

THE FAMILY

By

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Based on:

"Thoughts on My Future: Life, Death, and the Summer of 2009"  
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FADE IN:

INT. CHURCH - DAY (SEPTEMBER 2012)

BRAYDEN ANDERSON, 17, sits down at a piano in the front of the room. He swallows the lump in his throat. Sweat drips down his face. He loosens his tie, then begins a sad, but powerful song. He plays the opening on the piano, then sings in a deep, beautiful baritone. The song used is My Immortal by Evanescence.

BRAYDEN

"I'm so tired of being here,  
suppressed by all my childish  
fears/ And if you have to leave, I  
wish that you would just leave/  
Your presence still lingers here  
and it won't leave me alone."

MONTAGE: SALVATORE'S LIFE WITH HIS FAMILY

--A back yard - SALVATORE, a grandfather, kicks a soccer ball around with his grandkids.

BRAYDEN (V.O.)

(singing throughout)

"These wounds won't seem to heal,  
this pain is just too real/  
There's just too much that time  
cannot erase."

--A bocce ball court - Salvatore teaches his son how to play bocce ball.

--A restaurant - Sal and his wife cut the ribbon to their new restaurant.

--A school - Sal walks his daughters into school.

BRAYDEN (V.O.)

"When you cried, I'd wipe away all  
of your tears/ When you'd scream,  
I'd fight away all of your fears/  
And I held your hand through all of  
these years/ But you still have all  
of me."

--A church - Sal walks his daughter down the aisle.

--A police station - Sal graduates his police officer training.

(CONTINUED)

--A beach - Sal takes his family on vacation to the beach.

BRAYDEN (V.O.)

"You used to captivate me by your  
resonating light/ Now, I'm bound by  
the life you left behind/ Your face  
it haunts my once pleasant dreams/  
Your voice it chased away all the  
sanity in me."

--A field - Sal drives his tractor around, pulling his  
grandkids in a wagon tied to the back.

--A hospital - Sal holds a baby, presumably his own.

--Ellis Island - Sal enters the country for the first time.

BRAYDEN (V.O.)

"These wounds won't seem to heal,  
this pain is just too real/  
There's just too much that time  
cannot erase."

--A kitchen - Sal flips a pizza in the air and catches it  
perfectly.

--A long dining room - Sal, at the head of the table, gives  
a toast as his entire family cheers.

--A church - Sal kisses his bride at their wedding.

INT. CHURCH - DAY (SEPTEMBER 2012)

Brayden finishes his song as the pall bearers, their faces  
unseen, set the casket down in the front of the room.

BRAYDEN (V.O.)

"When you cried, I'd wipe away all  
of your tears/ When you'd scream,  
I'd fight away all of your fears/  
And I held your hand through all of  
these years/ But you still have all  
of me."

Brayden plays the closing notes, then walks toward the  
audience. His entire family stands to make room for him.  
They are all well-dressed, and don't make eye contact with  
each other. Over the shot of the family, the title card.

SUPER: "THE FAMILY"

PODIUM

MATTHEW ANDERSON, 21, steps up to the podium empty handed. He clears his throat, closes his eyes for a moment, then speaks.

MATTHEW

Hello. My name is Matthew Anderson, and that was my brother Brayden Anderson. Remember that name. He'll be famous someday with that voice.

He looks down for a moment.

MATTHEW

I stayed up all night trying to find just the right words to say. I wrote at least a dozen drafts, and obviously today I have no prepared script. Because I just don't know how I can possibly do justice to such a great man. The easiest place to start is to say that I loved my grandfather very much. He was truly one of the greatest men I've ever known, and the impact he had on my life cannot be understated.

Matthew pauses. He cannot find the words he wants to say. He begins to cry but eventually recovers.

MATTHEW

Five months ago, I was finishing up my sophomore year of college. I was at one of the most prestigious schools in the world. I was salutatorian of my high school class and went to school with hopes and dreams, but worse, with expectations. I was supposed to be something big, I was supposed to be something great and make a lot of money and be very successful. But I hadn't the slightest idea what any of that meant for me. I was lost, confused, and I didn't know where to look for help. But what I found these last five months is that sometimes you look for help, and sometimes, help finds you.

CROSS FADE:

INT. MATTHEW'S APARTMENT - DAY (APRIL 2012)

SUPER: "FIVE MONTHS EARLIER. ANN ARBOR, MI"

Matthew is at a desk, using his laptop computer.

ASHLEY (O.S.)

What are you up to stranger?

He looks over and sees ASHLEY WANDO COOPER, 20, his girlfriend, standing in the doorway. She is very pretty: dark hair, dark features, tan. She walks over and they kiss, then she sits down on his lap.

MATTHEW

Scheduling classes. Or trying to anyway.

ASHLEY

Anything I can help with?

MATTHEW

Not unless you can tell me what I want to do with my life.

ASHLEY

Don't stress about it. You'll figure it out. You've got time.

MATTHEW

Tell that to my mom. She's called me three times this week to talk about it.

ASHLEY

What do you like to do?

MATTHEW

Everything. That's the problem. What about you? How were your exams?

ASHLEY

Good. Stressful. Dr. Glickman said he loved my project, though.

MATTHEW

That's great! I'm so proud of you!

INT. MATTHEW'S APARTMENT - LATER THAT DAY

Matthew and Ashley pack the last of his things.

MATTHEW

I'm so excited to be getting out here. Summer could not have come any quicker.

ASHLEY

Why?

MATTHEW

I'm just done with the pressure. I'm done with all the responsibility and all the choices I have to make every single day.

ASHLEY

That' college, pal.

MATTHEW

Well, maybe I need a break from college. Plus, I'm excited to have my girlfriend coming home with me for a couple days to spend some time with my family and I.

He puts his hands on her waist and they kiss. She then picks up her bag.

ASHLEY

C'mon, let's roll.

INT. MATTHEW'S CAR - DAY

Matthew, driving, points out his parent's house to Ashley as he pulls in the driveway. It's a modest-sized home: 2 floors, a nice yard. There's a basketball hoop in the driveway and a fenced-in backyard.

EXT. MONICA'S DRIVEWAY

MONICA ANDERSON, Matthew's mother, comes out and hugs him. She has olive oil skin and long black hair.

MONICA

So happy to have you back!

(CONTINUED)

MATTHEW  
Glad to be back.

She turns to Ashley.

MONICA  
And this must be Ashley.

Ashley reaches out her hand.

ASHLEY  
It's so nice to meet you, Mrs.  
Anderson.

Monica gives Ashley a warm hug, ignoring her hand.

MONICA  
You are just as beautiful as  
Matthew said you were.

ASHLEY  
Oh my gosh, thank you so much.

MONICA  
(to Matthew)  
Your sister has been pacing around  
the house all day. I've never seen  
her this excited before.

STEPHANIE ANDERSON, 11, runs out of the house and leaps into the arms of Matthew. She has an angelic face and an innocence uncommon for pre-teen girls.

STEPHANIE  
I missed you brother.

Matthew gives his sister a kiss on the cheek.

MATTHEW  
I missed you, too.

STEPHANIE  
You have to see the present I got  
you. It's inside.

INT. MONICA'S HOUSE - MOMENTS LATER

JEFF ANDERSON, Monica's husband and Matthew's father, gets up out of his chair as Monica, Matthew, Ashley, and Stephanie enter the room.

(CONTINUED)

MATTHEW

Ashley, this is my dad, Jeff. Dad,  
this is Ashley.

They shake hands.

JEFF

It's a pleasure to meet you. Can I  
get you anything to drink?

ASHLEY

I'm fine, but that's very nice of  
you, Mr. Anderson.

JEFF

You sure? Water, lemonade, pop,  
whiskey?

MONICA

Jeffrey, she's 20 years old. Leave  
the poor girl alone.

Jeff laughs and pats Matthew on the shoulder.

JEFF

You've done well, Matt. She seems  
like a keeper.

Jeff goes to sit down in his chair.

Brayden comes walking down the stairs.

MATTHEW

And last, but certainly not least,  
my favorite brother, Brayden.

BRAYDEN

Last time I checked I was your only  
brother.

MATTHEW

That's what you think.

BRAYDEN

You know, Steph made you a present.  
I would have, too, but let's be  
honest, I forgot you were coming.

Brayden smiles, then he turns to Ashley.

BRAYDEN

Ashley, right?

Ashley nods.



BRAYDEN

Nice to meet you.

MONICA

Ashley, please make yourself at home. Matthew, why don't you show her the guest bedroom.

INT. MONICA'S HOUSE - LATER THAT DAY

The Anderson family and Ashley sit around the dining room table talking and eating.

ASHLEY

Mrs. Anderson, this meal is to die for. I'd say you're in the right business.

MONICA

Thank you.

BRAYDEN

We think the only reason dad married her was because of the restaurant.

JEFF

Hey!

MONICA

The sad part is: it's probably true.

JEFF

That, in fact, could not be further from the truth.

Jeff leans over and kisses Monica on the cheek.

ASHLEY

I know you have the catering business, Mrs. Anderson. Mr. Anderson, Matt says you are a musician.

JEFF

Yeah, I'm a studio drummer. When bands or musicians need a drummer for a record, I fill in for them.

(CONTINUED)

ASHLEY

Have you ever toured?

JEFF

I used to be in some bands that played locally, but it was a lot of travel and a lot of nights away from the family.

ASHLEY

That must have been a blast, though.

JEFF

It was fun, that's for sure.

MATTHEW

A lot of people say dad is the best drummer around. And he's trying to get Brayden some studio time to record a few of his originals.

ASHLEY

Brayden, you'll have to play me some of your stuff while I'm here. I'd love to hear it.

BRAYDEN

Yeah, whenever you want.

MONICA

Matthew, you're going to take her to the compound, right?

ASHLEY

The compound?

MATTHEW

In The Godfather, the entire family lived on the same property and they called it the compound. Most of my family all lives on the same property, and the restaurant is there, too. So as a joke we started calling it "the compound."

ASHLEY

That's so cool. I'm really excited to meet everyone.

MONICA

We should warn you, though, it can be a little overwhelming the first time.

(CONTINUED)

ASHLEY

Uh-oh! Should I be scared?

MATTHEW

No, there's just a lot of them.

EXT. MONICA'S BACKYARD - LATER THAT NIGHT

Matthew and his parents sit on the back porch.

MONICA

So, Ashley has an internship this summer?

MATTHEW

In Boston, yeah. She's leaving Sunday night.

MONICA

Why didn't you get an internship this summer?

MATTHEW

I haven't declared a major yet, mother. We've been over this a million times now.

MONICA

We've been over it a million times because you're going to be a junior and you should have declared by now. You're 20 years old and you have no fucking clue what you're going to do with your life!

MATTHEW

I'm sorry if I can't wake up one day and know how I want to spend the next 70 years.

JEFF

Do you have any idea?

MATTHEW

I mean, I've taken some classes I liked and some I didn't like.

MONICA

And you failed the ones you didn't like.

(CONTINUED)

MATTHEW

I failed one class, mom. I told you, I'll pay you back for the tuition. The material was way over my head.

MONICA

You are never going to convince me that a kid who finished second in his class, was National Honor Society, Scholar Athlete, can't get a decent grade in a chemistry class.

MATTHEW

How many times do I have to apologize?

MONICA

I don't want an apology, Matthew. I want answers. I want you to do something with your life. You have all this opportunity in front of you. You're going to Michigan, you are so smart and so talented and can do anything but I'm sorry, all I see sometimes is just pure laziness.

MATTHEW

You think I'm lazy?

JEFF

I don't know if lazy was what she meant.

MONICA

I have no doubt you could have passed that class if you tried and that's what bothers me. You have the opportunity to be great and your wasting it.

MATTHEW

I'm not wasting it, I'm just confused.

MONICA

What are you confused about?

MATTHEW

I don't know what I want. I don't.

(CONTINUED)

MONICA

Then I'm scared for you.

MATTHEW

You know what? I'm scared, too. I'm scared that I'll never live up to your expectations.

MONICA

It has nothing to do with my expectations. It has everything to do with you taking advantage of the chances that life has given you!

INT. MONICA'S HOUSE - DAY

The next morning. Matthew lies in bed.

MATTHEW'S POV

Matthew opens his eyes and sees another set of eyes staring back at him.

BACK TO SCENE

Stephanie is leaning over Matthew's bed. He grabs her and starts tickling her. She laughs hysterically.

MATTHEW

What are you doing crazy girl?

He stops to let her speak.

STEPHANIE

You never opened my present!

MATTHEW

Oh my goodness! You're right.

He sits up in bed and Stephanie grabs a wrapped box from behind her. Matthew takes the box and shakes it, and puts his ear next to it as he does, as if to guess what's inside.

MATTHEW

I know what it is!

STEPHANIE

No you don't.

(CONTINUED)

MATTHEW  
It's a new car!

STEPHANIE  
Stop! Open it.

Matthew rips open the box and finds a new football inside.

MATTHEW  
Uh-oh. You know what this means?

STEPHANIE  
What?

MATTHEW  
We have to go play football now!

She smiles and jumps up in excitement.

MATTHEW  
Go see if Brayden wants to play.

She runs to the door.

MATTHEW  
Steph!

She stops and turns around.

MATTHEW  
Thank you. I love you.

She blows him a kiss and runs out the door.

INT. MONICA'S KITCHEN - MOMENTS LATER

Ashley eats breakfast with Monica and Jeff. Matthew comes downstairs in his pajamas.

JEFF  
Good morning, sleeping beauty.

MATTHEW  
It's only 10 am.

MONICA  
We've been up for three hours.

MATTHEW  
That's not my fault.

Ashley tries to ease the tension.

(CONTINUED)

ASHLEY

You're mom made me breakfast!

MATTHEW

I can see that.

He puts his hand on his girlfriend's back.

MATTHEW

How'd you sleep?

ASHLEY

Excellent. You?

MATTHEW

Not too bad. Hey, we're all going outside to throw the football around. Wanna join us?

ASHLEY

Sure!

Stephanie and Brayden, who is half asleep, come downstairs.

STEPHANIE

Let's go!

MATTHEW

Ok! I'm on your team.

He turns to Brayden.

MATTHEW

What's the matter with you?

BRAYDEN

I was sleeping and she woke me up because she said it was important I came downstairs.

INT. MONICA'S KITCHEN - MOMENTS LATER

Monica and Jeff do the dishes as the kids all play football outside. Their laughter is heard from inside. Monica looks off at them and smiles at how happy her kids are.

The phone rings. Monica answers.

MONICA

Hey.

INT. DOCTOR'S OFFICE - EARLIER THAT MORNING

Sal is examined by a DOCTOR. Sal is a thin, short old man with balding gray hair and dark, Italian skin. The doctor checks his blood pressure, heart rate, and all his vitals.

DOCTOR

Your wife says you haven't been feeling well, Mr. Lombardi.

SALVATORE

She doesn't know nothing. I'm fine.

DOCTOR

Alright. Well, just sit tight for a few minutes and I'm going to check on your X-Rays and be right back, ok?

Sal nods. The doctor walks out.

INT. HOSPITAL - CONTINUOUS

SOFIA ROSSI LOMBARDI, 68, sits in the hallway. She's a full-figured Italian woman with short, curly hair. The same doctor comes and sits next to her.

DOCTOR

Mrs. Lombardi.

SOFIA

Yes, that's me.

DOCTOR

Ma'am. I just took a look at Sal's X-Rays, and I think I know why he's been coughing so much lately.

She looks at him, slightly worried.

DOCTOR

He's a smoker, right, ma'am?

SOFIA

Since he was sixteen years old.

DOCTOR

Ma'am, I don't know how to tell you this. The X-Rays show that your husband has cancer.

(CONTINUED)



SOFIA

Cancer? Then we can give him chemo right?

DOCTOR

We can try that, but unfortunately it's not that easy. He has lung cancer, but he's had that for awhile now. We can try to shrink the tumors in his lungs, but the cancer has metastasized to other parts of his body. Namely, to his brain, ma'am.

SOFIA

What do we have to do to make him better?

DOCTOR

We can try some experimental medication, but with cancer this advanced, there's only a small chance of it working. More than likely, your husband has about six months to live.

Sofia looks down. She sits speechless for a moment.

DOCTOR

I didn't know how you wanted to handle telling him. I'm here to help you if you need it.

SOFIA

I'll do it.

The doctor stands up.

DOCTOR

I'm very sorry, Mrs. Lombardi. I promise you that I'll do everything I can to help him.

INT. ITALIAN HOSPITAL - DAY (1949)

SUPER: "NAPLES, ITALY 1949"

12-year-old Salvatore sits alone on a bench in a hospital in Italy. His mother walks up to him and puts her hands on his shoulders as she kneels down to speak to him.

(CONTINUED)

SAL'S MOTHER  
(in Italian, with subtitles)  
Sal, I need to tell you something.

SAL (AGE 12)  
(in Italian, with subtitles)  
Giovanni is going to be alright,  
right mama?

SAL'S MOTHER  
Your brother isn't with us anymore,  
son. He's gone to see your father  
now in heaven.

Young Sal starts to cry.

SAL'S MOTHER  
You're the oldest now, Salvatore.  
I'm going to need you more than  
ever to help take care of your  
brothers and sisters. I can't care  
for all nine of you on my own. You  
need to be strong. For all of us.

Sal's mother gets up and leaves him. He starts to cry,  
sitting alone on the bench again.

DISSOLVE TO:

INT. HOSPITAL - DAY (2012)

Sofia sits alone on the bench in the hospital hallway. She  
pulls out her cell phone and dials a number.

INT. MONICA'S HOUSE - DAY

Monica, continuing her phone conversation from before, sits  
down. Jeff looks on anxiously.

MONICA  
(on the phone)  
Six months?

She sheds a tear, but tries to collect herself when the door  
opens and her kids and Ashley come in.

MONICA  
(on the phone)  
Alright, Mom, I'll call you back  
later.

Matthew sees that his mother has been crying.

(CONTINUED)

MATTHEW  
Mom, what's wrong?

JEFF  
Brayden, take your sister upstairs.

Brayden leaves the room with Stephanie.

JEFF  
Honey, what happened?

MONICA  
My dad is dying. He had some tests done and he has cancer and they're only giving him six months to live.

Jeff puts his arms around Monica and they cry. Ashley puts her arms around Matthew, who looks shocked.

EXT. LOMABARDI'S RESTAURANT - DAY

Matthew and Ashley walk up to a long building with a sign on the front that reads: "Lombardi's Restaurant and Banquet Facilities."

ASHLEY  
So this is what they call "the compound?"

MATTHEW  
Yep. This, obviously, is the restaurant.

ASHLEY  
Your aunt and uncle run it?

MATTHEW  
My mom's brother and sister. They both live over there.

He points to a modest-sized house on the other side of a large grassy field to the side. Next to it is a small, trailer-sized home.

MATTHEW  
Aunt Olivia and Uncle Chris live in the bigger house. And the little house next to it is where Uncle Tony and Aunt Nicole live. Olivia and Tony are my mom's siblings.

(CONTINUED)

ASHLEY

You weren't kidding when you said everyone lived on the same property.

MATTHEW

Nope. Except my mom and my aunt Lisa.

ASHLEY

Lisa?

MATTHEW

She moved to North Carolina a long time ago. She doesn't come around often. Most of the family doesn't speak to her much.

ASHLEY

That's sad.

MATTHEW

What's sad is they treat my mom the same way because she left the restaurant to start her own business.

ASHLEY

But the restaurant doesn't cater.

MATTHEW

Exactly. She's not even competition.

They enter the restaurant.

INT. LOMBARDI RESTAURANT - CONTINUOUS

Matthew and Ashley walk into the restaurant. It's closed, and there are no customers around. At the entrance is a cashier station and a long bar with flat screen TV sets behind it. Behind the bar is the door to the kitchen, and to both sides of the bar are two dining rooms.

They walk past the bar down a hallway. The walls are lined with pictures of the Lombardi family as well as Italian landmarks and soccer teams.

At the end of the hallway (and the bar) is a dining room. At one table are Monica, Jeff, Brayden, and Stephanie, who waves to Matthew as he enters. At another across the room is TONY LOMBARDI, Monica's brother and Matt's uncle, his

(CONTINUED)

wife NICOLE LOMBARDI and their five small kids. At an adjacent table is Matthew's aunt OLIVIA LOMBARDI RICHARDS and her husband CHRIS RICHARDS, as well as Sofia. No table looks at or acknowledges any other in the room.

MATTHEW

Everyone, this is Ashley.

They walk up to Olivia and Chris. Olivia looks very much like Monica.

MATTHEW

Ashley, this is my Aunt Olivia and Uncle Chris. And my grandma.

OLIVIA

Nice to meet you, Ashley.

CHRIS

Pleasure.

ASHLEY

It's nice to meet you too.

SOFIA

Hello, welcome. Matthew, get her some food.

MATTHEW

I will, I will, Nonna.

They walk to the next table over, where Tony is seated with his family. Tony is a large man in every sense of the word. His wife, Nicole, is petite and pretty. Next to her are two of her children, ALEXIS, 6, and JACOB, 3. At the end of the table are their one-yea-old triplets in high chairs: SONIA, TASHA, and NICHOLAS.

MATTHEW

And this is...

TONY

(interrupting)

Matthew's Uncle Tony.

He shakes Ashley's hand.

TONY

Pleasure to meet you, Ashley.

NICOLE

I'm Nicole, hi.

(CONTINUED)

ASHLEY

Nice to meet both of you.

NICOLE

Matt said you were pretty, but to be honest I didn't believe him. Guess I was wrong.

Ashley blushes.

ASHLEY

You're so kind.

MATTHEW

And these are their kids: Alexis, Jacob, Sonia, Tasha, and Nicholas.

ASHLEY

How old are they?

NICOLE

Lexi is 6, Jake just turned 3 and the triplets are 1 and a half.

ASHLEY

They're all so beautiful. Can I hold one?

NICOLE

Absolutely! But they just ate so be careful.

Ashley picks up one of the triplets, SONIA, and holds her.

ASHLEY

(baby talk)

You're such a pretty girl, aren't you? You're so pretty!

NATHAN RICHARDS, 20, walks out of the kitchen carrying two pizzas. He's very quiet and mild-mannered. He sets the pizzas down on a table in the middle of the room.

MATTHEW

Nate! I didn't know you were home yet!

NATHAN

Yeah, just got back this morning, actually. This must be Ashley.

(CONTINUED)

ASHLEY

It's so nice to meet you,  
Nathan. Matthew talks very highly  
of you.

Olivia snaps her fingers at Nathan.

OLIVIA

Nathan, get Nonna a plate of food.

NATHAN

It's nice to meet you too.

He walks toward the pizza to get his grandma a plate.

INT. LOMBARDI HOUSE - LATER THAT DAY

The next day. The entire family cleans up after lunch together. Monica, Olivia, and Nicole wash dishes. Matthew, Brayden, Nathan, and Ashley clear and wipe off the table. The kids play in another room, and Tony, Jeff, and Chris are watching television in the living room.

Sofia exits the bathroom, walks toward the kitchen and sits at the kitchen counter. She's quiet and still. Monica turns off the water and faces her mother.

MONICA

Mom, you need to tell him.

SOFIA

I know.

Olivia puts down a stack of clean dishes and joins the conversation. She whispers, not wanting anyone else to hear.

OLIVIA

(to Monica)

She's perfectly capable of making  
her own decisions, Monica. If she  
wants to wait for the right moment  
she's entitled to do so.

MONICA

(quietly)

He's entitled to know!

OLIVIA

How dare you!

(CONTINUED)

MONICA

How dare I what? How dare I care  
about my father?

OLIVIA

You don't know what it's like here  
anymore.

MONICA

Because I don't live right next  
door doesn't mean I stopped being a  
daughter.

Matthew, on the other side of the room, watches the  
exchange. He gives Nathan a look: "here we go again."

SOFIA

Shut up. Both of you. You're father  
has cancer and all you can think  
about is fighting, fighting,  
fighting.

MONICA

Mom, he needs to know.

SOFIA

You're right. I just don't know how  
to do it.

OLIVIA

Mom, I'm here for you. Are you sure  
you want to do it alone?

Monica rolls her eyes.

SOFIA

Yes. I need to do it.

Sofia stands up and walks toward the stairs.

INT. SAL AND SOFIA'S BEDROOM - DAY

Sofia enters, slowly and quietly.

SOFIA

Sal, are you up?

Sal lies in bed, half asleep.

SALVATORE

For my wife, I can be up.

Sofia grabs a chair and sits next to the bed.

(CONTINUED)



SOFIA

Sal, at the hospital yesterday, the doctor told me something. You have cancer.

SALVATORE

Cancer?

SOFIA

You have to take a lot of medicine, and you might get very sick.

Sal cannot speak. He looks off, but not at anything specific.

SOFIA

Salvatore, I will be right here with you the whole time. I will always love you.

He turns and looks at her. His eyes are filled with tears, but she cannot cry. He grabs her hand.

INT. LOMBARDI HOUSE - LIVING ROOM - LATER THAT NIGHT

The entire family, minus Sal and Sofia, sits in the living room, crammed onto the couches. The kids play with toys on the floor, and the television is on, but few are watching.

Sofia comes downstairs and walks into the kitchen. She begins to pour herself a cup of coffee. Monica walks toward the kitchen.

MONICA

Mom.

SOFIA

Yes?

Sofia doesn't look at her, but instead focuses on pouring coffee.

MONICA

Mom, I need to tell you something.

SOFIA

What? Then tell me!

She turns to face Monica.

(CONTINUED)

MONICA

I want to move in with you.

Jeff, on the couch, looks startled. The rest of the family tunes in.

SOFIA

Why?

MONICA

I feel like I've been a terrible daughter lately. Since I moved into the new house I haven't been around as much. You and papa need help right now and everyone else is already here.

Olivia sits up.

OLIVIA

We don't need your help.

MONICA

Would you please stay out of this? This is none of your Goddamn business.

TONY

Mon, don't get angry.

Monica storms toward the couch.

MONICA

I will get as angry as I want to be. My father is dying and I want to be here to help him.

She turns back to face Sofia in the kitchen.

MONICA

And I know you need help, Mom, but you'll never admit it. I'm moving in whether you like it or not.

Sofia is speechless.

SOFIA

I have enough help. But you're still my daughter and I won't stop you.

Matthew and Ashley enter the front door.

OLIVIA  
Jesus Christ, mom!

Nicole grabs the kids and leads them out of the room. Tony and Chris give each other a look: "Uh-oh."

SOFIA  
Don't talk to me that way. I don't want Monica here. I can handle this by myself, but she is allowed to see her father as much as she wants.

MATTHEW  
What's happening? Why is everyone so angry?

BRAYDEN  
Mom says she's moving in with Nonno and Nonna.

MATTHEW  
And us?

MONICA  
No, you will stay at our house with your father.

JEFF  
Honey, are you sure? We

MONICA  
(interrupting, yelling)  
MY DECISION IS FINAL!

JEFF  
Ok, then.

Matthew looks around the room for a moment, and then to his mother.

MATTHEW  
No.

Across the room, Nathan looks at Matthew, puzzled. Everyone else is watching the conversation closely. Olivia is sitting, pissed off on the couch. Sofia takes a seat at the kitchen counter with her coffee. Tony, Chris, Brayden, and Jeff watch anxiously from the couch. Ashley looks at Matthew, unsure what he is doing.

(CONTINUED)

MONICA

What do you mean no?

MATTHEW

I mean, no, I'm not staying there.  
I want to stay here with you.

Monica takes a deep breath, and looks at him, confused.

MONICA

Why?

MATTHEW

Last night, on the back porch. You told me I needed to start taking advantage of opportunities. You were right. You were absolutely right. I'm tired of screwing up and letting things slip away.

(beat)

I don't have a lot of memories with Nonno. Outside of playing here at the house with Nate and Brayden when we were kids. Then I went off to school and you left the restaurant and I just don't know if I'll ever get that opportunity to have a relationship with my grandfather again. I'm moving in.

INT. MONICA'S HOUSE - DAY

The next morning. Monica and Jeff pack Monica's bags.

MONICA

I'm sorry to thrust this on you. I should have talked to you about it first. It's something I just have to do.

JEFF

I completely understand. It's only on the other side of town. We'll be fine. Steph can come to the studio some days, the business will be fine. You do what you need to do and we're all here for you.

MONICA

I love you.

## MATTHEW'S ROOM - CONTINUOUS

Matthew and Ashley finish packing their bags, and walk downstairs.

## DOWNSTAIRS - CONTINUOUS

Matthew and Ashley come downstairs, followed by Stephanie. Brayden is there, as are Jeff and Monica, with her packed bags. Matthew waves to Brayden and grabs a bag for his mother. They walk out the door.

## EXT. LOMBARDI HOUSE - DAY

Matthew's car pulls into the driveway. The sun is up and peeks through the trees onto the large, brick house.

## INT. BAR - NIGHT (1961)

SUPER: "1961"

24-year-old Sal walks into a bar carrying his suitcase. He walks to the bar and gets the attention of the bartender.

SAL (AGE 24)

Birra.

BARTENDER

I'm sorry, what?

Sal sees a Budweiser sign on the wall.

SAL (AGE 24)

(attempting English)

Boodwayser.

The bartender grabs a beer and hands it to Sal. Sal grabs a seat at the bar, and sets his suitcase down beside him.

TONY D'ANGELO (O.S.)

(in Italian)

An Italian?

Sal turns to see the man sitting to his left, TONY D'ANGELO, a large, but gentle-looking man who appears to be only a few years older than Sal.

(CONTINUED)

SAL (AGE 24)  
(in Italian, with subtitles)  
Yes. Salvatore Lombardi.

TONY D'ANGELO  
Tony D'Angelo.

They shake hands.

TONY D'ANGELO  
What brings you to Chicago?

SAL (AGE 24)  
I just arrived tonight. I was  
staying in New York for a few days  
after I came over from Naples.

TONY D'ANGELO  
Welcome.

INT. BAR - NIGHT (1961) - A FEW HOURS LATER

Tony and Sal are still sitting at the bar. There are empty  
plates in front of them, and they're sipping a beer.

SAL (AGE 24)  
I should probably go now. It was  
nice talking to you, Tony.

TONY D'ANGELO  
Where are you off to, a young lady?

SAL (AGE 24)  
Someday, but actually I do not have  
anyplace to go. I just wanted to  
walk around and see the city.

TONY D'ANGELO  
Where are you living?

SAL (AGE 24)  
I do not know yet.

Tony stands up.

TONY D'ANGELO  
Come with me.

INT. D'ANGELO HOUSE - NIGHT

Tony and Sal enter the house. It is the same size and shape as Sal's future home, but the furniture and cabinets are all much older. LUCIA D'ANGELO, Tony's wife, is sitting in a rocking chair in front of the fireplace.

TONY D'ANGELO  
Lucia, I brought a friend.

She stands up.

TONY D'ANGELO  
This is Salvatore Lombardi, he just immigrated from Naples.

LUCIA D'ANGELO  
It's a pleasure to meet you,  
Salvatore. Can I get you a drink?

SAL (AGE 24)  
No, ma'am, that's awfully nice of  
you.

TONY D'ANGELO  
Sal, sit down, take your shoes off  
for awhile.

Sal sits down on the couch. Lucia and Tony join him.

SAL (AGE 24)  
Lucia, you have such a beautiful  
home. If you don't mind me asking,  
how did you afford this? It's very  
big and you two are so young.

LUCIA D'ANGELO  
It belonged to my parents. They  
just passed away. We were living  
with them and they left it to Tony  
and I.

SAL (AGE 24)  
I'm so sorry.

LUCIA D'ANGELO  
It's been tough. Thank you.

SAL (AGE 24)  
Do you have any kids?

(CONTINUED)

TONY D'ANGELO

None yet. I'm working at a factory around the corner trying to save up a little before we start trying.

LUCIA D'ANGELO

Do you have a wife, Sal?

Sal pulls out his wallet and takes out a picture of Sofia to show her.

SAL (AGE 24)

She's still in Italy, but we are going to marry when I can afford to send for her.

TONY D'ANGELO

Lucia, Sal doesn't have a place to stay. I wanted to offer him a room.

Sal looks at him, shocked.

SAL (AGE 24)

No, I can't do that. You just met me.

LUCIA D'ANGELO

That's a great idea. There aren't many Italians in this part of town, and we could use the company.

SAL (AGE 24)

I can't.

TONY D'ANGELO

I insist. No charge. One friend to another.

SAL (AGE 24)

Absolutely not.

TONY D'ANGELO

Where else will you go, huh? You're going to carry that suitcase around Chicago for the rest of your life?

Sal has no answer.

TONY D'ANGELO

I insist.



SAL (AGE 24)

I have to pay you. I will find a job and pay you. I insist.

LUCIA D'ANGELO

They're hiring at Tony's factory!

TONY D'ANGELO

Come with me in the morning and I'll show you my boss.

SAL (AGE 24)

Why are you doing this for me?

TONY D'ANGELO

You've been here for five hours, and already I know everything about your life, Sal. Your girl, how your father died, your mom and your siblings. Nobody in this town is like that. You're a good man, and I could tell that about you right away. And sometimes everybody deserves a little help.

Sal smiles.

TONY D'ANGELO

Now, get some sleep my friend.

EXT. D'ANGELO HOUSE - NIGHT

The D'Angelo House sits in the moonlight. It is a large, red brick house, surrounded by a large, fenced-in yard. There is a large patio above the attached garage with a table and chairs set up. The yard is mostly grass and fruit trees, with the exception of a basketball court and bocce ball court.

Through the window, Sal goes to bed. The lights go out in the house

EXT. LOMBARDI HOUSE - DAY (2012)

Monica, Matthew, and Ashley walk up to the house carrying their suitcases. It is the same large, red brick house with the same fenced-in yard. The basketball court is old and faded, the bocce ball court is still there, and parts of the lawn have been replaced by a large, flourishing garden and an old grapevine-covered walkway. On the far end of the yard is an old swingset and a trampoline.

INT. LOMBARDI HOUSE - DAY

Matthew, Monica, and Ashley enter carrying their bags. Sofia gives them each a hug.

SOFIA  
Can I get anyone something to  
drink?

MONICA  
We're fine mom, relax.

SOFIA  
Ashley, how long are you staying?

ASHLEY  
(reluctantly)  
I'm leaving today.

SOFIA  
Oh, well can I make you lunch,  
first?

MATTHEW  
Actually, Nonna, she has to go  
soon, and I was wondering if she  
could meet Nonno before she leaves.

SOFIA  
Sure, I'll call him.

She walks over to the stairs.

SOFIA  
(yelling)  
Salvatore!

She walks back to Matthew.

SOFIA  
He's coming.

MONICA  
How is he?

SOFIA  
Eh. Ok I suppose.

Sal walks down the stairs, but very slowly. He coughs with every few steps. He walks up to Monica, hugs her, and then the same for Matthew.

(CONTINUED)

MATTHEW

Nonno, this is my girlfriend,  
Ashley. Ash, this is my  
grandfather, Salvatore Lombardi.

ASHLEY

Mr. Lombardi, it's a pleasure to  
meet you. Matt speaks so highly of  
you.

SALVATORE

He does? He never told you about  
my gun did he?

Ashley doesn't know what to say and gives a look of  
confusion. Sal puts his arm around her and starts laughing  
hysterically.

SALVATORE

When my daughter here brought  
Matthew's daddy home for the first  
time I said, "get this hippy  
musician out of my home" and ran  
upstairs for the gun. He was gone  
before I got back.

SOFIA

Ashley, he's exaggerating a little  
bit.

MONICA

My dad likes to tell stories.

SALVATORE

And why not?

ASHLEY

I enjoyed the story, Mr. Lombardi.

SALVATORE

You eat?

ASHLEY

No, I have to go. I have an  
internship in Boston and a plane to  
catch. My bus leaves soon.

SALVATORE

(to Sofia)

Pack her some fish.

Sofia goes to the kitchen.

(CONTINUED)

SALVATORE  
Take some to go, Ashley.

EXT. STREET - MOMENTS LATER

A bus pulls up. Matthew and Ashley wait. Matthew is holding her bag.

MATTHEW  
I wish you would have let me drive you back to Ann Arbor. You didn't need to take the bus.

ASHLEY  
It's fine. Really.

MATTHEW  
If you say so. I feel bad.

Matthew goes and gives her a hug.

ASHLEY  
Don't feel bad. You have enough going on.

MATTHEW  
Call me as soon as you get home, and again before your flight leaves tomorrow, okay?

ASHLEY  
Of course.

She steps into the bus. Matthew leans in and they kiss. He steps back, the door closes, he waves, and the bus drives away. Matthew watches in sadness.

INT. LOMBARDI HOUSE - DAY (APRIL 2012)

Matthew and Monica eat breakfast with Sal and Sofia.

MATTHEW  
Thank you for breakfast, Nonna.

MONICA  
Yes, thank you, Mom.

SOFIA  
You're both welcome.

(CONTINUED)

SALVATORE

She's a good cook, isn't she?

MATTHEW

She sure is.

SALVATORE

Does your girl cook?

MATTHEW

She tries. But usually I end up cooking for her instead.

Sal laughs.

SALVATORE

You cook?

MATTHEW

Yeah, of course. It's in my blood, right?

SALVATORE

Good. Come to the restaurant with me today.

INT. LOMBARDI'S RESTAURANT KITCHEN - DAY

Sal and Matthew are wearing aprons in the kitchen. There's a large container of flour on the counter, next to a sheet of cold pizza dough. Sal reaches in, grabs a handful, and spreads it out onto the counter.

SALVATORE

You said you cook? Let's make some pizza.

MATTHEW

Alright! I've never done this before.

SALVATORE

It's easy.

Sal takes a piece of dough, rubs it in flour, then stretches it out for a moment, spins it on his fist like a basketball, throwing it slightly into the air a few times, and sets it down on the counter a perfect circle.

MATTHEW

Don't they have machines that do that now?

(CONTINUED)

Sal scoffs.

SALVATORE

The piece of shit who works here at night uses that. Real pizza you make with the hands.

Matthew grabs a piece of dough, stretches it, spins it, and sets it down. But his dough is nothing like a circle and recoils into a ball.

SALVATORE

Practice.

MATTHEW

Yeah I guess you have done this a few times, huh?

SALVATORE

More than forty years.

Sal takes over for Matthew.

SALVATORE

Matthew, your girl. She is beautiful. I have some advice for you.

MATTHEW

What's that?

Sal's pizza is looking much better than Matt's.

SALVATORE

You love her. I can see it in you. And love is the most important thing you can have. Take care of that girl, Matthew.

INT. FACTORY - NIGHT (1962)

Sal and Tony punch out after a day of work and grab their things from a locker.

TONY D'ANGELO

How was that for your first day, huh?

SAL (AGE 24)

I'm exhausted. But I think I'll like it.

(CONTINUED)

TONY D'ANGELO

The money is not bad. Not great, though. I forgot to tell you, I train four nights a week with the local police.

SAL (AGE 24)

The police?

TONY D'ANGELO

My father was a cop in Florence, and as a little boy that's what I always wanted to do. You should join me.

SAL (AGE 24)

I'll come. What else do I have to do?

TONY D'ANGELO

You need to learn English. But Lucia and I can help you with that. We've been here for almost fifteen years now.

EXT. D'ANGELO HOUSE - NIGHT

Sal sits alone in a gazebo in the garden, writing a letter. He seals the letter in an envelope and addresses it to Sofia.

Tony walks up.

TONY D'ANGELO

You play bocce ball?

SAL (AGE 24)

A little.

TONY D'ANGELO

Let's play.

They walk toward the bocce ball court. In the background, the land occupied in the future by the restaurant and Olivia and Tony Lombardi's homes is mostly grass and forest.

INT. POLICE ACADEMY - NIGHT

Tony and Sal shoot target practice.

TONY D'ANGELO  
Have you heard back from Sofia yet?

SAL (AGE 24)  
Not yet. I told her about  
everything you've done, though.

TONY D'ANGELO  
Ah, it's nothing.

SAL (AGE 24)  
I don't think her parents ever  
liked me.

TONY D'ANGELO  
Why do you say that?

SAL (AGE 24)  
It's a long story.

INT. D'ANGELO HOUSE - NIGHT

Tony and Sal sit in front of the fire place. Lucia brings a tray with coffee and cookies in.

LUCIA D'ANGELO  
Sal, this letter came for you  
today.

She hands Sal an envelope. He opens it and reads it.

SAL (AGE 24)  
My Sofia! She's coming!

INT. LOMBARDI HOUSE - DAY (2012)

Sal and Matthew return from the restaurant carrying three pizza boxes. Sofia and Monica are sitting at the kitchen counter talking.

MATTHEW  
We made pizza.

SALVATORE  
I made pizza. Matt put the cheese  
on top.

(CONTINUED)



SOFIA

Good we're hungry.

Monica gets up and grabs plates. They all sit down to eat, from L-R: Sal, Matthew, Monica, and Sofia.

The front door opens. In walks LISA LOMBARDI WILSON, Sal and Sofia's oldest daughter (49).

LISA

Hello?

She walks in and sees her parents, nephew, and sister eating pizza.

MATTHEW

Aunt Lisa?

Monica gets up, hesitantly and slowly, with a bewildered look on her face.

MONICA

What are you doing here?

LISA

I wanted to see my family.

Lisa is quiet, calm, and nervous.

Monica gives her an awkward hug.

MONICA

Well, it's good to see you. Matt and papa just made some pizza.

LISA

Thanks.

(to Sal)

Hi dad.

She leans over and gives Sal a kiss on the cheek and he wraps his arm around her.

SALVATORE

Hello, bella.

LISA

(to Sofia)

Hi mom.

Sofia answers, but doesn't look up from her meal.

(CONTINUED)

SOFIA

Hello.

MONICA

Sit down, I'll get you a plate.

Monica gets up and gets a plate of pizza for Lisa. Lisa sits on the end of the table next to Sal, on the opposite end from Sofia.

MATTHEW

How long are you here?

LISA

I'm not sure yet.

MATTHEW

Where's Rachel and Uncle Greg?

LISA

They couldn't make it. Greg's away on business and Rachel had some stuff going on with work that she couldn't get out of.

Monica sets the plate in front of Lisa and sits back down.

LISA

Where's the rest of your family?

MONICA

At home. It's just the two of us. We're staying here for awhile.

LISA

Oh.

SALVATORE

Where are you staying?

LISA

Actually, I wanted to ask you about that. I was wondering if I could stay here with you for awhile.

Sofia stands up aggressively.

SOFIA

No.

She walks to the sink to put her dish away. Lisa puts her head down.

(CONTINUED)

MONICA

Mom...

SOFIA

(interrupting)

No. There's no room. You and Matthew are already here. There's no room.

MONICA

There are two more empty rooms! What are you talking about?

SOFIA

I said no.

Sofia walks upstairs.

MONICA

I'll talk to her, Lisa.

SALVATORE

No. You will not fight with your mother, Monica. Stay here and eat.

MONICA

She can't do that.

SALVATORE

My daughters are always welcome in my home. I'll talk to her.

INT. LISA'S BEDROOM - DAY

Lisa is unpacking her things. Monica walks in and sits down next to her on the bed.

LISA

I haven't slept in this room in 32 years. Thirty-two years, Mon.

MONICA

I know. It's been a long time.

LISA

And now I'm not welcome here.

MONICA

Papa is talking to her. It'll be fine.

Lisa starts crying.

(CONTINUED)

LISA

No, Monica. It won't be fine. I've ruined everything.

MONICA

There's time.

LISA

No there isn't. My dad is dying. I have no relationship with my brother. You realize he was just a baby when I left?

MONICA

I do.

LISA

I stopped being invited home for Christmas after awhile. Do you know how much that hurts? And what makes it worse is I know it's all my fault.

She wipes the tears off of her face.

LISA

And it's not like I'm living the dream in North Carolina, either!

MONICA

What does that mean?

LISA

I'm miserable. I'm alone and miserable. My daughter is a whore. I have no idea where she is most of the time. And my husband is either traveling or fucking somebody else.

Monica puts her arm around Lisa.

MONICA

You should tell us these things. You never call.

LISA

I know. I know. It's all my fault. I'm a terrible mother and a terrible wife. Worst of all, I'm a terrible daughter. And a sister.

She continues to cry next to Monica.

EXT. LOMBARDI HOUSE - DAY

Monica and Matthew walk through the yard. The grapes are diseased and foul-looking. The pear, peach, and plum trees bear no fruit. They stop to look at the grapes.

MONICA

I remember when these used to start growing this time of year.

MATTHEW

Yeah, me too. Nonno used to dedicate a branch to each of his grandkids. Mine was right here.

He points out a branch of grape vines that, like the others, appears lifeless.

MONICA

It's a shame, it really is. This yard was so beautiful.

MATTHEW

It still is. It's just different.

Matthew looks around at the yard.

MATTHEW

How are you handling all of this?

MONICA

All of what?

MATTHEW

Nonno, the family. Aunt Lisa coming back.

MONICA

Well, I think you said it best. It's different.

INT. LOMBARDI'S RESTAURANT - NIGHT

Tony and Olivia sit at the bar in the restaurant, which is closed. They have wine in front of them.

OLIVIA

So, they've taken in another one of their long lost daughters.

(CONTINUED)

TONY  
Have you seen her yet?

OLIVIA  
No and I don't want to. At least  
Monica still has a presence here.  
Lisa disappeared off the face of  
the Earth and now she thinks she  
can come back just because papa is  
sick?

TONY  
Speak of the devil...

Tony looks over and sees Lisa and Monica walking into the  
restaurant.

LISA  
Hi.

Tony stands up and gives Lisa a hug.

TONY  
I heard you were back.

LISA  
Yep.

Lisa and Monica walk up to the bar and stand behind the bar,  
opposite the other two.

LISA  
It's nice to see you, too, little  
sister.

OLIVIA  
(sarcastically)  
It's wonderful to see you!

MONICA  
C'mon, can't we play nice for a few  
minutes?

Olivia rolls her eyes.

TONY  
How long are you in town for?

LISA  
I'd like to stay for awhile.

(CONTINUED)

MONICA

I was just telling Lisa how big your kids have gotten, Tony.

TONY

Yeah. They grow up fast. They're in bed by now, otherwise I'd invite you over.

LISA

It's okay. Tomorrow maybe.

TONY

Yeah, that'd be nice.

LISA

Listen, I know I'm probably the last person you guys expected to see, and the last person you want to see, but I'm here and I wanted to try and be civil.

TONY

I'm all for being civil, but you have to understand what it's like from our point of view. Our big sister who left thirty years ago and never comes around.

LISA

I know, I deserve that. I guess I'd like a second chance.

TONY

How about a drink?

LISA

I don't know if this is the place for that?

OLIVIA

Why not? Oh that's right, you never wanted any part of this restaurant. I almost forgot.

LISA

That's not true. I just don't think it's appropriate to be taking wine from the business.

MONICA

She has a point.

(CONTINUED)

OLIVIA

Fuck you, Monica. This isn't your business. It's ours, and we're closed. Both of you can leave.

LISA

No, stop it, Olivia. I'll have a drink if it makes you happy.

TONY

I think it's best if you go, too.

LISA

Tony, please. I want to talk to my brother.

TONY

Well then I suggest you find one. Because I've never been a brother to you. You know what? You haven't changed. You're still the selfish, stuck-up bitch you've always been. You can't come in here after all this time and criticize the way we run our business.

LISA

I left because I didn't want this business to ruin me the way it's ruined all of you.

OLIVIA

What is that supposed to mean?

LISA

(to Olivia)

You live in here and you have no life outside of the place. You have no clue what your son wants or does. Tony, you're broke and can barely feed your kids and Monica had to get out before it ruined her life, and now you treat her like a traitor.

OLIVIA

You are so wrong, and how dare you bring my son into this?

LISA

I'm only speaking as someone who knows a thing or two about bad parenting.

(CONTINUED)



MONICA  
Ok, we should go now.

OLIVIA  
Yes, how many times do we have to say that?

LISA  
We're leaving.

Lisa and Monica walk toward the door. Monica exits, but Lisa stops by the door and turns around.

LISA  
Papa should be ashamed of you two.

TONY  
Go take a long look at yourself in the mirror.

Lisa turns and leaves.

INT. BEDROOM - DAY

Matthew, stressed, is on his computer. He's pulling his hair out, then sets his head down on the keyboard.

SALVATORE (O.S.)  
What's the matter with you?

Matthew looks up and sees Sal standing in the doorway. He is noticeably thinner and is nearly bald.

MATTHEW  
I'm trying to schedule classes, and I just can't figure out what to do. I've been home for six weeks and haven't scheduled a single class!

SALVATORE  
Then come with me. I need your help.

INT. GARAGE - MOMENTS LATER

Salvatore, now wearing a hat to cover his lack of hair, pulls the cover off of his car, a shiny black 1978 Chevy Corvette. Matthew watches.

(CONTINUED)

SALVATORE

This is my angel, Matthew. I remember when you were little I used to pick you up from school to impress the girls.

MATTHEW

I remember. You used to play the jingle from the inside. That probably doesn't work anymore, right?

Sal sits down in the driver's seat and tries to play the music from a little keypad next to the steering wheel. He presses a few buttons but there is no noise.

SALVATORE

It's dead.

MATTHEW

When was the last time you drove the car?

SALVATORE

I don't know.

MATTHEW

Let's jump it. I'll get the Camry. Do you have cables?

SALVATORE

In the trunk of the Camry.

MATTHEW

Let's do it.

EXT. GARAGE - MOMENTS LATER

Matthew pull up Sal's Camry and parks it in front of the Corvette. He gets back out.

MATTHEW

I have to be honest, I've never done this without help.

SALVATORE

Psh. Piece of cake.

Sal connects the cables to the the battery of the Camry.

(CONTINUED)

SALVATORE  
Start the Camry.

Sal holds the other end of the cables. Matthew starts the Camry and Sal goes to plug the cables into the Corvette battery. As the first cable touches the battery, sparks flare and the crackling sound startles Salvatore, who jumps back and slowly falls to the floor.

Matthew shuts off the car, jumps out of the car and runs over.

MATTHEW  
Nonno! You alright?

SALVATORE  
I'm fine. Help me up.

He helps him up.

SALVATORE  
I don't know how this shit works.

MATTHEW  
I think we need to switch the  
cables and leave the car off until  
it's set.

Matthew unplugs the cable and re-configures it. He heads back to the Camry.

MATTHEW  
Stay back.

He turns the Camry on. No sparks.

MATTHEW  
(from the car)  
OK! Try starting your car.

Salvatore sits down in the Corvette and turns the key. Nothing happens.

MATTHEW  
Give it a second and try again.

Salvatore waits a moment, then turns the key. There's a clicking noise, but the engine doesn't start.

Matthew gets out and walks over to the Corvette.

(CONTINUED)

SALVATORE

It's dead.

Sal looks defeated.

MATTHEW

No it's not. It's just been awhile.

SALVATORE

Ah, forget it. I knew it wouldn't work.

MATTHEW

Let's try it one more time. I think it just needed to warm up a little bit.

Matthew sits back down in the Camry.

MATTHEW

(quietly, to himself)

C'mon, c'mon, c'mon. Please work.

MATTHEW

(aloud)

Do it!

Sal turns the key to the Corvette, the engine starts to turn on but stalls.

MATTHEW

Give it some juice!

Sal continues to turn the key, this time pressing the gas pedal. The car starts. The engine roars with each step on the pedal. Sal presses the music button again. A song, similar to an ice cream truck jingle, plays loudly from a speaker on the car.

Matthew, in the Camry, smiles as he watches his grandfather in his car.

EXT. COUNTRY ROAD - DAY

Sal, with Matthew riding shotgun, drives the Corvette down a long, country road. There is nothing but corn on either side of the road. The top is off of the car. Sal smiles from ear to ear.

Sal pulls the car over and stops.

(CONTINUED)

SALVATORE

Your turn.

MATTHEW

My turn?

SALVATORE

You helped. You get to drive home.

MATTHEW

Why did you ask me anyway? I know nothing about cars.

SALVATORE

Everyone else is too busy fighting. That's no way to live. We should be a family.

He opens his door and steps out. Matthew does the same.

SALVATORE

So we drive away for a little bit. Relax.

INT. LOMBARDI HOUSE - DAY

The entire family is eating lunch at the house. Sal, sitting at the table, starts coughing, and the cough gets progressively worse throughout the scene.

NATHAN

Nonno, you okay?

SALVATORE

Yes.

They continue eating. Stephanie runs up to Nicole, with Alexis and Jacob.

STEPHANIE

Aunt Nicole, can we go outside, please?

NICOLE

Is everyone done eating?

Alexis shakes her head. Jacob does too.

NICOLE

Stay where we can see you through the window. And stay away from the road.

(CONTINUED)

STEPHANIE

Yay!

She takes the kids, and runs outside, excited.

Lisa is sitting alone on a sofa in the corner of the room. Monica walks up to her.

MONICA

Have you talked to Greg since you've been here?

LISA

Nope. I don't even know where he is right now.

Matthew and Nathan walk up and join the conversation.

MATTHEW

What's Rachel been up to these days?

LISA

She's working a little. She moved in with some boy that I met once. I hated him, so of course she insisted that she loves him.

NATHAN

Is she going to come by anytime soon? We'd love to see her.

LISA

I don't know guys, I really don't.

Sal's coughing is now almost uncontrollable.

SOFIA

Salvatore, let's go upstairs and take the medicine.

MONICA

Mom, you need help?

SOFIA

(rudely)

No, I can do this myself, Monica.

Monica backs away. Sal, guided by Sofia, slowly makes his way up the stairs.

INT. LOMBARDI HOUSE - DAY

Sal is lying down on the couch, barely awake. He is noticeably weaker-looking and his hair is gone. He coughs frequently and the cough gets worse and worse.

Sofia is cooking in the kitchen with Monica. Matthew comes down the stairs.

MATTHEW

Oh, wow, Nonna, that smells delicious!

SOFIA

Your favorite!

MATTHEW

Oh no! I told Nate I was gonna take him downtown for lunch today.

SOFIA

(confused)

Why? I make this delicious pasta and who's gonna eat it?

MATTHEW

We haven't really gotten to talk yet. We were just gonna get something cheap and simple and maybe go for a walk.

SOFIA

Ahhh!

She waves her hand in disgust.

MATTHEW

I'm sorry. I'll see you guys later.  
Bye mom.

Matthew starts to walk out the door, but stops when Sal starts coughing.

MATTHEW

Nonno, you ok?

SALVATORE

Wait.

Sal slowly sits up, but it's a struggle for him. He reaches into his pocket, struggles momentarily, then pulls out his wallet. He opens it up and thumbs through a few bills, pulls out a fifty-dollar-bill and sets it on the coffee table, sliding it toward Matthew.

(CONTINUED)

SALVATORE

For you lunch.

MATTHEW

Nonno, no, I can't. We're just gonna get a quick sandwich, it's alright.

Sal slowly turns and looks Matthew in the eye, angry.

SALVATORE

Is my money not good enough for you? I offer you something and you don't take it?

MONICA

You better take the money, Matt.

Matt walks over and grabs the bill.

MATTHEW

Thank you.

He walks out.

EXT. PARK - DAY

Matthew and Nathan walk together in a park. The leaves are changing colors and beginning to fall.

MATTHEW

You know, I haven't been able to really catch up with you this summer. Things have been so crazy, you know. But how are you? How are you handling all of this?

NATHAN

All of what?

MATTHEW

Nonno, Aunt Lisa coming back, this thing with your mom and my mom.

NATHAN

You know this family is really messed up. Everyone. I sometimes feel like my mom forgets I exist. She spends so much time angry at other people and when she's not doing that she's working. Uncle Tony is always so stressed

(MORE)

(CONTINUED)



NATHAN (cont'd)  
out. It's nice having your mom and Aunt Lisa around, actually. Even with all the drama they're great to talk to sometimes.

They walk a bit further and stop to look at the river.

NATHAN  
He's gonna die soon, Matt.

MATTHEW  
I'm afraid so.

NATHAN  
I just don't know what to do. I miss the old days, you know? You, me, Brayden, and Rachel when she was around. When Nonno would pull us around on the tractor in our wagons. Everything seemed so much simpler then. Now I'm scared. I'm scared because I think he's the glue that holds this family together. What happens when he's gone?

MATTHEW  
I don't know, man. It is a scary thought.

(beat)  
You know what he did today? I was on my way out, and I told Nonna I couldn't eat her pasta since I was meeting you. I mentioned we'd get smething cheap and quick. I thought he was sleeping on the couch, but as I was leaving he gave me fifty bucks and told me to buy lunch. And I thought to myself, 'here's a man on the brink of death, just trying to hold on. And all he can think about is what he can do for someone else.'

NATHAN  
God, I'll miss him.

INT. CAFE - DAY

Nathan and Matthew eat across from each other in a booth by the window.

NATHAN

You know, Matt. I'm envious of you.

Matthew stops eating and puts down his sandwich.

MATTHEW

Of me?

NATHAN

Yeah. You have what I want.

MATTHEW

What is that?

NATHAN

A girl. How is she?

MATTHEW

She's busy. And she knows how difficult things are here. We talk about once a day, though.

NATHAN

See that's what I want. More than anything. Just someone to talk to, to keep me company. Let me ask you something, how many nights when you were at Michigan this year were you alone?

MATTHEW

None unless by choice.

NATHAN

Exactly. I always thought I'd be the type of guy who'd be married by 24 or so. I'm going on 21 and I've never been on a date, Matt!

MATTHEW

Let's fix that!

NATHAN

Oh yeah, let's put some new batteries in me and all will be well.

(CONTINUED)

MATTHEW

Nate, I think you're selling yourself short. You're a great guy. You're my cousin for crying out loud.

Nathan smiles at the joke.

MATTHEW

I'm sure Ashley has a bunch of friends she could hook you up with. Nice friends, too.

NATHAN

Yeah, we'll see.

INT. LOMBARDI HOUSE - NIGHT

Matthew is sitting in the dark, alone on the couch, talking on the phone with Ashley. A clock shows that it is 1 am.

ASHLEY (V.O)

How is your mom doing?

MATTHEW

She's holding up. I saw her crying the other night. It's obviously tough on her.

ASHLEY (V.O)

Yeah I can't even imagine what I'd do if my dad was dying.

MATTHEW

Me neither.

Matthew looks up the staircase and sees Sal stumbling at the top.

MATTHEW

(on the phone)

Hey I gotta go. Love ya.

He hangs up the phone. Sal starts walking down the stairs. A tube connected to an unseen oxygen tank is stuck to his leg. He walks about halfway down the steps before tripping on the tube and falling down several steps before Matthew catches him and stabilizes him.

MATTHEW

It's me, Matthew. I gotcha.

(CONTINUED)

Matthew untangles the tube and throws it to the side, and walks with Sal down the last few steps.

MATTHEW

What are you doing up?

Sal mumbles something, but it can't be understood. His eyes are bloodshot. He walks slowly into the living room. A light in the adjacent kitchen is on, and Sal is seen in the light for the first time. He is extremely thin, bald, and frail. He sits down on the couch in the living room and rests his head for a moment.

Matthew follows him, but keeps his distance. He sits down at the kitchen counter, keeping an eye on his grandfather.

Sal takes out a pack of cigarettes and removes one cigarette. He then tries lighting the cigarette by striking it against the pack, mistaking the pack for a lighter.

Matthew watches, nervously, as if wanting Sal to figure out the mistake by himself. Realizing eventually that Sal is too disoriented to figure it out, Matthew walks a lighter over to Sal and sits back down.

Sal holds the lighter in one hand, and the pack in the other. He looks at the lighter, then at the pack, then back at the lighter. Then he starts laughing. And laughing some more.

Sal gives Matt a look: "how could I be so foolish?" and smiles.

He lights the cigarette, as Matthew watches. When finished, he stands up and starts walking toward the stairs. Matthew gets up to help him.

SALVATORE

I got it.

Matthew backs off and sits back down.

SALVATORE

Good night, Matthew.

INT. LOMBARDI HOUSE - DAY

Matthew enters the house, dressed in sweatpants and a t-shirt, sweating, as if he went for a run.

(CONTINUED)

MATTHEW  
Mom, what's wrong?

Cut to Monica, sitting in the living room, holding hands with Jeff as Brayden and Stephanie sit nearby, crying.

MONICA  
He hasn't woken up yet.

Matthew stands, in shock, his face expressionless.

MATTHEW  
What-what does that mean?

MONICA  
We're not sure. The doctor's up there now.

INT. SAL AND SOFIA'S BEDROOM - DAY

Sal is asleep in bed. A doctor is sitting in a chair beside the bed. Lisa, Monica, Tony, Olivia, and Sofia are all standing behind the doctor. Olivia, Sofia, and Monica are in tears. Lisa and Tony aren't crying, but look beaten.

The doctor turns toward the family.

DOCTOR  
The best way I can describe his state is a transition. It's not a coma, because his brain is still functioning. But it's a very real possibility that he might not wake up.

TONY  
How long will this last?

DOCTOR  
There's really no telling. It could be a few hours, it could be a few days, maybe even longer. This is his body's way of shutting down. I liken it to a computer closing all it's programs and functions before shutting off.

LISA  
So he probably won't wake up?

(CONTINUED)

DOCTOR

I'm afraid so. But, like I said, his brain is still fully functional at this point. Families in this position usually like talking to the patients. He can still hear you, even if he can't respond.

The doctor turns to Sofia.

DOCTOR

Mrs. Lombardi, there's nothing more I can do right now. A nurse will be over in a few minutes, and as long as you'd like, we'll have someone here to administer his medication and run any necessary tests.

Sofia shakes her head in agreement. The doctor gets up to leave.

MONICA

Thank you doctor.

DOCTOR

It's quite alright. You'll all be in my prayers.

Olivia cries into Tony's shoulder.

INT. DINING ROOM - DAY

Monica and Sofia drink coffee at the table.

MONICA

Mom. I haven't seen you cry yet through all of this. I don't know how you do it.

SOFIA

I don't know why.

MONICA

I think you might just be in denial.

SOFIA

I'm not stupid. I know what is going on.

(CONTINUED)

MONICA

Alright, alright. I'm just letting  
you know that it's ok to cry  
sometimes.

INT. GROCERY STORE - DAY

Jeff and Matthew are shopping for groceries. Matthew pushes  
the cart while Jeff checks items off a list as they are put  
in the cart.

JEFF

Did we get french onion dip?

MATTHEW

Yeah it's in here.

JEFF

Good.

They walk a little further in relative silence.

MATTHEW

Hey dad?

JEFF

What's up?

MATTHEW

I'm really scared.

Jeff picks up an apple and inspects it.

JEFF

We all are, Matt.

MATTHEW

Not about him dying, though. I've  
come to accept that. I'm afraid of  
what will happen to everyone else.

Jeff puts the apple down, and picks up another one.

JEFF

You know why I love apples so much?

MATTHEW

No, why?

JEFF

Apples come in many different  
varieties. I like Michigan

(MORE)

(CONTINUED)

JEFF (cont'd)  
apples. I don't really care for Red Delicious apples. There are green apples, too. You're mom always liked those, but I don't know why. I've tried them all. The bottom line is that I love apples. Even the ones I didn't like as much I still ate all the way through.

Matthew gives him a puzzled look.

JEFF  
I've been in this family 25 years, Matt. There are good apples and bad apples. But at the end of the day they're still apples and we still love 'em. And they're still right here in the apple bin, together.

Matthew smiles.

MATTHEW  
You know, I'm not sure the methaphor makes a lot of sense but I'll take it. Thank you.

Jeff puts a few apples in a bag and ties it shut.

JEFF  
I'm a drummer. I'm not supposed to make sense all the time.

SERIES OF SHOTS: LOMBARDI FAMILY GRIEVES AT THE HOUSE

--Living Room - Stephanie sits on Matthew's lap, next to Brayden and Nathan. The tv is on but nobody is paying attention.

--Dining room - Lisa, Olivia, Nicole and Monica, cleaning every inch of the room obsessively.

--Kitchen - Tony cooking pasta on the stovetop.

--Driveway - Jeff and Chris grilling burgers on the grill.

--Family Room - Jacob, Alexis, Sonia, Tasha, and Nicholas playing with toys on the floor.

--Sal and Sofia's Bedroom - Sal, asleep in the bed, is watched by a hospice nurse. Sofia rests on a couch nearby.



INT. DINING ROOM - NIGHT

Monica sweeps the floor.

MATTHEW (O.S.)

Hey mom, can I talk to you?

She turns and sees Matthew, holding an envelope.

MONICA

Is everything ok?

MATTHEW

Yeah, yeah. I just wanted to give this to you.

He hands her the envelope.

MONICA

What is this?

MATTHEW

Your birthday is in three days. I don't know what's going to happen so I wanted to make sure I gave it to you.

MONICA

Thank you.

She takes the envelope and gives him a hug and a kiss.

MATTHEW

You're welcome. Whatever happens, I want you to know I'm here for you.

INT. LOMBARDI LIVING ROOM - NIGHT

The entire family sits in the living room. Sofia comes downstairs.

TONY

Any news?

SOFIA

The nurse says nothing has changed. She's giving him the medicine. I'm going to bed when she's done.

(CONTINUED)

TONY

Do you need anything?

SOFIA

No I'm fine. I'll see you all tomorrow. Go home and sleep.

OLIVIA

Like hell.

MONICA

Mom we all want to sleep here tonight.

LISA

And as long as it takes.

SOFIA

Fine, but I don't have enough beds.

JEFF

The couch is fine.

STEPHANIE

I'll sleep on the floor if I have to.

Sofia looks around at her entire family, smiles and turns to go back upstairs.

INT. D'ANGELO HOUSE - NIGHT (1968)

SUPER: "1968"

Lucia, Sofia, now 24, and Sofia's daughters - 5-year-old Lisa and 2-year-old Monica - eat dinner with Tony and Sal, who is now 31. Tony and Sal are in their police uniforms. They switch between Italian and English.

SOFIA (AGE 24)

Elisabetta, help Monica with her pasta, please?

LUCIA D'ANGELO

Elisabetta, how is your Aunt Lucia's cooking?

LISA (AGE 5)

Very yummy!

(CONTINUED)

MONICA (AGE 2)  
(imitating Lisa)  
Very yummy!

TONY D'ANGELO  
You're a lucky man, Sal. You have a  
beautiful family, here.

SOFIA (AGE 24)  
We have beautiful friends, too.

SAL (AGE 31)  
Are you two still trying for kids?

LUCIA D'ANGELO  
Actually, we wanted to tell you two  
tonight.

She looks at Tony.

LUCIA D'ANGELO  
I'm pregnant!

Sofia stands up and gives Lucia a hug. Sal shakes Tony's  
hand.

SAL (AGE 31)  
Congratulations, my friend.

The phone rings. Tony answers. He nods.

TONY D'ANGELO  
Ok, sir.

He hangs up.

TONY D'ANGELO  
Sal, there's a shooting downtown  
and they need everyone there.

Sal stands up. He kisses Sofia and he and Tony run out the  
door.

INT. D'ANGELO HOUSE - NIGHT (1968) - HOURS LATER

Lucia and Sofia put the girls to bed in a bedroom. They turn  
around and see Sal standing in the doorway, holding his  
police cap and crying. He walks slowly to Lucia and puts his  
arms around her.

(CONTINUED)

SAL (AGE 31)  
I'm so sorry.

EXT. CEMETARY - DAY

Sal, Sofia, Lucia, Lisa, and Monica, all dressed in black, join a few others, dressed in black. A priest speaks. A picture of Tony on an easel is next to the priest.

PRIEST  
Goodbye, Tony D'Angelo. May the  
Holy Spirit lift you to eternity  
with Christ the Lord.

Lucia starts crying and rests her head on Sofia's shoulder.

INT. D'ANGELO HOUSE - NIGHT

Lucia comes out of her room, dragging a large suitcase behind her.

SOFIA (AGE 24)  
What are you doing?

LUCIA D'ANGELO  
I can't stay here. There are too  
many memories.

SOFIA (AGE 24)  
Where will you go?

LUCIA D'ANGELO  
To my sister's in New York. This  
house is more yours than mine now  
anyway.

SAL (AGE 31)  
Lucia, we need to pay you.

LUCIA D'ANGELO  
No, it's yours. All of it. I love  
you both and you're very deserving  
of it.

They all hug.

FADE OUT.

INT. LOMBARDI HOUSE - DAY

The next morning. The camera scans the house, slowly revealing Stephanie asleep on the family room floor, on top of blankets, with Jacob and Alexis beside her. Jeff and Brayden are on couches. The downstairs bedroom is open and Lisa and Monica are seen in the bed, also asleep. In the front living room, Matthew and Nathan are on the couches.

The front door opens. RACHEL, 21, Lisa's daughter enters. She is very attractive, with long black hair and olive colored skin like her aunts. She pulls behind her a suitcase on wheels.

Matthew wakes up and sees her.

MATTHEW

Rachel?

He stands up and runs to give her a hug.

MATTHEW

I missed you. I'm so glad you're here.

Lisa walks out of the bedroom, followed slowly by Monica.

LISA

Rachel?

One by one, the others begin to wake up.

RACHEL

(sarcastically)

Yep, it's me.

LISA

What are you doing here?

RACHEL

I got your message about Nonno. I needed to come.

MATTHEW

Unfortunately it's not looking good.

RACHEL

What's that mean?

Lisa rubs her eyes; she's still barely awake.

(CONTINUED)

LISA

He's in a transition. He's been sleeping for two days now and hasn't woken up.

Rachel starts to cry. Monica and Lisa both give her a hug, as Tony, Nicole, Olivia, and Chris come down the stairs to see what is going on.

INT. DINING ROOM - NIGHT

Sofia hands Rachel a plate of pasta.

SOFIA

I'm glad you're here, Rachel.

RACHEL

Thank you, Nonna.

Matthew, Nathan, Brayden, and Stephanie are all the table.

RACHEL

So, Matt, how's school?

MATTHEW

I like it.

RACHEL

You like it? You're recovering alcoholic cousin who you haven't seen in two years asks you about going to Michigan and all you say is "I like it?"

MATTHEW

I'm going to be a junior, and I don't even have a major. It just seems like all I do is go to class and study and for what? So, yes, I like it. I like parts of it. But there's not much else to say right now.

RACHEL

Fair enough.

She turns to Brayden and Nathan.

RACHEL

What about you guys?

(CONTINUED)

BRAYDEN

My dad and I have been in the studio working on some songs I wrote.

RACHEL

You got any to play for me?

BRAYDEN

Ehhh, it's a work in progress.

RACHEL

Nate, what about you? Your mom working you to death here?

NATHAN

It is what it is. The restaurant needs help.

RACHEL

You know my first time having sex was in the kitchen?

STEPHANIE

Hey!

RACHEL

I'm joking, Steph.

She turns to Matthew and whispers.

RACHEL

It was behind the bar.

EXT. STREET - 1969

Sal, now 32, walks down the street hanging up flyers on trees and posts advertising rooms for rent.

A large, jovial man, ANDY, comes up behind him and taps him on the shoulder.

ANDY

Excuse me, sir?

Sal turns around. He speaks English but it is broken and his accent is very thick.

SAL (AGE 32)

Yes?

(CONTINUED)

ANDY

The room for rent. I'm interested.  
My wife and I are looking for a  
place to stay while we save for a  
place of our own.

SAL (AGE 32)

Ah, very good. Very good. You can  
come by this night?

ANDY

Yes.

SAL (AGE 32)

And what your name?

ANDY

Andy. Andy Carmichael.

Sal shakes his hand.

SAL (AGE 32)

Salvatore Lombardi.

INT. LOMBARDI HOUSE - NIGHT (1969)

Sal and Sofia sit and eat dinner with Andy and his wife  
EMILY.

EMILY

Sofia, this food is delicious.

SOFIA (AGE 25)

Thank you.

ANDY

Seriously, I wish Emily cooked like  
this.

EMILY

Hey!

SOFIA (AGE 25)

I am sure she is great cook.

ANDY

Oh she is. I'm just playing.

He gives Emily a kiss on the cheek.

(CONTINUED)



EMILY

I will say though, it's very hard to get good Italian food around here.

ANDY

Yeah, I think we got lucky finding you guys.

SAL (AGE 32)

We lucky to have a man who eats all our food!

They all laugh.

SAL (AGE 32)

No, no no. I joking. We are lucky to have you. Since I retire from the cops, we need the money.

SOFIA (AGE 25)

And it is nice to have someone to speak with.

EMILY

Well, I think it works out best for everyone.

Andy takes a bite of his food and moans.

ANDY

Not to keep coming back to the food, but Sofia! You gotta sell this stuff! You want some money, that's the way to go!

SOFIA (AGE 25)

Really?

ANDY

Oh yeah!

INT. LOMBARDI HOUSE - NIGHT (1971)

Sal, 34, runs around the house, carrying food. He goes to the porch and delivers a tray, then comes back into the kitchen.

SAL (AGE 34)

(in Italian)

They want their food out there!

(CONTINUED)

SOFIA (AGE 27)  
I'm doing all I can! Somebody has  
to feed the baby!

She turns and drops a meatball in front of one-year-old Olivia.

SOFIA (AGE 27)  
There you go, Olivia. Mommy will  
take care of you!

Sal rolls his eyes and throws his hands up in the air.

SAL (AGE 34)  
My oh my!

He grabs a plate of food and runs out the front door.

INT. LOMBARDI GARAGE - CONTINUOUS

Sal runs downstairs and into the garage, which has been converted into a dining room, packed with tables full of customers.

EXT. LOMARDI RESTAURANT - DAY (1976)

SUPER: "FIVE YEARS LATER"

Sal, now 39, puts his arm around Sofia, now 32, as they stand with their home behind them. He smiles as the camera closes in on his face.

SAL (AGE 39)  
My restaurant!

The camera pans around slowly, revealing the newly constructed Lombardi's Restaurant next door to the house.

INT. LOMBARDI HOUSE - DAY (2012)

Lisa, Rachel, Matthew, Monica, Jeff, and Brayden eat in the dining room. The kids are heard on the porch.

In the next room, Tony and Nicole eat with Chris and Olivia.

Sofia comes downstairs. Tony gets up and whispers to his mom.

(CONTINUED)

TONY

Mom, I was wondering if I could borrow a few dollars. My phone bill and cable bill are past due and were both shut off yesterday.

SOFIA

Yes, write out a check from the restaurant account.

TONY

Thanks. I love you mom. Is papa okay?

SOFIA

He needs to lay down for a little bit.

## FAMILY ROOM

Lisa stands up and walks over to Sofia. Tony is still nearby.

LISA

Mom, are you serious?

SOFIA

What?

LISA

I just heard you tell him that he could write a check from the restaurant to pay for his bills.

SOFIA

And, so what?

LISA

You're just going to let him take money like that?

SOFIA

Your brother is really struggling right now financially.

LISA

That doesn't matter! He can't take from the business like that!

NICOLE

(angrily)

Listen, Lisa, you have no idea what it's like for us. We have five

(MORE)

(CONTINUED)

NICOLE (cont'd)  
little kids and only one  
income. We buy nothing for  
ourselves but we still can't break  
even sometimes!

LISA  
I understand that...

NICOLE  
(interrupting)  
No, quite frankly I don't think you  
do.

Olivia walks into the conversation.

OLIVIA  
What is going on in here?

TONY  
Nothing we haven't seen before.

LISA  
I'm not trying to be the bad guy  
here. You guys make me out to be  
some monster that I'm not!

OLIVIA  
No, you know what? We aren't making  
you out to be anything. Your  
actions and your words do all the  
explaining.

LISA  
C'mon, this isn't fair.

OLIVIA  
Do not talk to me about fair! You  
wanna know what's not fair?

LISA  
Olivia, please, not here.

OLIVIA  
No, I think everyone should hear  
this.

Chris, Nathan, Matthew, Jeff, and Brayden all look over from  
the next room, alerted.

(CONTINUED)

OLIVIA

Not fair is being 17 years old and having your sister turn her back on you in a time of real need.

Lisa puts her head down in shame.

OLIVIA

(to Lisa)

You know, Tony wasn't as lucky as Monica and I. At least we were old enough to talk before you ran away. I at least thought I had a relationship with you.

(to everyone)

But then one night when I was 17 I made a mistake. I went out drinking with some friends and got caught. And I was arrested. And my older sister, who was married to a rich lawyer and had more money than she knew what to do with, refused to bail me out when I called her crying and asking for help. So I spent the night in jail until my mom and dad could borrow the money from someone. And that, ladies and gentlemen, is the real Lisa Wilson.

Olivia storms out of the house. Everyone looks at Lisa, mostly in shock, some disgust. Nathan and Chris slowly make their way out the door after Olivia.

EXT. LOMBARDI ROOFTOP PORCH - DAY

Matthew, Nathan, Brayden, and Rachel are sitting on the porch outside talking.

Monica and Olivia walk out.

MONICA

Can we talk to you kids for a second?

They all look up.

OLIVIA

The doctor said that Nonno's brain is still functioning.

(CONTINUED)

MONICA

Which means that he can still hear us even if he doesn't respond. We think it'd be a good idea if you all went up there at some point and said anything that you want to say before he dies.

INT. LOMBARDI KITCHEN - DAY (2010)

SUPER: "TWO YEARS EARLIER"

Sal is sitting at the kitchen counter eating. Monica and Jeff enter.

MONICA

Papa? Can we tell you something?

SALVATORE

Sure. Anything.

MONICA

It's about Brayden. He's been going through a lot lately.

SALVATORE

What?

He gestures with his hands for her to hurry up and tell the story.

MONICA

Brayden told us a few days ago something. And he's afraid that you won't approve of it.

SALVATORE

Monica, what are you saying?

JEFF

Sal, Brayden told us that he's gay. And he's really scared.

MONICA

He's going through a lot, and kids at school are picking on him and he needs his family.

Before she is finished, Sal wipes off his face and hands with a napkin, aggressively slides his plate toward the center of the table, stands up quickly and marches upstairs.

## BEDROOM

In a spare bedroom at the house, Brayden is sitting alone on the bed, scared and wiping tears from his eyes.

Sal slams the door open and walks up to Brayden, yelling.

SALVATORE

(yelling)

I don't want to hear any more of  
this gay bullshit.

Brayden starts crying again.

SALVATORE

(cont'd)

If anyone, EVER, says anything to  
you at school about this, you tell  
them Salvatore Lombardi is your  
grandfather and to see him if they  
have any problems with my grandson.

He turns and storms out of the room.

## INT. SAL AND SOFIA'S HOUSE - NIGHT (2012)

Brayden is sitting in a chair next to Sal's bed. Sal is still asleep.

BRAYDEN

I've never forgotten what you said  
to me that day. I was having  
thoughts...

He starts to well up.

BRAYDEN

(cont'd)

...I was having thoughts about not  
wanting to live anymore. But I  
went into school the next day with  
my head held high. I still got  
teased but after awhile I stopped  
caring.

## INT. SAL AND SOFIA'S BEDROOM - DAY

Nathan is next to the bed, in the chair, as Brayden was.

(CONTINUED)

NATHAN

Remember the day you took me for a drive out in the country? We stopped at a little diner and these cute girls were at a table across the room. And you walked up to them and told them "you see that guy over there? He's a real keeper." They came up and talked to us on their way out. Obviously I never did anything about it.

INT. SAL AND SOFIA'S BEDROOM - NIGHT

Brayden, as before.

BRAYDEN

Because I knew that I always had my family behind me.

INT. SAL AND SOFIA'S BEDROOM - DAY

Nathan, as before.

NATHAN

But I knew that I had it in me, because of you.

He gets up and walks out of the room. Stephanie is waiting outside the door, with Jeff, who's holding her hand.

STEPHANIE

Daddy, can I go in alone?

JEFF

Yeah. Of course. I'll be right here when your're done.

Stephanie walks in and sits down in the chair next to Sal. Jeff closes the door behind her.

STEPHANIE

Nonno, I wrote you a letter. I know you can't read it so I'll read it to you.

She opens up a folded piece of paper, decorated and with a handwritten note on the inside.

(CONTINUED)



STEPHANIE

(reading from the note)

Dear Nonno, I want to say that you are the best nonno in the world. You did so much for us. You played with us and told us funny stories. You made the best pizza. I will miss you and how you always called me your princess even when I got older. I love you. Love, Stephanie.

She puts the note on the nightstand and walks out. Jeff is waiting for her at the door and gives her a hug when she walks out.

INT. SAL AND SOFIA'S BEDROOM - DAY

Lisa, Monica, Tony, Olivia, Matthew, Nathan, and Rachel sit in the bedroom. Sal is asleep in the bed.

LISA

I know you all think I'm the scum of the Earth, but he was always there for me.

MONICA

For all of us.

TONY

I know some people here don't agree with it...

He gives a nasty glare at Lisa.

TONY

...but Nicole and I have struggled for a long time with our finances. And he was always there. He's given us a place to live, helped feed our kids. We could easily be homeless if not for all he's done. I mean it, too.

Olivia is quiet, but looks somewhat disappointed. Monica and Lisa are listening intently.

TONY

That's what father's are for.

As he speaks, Tony, who had been calm and collected up until this point, breaks down and starts crying.

INT. LOMBARDI KITCHEN - SAME TIME

Stephanie is drawing a picture, seated at the counter. Jacob and Alexis are sitting beside her, scribbling with crayons. Jeff is pouring milk for the kids.

JEFF

What are you drawing?

STEPHANIE

A picture of our whole family.

She shows it to Jeff. He looks at it. An old man is in the middle, lying in bed, but awake. Characters representing the rest of the family stand around him.

BEDROOM

Monica puts her arms around her brother, who is still crying. Then she turns to Olivia.

MONICA

I know you think I betrayed you.

OLIVIA

Yes.

MONICA

I think now you should know the truth.

OLIVIA

I'm pretty sure I know how it went down.

MONICA

No I don't think you do.

Monica stands up and paces around the room.

MONICA

Papa told me never to tell any of you this. But now that he's almost gone, I think it's ok.

She starts to cry.

MONICA

I had been working at the restaurant. Since I was 7. I was there when it expanded and I was there when Lisa left and when Mom

(MORE)

(CONTINUED)

MONICA (cont'd)  
was pregnant with Tony. I loved it  
at times, but it was really  
difficult.

She pauses to collect herself.

MONICA  
I love mom, I do. But she's very  
demanding. It's not easy working  
for your mom for so long! And at  
such a young age. Inevitably, the  
line between daughter and employee  
is blurred.

She stops again and swallows a lump in her throat.

MONICA  
One day, papa came up to me, sat me  
down, and told me to leave. He  
said he knew I could do better by  
myself and that I was being held  
back. He told me to open my own  
place, and Mom said I would never  
be as successful as her. And that  
hurt.

She stares at Olivia.

MONICA  
None of it was easy for me,  
Livvy. But I had to go. And he  
knew that.

Matthew, who had been watching, has a look of shock on his  
face, knowing the truth of his mother's decision.

INT. SAL AND SOFIA'S BEDROOM - DAY

Later that same day. Rachel walks into the bedroom. A  
hospice nurse is giving Sal medicine.

HOSPICE NURSE  
I'll leave as soon as I'm done.

RACHEL  
Take your time.

The hospice nurse finishes, gets up, and leaves, she closes  
the door behind her. Rachel sits down in the chair beside  
the bed.

(CONTINUED)

RACHEL

Hi Nonno. It's me, Rachel. I'm sorry I haven't been around.

She starts to tear up.

RACHEL

I've made a lot of mistakes, Nonno. I made friends with the wrong people. I started drinking too much.

She pauses.

RACHEL

Nobody else knows this yet, but I'm pregnant. And I don't even know who the father is.

She starts crying.

RACHEL

Please don't leave. Not yet. I need you now. I need someone to tell me everything is going to be okay because I'm scared.

Sofia enters the room.

SOFIA

I'm sorry, Rachel. I need to get my glasses.

Sal opens his eyes and sits up slightly. He's still disoriented. His eyes barely open and he mumbles to the point where he is barely audible.

SALVATORE

Ciao, bella.

He looks up at Rachel.

SOFIA

Sal?

She runs to the bedside. Sal remains almost motionless.

SALVATORE

Make sure the nurse takes a pizza home.

He closes his eyes and falls back asleep. Sofia looks at Rachel, not sure what to say.

(CONTINUED)

RACHEL

I love you, Nonno. I'll miss you.

Rachel gets up and leaves the room. Sofia follows her after a moment. The nurse comes back in and sits back down in the chair. Sofia stops before she exits.

SOFIA

(to the nurse)

Make sure before you leave I give you a pizza.

INT. LISA'S BEDROOM - NIGHT

Sofia is sitting alone in Lisa's old bedroom. Lisa comes in.

LISA

Mom, you alright?

SOFIA

I'm fine. I'm just tired.

LISA

Can I get you anything?

SOFIA

I need to talk to you.

LISA

Okay.

Lisa sits down on the bed beside her mom.

SOFIA

I've spent so many years being angry at you, but it's my fault you left.

LISA

No, it isn't.

Lisa puts her arms around Sofia.

LISA

You have been a wonderful mother. I'm the one who left.

SOFIA

There's something I could've done, though.

(CONTINUED)

LISA

No.

(beat)

Mom, I need to tell you something  
about when I left.

SOFIA

What?

INT. LOMBARDI KITCHEN - NIGHT (1981)

SUPER: "1981"

Sofia, 37, is on the phone.

SOFIA (AGE 37)

(yelling)

NO!

She slams the phone down. Sal, 44, walks in.

SALVATORE (AGE 44)

What was that?

SOFIA (AGE 37)

Your daughter is getting married.

SALVATORE (AGE 44)

Married? Lisa?

SOFIA (AGE 37)

To the lawyer boy!

SALVATORE (AGE 44)

And what you say?

SOFIA (AGE 37)

She wants us to come. i said no  
way in hell. I will not support  
this marriage. She's 18 years old!

SALVATORE (AGE 44)

Shouldn't we think about it?

SOFIA (AGE 37)

No!

INT. SAL AND SOFIA'S BEDROOM - DAY (1981)

SUPER: "FOUR MONTHS LATER"

Sal, 44, walks into the bedroom. Sofia is changing.

SALVATORE (AGE 44)  
I'm going fishing for the weekend.

SOFIA (AGE 37)  
What about the restaurant? There's  
a wedding tonight!

SALVATORE (AGE 44)  
That's what the employees are for!

She rolls her eyes.

SALVATORE (AGE 44)  
I'll be back Sunday!

SOFIA (AGE 37)  
(yelling)  
Fine! Go!

SALVATORE (AGE 44)  
Okay!

INT. CHURCH - DAY (1981)

Lisa, 18, is sitting alone in a dressing room. She's  
wearing a wedding dress.

She looks up toward the door.

LISA (AGE 18)  
What are you doing here?

Sal is standing in the doorway, dressed in a tuxedo.

SALVATORE (AGE 44)  
I would NEVER miss an opportunity  
to walk my daughter down the aisle.

Lisa runs up, crying, and hugs her dad.

INT. CHURCH - DAY (1981)

Lisa and Sal walk down the aisle at her wedding.

INT. LISA'S BEDROOM - NIGHT (2012)

From before. Lisa is recounting the story of her wedding to her mother.

LISA  
I'm sorry you never knew.

SOFIA  
You're father always was a better person than me.

LISA  
That's not true. You were being a mother. I would've done the same thing.

Rachel enters.

RACHEL  
Mom, can I talk to you?

SOFIA  
I'll leave.

RACHEL  
No, you can stay, Nonna.

Rachel takes a deep breath.

RACHEL  
I'm pregnant.

Lisa looks at her with eyes wide open. Sofia doesn't know what hit her.

RACHEL  
I'm pregnant.

LISA  
Who's the father?

RACHEL  
I don't know.

Rachel starts crying. Lisa starts crying. Sofia starts crying.



INT. LOMBARDI HOUSE - NIGHT

Matthew, Jeff, and Tony enter carrying trays of food. They set them on the counter. Crying is heard down the hall. They all walk toward Lisa's old bedroom.

INT. LISA'S BEDROOM - NIGHT

Lisa, Rachel, Sofia, Monica, Olivia, Stephanie, and Nicole are all in the room crying. Nathan is standing in in the doorway looking confused.

Matthew walks up, with Jeff and Tony behind him.

MATTHEW

(worried)

What is this? What happened?

NATHAN

I believe, if I'm correct: Nonno walked Aunt Lisa down the aisle and Rachel is pregnant.

Matthew looks at Rachel. His eyes widen.

MATTHEW

You're gonna be a mom!

RACHEL

I know!

They embrace and smile.

EXT. LOMBARDI HOUSE - NIGHT

Olivia and Chris are on the porch. Olivia is crying.

OLIVIA

So, apparently my dad drove to North Carolina to walk Lisa down the aisle. He's been paying for Tony's house all these years, and he encouraged Monica to start her own business.

CHRIS

He was a great man.

OLIVIA

I know. I know. I love him and he was and IS a great man. But I

(MORE)

(CONTINUED)

OLIVIA (cont'd)  
can't help but feel like all along  
I've been the least favorite.

CHRIS  
That's no way to think. Your dad  
loves you. And you need to go back  
in there and support your family.

INT. SAL AND SOFIA'S HOUSE - NIGHT

Matthew enters the bedroom and sits in the chair next to  
Sal's bed.

MATTHEW  
Nonno, it's me Matt.

He adjusts the chair.

MATTHEW  
I've spent the last couple of days  
trying to figure out what to  
say. My mom said I should say  
whatever I need to get off my  
chest. I know this is probably  
going to be the last time I talk to  
you.

He takes a breath.

MATTHEW  
I want you to know that I love  
you. That when I grow up I hope I  
can be just like you. And I want  
to thank you. For everything. And  
I promise you I'll make sure this  
family is taken care of when you're  
gone.

He stands up, kisses his grandfather on the forehead, and  
walks out.

INT. LOMBARDI KITCHEN - DAY

The following morning. Sofia is making breakfast. Monica  
walks in.

MONICA  
Mom.

(CONTINUED)

SOFIA

What?

MONICA

I think you need to go talk to talk to him.

SOFIA

For what?

MONICA

He needs to know that it's ok to leave.

Sofia sits down with a cup of coffee at the counter. Monica joins her.

MONICA

I know it's not easy. But he's holding on for you.

SOFIA

I can't do it.

MONICA

You have to. It's time.

INT. NAPLES RESTAURANT - NIGHT (1959)

SUPER: "1959"

Salvatore Lombardi, now aged 22, is a waiter at a restaurant in his hometown. He's wearing an apron and a black dress shirt and pants. He grabs a plate of food from the kitchen, quickly walks to the small dining room and delivers it to a customer. There are 5 tables and he is the only waiter. He pours water for guests at another table, sets it down on a table, and begins cleaning the lone empty table in the room.

A middle-aged couple and their 15-year-old daughter, Sofia Rossi, enter the room. Sofia has short, curly brown hair and is wearing a dress. She's beautiful. Her parents are also dressed very formally.

Salvatore notices them and walks up to greet them. Sofia is standing behind her parents and Sal cannot see her.

SAL (AGE 22)

(in Italian, with subtitles)

Hello, sir and madam. How many today?

(CONTINUED)

MR. ROSSI

Three.

SAL (AGE 22)

Right with me.

MR. ROSSI

Thank you.

Sal leads them to the table he just cleaned off and pulls out a seat for Mrs. Rossi, who sits down in it as he pushes her into the table.

MRS. ROSSI

Thank you, young man.

Sal does the same for Sofia. They make eye contact for the first time and she smiles at him. He pauses for a second, mesmerized, then pushes her in.

INT. NAPLES RESTAURANT - LATER THAT NIGHT

Sal brings the Rossi family their food. As he sets Sofia's dish down in front of her, he accidentally knocks over her water, which spills onto her lap.

SAL (AGE 22)

My God! I'm so sorry, ma'am.

He grabs a napkin and starts drying off her table, then reaches to dry off her dress. She slaps his hand and he jumps back, realizing his mistake.

SAL (AGE 22)

I'm sorry. I'm sorry. I'm sorry.  
I'm so stupid. I am so stupid.

Sal runs to the kitchen, his face red. He stops to catch his breath and sweat drips down his face.

Sofia's parents look at her and help her dry off. Sal re-enters and the couple gives him a dirty look.

SAL (AGE 22)

Sir and madam, from the bottom of my heart I am so sorry for what hapened. I have spoken to the owner and your meal tonight is free.

He looks, ashamed, at Sofia, then retreats to the kitchen.

INT. NAPLES RESTAURANT - LATER THAT NIGHT

Sal is cleaning dishes, working quickly and stopping infrequently to catch his breath. He is wet and dirty.

The restaurant owner enters.

OWNER

Salvatore. You can go now.

Sal turns off the water and takes off his apron.

OWNER

Just make sure you don't start grabbing any dresses from now on!

EXT. NAPLES STREET - NIGHT

SUPER: "ONE WEEK LATER"

Salvatore is walking through the streets in his work clothes, carrying his apron. He stops and looks off.

Sofia is sitting at a table in the town square with two other girls her age.

Sal walks up to her. She recognizes him and smiles.

SOFIA (AGE 15)

Did you come to pour pasta sauce on my ass and try to wipe it off?

SAL (AGE 22)

I only wanted to tell you that I am embarrassed about what happened the other day.

SOFIA (AGE 15)

It's fine, actually. It was funny. I went home and laughed about it, but I couldn't let my parents know that. They were too angry.

SAL (AGE 22)

Well, I'm glad.

SOFIA (AGE 15)

My name is Sofia. Sofia Rossi.

She extends her hand. Salvatore lifts it up and kisses the back of her hand.

(CONTINUED)

SAL (AGE 22)  
Salvatore Lombardi. It's a pleasure  
to meet you, Sofia.

SOFIA (AGE 15)  
It is a pleasure to meet you, also.  
Are you on your way to work now?

SAL (AGE 22)  
No. I just finished.

SOFIA (AGE 15)  
Are you in a hurry?

SAL (AGE 22)  
My mother is waiting for me to come  
home for dinner. But I have a few  
minutes.

SOFIA (AGE 15)  
Sit down with us.

MONTAGE: SAL AND SOFIA FALL IN LOVE

--A beach - Sal and Sofia take a walk together. He reaches  
for her hand and they hold hands.

--Sal's work - Sofia comes into the restaurant and is seated  
by and waited on by Sal.

--A clothing store - Sal buys a dress.

--The town square - Sal and Sofia eat together outside.

--A restaurant - Sal gives Sofia the dress he bought. She  
gives him a hug.

--A street market - Sal and Sofia eat apples as they walk in  
the street. They kiss for the first time.

EXT. MARINA - DAY (1961)

SUPER: "TWO YEARS LATER"

Sal is holding a suitcase, and he and Sofia stand on the  
dock together. Passengers board a boat in the background.

Sal puts down the suitcase and embraces hand-in-hand with  
Sofia.

(CONTINUED)

SOFIA (AGE 17)

Do you have to go? America is so far away!

SAL (AGE 24)

It's for us. There is more for me there. I can be the man I want to be, and earn more money. When I am settled, I will write you, and I want you to come with me. We can start a life together.

SOFIA (AGE 17)

I don't want to wait!

SAL (AGE 24)

Neither do I. But it won't be long, I promise. And I have something I want you to keep while I'm gone.

He reaches into his pocket, pulls out a ring, and slides it onto her finger.

SAL (AGE 24)

I love you, Sofia Rossi. You are the most beautiful girl I have ever seen and when I can, I am going to marry you. I promise.

They kiss. He turns around, lifts up his suitcase, and walks toward the boat.

Sofia starts crying. She looks at her ring.

FADE IN:

INT. LOMBARDI HOUSE - DAY (2012)

Sofia stand outside her bedroom door. She reaches for the doorknob and stops when she sees her wedding ring.

INT. SAL AND SOFIA'S BEDROOM - MOMENTS LATER

Sofia sits down in the chair beside the bed where Sal is asleep. She pulls a picture of Jesus off the nightstand and sets it next to Sal in bed.

SOFIA

(in Italian)

Lord, save him, or take him. Sal, my love, I will always love you. You will always be mine.

(CONTINUED)

The nurse knocks on the door.

SOFIA

Come in.

The nurse enters. Sofia moves away but remains in the room. The nurse checks Sal's heart rate and blood pressure.

HOSPICE NURSE

I think you should get your family  
in here.

HALLWAY

Sofia walks down the hall and wakes Olivia up in a spare bedroom.

SOFIA

Get everyone. Hurry.

BEDROOM - MOMENTS LATER

Olivia, Chris, Tony, Nicole, Monica, Jeff, Lisa, Matthew, Brayden, and Rachel crowd around the bed. Sofia is in the chair beside the bed. The hospice nurse is on the other side of the bed, monitoring Sal's heart rate.

Sofia, for the first time, cries in the presence of her husband since his diagnosis. So does Tony.

OLIVIA

I think he'd like one last drink  
with his family.

She pulls a bottle of scotch out her purse. She rubs a little on Sal's lips. The bottle is passed around, one by one, to everyone in the room except the nurse.

Matthew is last he sips and hands the bottle back to Olivia.

The nurse checks his heart. She feels his hand.

HOSPICE NURSE

It's over. I'm so sorry.

The camera pans the room.

Brayden goes up to the corpse and kisses Sal on the forehead. Rachel is next, then Matthew. One by one, everyone does so, and exits the room afterward, until only Sofia and Sal are alone in the room.



## FAMILY ROOM - SAME TIME

Monica sits down, crying. She starts digging through her purse and pulls out a card. It is the birthday card Matthew gave her three days earlier.

She reads the card to herself.

## BIRTHDAY CARD

Dear Mom, I know you're going through a very hard time right now. But I want you to know that I will always be there for you. That I love you and you are the best mother I could possibly ask for. I also want you to know something that Nonno said to me a couple days ago. He said "I know your mom's birthday is soon. If I don't make it, please tell her I love her." Happy Birthday, Matthew.

## BACK TO SCENE

Olivia walks by.

MONICA  
Liv?

OLIVIA  
Yeah?

MONICA  
What's the date today?

OLIVIA  
September 12.

Her eyes widen.

OLIVIA  
Oh my God, Monica.

She goes up and gives Monica a hug.

OLIVIA  
Happy Birthday.

FADE TO BLACK

FADE IN:

INT. CHURCH - DAY (SEPTEMBER 2012)

Matthew is giving his eulogy from the first scene.

MATTHEW

Five months ago, I was finishing up my sophomore year of college. I was at one of the most prestigious schools in the world. I was salutatorian of my high school class and went to school with hopes and dreams, but worse, with expectations. I was supposed to be something big, I was supposed to be something great and make a lot of money and be very successful. But I hadn't the slightest idea what any of that meant for me. I was lost, confused, and I didn't know where to look for help. But what I found these last five months is that sometimes you look for help, and sometimes, help finds you.

MATTHEW

I always thought that what was important is what you do for a job. Living with my grandfather made me realize that what's more important is what you do for your family. My grandpa did a lot for his family, from his childhood up until the day he died. He changed the lives of everyone he knew for the better.

Matthew stops himself from crying.

MATTHEW

Whatever I end up doing with my life - and I still have no clue what exactly that's going to be - I hope that I will be half the man my grandpa was, and live half as fulfilling a life as he did. To make something I'm proud of. To marry a woman I love and spend parts of six decades together. To have children and grandchildren. To walk my daughters down the aisle. To impart on them the wisdom I'd learned. To hold my grandchildren

(MORE)

(CONTINUED)

MATTHEW (cont'd)  
and tell them stories of my  
life. To make people  
laugh. That's how my grandpa lived  
his life and if the last five  
months living with him taught me  
anything, it is that what I desire  
is to live life like him. Because  
at the end of the day one isn't  
measured in money or career  
accomplishments. One is measured  
in the loved ones they leave behind  
and the impact his life had on each  
of them. I hope that's something I  
- or anyone in this hall - never  
forget.

He gives a long look at his family seated in the first row  
in front of him.

MATTHEW  
God Bless all of you.

He walks over to the first row and sits down on the end.

EXT. ANN ARBOR BUS STOP - DAY

Back at school, Matthew and Ashley sit together at a bus  
stop.

ASHLEY  
This is going to be fun.

MATTHEW  
Yeah, I'm excited. He's never been  
here before. Three years and he's  
never visited.

ASHLEY  
I just wish we could've gone and  
picked him up.

MATTHEW  
It'll work out. Thank you for  
setting all this up, by the way.

ASHLEY  
Anything.

She gives him a kiss.

The buss pulls up. A line of people get off. Among them is  
Nathan, carrying a small duffle bag.

(CONTINUED)

NATHAN

Hey guys!

Ashley and Matthew get up to give him hugs.

MATTHEW

You excited man?

NATHAN

I am very excited. Real college weekend!

ASHLEY

Well we're throwing a little get together tonight.

She gives Matthew a look: "tell him."

MATTHEW

And, Nate. There's going to be someone at the party.

NATHAN

Who?

ASHLEY

A girl, Nathan.

NATHAN

What? Are you setting me up?

MATTHEW

A friend of Ashley's. A very nice girl.

ASHLEY

And pretty.

INT. MATTHEW'S HOUSE - NIGHT

Nathan sips a drink, looking nervous. Matthew is next to him.

NATHAN

Is that her?

MATTHEW

Yes. Mary.

NATHAN

This is so awkward.

(CONTINUED)

MATTHEW

I know. It's for your own good,  
though.

Ashley walks up with MARY ELIZABETH JOHNSON, 21. She's the classic girl-next-door.

ASHLEY

Nate, this is my friend, Mary.

NATHAN

Hi, Mary. Nathan.

MARY

Nice to meet you.

MATTHEW

I think we're gonna go get some  
refills.

ASHLEY

Good idea!

Matthew and Ashley walk away.

NATHAN

So, you go to school here?

MARY

Yeah. Ashley says you go to school  
a few hours from here?

NATHAN

Yeah, a small private school. It's  
completely different than here.

MARY

Do you like it?

NATHAN

I've enjoyed it. But I'm at the  
point where I'm ready to graduate  
and get my life started, you know?

MARY

Oh my God! I say the same thing all  
the time!

NATHAN

Really? What are you studying?

(CONTINUED)

MARY

I'm a classical archaeology major.  
Boring, I know. And obscure.

NATHAN

I'm actually studying the same  
thing.

MARY

You have got to be shitting me!

EXT. CEMETARY - DAY

Sofia plants flowers at Sal's grave. She carefully plants dozens of flowers, waters them, and then sits down and prays.

INT. MATTHEW'S BEDROOM - NIGHT

Matthew is on the phone, alone in his room.

MATTHEW

(into the phone)

Well I'll let you go. You keep  
updating me on anything that  
happens alright?

He listens to the phone.

MATTHEW

Alright. Be strong. Call me if  
you need anything.

He listens some more, then smiles.

MATTHEW

Love you too, bye.

ASHLEY (O.S.)

You filth!

Matthew looks up and sees Ashley staring at him, rage in her eyes.

MATTHEW

What?

ASHLEY

(mocking him)

"I love you too." Who is that,  
Matthew? Who else do you love?

(CONTINUED)

MATTHEW  
My cousin, Rachel!

Ashley starts laughing.

ASHLEY  
I know, I was eavesdropping on you.

MATTHEW  
You...

ASHLEY  
Choose your words wisely, mister.

MATTHEW  
You  
(beat)  
are wonderful.

ASHLEY  
That's what I thought. Anyway, how  
was your week?

MATTHEW  
Good. I'm really liking the new  
classes. My dad is actually  
helping me with one of my projects.

ASHLEY  
That's fun. I can see it now: your  
brother releasing his debut album,  
your dad on drums. "Produced by  
Matthew Anderson."

MATTHEW  
That does have a nice ring to it,  
doesn't it?

ASHLEY  
It does.

MATTHEW  
And I also got accepted into that  
business course I told you about.

INT. LOMBARDI RESTAURANT - NIGHT

Lisa enters and takes a seat at the bar.

BARTENDER  
What can I get for you?

(CONTINUED)

TONY (O.S.)  
I'll take care of this one.

Tony enters the frame.

TONY  
What brings you here?

LISA  
I'm here for good.

TONY  
What about Greg?

LISA  
The divorce finalized yesterday.

TONY  
Well, I'm happy for you. You  
thirsty?

LISA  
I came to tell you something. I  
have a very good attorney. And I  
made out pretty well in the divorce  
settlement. So I bought myself a  
place here in town.

TONY  
Good for you.

LISA  
There's more. It's a duplex. A  
condo. Even when the baby comes,  
it's too big for us.

She hands him a key.

LISA  
I know I can't buy you back,  
Tony. But I want the opportunity  
to start being a sister.

He looks at the keys. He's initially reluctant, then walks  
around the counter and gives Lisa a bear hug.

INT. OFFICE ROOM - DAY

A lawyer, dressed in a suit, sits at the head of a long  
table. Sofia, Monica, Lisa, Tony, and Olivia are around the  
table.

(CONTINUED)



LAWYER

Sal came to me when he was diagnosed and asked that I help him write a will. With Sofia's help, we divided up his few assets.

They all watch intently.

LAWYER

The house and yard, which we valued at approximately 1.2 million dollars, is left to his wife, Sofia, for as long as she lives, at which point it was his desire that the house belong to his oldest daughters, Lisa Lombardi Wilson and Monica Anderson, to use or sell as they please. He leaves the title to the apartment next door to Tony D'Angelo Lombardi, his only son, and wishes you to know that it is paid off. He said he wanted you and your wife, Nicole, to have it, along with the considerable amount of money in a savings account he set up for you, with hopes you'd someday be able to move and help buy a home for your five kids.

Olivia gets nervous as she waits for her name.

LAWYER

This next part is directly from his will.

He reads aloud.

LAWYER

(reading the will)

And to my youngest daughter, Olivia Lombardi Richards, I leave sole ownership of the restaurant I started with my wife. Building it and making it what it is today is, beyond raising my family, the proudest accomplishment of my life. I know that Olivia, with her brother's help, will keep the business going strong.

Olivia smiles.

INT. LOMBARDI HOUSE - DINING ROOM - DAY

Salvatore, sometime shortly before his death, walks in his dining room. He is weak, frail, and bald. He walks past a window that overlooks the restaurant next door. He stops and looks out the window.

SALVATORE  
(proudly, quietly)  
My restaurant!

INT. HOSPITAL DELIVERY ROOM - NIGHT

Rachel is rushed into the delivery room on a stretcher. She is screaming in pain. There is no father around.

INT. HOSPITAL WAITING ROOM - NIGHT

Matthew, Lisa, Monica, Jeff, Brayden, and Stephanie wait in the waiting room.

A doctor comes out of the delivery room.

DOCTOR  
Rachel has asked that her mother  
and the baby's godfather join her.

MONICA  
Who is the godfather?

LISA  
It's you Matthew. Rachel said  
you've been calling her and sending  
her letters the past few months and  
that you went to visit her. She  
wasn't going to tell you until  
after the baby was born.

INT. HOSPITAL DELIVERY ROOM - NIGHT

Matthew and Lisa watch as Rachel delivers the baby.

DOCTOR  
Push, Rachel. Almost there.

Rachel screams.

RACHEL  
(screaming)  
I can't do it! I can't do it!

(CONTINUED)

MATTHEW

C'mon Rach!

Rachel screams one last time, and the doctor pulls the baby out.

DOCTOR

Congratulations, Miss Wilson, you have a baby boy.

He wraps the baby in a blanket and hands the newborn to Rachel, who is in tears.

RACHEL

Oh! My baby boy!

Lisa gives Rachel a kiss.

LISA

My baby girl.

RACHEL

Thank you guys, for being here.

MATTHEW

What's his name.

RACHEL

Zachary. And I decided I'm legally changing my last name. So the baby will be called Zachary Salvatore Lombardi.

INT. CHURCH - DAY

SUPER: "SOME TIME LATER"

Matthew is dressed in a tuxedo. Brayden is too. They are standing in a room looking at something that cannot be seen yet.

MATTHEW

I'm really nervous. It's finally setting in.

BRAYDEN

It's a wedding. You're supposed to be nervous.

(CONTINUED)

MATTHEW

I know. I'm sweating bullets under this thing.

NATHAN (O.S.)

Oh my God, would you chill out?

The camera reverses to reveal Nathan, adjusting the tie in his matching tuxedo.

NATHAN

You are the worst best man ever.

BRAYDEN

(laughing)

You kinda are, Matt.

NATHAN

Plus, you've been through this before.

MATTHEW

This is true.

A knock at the door. Matthew and Brayden look over. Ashley peeks her head in.

ASHLEY

Are you guys almost ready? They're getting antsy out here.

Matthew looks over at Nathan.

MATTHEW

You ready big guy?

NATHAN

As ready as I'll ever be.

MATTHEW

Let's get you married.

INT. LOMBARDI RESTAURANT BANQUET HALL - NIGHT

KITCHEN

Olivia bursts into the kitchen.

OLIVIA

I can't handle it anymore. I have checked everything fifty times and  
(MORE)

(CONTINUED)

OLIVIA (cont'd)  
then some and I'm still freaking  
out because I feel like I forgot  
something.

Chris runs in behind her.

CHRIS  
What are you doing?

OLIVIA  
Having a nervous breakdown.

CHRIS  
You're not responsible for the  
food, you have great people running  
the hall. Just worry about being  
the mother of the groom tonight.

Monica and Lisa enter the kitchen.

LISA  
What is going on?

MONICA  
We heard screaming.

OLIVIA  
I'm nervous.

MONICA  
What are you nervous about?

OLIVIA  
My son is getting married.

She starts hyperventilating. Chris and Lisa comfort her.

Tony runs into the kitchen, almost breaking down the  
swinging door as he does.

TONY  
What the hell hapened?

MONICA  
(sarcastically)  
She's being a baby.

Tony rolls his eyes at Olivia, who playfully flips him off.

## BANQUET HALL

Sofia takes a seat at the first table closest to the head table, which is empty. At her table are Olivia, Chris, Monica, Jeff, Lisa, and Rachel. Tony, Nicole, their five kids, and Stephanie are two tables away. The head table is empty.

SOFIA

Why are there eight seats? There's only seven of us.

OLIVIA

Look at the nametag.

Sofia looks at the nametag. It reads: "In Loving Memory of Salvatore Lombardi, 1937-2012"

Sofia smiles and sits down next to the vacant seat.

## HALL ENTRANCE - MOMENTS LATER

The DJ speaks into the microphone. Music is playing.

DISC JOCKEY

Ladies and gentlemen, please welcome the bride and groom, for the first time...Mr. and Mrs. Nathan Richards.

Nathan enters with Mary, in their tuxedo and wedding dress, to a loud standing ovation from a packed banquet hall of 350 guests. They make their way toward the head table, where Matthew, Ashley, and Brayden are among those seated.

## HEAD TABLE - LATER THAT NIGHT

Matthew, holding a microphone, taps his glass a few times. he speaks into the microphone.

MATTHEW

Thank you, thank you. I promise I won't take up too much of your time. But they tell me part of being best man is giving a cheesy speech at the reception, so I'll try: My wife, Ashley, and I introduced Nathan and Mary a few years ago when we were in school. And I remember thinking, "what have we done? No girl is

(MORE)

(CONTINUED)

MATTHEW (cont'd)  
ever gonna wanna sleep with this  
guy."

People laugh.

MATTHEW  
All kidding aside, though, I never  
thought we'd be here today. I  
think the best thing I can say is  
that my grandfather, who built this  
hall and who we all miss very much,  
never got the chance to meet  
Mary. But I know that he is up  
there somewhere being very, very  
proud because he'd approve. He'd  
more than approve, he would love  
you, Mary. Welcome to the family  
and congratulations to you both.

He raises his glass.

MATTHEW  
To Nathan and Mary!

The entire reception cheers.

EXT. LOMBARDI HOUSE - NIGHT

Monica is walking in her parents' yard next door to the  
wedding reception.

Matthew walks up.

MATTHEW  
What a night, huh?

He hands his mom a drink.

MONICA  
Your toast was beautiful, Matthew.

MATTHEW  
Thank you.

MONICA  
I wish my dad was here to see how  
everyone is doing.

MATTHEW  
He knows.

(CONTINUED)

MONICA

Everything is pretty good right now, you know?

MATTHEW

Yeah, it's all good. Just different.

They walk past the grape vines.

MONICA

Look, the grapes are growing again!

They walk back into the banquet hall, past a truck parked outside with "Monica's Restaurant - Wedding Catering" written on the side.

DANCE FLOOR - LATER THAT NIGHT

People dance on the dance floor. A song ends.

DJ BOOTH

The DJ grabs the microphone.

DISC JOCKEY

Alright, ladies and gentlemen. We have a very, very special treat for you all tonight. As a gift to his cousin on his wedding day, Brayden Anderson would like to dedicate this live performance to the bride and groom.

Next to the dance floor, Brayden steps up to a microphone. Jeff is seated behind him on a drumset between a guitar and bass player.

BRAYDEN

Love you guys. 1..2..3..!

The band play a slow, romantic song, similar to Eric Clapton's "Wonderful Tonight."

TABLE

Sofia is sitting at her table, alone, next to the seat left vacant for Salvatore, smiling and nodding along to the music. Matthew walks up from behind her and extends his hand toward her.

(CONTINUED)



MATTHEW

Young lady, would you give me the honor of this dance?

SOFIA

What a gentleman!

DANCE FLOOR - MOMENTS LATER

Matthew and Sofia dance together as Brayden and Jeff continue playing. The dance floor crowds as more and more friends and relatives join.

INT. HOTEL ROOM - LATER THAT NIGHT

Matthew is taking off his dress shoes, after the wedding, sitting on the bed in a hotel room. He pulls a small framed picture of him and Salvatore out of a duffle bag and stares at it. Ashley walks up behind him.

ASHLEY

You know what?

MATTHEW

What?

She sits down beside him and puts her arm around him.

ASHLEY

I'm awfully proud to be your wife.

She looks at the picture.

ASHLEY

And I know he'd be proud of you too right now.

FADE TO BLACK.