

#2

2.

SARAH

Leg is fine...

BUDDY (O.S.)

Lunch with Chip...

SARAH

Leg's a plus...

BUDDY (O.S.)

Call with Mira...

SARAH

Leg's irrelevant...

BUDDY (O.S.)

Librarian's Association at four...

SARAH

("that's the reason")

Ding, ding, ding, ding, ding...

THE DOORBELL RINGS.

BUDDY

And you're running incredibly late.

SARAH

Leaving now. Bye.

SARAH HANGS UP AND CROSSES TO THE DOOR AND OPENS IT. THERE STANDS A SOMEWHAT SHY NINE-YEAR OLD BOY, AARON.

(SARAH (CONT'D))

Oh hi.

AARON

I'm Aaron Pitzer.
(MORE)

9/17

AARON (CONT'D)

I live across the the street. I'm collecting money for our school's new baseball uniforms.

(SARAH)

'Cause the old ones are so last year?

AARON

Huh?

(SARAH)

Never mind. What are people giving?

AARON

Fifty bucks.

(SARAH)

Fifty bucks? Do they come with a matching tote?

AARON

We stopped using sweatshops.

(SARAH)

Ah.

SARAH STARTS RIFLING THROUGH HER PURSE. AARON WANDERS IN THE HOUSE AND STARES AT SOME BOOKS.

AARON

My mom told me you write kids' books.

(SARAH)

Um, no I don't write kids' books, I edit kids' books. It's a very different job, hard to explain.

10/17

AARON

She said you wrote "Brambles McGee".

(SARAH)

Well, again, I didn't write "Brambles McGee". I edited "Brambles McGee".

AARON

How come you made Brambles die?

(SARAH)

Okay, see, I didn't make him die. I made him die quicker. And with proper punctuation.

AARON

Oh.

(beat)

I love Brambles.

(SARAH)

I know, but he was a hundred and ten years old.

AARON

So?

(SARAH)

(emphatic)

So, he was a hundred and ten years old... And part tree... And the part that was tree caught fire... And the part that wasn't had cancer...

11/17

AARON

I don't remember that.

(SARAH)

I know - I edited it out. That's what I do. How about I just write you a check?

SARAH TRIES TO FIND HER CHECKBOOK. AARON WANDERS FURTHER INTO THE HOUSE. HE LOOKS AROUND.

AARON

My mom said the man who lived here with you left.

(SARAH)

Wow, your mom sounds fun.

AARON

Did he take your couch?

(SARAH)

(trying to ignore him,
writing check)

Pitzer -- P-I-T-Z-E-R, right?

AARON

Is he coming back?

(SARAH)

I certainly hope not. I finally got the place to smell entirely like vanilla.

SARAH RIPS THE CHECK OUT.

AARON

And how long--

12/17

(SARAH)

(cuts him off)

Eight months ago, there was no one
else involved and I did not turn him
gay!

SHE HUSTLES HIM TO THE DOOR.

(SARAH (CONT'D))

Here's your money, enjoy your uniforms,
love to mom, bye-bye!

AS AARON HEADS OUTSIDE...

AARON

There used to be two cars out here.
So the Audi was his?

SARAH PUSHES AARON THROUGH THE DOOR AND QUICKLY
SHUTS IT.

FADE OUT.

END OF TEASER

13/17

3

20.

ACT ONE

SCENE FOUR

INT. DOCTOR'S OFFICE - CONTINUOUS - DAY

ONE WALL IS COMPLETELY COVERED WITH PICTURES OF NEWBORN BABIES. DR. ERIC KOE SITS BEHIND HIS DESK STUDYING SARAH'S TEST RESULTS. SARAH ENTERS.

(SARAH)

Boy, that woman out there is huge and mad.

DR. KOE

Being pregnant will do that to you.

(SARAH)

Well, sign me up. Seriously, I am ready. I mean, ever since I decided to do this I've been so... energized. I'm waking up planning nurseries and picking out prams, I've already enrolled it in school which I didn't think was possible but apparently in New York...

DR. KOE

Sarah -- you're not going to be able to get pregnant.

(SARAH)

(oblivious)

I know, I need to find a donor first.
(MORE)

14/17

(SARAH (CONT'D))

I just can't decide -- someone I know, someone I don't... Someone I know could be nice because I'll see how junior's going to look when he grows up... But then again, someone I don't could be fun because it's kind of like a game show, are you going to get Antonio Banderas or Clint Howard?

DR. KOE

No, Sarah... I mean you're not going to be able to get pregnant.

SARAH LOOKS AT HIM MYSTIFIED.

DR. KOE (CONT'D)

You have something called Asherman's Syndrome. It's a scarring of the uterus. Now in some cases it can be reversed with surgery, but in your case it can't. It means you can't conceive. You can't have children. Ever.

BEAT.

(SARAH)

I don't understand what you're telling me.

DR. KOE

Well...

15/17

(SARAH)

Are you telling me I can't get pregnant?

DR. KOE

Yes.

(SARAH)

No. I can get pregnant.

DR. KOE

Sarah...

(SARAH)

I can. Look, in high school I really wanted to be a cheerleader, okay? But, I couldn't do a cartwheel and to be a cheerleader you had to do a cartwheel. So one day, I went outside in the backyard and I told myself I wasn't going in until I could do a cartwheel. Perfectly. Both ways. I was back by dinner.

DR. KOE

This isn't a cartwheel.

(SARAH)

Cartwheels are hard.

DR. KOE

I wish I could offer you a solution.

(SARAH)

Can I talk to this guy Asherman? Maybe I can change his mind.

16/17

DR. KOE

Look Sarah, other than this, you are perfectly healthy. And these days there are many options. For example, adoption.

SARAH GETS UP AND STARES AT THE WALL OF CHILDREN.

(SARAH)

(in a daze)

Adoption. Yeah. I don't know. I don't think I'm the adoption type. I get freaked out when strangers use my bathroom, you know. And it won't look like my mother, which will definitely be an issue at some point, and what if it grows up and tries to kill me? I mean, I kind of asked for it, right?

DR. KOE

You know, you don't have to decide this right now. Why don't I give you some literature to look over when you feel like it.

(SARAH)

Yeah. Okay. Thanks.

DR. KOE HANDS HER SOME LITERATURE.

(SARAH (CONT'D))

I can't conceive, I have homework and you don't validate. Super.

17/17

MARCUS

8 pgs.

Starts on p. 28

We are reading pages
28-32 only.

ACT TWO

SCENE ONE

The whole scene is
included for your
information

FADE IN:

INT. MARCUS'S APARTMENT - NIGHT

A VERY UPSCALE AND INCREDIBLY MANLY UPPER WEST SIDE APARTMENT. THE DOOR OPENS AND MARCUS SONTI ENTERS. SUCCESSFUL AND DRESSED TO PROVE IT, MARCUS IS A NICE-LOOKING CONFIDENT MAN IN HIS LATE THIRTIES, EARLY FORTIES. DIVORCED, NO KIDS. HE IS CHARMING, INTELLIGENT, AND HAPPY WITH HIS LIFE AS IT IS NOW.

MARCUS

So, I have no breakfast meeting tomorrow, Meloni's in Los Angeles till Thursday, my assistant has gone to Philadelphia, which means there's no one to witness how incredibly late I'm going to drag myself into the office tomorrow. Now, with all of that information floating out there, can I get you a nightcap?

MARCUS TURNS AND NOTICES THAT SARAH'S NOT THERE.

MARCUS (CONT'D)

Sarah?

SARAH STUMBLES IN. SHE SEEMS DISTRACTED AND SHE'S WEARING ONE SHOE.

SARAH

Sorry, my shoe came off in the elevator.

(beat; realizes)

Shoot.

SARAH RUSHES OUT THE DOOR. MARCUS LOOKS AFTER HER.

F
Y
I

1/8

MARCUS

I'd like to think it's my irresistible animal magnetism that's making you act all flustered tonight, so I will.

SARAH STUMBLES BACK IN HOLDING HER SHOE.

SARAH

What? What about magnets?

MARCUS

Uh...nothing.

SARAH IS STRUGGLING TO PUT HER SHOE BACK ON.

MARCUS (CONT'D)

You know, it's just going to come off in a minute anyway.

SARAH

Huh...

SARAH TAKES HER RIGHT SHOE OFF. SHE PUTS IT ON HER LEFT FOOT. IT FITS.

SARAH (CONT'D)

Well, that explains a lot.

MARCUS

Uh... Sarah?

SARAH

Yeah?

MARCUS

Well... you didn't say anything at dinner, you didn't eat anything at
(MORE)

H
Y
H

MARCUS (CONT'D)

dinner, and apparently you've been wearing your shoes on the wrong feet all night.

SARAH

So?

MARCUS

So... I'm just wondering if there's... something wrong?

SARAH

Marcus, we agreed. We don't ask if there's something wrong.

MARCUS

I know. I just thought, maybe something happened at work....

SARAH

We don't talk about our work.

MARCUS

Yes, but...

SARAH

We don't talk about our work, or our personal lives, or our families...

MARCUS

I know.

SARAH

Those are the rules.

HYH

MARCUS

And they are good rules.

SARAH

And I am sticking to the rules.

MARCUS

Okay. You just seem distracted tonight.

SARAH LOOKS AT HIM AND SMILES.

SARAH

Distracted? Well, that's just wrong.

SARAH MOVES TOWARD MARCUS A LITTLE FLIRTATIVELY.

SARAH (CONT'D)

I mean, here I am, all alone with you.
What on earth could be on my mind except
for carnal, naughty, Catholic schoolgirl
uniform kind of thoughts?

MARCUS

You brought the uniform? I thought
that was my Christmas present.

SARAH PUTS HER ARMS AROUND HIM AND KISSES HIM. A
LONG PASSIONATE KISS. THEN PART. SARAH SMILES AT
MARCUS A BEAT, THEN BURSTS INTO TEARS.

MARCUS (CONT'D)

A lot of people get depressed around
the holidays, I guess...

SARAH COLLAPSES ON THE COUCH, CRYING.

(MARCUS (CONT'D))

Sarah?

F
Y
I

start

4/8

SARAH

(sobbing)

I'm sorry. I'm fine.

(MARCUS)

You don't seem fine.

SARAH

I'll be fine.

(MARCUS)

Sarah, is there something....

SARAH

(exploding)

We don't ask if there's something wrong!

(MARCUS)

But you're just sitting there...

SARAH

Ignore me!

SARAH CRIES HARDER. MARCUS LOOKS AROUND. HE PICKS UP A "MEN'S FITNESS" MAGAZINE OFF THE COFFEE TABLE AND FLIPS THROUGH IT.

(MARCUS)

(off magazine)

Huh. There's a new dumbbell I haven't tried.

SARAH

Oh God, why am I doing this now? Here?

(MARCUS)

I don't know. I don't get to ask.

SARAH

I should've done this at the doctor's office. Where there's sedatives and Kleenex boxes. Why don't you have any Kleenex boxes?

(MARCUS)

Why would I need Kleenex boxes?

SARAH

In case you sneeze! Don't you sneeze?

(MARCUS)

Yes, I sneeze.

SARAH

What do you do when you sneeze?

(MARCUS)

I have a box under the sink.

SARAH

You have to go all the way into the bathroom and then root around under the sink every time you sneeze? That's insane!

(MARCUS)

That's insane?

SARAH CRIES HARDER.

(MARCUS (CONT'D))

Maybe I should take you home.

SARAH

No. I'm here to have sex with you.

6/8

(MARCUS)

We can do it another night.

SARAH

Hey! I've had about enough of other people telling me what I can and can not do, you hear me?!

(MARCUS)

Sarah, I don't really know what I'm supposed to do. If you want to talk, then...

SARAH

Do you want to talk?

(MARCUS)

I never want to talk!

SARAH

Okay! No talking! We have an agreement! No emotions! No drama! Just sex! And we are sticking to that! Now, just give me thirty seconds to collect myself and I'll be fine.

SARAH BREATHES DEEP. SHE BREATHES DEEP AGAIN. SHE'S CALMING DOWN. SHE SITS THERE A BEAT.

SARAH (CONT'D)

(crying again)

Oh, forget it. The lights'll be off anyway, you won't be able to tell.

(MARCUS)

Uh... I think I'll be able to...

7/8

SARAH STOPS AND TURNS ON HIM.

SARAH

(menacingly)

I'm sorry, are you going to make me
beg?

BEAT.

(MARCUS)

Right behind you.

SARAH STORMS OFF TO THE BEDROOM. MARCUS FOLLOWS,
NOT SURE IF HE'S GOING TO HAVE SEX OR GET KILLED.

(MARCUS (CONT'D))

I am oddly and disturbingly aroused
right now.

THEY EXIT INTO THE BEDROOM.

DISSOLVE TO:

end

8/8

BUDDY

5 pgs

33.

ACT TWO

SCENE TWO

INT. SARAH'S HOUSE - FOYER/LIVING ROOM - THE NEXT MORNING

BUDDY ENTERS. HE GOES OVER TO THE ALARM AND TURNS IT OFF.

(BUDDY)

Sorry I'm late. I stopped by the office because we hadn't received Poppy's signed contracts and the fax machine was down so I went out and bought a new one, I kept the receipt, then I called Poppy, and got the contracts. I'll have them notarized when we get there. Why is your alarm still on?

SARAH WANDERS DOWNSTAIRS WEARING PAJAMAS, BARE FEET, HAIR A MESS. SHE LOOKS LIKE HELL.

(BUDDY (CONT'D))

(staring at her, confused)

Stacey called and freaked out about her Amazon ranking and I told her that no one cares but... are you alright?

SARAH

I'm sick.

BEAT.

(BUDDY)

You're sick?

SARAH

I'm sick.

1/5

(BUDDY)

But... they told me you don't get sick.

SARAH

Who told you?

(BUDDY)

Human Resources. It's the first thing they said. She never gets sick. You'll never get a day off due to her being sick, because she's never sick. It's never happened. They showed me calendars. Timecards. Office pools. A Ouija board...

SARAH

Well, I'm sick now.

SARAH SULKS OFF TO THE KITCHEN. BUDDY FOLLOWS.

(BUDDY)

Can I get you anything? You need soup?

SARAH

It would have to be a hell of a soup, Buddy.

(BUDDY)

Barney Greengrass uses dill.

HE EXITS TO THE KITCHEN.

CUT TO:

INT. SARAH'S HOUSE - KITCHEN - CONTINUOUS

BUDDY ENTERS. SARAH IS PULLING A BOTTLE OF WINE OUT OF THE FRIDGE.

2/5

SARAH

Look, do me a favor, just go through the things that can't wait till tomorrow so I can get back to bed.

SARAH POURS HERSELF SOME WINE AND TAKES A GULP.

(BUDDY)

Okay, well, I've got the latest draft of "Sugar Flyer." Needs your notes by Friday.

BUDDY PUTS THE MANUSCRIPT DOWN IN FRONT OF HER.

(BUDDY (CONT'D))

Here's the revised mock-up of the Jezebel James cover.

HE PUTS THE MOCK-UP IN FRONT OF HER.

(BUDDY (CONT'D))

Ollie called. He wants an update on Gala's new manuscript. Jeanne Bradley over at Penguin is interested, but he would love it to go to you. I read the first ten pages. There's raccoons. And I don't know if this is a plus or not, but they know sign language.

SARAH

I can't paint.

BEAT.

(BUDDY)

I missed the segue there.

SARAH

And I can't sing. I've never stenciled.
Folding egg whites? A complete mystery.

(BUDDY)

I could Google something, or...

SARAH

Suddenly you realize all the things
that you can't do. You never even
thought about it before because you
were too busy doing other things.
Doing them well. And you just assumed
that, hey, if I can do this I can do
anything, right?

BUDDY STANDS THERE A BEAT. THEN:

(BUDDY)

Your Uncle Atticus's birthday is next
week. I made a list of possible gifts.
I suppose a copy of "To Kill A
Mockingbird" is a little on the nose...

SARAH SLUMPS HER HEAD DOWN ON THE COUNTER.

(BUDDY (CONT'D))

Okay, I don't know what to do. See,
my parents are very, very Protestant.
My brother wet his bed when he was
ten, so we moved. My Aunt Ginny left
my Uncle Frank for my cousin Carol, so
we moved.

4/5

SARAH LOOKS UP AND SEES THE JEZEBEL JAMES COVER.
SHE SLOWLY PICKS IT UP, STARING AT IT.

(BUDDY (CONT'D))

We moved six times before I was
fourteen. I'm completely ill-equipped
to deal with any sort of emotional
problem without the aid of bubble wrap
and packing tape.

SARAH

(getting an idea)

Oh, Buddy. Oh Buddy, Buddy, Buddy...

(BUDDY)

What? What did I do? Was it bad? Am
I fired? You look thin!

SARAH GETS UP AND HEADS OUT OF THE KITCHEN.

SARAH

My phone's in my purse. My Palm Pilot
is on the dining room table. Get them
both and meet me upstairs!

SARAH EXITS.

(BUDDY)

(to himself)

Pick up cardboard boxes on the way
home.

BUDDY SEARCHES FOR HER PALM PILOT.

FADE OUT.

END OF ACT TWO

5/5

NEW COCO

117107

39.

11 pgs

A YOUNG WOMAN, THIRTY-ISH YEARS OLD, ENTERS. A TOUGH EXPRESSION ON A FRAGILE FACE SHE'S A BIT DISHEVELED -- FADED JEANS, WORN SNEAKERS, TEE SHIRT, ARMY SURPLUS COAT AND NEWSIE CAP. SHE SPOTS SARAH. SARAH SPOTS HER. THE GIRL GOES AND SITS IN THE LAST BOOTH, ONE BOOTH AWAY FROM SARAH, FACING HER. SARAH STARES AT THE GIRL INCREDULOUSLY. THE GIRL STARES BACK DEFIANTLY. THEY BOTH STARE AT EACH OTHER A BEAT. THEN:

SARAH

Really?

(COCO)

Hmm?

SARAH

What are you doing?

(COCO)

What are you doing?

SARAH

Uh... I'm supposed to be meeting my sister. She told me to meet her here. At this place. I wanted to meet her at the St. Regis with their good bar nuts and plentiful cleaning products.

(COCO)

The last time we had lunch at the St. Regis I ended up in rehab in San Diego.

SARAH

Well, the weather is just so nice there.

(COCO)

You set me up and shanghaied me.

1/11

SARAH

Mom's idea.

(COCO)

Just following orders? Didn't hold up
at Nuremberg.

cut to →

THURSTON COMES OVER TO SARAH.

THURSTON

You ordering?

SARAH

Uh, yes, I'll have an egg white omelet,
dry, low-fat cheese and an onion bagel
scooped.

THURSTON LOOKS AT HER MYSTIFIED.

SARAH (CONT'D)

No? Okay. How about toast and a
tetanus shot?

THURSTON

We've got toast.

SARAH

Terrific.

(to Coco)

You?

THURSTON LOOKS OVER AT COCO, CONFUSED.

COCO

Grilled cheese. Extra cheese.

SARAH

Oh, uh...

(MORE)

2/11

THURSTON CROSSES OFF.

SARAH (CONT'D)

(getting annoyed)

Coco, this is silly. Will you just
come sit with me?

(COCO)

First, tell me why I'm here.

SARAH

Come sit and I'll tell you.

(COCO)

Tell me and I'll come sit.

SARAH SIGHS, TAKES HER COFFEE, GOES OVER TO COCO'S
TABLE AND SITS DOWN.

SARAH

I haven't seen you in a while and I
thought it would be nice to catch up.
And to do it here in a petrie dish,
icing on the cake.

(COCO)

You said I could pick the place.

SARAH

I would've come to your house.

(COCO)

There is no way you are coming over to
any place that I live ever again.

SARAH

You're overreacting.

(COCO)

You had me evicted.

SARAH

No. I simply made a call to see if it was legal for a person to be living in a Chinese restaurant.

(COCO)

I was living above a Chinese restaurant.

SARAH

You were sleeping on a shelf over the noodle station. Even in New York that's not considered a loft.

(COCO)

Hey, I got free egg rolls and the occasional use of their bike.

SARAH

(trying to make nice)

So, you're happy with your place now?

(COCO)

I'm crashing on a friend's couch.

SARAH

Oh. Well, that can be nice.

(COCO)

Whatever. That's why we're meeting here. Now, why are we meeting at all?

THURSTON COMES BACK OVER HOLDING TWO PLATES OF TOAST.
HE PUTS THEM DOWN AT THE EMPTY BOOTH.

4/11

~~SARAH~~

~~Excuse me, sir...~~

~~THORNTON~~

~~That's not my station.~~

HE EXITS OFF. SARAH AND COCO LOOK AT EACH OTHER.
THEY GET UP AND MOVE BACK TO SARAH'S ORIGINAL BOOTH.

SARAH

Okay. Well, I need a favor.

(COCO)

(taken aback)

From me?

SARAH

Yes.

(COCO)

You've never needed a favor from me.

SARAH

Now, I do.

(COCO)

Wow. What is it?

SARAH

Well...

(takes a deep breath)

Ooh. Okay. I... uh...

SARAH NERVOUSLY TAKES A BITE OF HER TOAST.

~~SARAH (CONT'D)~~

~~Really bad toast. Like they buttered
the ceiling.~~

(COCO)

Sarah, come on. What's the favor?

SARAH

Favor. Right. Okay. Well, let's see, how can I put this? It's delicate. Uh... Coco... I need your uterus.

BEAT.

(COCO)

What?

SARAH

I mean, you can keep it in your...

(indicating her uterus area)

...there, where it belongs... I just want to borrow it for a few months.

(COCO)

What the hell are you talking about?

SARAH

Well, as you know, I've always wanted to have a family and --

(COCO)

No. I didn't know that.

SARAH

Yes, you did. You knew I wanted a family.

(COCO)

How would I know that?

SARAH

What do you mean how would you know that? I've always said that.

(COCO)

To who?

SARAH

To whoever I was talking to.

(COCO)

And when was whoever you were talking to me?

SARAH LOOKS AT HER A BEAT.

SARAH

Anyhow, I've always wanted a family and I think that now is the right time for me to have that family that I've always wanted, so... I would like you to carry my baby for me.

COCO STARES AT HER, STUNNED.

(COCO)

Well, didn't see this coming.

SARAH

I would pay you, of course. It would be like a job. Like that time you sold lemonade to the neighbors...

(COCO)

I know what a job is, Sarah...

SARAH

Right. Sorry. Anyhow, it would be my egg that gets fertilized, so you can keep yours, and the sperm would come from a donor to be named later. Now, the only condition I would impose is you would have to move into my house for the length of the pregnancy, so that I can make sure the baby doesn't come out with an extra head with the words "100 per cent pure Agave" stamped on it. But I have a beautiful guest room for you, big bathroom, walk-in closet, you might enjoy it.

(COCO)

I'm sorry... did you say I might enjoy it?

SARAH

There's maid service.

(COCO)

Enjoy being knocked up with your baby?
Like I'm an incubator?

SARAH

An incubator with Tivo.

(COCO)

I'll get pregnant.
(MORE)

(COCO (CONT'D))

Pregnant. As in a living being will
be growing inside of me. Like Alien.

SARAH

Well, not exactly like Alien. It will
have a different exit strategy --

(COCO)

I'll have all the morning sickness.
I'll get fat. I'll have to go through
hours of pain and sweating and screaming
and stretch marks and I don't even get
to get laid first?

BEAT.

SARAH

I have kumquats. We'll make jam.

(COCO)

No.

COCO HEADS TO THE DOOR. SARAH FOLLOWS AFTER HER.

SARAH

This is not so crazy. It's done all
the time.

(COCO)

Not by me it's not.

SARAH

Coco, just think about it.

COCO WHIRLS AROUND ON HER.

(COCO)

You know, it's almost a year since I hear from you and when I do it's to take part in some crazy medical experiment? Like my life is so crappy that, of course, something like this has got to be an improvement?

SARAH

Please, like you've been ringing my phone off the hook. I didn't even have an address for you.

(COCO)

Three years ago at Christmas, you wouldn't let me use your car for ten minutes to go buy cranberry sauce and now suddenly you'll let me carry your kid inside me for a year?

SARAH

Well, it was a Lexus. And you're not the best driver.

(COCO)

But I'd be a good mother?

SARAH

You wouldn't be the mother. I'd be the mother.

(COCO)

Then you have the baby!

10/11

SARAH

I can't have the baby, Coco!

(COCO)

Who says you can't have the baby?

SARAH

Asherman. He's got this syndrome...

(COCO)

I don't understand...

SARAH

I'm broken. My insides are not working properly. I had the tests, the doctor said that I... can't.

(COCO)

But... did you tell him about the cartwheels?

SARAH

It doesn't matter.

(COCO)

But cartwheels are hard.

SARAH SITS AT A TABLE. COCO SITS WITH HER.

SARAH

He doesn't care about the cartwheels. He told me to adopt.

(COCO)

Right. Like you're going to let a stranger use your bathroom.

(COCO)

I don't understand...

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He doesn't care about the cartwheels. He told me to adopt.

(COCO)

Right. Like you're going to let a stranger use your bathroom.

SARAH

I just... I got it in my head that we're blood, you and me. We're not close, I know that, but we're still sisters and I thought that maybe if you had the baby it would be a little
(MORE)

SARAH (CONT'D)

like me having it also... it's stupid.

I'm sorry. This was a crazy idea.

Just forget I said anything.

SARAH STARTS GATHERING UP HER STUFF.

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