiful venue overlooking the city.

John gapes at Donna, who looks stunning as she walks down the aisle wearing a simple but strikingly gorgeous WEDDING DRESS.

At the background, John's best man ROB winks at ONE OF THE BRIDESMAIDS, who giggles. LEAH, the maid of honor, notices Rob flirting with the bridesmaid and shakes her head.

INT. HONEYMOON SUITE - NIGHT

John carries Donna to the bedroom. They are both laughing, a little tipsy. He sets her down on the floor and she begins to take off his clothes.

EXT. WEDDING - NIGHT

John and Donna smile to each other at the altar. John slips the WEDDING RING through Donna's finger.

INT. HONEYMOON SUITE - NIGHT

Donna pushes John to the bed, and she begins to take off her wedding dress, revealing the surprise DOMINATRIX COSTUME she is wearing underneath.

John looks shocked and excited.

EXT. WEDDING - NIGHT

Icing hits John on the nose when it is Donna's turn to feed him CAKE. They laugh together. Someone pops a CHAMPAGNE BOTTLE. The guests cheer and applaud.

INT. HONEYMOON SUITE - NIGHT

Donna strokes a silk scarf seductively. John gets turned on as he watches her.

Donna ties John's hands to the bed and kisses him passionately.

EXT. WEDDING - NIGHT

Guests are chatting, laughing, and drinking champagne. John and Donna dance with each other, brimming with happiness. Donna's younger brother KURT is eating ravenously on the background.

Some of the guests start to join John and Donna on the dance floor. Rob dances with the bridesmaid he was flirting with earlier.

INT. HONEYMOON SUITE - NIGHT

John and Donna ends their lovemaking with a playful kiss and Donna loosens the knots on John's wrists.

END MONTAGE

END MUSIC

END OF COLD OPEN

ACT ONE

INT. THE GABLES' HOUSE - MORNING

John and Donna, now on their early forties, wake up to the sound of their ALARM CLOCK.

Donna gets up first and drags her feet sleepily to the bathroom.

BARRISTER their family dog, licks on John's face to wake him up. John blinks his eyes, gets up and stretches his arms out.

He slowly walks out of the bedroom, heading to their daughter's room. He knocks three times and opens the door.

JOHN

Rise and shine sweetie.

John heads downstairs to the kitchen.

Barrister runs towards BILLIE, John and Donna's nine-year-old daughter, to greet her and lick her face.

BILLIE

Good morning, Barrister.

John checks the pantry and decides what to serve for breakfast.

He picks a box of PANCAKE MIX from the pantry and opens the FRIDGE to take out BUTTER, two EGGS, and a small jar of BLUEBERRIES.

Meanwhile, Donna is in the bathroom taking a shower, rubbing sleep from her eyes and remembering the nice dream she just had.

BEGIN FLASHBACK

INT. ATTIC ROOM - NIGHT

In her dream, Donna climbs up an attic. The room is DIMLY LIT. There, she finds NICK, their transmasculine neighbor. He kisses him.

BACK TO SCENE

Donna smiles wistfully in the shower.

In the kitchen, Billie serves Barrister his DOG FOOD KIBBLES while John is flipping PANCAKES on the stove.

Billie sits down and pours herself a glass of MILK.

She surveys the pile of pancakes, picks one, spreads butter and drizzles honey over it, and starts eating.

Donna walks down the stairs wearing her VETERINARY CLOTHES and joins Billie on the kitchen table.

DONNA

Mmmm blueberry pancakes!

Donna sits down and helps herself with pancakes. John sets down a CUP OF TEA for her.

JOHN

Here you go babe.

DONNA

Thanks hon.

Billie gulps on her milk and Donna takes a sip of tea. Donna's CELLPHONE rings.

DONNA

(INTO PHONE)

Hello... good morning, Martha... why, what's he doing...?

(pause)

Ahh... don't worry, just bring him over today and I'll have a look, alright?

(pause)

Yes, that time is available... okay see you.

Donna takes a bite of pancake and sighs with appreciation, fluttering her eyelashes at John.

She drizzles honey on top of her pancake and takes another bite.

BILLIE

(TO DONNA)

Are you going to fix Martha's dog?

DONNA

Yes honey, he is going to be just fine.

John joins them on the table with a CUP OF COFFEE.

He sets down a pancake on his plate, takes a big bite and sips his coffee.

Barrister sits down on the floor beside Billie.

JOHN

Billie, are you sure you don't want to go to that birthday party you're invited to on Saturday? It could be fun!

Billie looks at Barrister and considers the question in between bites of pancakes.

BILLIE

I really don't feel like going.

DONNA

Well, let us know if you change your mind. Your dad can drop you off.

JOHN

(TO BILLIE)

Is everything okay in school?

BILLIE

Yeah, everything's cool... Uhm, I guess I could go. Wouldn't hurt.

John smiles softly at Billie and then glances at Donna, who meets his gaze briefly and squints her eyes at Billie.

Donna suddenly receives a TEXT MESSAGE on her phone. She reads it immediately, looking very concerned and slightly annoyed. She immediately texts back.

John and Billie continue to eat their breakfast.

EXT. JOHN'S CAR - MORNING

Billie opens the passenger door of her father's car and steps inside.

John opens the door to the driver's seat, sits down and turns on the radio tuned in to a ROCK station.

A lively track plays as he starts driving the car on the way to Billie's school.

Billie hums along a familiar ELECTRIC GUITAR TUNE playing on the radio. She enjoys the sort of music her father listens to.

Billie stops humming, and John, slightly anxious, brings up a thought he was wondering about.

JOHN

Sarah's your friend, right?

BILLIE

Sure... I think so.

(pause)

She talks a lot. Everyone likes her.

John glances at Billie thoughtfully and quickly turns his head back to the road.

JOHN

I bet everyone likes you too Billie,  
you're the most awesome kid I know.

Billie smiles a little to herself, then thankfully at John.

JOHN

Did they see what you made in art class  
yesterday? Genius! I have to say it, my  
daughter's a genius.

BILLIE

Do you really think it qualifies...?

(pause)

As genius?

JOHN

Yes well, I did feel that you have a... special connection... with the tree you painted.

Billie recalls her experience.

BILLIE

Yeah. It was singing... and I was listening to it.

John chuckles, amused.

JOHN

Hey Bill, you know... you don't have to go to Sarah's party if you don't want to. I just get worried about you missing out.

BILLIE

It's fine, dad. I will go.

JOHN

Okay. Let's get her a nice gift.

BILLIE

I know the perfect gift!

JOHN

Yeah?

BILLIE

I'm going to make her one!

EXT. STREET IN SAN FRANCISCO - MORNING

Donna is walking on the way to her veterinary clinic.

NICK, their transmasculine neighbor happily greets her good morning as she passes through his house. She greets him back shyly with a friendly smile.

Donna reaches the front steps to her clinic.

She unlocks the door and steps inside.

INT. DONNA'S VETERINARY CLINIC - DAY

Donna is with a regular client, MARTHA (a sweet and fussy lady in her 50's).

She's conducting a health examination on Martha's CAVALIER KING CHARLES SPANIEL.

DONNA  
(TO MARTHA)  
It looks like we would have to.

DONNA  
(TO THE DOG)  
I'm sorry buddy.

Donna pets the dog. Martha is very unhappy and stricken with the news.

MARTHA  
That's very unfortunate... there is a long line waiting for stud service and now he would have to lose his balls?

DONNA  
(TO MARTHA)  
I'm afraid that's the only way to save him before it gets worse.

DONNA  
(TO THE DOG)  
You've gotten laid all your life though, haven't you gorgeous? Didn't miss out on that.

MARTHA looks like she is having a headache.

MARTHA  
I can't believe the kind of luck I've been having lately.

She turns to Donna with a sigh of resignation.

MARTHA (CONT'D)  
Alright then, please go ahead with the operation.

She looks into her dog's eyes lovingly and kisses the top of his head.

MARTHA

(TO THE DOG)

You'll be okay my darling. Donna will take good care of you.

The dog responds to her, licking her face.

MARTHA

(TO DONNA)

I'll be back later. Thank you, Donna.

Donna prepares her SURGICAL TOOLS and MEDICATION for the castration procedure and turns to the dog apologetically.

DONNA

Such is life, isn't it?

The dog looks at her like he understands what is going to happen to him.

EXT. PARKING LOT AT A MUSIC FESTIVAL - DAY

John parks his CAR and calls someone on his CELLPHONE.

JOHN

(INTO PHONE)

Hey man, I'm here... Yeah, see you in a bit.

John steps out of the car and heads toward the stage, where people are loading out after a band's performance.

EXT. BEHIND THE STAGE - DAY

A famous rock musician MATT (late 30s) along with his BAND MATES, are meeting some of their FANS after their show that day, signing autographs and posing to have pictures taken with them.

Matt notices John waiting from afar and excuses himself to his fans and band mates.

He heads over to John and greets him with a handshake.

MATT

Glad you can make it Johnny. Sorry I had to cancel yesterday.

JOHN

No problem. How are you doing?

MATT

Oh man, this tour has been wild! I can't wait to chill out for a while... and get a lot of sleep!

A young woman runs over to their direction and hugs Matt, giggling excitedly.

MATT

(TO THE WOMAN)

Hey baby!

WOMAN

(TO MATT)

Did you miss me?

The young woman is a popular actress and John has seen her in movies before. She and Matt kiss each other. Matt breaks away from the kiss after a couple of seconds.

MATT

(TO THE WOMAN)

This is... my lawyer, John Gable.

MATT

(TO JOHN)

John, you know Sabrina.

JOHN

(TO SABRINA)

Yes, hi Sabrina.

John shakes Sabrina's hand. Sabrina eyes John coyly and smiles at him.

SABRINA

Hmm, you're a doll.

John chuckles politely, feeling a little awkward.

Someone from the other side of the room calls out to Sabrina.

A WOMAN'S VOICE

(O.S.)

Sabrina!

Sabrina seems pleasantly surprised to see the person calling out to her and raises both her arms to wave hello.

SABRINA

(TO MATT)

Later babe.

Sabrina gives Matt a quick kiss on the lips and smiles sweetly at John.

SABRINA

See you around, John.

John smiles back and nods goodbye to Sabrina.

JOHN

Take care, Sabrina.

Matt watches Sabrina as she runs across the room.

MATT

She told me she's not coming today.

JOHN

I figured.

MATT

Come on, let's get out of here.

EXT. PARKING LOT AT THE MUSIC FESTIVAL - DAY

Matt is sitting at the passenger seat of John's car.

He looks apprehensive.

MATT

So, have you heard back from Natalie's lawyer?

JOHN

Yes, she is going to try again and talk to her about changing her mind.

(pause)

Did you come clean to Natalie like we discussed last week?

MATT

Kind of, yeah.

JOHN

What, you did or didn't you?

Matt stares at him silently. He dreads that kind of confrontation.

JOHN

Listen, you need to be honest with your wife, okay? If you are serious about saving your marriage, that's the way to go. Holding your tongue in this case is not helping you at all.

Matt leans back on his seat, exhausted.

MATT

I just can't see how telling her that I lied to her a bunch of times is going to help me now.

JOHN

Matt, she is already divorcing you. I urge you to confess before she finds out about it. Believe me, this is your last chance at forgiveness.

John shows the DIVORCE PAPERS to Matt.

JOHN (CONT'D)

If you want the easy way, you can just sign this right now and get it over with.

MATT

No... I love her too much. Okay, you've made your point.

JOHN

I think it makes sense to tell her the truth NOW, before it's too late. Besides,  
(pause)  
It's cheaper to keep her.

Matt hesitates. John hands him the divorce papers.

MATT

Put that away. Alright, I'll do it.

END OF ACT ONE

ACT TWO

INT. A HOTEL ROOM - DAY

Matt's wife NATALIE (late 30s) hears a TEXT MESSAGE notification on her CELLPHONE as she sets down SHOPPING BAGS of LUXURY BRAND CLOTHES AND OTHER EXPENSIVE-LOOKING ITEMS on the bed.

Her expression hardens as she reads the message she received.

It's from Matt. The message says: "Nat, please come over tonight? You need to know something. It's important that I tell you this before you decide about the divorce. I'll be at our apartment."

Fuming, Natalie scrolls through the contacts on her phone, finds her younger sister GRACE's number and calls her.

GRACE  
(THRU PHONE)

Yes, Nat?

NATALIE  
(INTO PHONE)

I hate him so much.

GRACE  
(THRU PHONE)

What now?

NATALIE  
(INTO PHONE)

He wants to meet tonight.

Natalie hears background noises of busy people on Grace's line. Grace takes a few seconds before answering Natalie.

GRACE  
(THRU PHONE)

I... think that's good! Maybe you haven't talked with him enough about this yet.

It has been a month since Natalie found out about Matt's affair with Sabrina, and she is still hurting.

She gazes at her 3-year-old son AUSTIN, who is playing in the room.

GRACE  
(THRU PHONE)  
Have you called mom?

NATALIE  
(INTO PHONE)  
Are you kidding me? I am not calling her! You know how she feels about divorce. All that time with her putting up with dad. Come on! To her, a life of misery is noble.

GRACE  
(THRU PHONE)  
Why don't you meet the marriage counselor I asked you to check out?

NATALIE  
(INTO PHONE)  
No! Matt does not deserve that kind of treatment. I am divorcing him.

GRACE  
(THRU PHONE)  
But you are going to see him tonight?

Natalie rolls her eyes. Grace knows her too well.

EXT. PLAYGROUND OUTSIDE BILLIE'S SCHOOL - DAY

Billie is waiting for her father to pick her up after school. Sitting on a LONG BENCH, she studies and sketches SARAH, who is playing gleefully on a SWING.

Another girl comes and sits down on the swing beside Sarah, and some children are playing on the SEESAWS.

A bunch of loud and rowdy kids are attacking the SLIDES and climbing the LADDERS with immense energy.

Three children are SKIPPING ROPE and two quiet kids are playing a BOARD GAME.

There is a group of children huddled near Billie, including PETER (a classmate of hers) and she gets a bit distracted from her drawing when she notices them looking at her. They are also talking about her.

Billie shifts on her seat uncomfortably and tries to focus back on her DRAWING of Sarah.

John's car arrives and pulls up on the street along the playground. Billie packs her things in her SCHOOL BAG, looking sideways at the children that were looking at her. They started playing TAG as she was about to leave.

MUSIC

INT. THE GABLES' HOUSE - LATE AFTERNOON

John is in his HOME OFFICE reading LEGAL DOCUMENTS and WRITING NOTES. His door is open, and from his office, he can see Billie and Donna in the kitchen while they are making CHICKEN AND MUSHROOM RAVIOLI for dinner.

Barrister is taking a nap in the living room, looking cute and happy, also in John's view.

Donna refers to the open cookbook on their kitchen table as she prepares the RAVIOLI FILLING. She pours OLIVE OIL into a PAN and sautés the MUSHROOMS that she just finished chopping.

Billie gathers a heap of FLOUR, clears out a well in the middle of the heap, and cracks A FEW EGGS into it one at a time. She whisks the eggs with a FORK and starts working on the PASTA DOUGH.

Donna removes the pan from the heat and pours the cooked mushrooms into a bowl of MINCED CHICKEN MEAT. She adds PARMESAN CHEESE and GREEN ONIONS to the meat and mushrooms, mixes them all together, then sprinkles some SALT and FRESHLY GROUND PEPPER.

END MUSIC

INT. JOHN AND DONNA'S BEDROOM - NIGHT

John is sitting on the bed with a BOOK, wearing his READING GLASSES.

The bathroom door is open, and he can hear Donna inside the bathroom, urinating. He then hears a FARTING SOUND. Neither of them mentions it.

Smelling the fart, John wrinkles his nose and turns a page.

DONNA  
(O.S.)

How was your day hon?

JOHN

Pretty great. I had to meet a client in the music festival. His band just finished their tour.

(pause)

Have you heard of Matt Brine?

DONNA

Ah yeah, they're not bad! What's that song again?

Donna FLUSHES THE TOILET and heads towards their closet to change her clothes.

John SINGS A LINE of the song that she is talking about, and she also SINGS THE NEXT LINE along with him.

DONNA  
(O.S.)

And he's getting divorced?

JOHN

Yeah, but he doesn't want to.

DONNA  
(O.S.)

Oh... tough one?

JOHN

Yeah, he's in a tight spot.

JOHN (CONT'D)

Anyway, how was work today?

Donna recalls how upset Martha was about her dog.

DONNA

(O.S.)

Good mostly, except for the tragedy with Martha's Spaniel. You've heard about it this morning.

JOHN

Yeah, what was that about?

DONNA

(O.S.)

Well, he happens to be a champion so, cutting off his testicles is a big loss for a lot of people. Martha is devastated.

Donna approaches the bed, wearing a NIGHTGOWN (John's favorite in particular).

DONNA

I already fixed him though. He's okay now.

John puts down the book he was reading and gazes up at Donna with utmost appreciation.

JOHN

You're so beautiful.

Donna ruffles John's hair playfully, laughing a little.

DONNA

You don't get tired of saying that.

John searches her electric blue eyes, wondering if she's still in love with him. He was about to ask her out loud but stops himself.

Donna slips down the bed next to him and kisses his lips gently, gradually stirring him to arousal.

The kiss builds up intensity and they start to make love.

INT. MATT AND NATALIE'S APARTMENT - NIGHT

Matt is sitting on the living room couch with Natalie.

MATT

Thanks for coming.

Natalie crosses her arms. She's still angry at him for making a fool of her in front of the whole world. What he did makes her sick to her stomach. But she still adores him, which makes her feel even worse. She clenches her jaw.

MATT (CONT'D)

Drink?

Natalie can tell that he has been crying, and she almost feels sorry. He looks like he now completely appreciates how foolish he has been. She shakes her head no and darts a look at the liquor cabinet behind him.

NATALIE

Have you been drinking?

MATT

No, no...

NATALIE

What do you want to say to me?

MATT

Look, baby...

Matt is struggling to pull himself together. He is so ashamed of what he did to Natalie and the guilt has been very hard for him.

MATT

I want to apologize to you, okay? I'm sorry you heard about Sabrina from someone else. I should have told you about her earlier, and you should be the first to know about stuff like that... But I'm a chicken shit, you know? And you're really scaring me right now, I'm telling you.

MATT (CONT'D)

I don't want us to break up. Please, give me another chance to do you right. I won't disrespect you like that ever again.

Natalie takes a deep breath and closes her eyes to calm herself down. She opens her eyes, remembers her yoga practice, and tries to control her feelings.

NATALIE

I wish I could trust you again Matt, I do. What is it that you really wanted to say to me?

Matt takes a deep breath himself and finally lets it out.

MATT

There are... other women too, besides Sabrina.

Natalie glowers at him, shocked and speechless.

END OF ACT TWO

ACT THREE

INT. CONFERENCE ROOM - DAY

Matt confides to John as they wait for Natalie and her lawyer to arrive for their FOUR-WAY MEETING.

MATT

I don't think it worked.

JOHN

She's still mad at you?

MATT

She was close to killing me last night.

JOHN

Hey, it's not over yet. She will come around...

MATT

I don't know man, she stormed out.

JOHN

Well, at least you're not hiding from her anymore. That's a big step to where you want to be.

MATT

Well, it was a disaster.

John pats Matt on the back.

JOHN

You did everything you could.

MATT

Yeah...

(pause)

I owed her that.

Natalie and her lawyer MISSY GRAY walk in the room. They sit down across John and Matt.

Matt glumly catches Natalie's eyes for a second as Missy passes around a PARTICIPATION AGREEMENT.

Missy and John exchange gestures that John may go first. John leans forward earnestly and proceeds to address the group.

JOHN

Okay, so as we have all discussed privately, you guys are looking to do things in a collaborative fashion rather than one of those knockdown, drag out, winner take all, I hate you and you hate me, let's put our kid in the middle type of divorces, and to do things in a civil and respectful way.

He pauses, facing Matt and Natalie.

JOHN (CONT'D)

You two should be proud of yourselves for being smart enough to do right by Austin. We all know that his best interests and happiness is what is most important if you choose to follow through with this divorce.

MISSY

Unlike court, by virtue of our signing this collaborative law participation agreement, everything we say here is considered settlement negotiations and is 100% confidential. Nothing in here or in this process will bite you in the ass. Also, if we want to jointly hire experts and counselors, we can do that as well.

Missy shifts into a softer tone.

MISSY

Natalie, how are Austin's current issues on the Autism spectrum?

NATALIE

Well at 3 years old it is hard to tell where we will end up, but we have a follow-up appointment next week where the specialist will go over the recent testing with us.

Natalie's voice becomes shaky, and her eyes begin to fill up with tears.

NATALIE

Uhh, uhm... I need to say this please...

Natalie looks right at Matt.

NATALIE

Matt, that little boy adores you and I am so proud of how loving and patient you are with him, and I hope you know I will never ever stand in the way of you and your "main man." I love it when you call him that and seeing him just light up... It is priceless.

Matt looks down, wipes his eyes and sniffles.

MATT

Thank you Nats, that means a lot to me, and you are the best mother and wife anyone could be married to.

Natalie smiles at him, teary eyed.

MATT (CONT'D)

I am so sorry that I hurt you. Please, do we have to do this?

JOHN

Do you mind if we all take a break for a couple of minutes? I have only had 6 cups of coffee so far, so it's time.

MISSY

That works for me, I have to piss like a racehorse!

MUSIC CUE

INT. BEHIND THE CONFERENCE ROOM - DAY

Drinking his COFFEE and pleasantly surprised by the turn of events, John observes Matt and Natalie through a GLASS WALL as they talk to each other quietly in the conference room.

JOHN  
(V.O.)

You know, what just happened is very common in the collaborative divorce setting, isn't it Missy?

MISSY  
(V.O.)

It is...

END MUSIC CUE

INT. CONFERENCE ROOM - DAY

Missy continues his answer to John.

MISSY

...In fact, John, I am sure you have had similar experience where people end up getting back together and not divorcing after signing the participation agreement.  
(pause)

Having true open dialogue, a few four-way meetings, and at times with some professional assistance... It's basically all about communication and learning to communicate more effectively.

JOHN

How about we review and sign this agreement then we can pick it all up in another meeting and see where we are? I sense there is some hesitation all round.  
(pause)

Any chance you two would consider going to a marriage counselor?

MISSY

(TO MATT AND NATALIE)

We know someone who can help. I do not mind talking myself out of a fee, if it helps you two and works best for your son. There are plenty of pissed off spouses out there who want to fight and pay handsomely to do it!

Matt turns to Natalie, who is still in tears but is now laughing and smiling with him.

MUSIC: "Love and Trust" by Mavis Staples

INT. CONFERENCE ROOM - DAY

Missy is still seated at the conference table, talking urgently to someone on her CELLPHONE. Matt and Natalie (while holding each other's hand) walk out of the conference room with John.

INT. OUTSIDE THE CONFERENCE ROOM - DAY (CONTINUOUS)

Matt and Natalie stop behind the entrance door. Matt kisses Natalie's hand and touches her cheek, looking relieved and thankful.

It seems that Natalie is expecting someone. She checks her phone for messages. As John walks along the hallway, a familiar face catches his eye.

The person that Natalie was expecting to come, her sister GRACE (early 30s), has her mouth open in surprise and is walking towards John.

GRACE

Johnny!

John recognizes her, and the memories came back to him.

END MUSIC

ROLL CREDITS

END OF EPISODE

**HAPPILY MARRIED**

S1 E2: **Cat Person**

Written by

Karis Legason  
Mike Mastracci

COLD OPEN

EXT. SUMMER CAMP - NIGHT

A younger JOHN GABLE (20 years old) is sitting near a crackling CAMPFIRE by the lake, STARGAZING with a group of 11- to 13-YEAR-OLD KIDS.

They're on their second week at SUMMER CAMP and are already comfortable with each other and their camp counselors, especially John. They all call him "Johnny" at the camp. John brings the group's attention to the SAGITTARIUS CONSTELLATION above.

JOHN  
(O.S.)

That's Sagittarius right there.

Most of the girls at camp has a crush on John, including young GRACE KELLER who is 12 years old, and an outspoken 13-year-old named LESLIE.

LESLIE  
I'm a Sagittarius!

One of the 13-year-old boys, FRED, scoffs at Leslie.

FRED  
You believe that nonsense?

LESLIE  
Sure! My father creates Astrology software. I know all about it.

Grace, who became friends with Leslie during their time at the camp, is petting a BIG CAT that's purring contentedly on her lap.

She gazes up at the constellation above.

GRACE  
I heard that the sky and stars are moving or something, so the zodiac stuff isn't true anymore... You know anything about that, Leslie?

LESLIE

(TO GRACE)

Oh, you're talking about the Sidereal zodiac. Well, what we know as Sun signs are based on the Tropical zodiac. That's where Aries begins at Spring Equinox, not according to any constellation exactly.

GRACE

(TO LESLIE)

Yeah, they say the signs are like one step behind on that Sidereal one, because the sky moved...?

LESLIE

(TO GRACE)

Right! And I know me, I'm pretty sure I'm not a Scorpio.

ERIC, a 12-year-old boy looking through a TELESCOPE joins the conversation.

ERIC

(TO LESLIE)

What about the Chinese zodiac?

LESLIE

Hmm... they also have 12 signs, but they are different, like there's the Dragon, and the Ox, and so on... for every year. They don't have signs for each month like we do.

(pause)

I think... they are following Jupiter's influence in a way, because that one in particular changes signs every year... It's the planet known to bring good luck and good vibes.

FRED

(TO LESLIE)

Could you please stop trying to explain gibberish?

Leslie ignores Fred and turns her attention to John.

LESLIE  
(TO JOHN)  
What's your sign Johnny?

JOHN  
Ah! My mother happens to read horoscopes,  
so I learned from her that I'm a Libra.  
(pause)  
I also hear a lot about Virgo, because  
that's her sign.

LESLIE  
(TO GRACE)  
Virgo is the sign behind Libra.

Grace chimes in, taking her cue.

GRACE  
(TO JOHN)  
Do you feel more like a Libra or a Virgo?

John laughs, feeling a little uneasy.

JOHN  
I can't decide really... I'd have to think  
about it.

Leslie starts laughing.

LESLIE  
Ok, uhm... you're a Libra.

Grace giggles.

GRACE  
So it's true! Libras are notoriously  
indecisive.

John grins, taking the joke.

ERIC  
(peering through telescope)  
Hey Leslie, I see Ur-anus.

Some of them gets it and snickers.

END OF COLD OPEN

ACT ONE

INT. OUTSIDE THE CONFERENCE ROOM - DAY

GRACE KELLER (now in her 30s) is shocked and elated to see JOHN GABLE again after 22 years. Her heart is POUNDING.

GRACE

Do you remember me?

JOHN

Grace!

GRACE

Yes!

Grace laughs, giving John a hug. He hugs her back, suddenly feeling nostalgic for campfires.

JOHN

Wow Grace, how long has it been?

GRACE

Decades!

A look of realization appears on NATALIE's face.

NATALIE

Ohh... Summer camp Johnny!

Catching the glint in Natalie's eyes, Grace grins and gives her sister a subtle, pointed look.

GRACE

Yeah, he's the awesome camp counselor I told you about!

NATALIE

Of course, yes! I remember you said you loved everyone there.

GRACE

(TO MATT)

He's your lawyer?

MATT

Yeah, small world! Or city, that is.

(pause)

Hey John, do you want to join us? We're going to pick up Austin from the hotel and take him to the beach.

John quickly checks the time on his WATCH.

JOHN

(TO MATT)

You know, I would love to, but I need fetch my daughter from school.

GRACE

(TO JOHN)

Oh, please don't let us keep you!

John is still astounded that he's seeing Grace as a grown up now.

There is something about her presence that he finds very comforting... and intriguing.

JOHN

(TO GRACE)

It's nice seeing you again.

He hands her his BUSINESS CARD.

JOHN (CONT'D)

If you want to hang out.

Grace takes the card, her eyes bright with restrained excitement.

Her pre-adolescent swooning is nothing compared to what she's experiencing right now.

Sparks are flying and escalating into full blown sexual attraction.

GRACE

(TO JOHN)

Yeah, definitely.

EXT. OCEAN BEACH - AFTERNOON

Grace and Natalie are seated on a sand dune, watching Matt and AUSTIN run and play from afar.

GRACE

You made the right decision. Matt is a great guy.

Natalie seems a little doubtful.

GRACE (CONT'D)

He's clearly in love with you, and he loves Austin.

NATALIE

I wanted to stay mad at him, but Austin... he keeps looking for him...

GRACE

And admit it, you always miss Matt when he's away... You do!

Looking worried, Natalie picks up a seashell she found beside her on the sand.

NATALIE

Am I being a martyr? Am I like mom?

GRACE

Nat, that's different. Dad was never around. And your husband is always there when you need him.

Natalie sighs. Grace wraps an arm around her sister.

NATALIE

What am I going to do with him though? He's a big flirt and we all know for a fact that his girlfriends are not going anywhere.

GRACE

He came out to you about all of them though, didn't he? Like you always say, trust is fundamental.

The sun sets slowly on the horizon as Matt marches across the sand towards them, carrying Austin on his shoulders.

NATALIE

(O.S.)

Do you think we can do this?

GRACE

(O.S.)

You'll work it out... I could help you with Austin for a while.

NATALIE

(O.S.)

Thanks sis...

Natalie switches to a playful tone.

NATALIE

Hey, aren't you going to call Johnny?

Grace chuckles. Of course, Natalie won't forget to tease her about that whole thing.

GRACE

Shut up.

INT. GROCERY - DAY

Donna wades through the grocery aisles and stops at the TOILETRIES section, scanning the products in front of her until her eyes found the brand of SANITARY NAPKIN she's looking for. She adds a pack to her SHOPPING CART.

She's about to walk away when ANOTHER BRAND catches her attention. She grabs a pack, reads the packaging copy, raises her eyebrows.

ANDROGYNOUS VOICE

(O.S.)

Yeah, you should try that, it's a great brand.

Donna turns her head to the kind and soothing voice behind her, at the smiling face of her transmasculine neighbor, NICK.

She gets butterflies in her stomach whenever she sees him.

DONNA

Hey, Nick!

NICK

Hey.

DONNA

You use this brand?

NICK

Ahh... I used to.

DONNA

Oh, you've had gender confirmation surgery?

NICK

Yes, just recently.

DONNA

Good for you, congratulations.

NICK

Thanks, Donna. I used to have painful periods too so, that's a relief.

Donna is charmed and tingled, and she tries not to stare at Nick. She looks down at the pack she's holding and adds it to her cart.

Nick's eyes light up as he remembers something.

NICK

Hey, are you free tomorrow night? A friend of mine is a drag artist, and she's going to perform in a live show. Do you want to come?

Donna's eyes also light up at the thought.

DONNA

That sounds fun. Yeah, I'll go.

Nick reaches for his CELLPHONE.

NICK

I could text you the details if you like.

DONNA

Ok, that would be great!

NICK

Here...

Nick gives his cellphone to Donna and quietly admires her beauty as she types in and saves her number on his phone.

DONNA

There.

Donna returns the phone to Nick.

NICK

Cool. You're going to enjoy it!

(pause)

Have you ever been to any?

They stroll away together with their shopping carts, chatting and enjoying each other's company.

DONNA

Live drag shows? No, not yet.

NICK

Oh... you didn't grow up around here?

DONNA

I did... I've just never been invited to a drag show before.

NICK

I see. Well, it's about time!

(pause)

And bring along John too, if he wants to come. The more the merrier!

Donna presses her lips together.

DONNA  
I'll ask him.

INT. GRACE'S HOUSE - NIGHT

Grace steps inside her house and closes the door behind her gently. Her cat WENDY greets her with a SWEET MEOW.

GRACE  
Wendy!

Grace picks her up and saunters towards her BEDROOM while hugging and nuzzling Wendy. She reaches her bedroom door (which was left open) and walks in.

Wendy jumps down and lands on the bed with her TAIL UP. Grace takes off her SHOES and pulls out JOHN'S BUSINESS CARD from her pocket.

Biting her lower lip and reminiscing the day's encounter, she fishes inside her bag for her cellphone and adds JOHN'S CELLPHONE NUMBER to her list of contacts.

She writes him a TEXT MESSAGE: "Hi, it's Grace. I can't believe we bumped into each other today! Do you want to meet up? I'm free tomorrow."

Grace hits send, plops down the bed and snuggles with Wendy, petting her tenderly.

She notices that her PREGNANT cat's belly is getting bigger. She bumps Wendy's nose with hers.

GRACE  
(TO WENDY)  
I love you.

Wendy smiles at Grace with her eyes and starts kneading. Her cellphone rings. It's John. Beaming from ear to ear, she quickly answers the call.

GRACE  
(INTO PHONE)  
Hey!

Wendy starts grooming her.

JOHN

(THRU PHONE)

Hi Grace! I'm glad you texted me. Yeah,  
I'm available tomorrow night. Is 8pm a  
good time for you?

Grace checks her schedule. She hears laundry humming from  
John's background.

GRACE

(INTO PHONE)

Sure, I'll be at Saint Agnes church around  
that time.

JOHN

(THRU PHONE)

Ok, I'll see you there?

GRACE

(INTO PHONE)

Yeah, sounds good!

JOHN

(THRU PHONE)

Awesome! Alright, have a good night.

GRACE

(INTO PHONE)

You too... Bye.

Grace takes a breath and exhales with a dreamy sigh.

GRACE

(TO WENDY)

You want tuna?

END OF ACT ONE

ACT TWO

INT. THE GABLE'S HOUSE - NIGHT

There are SLICES OF PIZZA being heated in the MICROWAVE.  
Donna is in the kitchen sorting out GROCERIES.

John enters the kitchen carrying a BIG BASKET OF FRESHLY  
LAUNDERED CLOTHES.

JOHN

Hey babe.

DONNA

Hi!

John sets down the basket and gives Donna a quick kiss.

JOHN

You won't believe who I ran into earlier.

He helps her arrange the groceries.

JOHN (CONT'D)

Remember I told you I worked in a summer  
camp before? One of the kids who went  
there turns out to be Matt Brine's sister-  
in-law.

DONNA

No way, really?! Wow... so how old is she  
now, around thirty?

JOHN

Yeah! Cool, right? I'm going to meet her  
at Saint Agnes church tomorrow, after I  
drive Billie home from the birthday party.  
That okay?

DONNA

Oh... You know our neighbor, Nick? I saw  
him in the grocery today and he's inviting  
us to go to a drag show event tomorrow  
night. I was hoping you'll come with me.

John scratches his head.

JOHN

I don't know, I'm not really into that stuff babe.

DONNA

Why not?!

John appears bewildered at her response.

JOHN

Don't worry about me, you go have fun.

DONNA

Ok fine, well, I already called Liam. Billie can sleep over at their house.

(pause)

It would be nice to visit them anyway and see baby Jessie. He wants us to have lunch with them on Sunday.

John nods in agreement. The microwave beeps. It's done heating the pizza. Donna grabs a slice.

JOHN

How's your brother doing?

DONNA

Oh god... he's kind of a mess. I told him he should go to the doctor, but he won't listen to me!

Donna takes a bite of pizza and mutters disdainfully.

DONNA (CONT'D)

He's being a real stubborn asshole.

JOHN

Well, it's a good chance to talk some sense to him then.

(pause)

What about Kurt? Is he still in town?

DONNA

Yes, and still pissing me off.

DONNA (CONT'D)

I swear if he won't ease on his gambling, someone's going to start packing. Who do you think Michelle calls to vent?

John laughs, trying to brighten up Donna's mood.

He puts away the last remaining groceries in the fridge and gets himself a glass of water.

JOHN

Hey, calm down.

He takes a few gulps of water.

JOHN (CONT'D)

You know you really shouldn't be making a big fuss about your little brother. You might come off as emasculating.

Donna glares at him.

DONNA

I just don't think Michelle will be able to put up with him any longer, and I'm pretty sure he can't live with that!

John takes a drink of water and changes the subject.

JOHN

Billie's getting good at making pizza, huh?

Donna chuckles and starts to relax, nodding and chewing.

DONNA

She's so good!

INT. SARAH'S BIRTHDAY PARTY - DINING AREA - DAY

BILLIE is standing around the table with other children in the room, SINGING HAPPY BIRTHDAY to Sarah.

They finish singing and Sarah blows the CANDLES on her BIRTHDAY CAKE.

INT. SARAH'S BIRTHDAY PARTY - LIVING ROOM - DAY

Some children are seen through the SLIDING DOORS playing in the SWIMMING POOL outside while SARAH'S FATHER attends to other kids on the BARBECUE GRILL.

Sitting on a sofa chair, SARAH opens her gift from Billie, revealing a FRAMED PORTRAIT of her. Stunned, she stares at it as her face lights up with immense joy.

SARAH

Oh-my-gosh! I LOVE IT!!! Thanks Billie!

SARAH'S MOTHER also sees the portrait and expresses her astonishment in TAGALOG. (Sarah's parents have Filipino heritage.)

SARAH'S MOTHER

(TO SARAH)

Ganda!

Sarah's mother borrows the portrait from Sarah to take a closer look. She is seriously amazed.

SARAH'S MOTHER

(TO BILLIE)

You made this Billie?

Billie, looking a little startled but also proud, nods yes. PETER, one of the children in the party, curiously joins them and checks out the portrait.

PETER

(TO BILLIE)

You draw like a grown up. It's a little weird.

SARAH'S MOTHER

(TO BILLIE)

You're very talented, Billie. This is so precious, thank you!

SARAH

Mom, can we put it up there on the wall? I want everyone to see it! Please, please, PLEASE?

SARAH'S MOTHER

Yes sweetheart, that's exactly what I'm thinking!

A boy calls out from the swimming pool.

THE BOY

(O.S.)

Peter, come on!

Peter runs back outside to the pool.

SARAH'S MOTHER

(TO BILLIE AND SARAH)

You girls want to change to your swimwear and join the others?

SARAH

Yeah! Let's go, Billie!

Sarah grabs Billie's hand and they run off.

EXT. SARAH'S BIRTHDAY PARTY - SWIMMING POOL - DAY

Billie wades quietly at the SHALLOW PART OF THE POOL as other children laugh, play catch, and swim around with glee.

A girl jumps from the SPRINGBOARD and into the pool with a BIG SPLASH.

Peter notices Billie and swims towards her.

PETER

Hey Billie, are you okay?

A GIRL'S VOICE

(O.S.)

I don't think she can swim!

PETER

(TO BILLIE)

Can you swim?

BILLIE

Uhm...

PETER

It's easy! Here, I'll teach you.

Sarah observes Billie and Peter from afar.

A girl splashes water to Sarah's direction. Sarah shrieks and splashes back at her.

INT. MARRIAGE COUNSELING ROOM - DAY

DR. STEWART (a distinguished-looking lady in her 60's), reviews her notes.

Sitting up straight, she speaks to Matt and Natalie.

DR. STEWART

Natalie, just how bothered are you by Matt's promiscuity and lack of self-control?

NATALIE

Very. But I want to trust him, and I want to forget the pain and betrayal, I really do. I understand that his lifestyle is not the best for marriage, especially when I feel jealous and insecure at times... I need security.

(pause)

One of my girlfriends, and she is far from a professional therapist, keeps telling me to get over it. She says, "It's only flesh," and that I have a great life, so why get all bothered by it?

DR. STEWART

Well, that's a new one on me! Let me guess, she is a little loose, isn't she?

(pause)

Ok... back to the serious side of your situation.

DR. STEWART (CONT'D)

Matt, I sense that you are empathetic as to how your actions have made Natalie feel and that is a good foundation. But you sir, have a lot of work to do. You need to be honest with yourself and your wife.

(pause)

Are you committed to putting in the time and the work? If not, grab some candy from the dish in the waiting room on the way out, and take care of yourself.

MATT

Damn, John told me you don't pull any punches. I like that. Thank you, and you have no idea...

(voice cracking and eyes filling up)  
how sorry I am and... how bad I want to make this wonderful lady happy and proud of me and our family. I will do whatever it takes.

Dr. Stewart observes him for a second and scribbles on her notebook.

She squints her eyes at Natalie.

DR. STEWART

Have you experienced any health problems caused directly by Matt's sexual relations with other women, Natalie?

NATALIE

Fortunately... no.

MATT

I'm always careful.

DR. STEWART

Mm hmm...

She scribbles down a few more notes.

DR. STEWART (CONT'D)

Matt, we have heard Natalie express how important honesty is to her. She expects you to be truthful to her from now on.

DR. STEWART (CONT'D)

Will you be able to meet this expectation?

Matt turns to look at Natalie.

MATT

Yes.

She looks back at him and he holds her gaze.

MATT (CONT'D)

I promise.

END OF ACT TWO

ACT THREE

INT. GRACE'S HOUSE - AFTERNOON

Grace is sitting on the LIVING ROOM SOFA with her LAPTOP, doing RESEARCH WORK for CATHOLIC CHARITIES.

Austin is right beside her. He's petting Wendy and watching an ANIMATED FILM on TV.

The doorbell rings.

NATALIE

(O.S.)

Graceee!

Grace gets up to open the door. Natalie walks in with Matt.

MATT

(TO AUSTIN)

Hey buddy, did you have a good time with Grace and Wendy today?

Austin hugs his father.

Wendy follows Grace and Natalie to the kitchen.

Natalie opens the fridge and helps herself with a can of carbonated drink.

GRACE

So...?

NATALIE

We've come to a mutual understanding.  
I'm moving back home with Austin.  
Yeah... I think we'll be okay.

Grace gives Natalie a side hug.

GRACE

I'm very glad to hear that.

Natalie takes a sip.

NATALIE

I'll be out of town next weekend. I'm meeting a client who wants to buy a new house there... What have you been up to?

Grace breaks into a wide smile.

GRACE

I'm seeing John tonight.

Natalie makes a funny, playful-looking face.

NATALIE

Ohh.

INT. SAINT AGNES CHURCH - NIGHT

John steps inside the chapel, looking for Grace.

He finds her talking quietly with an ELDERLY NUN. They are both standing NEAR THE ALTAR.

He sits down and waits for her.

Grace finishes her conversation with the nun and sees him. He waves hello. She strolls toward him.

JOHN

Hey.

GRACE

Hi.

They greet each other with a FRIENDLY HUG.

JOHN

You spend time here a lot?

GRACE

I come by sometimes. I'm friends with the priest and sisters here.

(pause)

I live just around the corner.

They head out to the sidewalk.

EXT. SIDEWALK - NIGHT (CONTINUOUS)

There is PALPABLE ATTRACTION between Grace and John as they walk with each other.

JOHN

So, how are things with you?

GRACE

Living alone mostly. I work with charity institutions. And I have a cat.

JOHN

YES, of course you do!

GRACE

I have to say, it seems you did well with Matt back there. That dude can get too sensitive sometimes.

(pause)

It's easier for him to lie than do a face-off with Natalie... I know how she is.

John chuckles quietly.

JOHN

It wasn't easy. But he pulled through, so good for him.

GRACE

What about you, how are things at home? You said you have a daughter?

JOHN

Yeah, Billie.

John takes out his WALLET to show Grace a PICTURE OF BILLIE AND DONNA. Grace looks at the picture.

GRACE

Cute kid. She has your eyes.

(pause)

And your wife, what a knockout! How did you meet her?

JOHN

Back in college days, at the public library. She's a vet.

GRACE

Cool.

A moment of silence.

JOHN

Have you stayed in touch with anyone from camp?

GRACE

No... who does that?

They laugh and cross the street.

EXT. PARK - NIGHT (CONTINUOUS)

Grace and John reach a nearby park. They stop and sit down on a PARK BENCH.

The sky is remarkably CLEAR, and the stars are shining brightly.

JOHN

So, what's your sign?

Grace chortles.

GRACE

Aquarius.

John points to the constellation of Aquarius.

JOHN

There it is!

They stare at the star-spangled sky.

GRACE

You know we are looking at the past right?

(pause)

Because it takes light years to see them from here?

JOHN

Right... I haven't thought of that...

A delighted smile breaks out on John's face.

JOHN (CONT'D)

They are from the past.

He looks at Grace and she looks back at him.

MUSIC: "This Could Be Good" by Anoushka Lucas

ROLL CREDITS

END MUSIC

END OF EPISODE