

AFTER THE FUNERAL

by  
Del Shores

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### **THE CHARACTERS:**

**DAVEY** - Smart-ass grandson of the deceased. (Late teens/20's). Has one monologue (page 2) and one two-character scene with Rozene, his mother (page 14).

**JERRY** - Blue-collar crass worker who crashes the party. (30-60). Has one monologue (page 2) and one two-character scene with Klaudios (page 24).

**AUNT MYRTLE** - The alcoholic, eccentric sister of the deceased. (60-80). Has one monologue (page 3) and one two-character scene with Lizzie (page 15).

**LEANNA** - Rebellious, edgy granddaughter of the deceased. (Late teens/20's). Has one monologue (Page 3) and one two-character scene with Cassandra (page 16).

**ROXY** - The black sheep, overtly sexual granddaughter of the deceased. (20's - 30's) Has one monologue (page 4) and one two-characters scene with her mother Marie (page 23).

**LIZZIE** - The sweet innocent, pure granddaughter of the deceased. (Teen) Has one monologue (page 5) and one two-character scene with Aunt Myrtle (Page 15).

**LOU** - The racist yet oddly sweet older sister of the deceased. (60-80) Has one monologue (Page 5) and one two-character scene with Angela (page 8).

**MARIE** - Daughter of the deceased. Hates her mother, embarrassed by her daughter Roxy. (40's, 50's) Has one monologue (page 6) and one two-character scene with her daughter (Roxy), (page 23).

**SHARYN** - The half-black "hidden" granddaughter of the deceased. Smart and hurt. (20's - 30's) Has one monologue (page 6) and one with her sister Neely (page 22)

**HARRY** - The older, together lawyer son of the deceased. Executor of the estate. (35-55) Has one monologue (page 13) and one two-character scene his brother William (page 18)

**KLAUDIOS** - A foreigner the deceased was having an affair with. Met on the internet. (30-50) Has one monologue (page 8) and one two-character scene with Jerry (page 24)

**TAYLOR** - The beautiful stuck-up granddaughter of the deceased. (Teen) Has one monologue (page 9) and one two-character scene with Julie (page 20).

**ANGELA** - The African-American daughter of the deceased housekeeper. She's pissed and is about to get even. (Late 20's-45) Has one monologue (page 8) and one two-character scene with Lou (page 17)

**KASSANDRA** - The "homely" granddaughter of the deceased who is also a compulsive liar. (Late teens/20's) Has one monologue (page 11) and one two-character scene with Leanna (page 16)

**WILLIAM** - The screw-up, drunk son of the deceased. (35-55) Has one monologue (page 7) and one two-character scene with his brother Harry (page 18).

**CYNTHIA** - The oncologist of the deceased. Hispanic. (30-45) Has one monologue (page 12) and one two-character scene with James (page 21)

**NEELY** - The half-black granddaughter of the deceased. Sharyn's baby sister, who has a mouth! (Late teens - 30) Has one monologue (page 13) and one two-character scene with her sister Sharyn (page 22).

**ROZENE** - The much married daughter of the deceased. Didn't get along with her mother. Has one monologue (page 10) and one two-character scene with her son Davey (page 14).

**JULIE** - Daughter of the deceased woman's hair dresser. Sweet, innocent, insecure. (Teen) Has one monologue (page 9) and one two-character scene with Taylor (page 19).

**JAMES** - African-American. Profession. Articulate. Sharyn and Neely's dad. Son-in-law of the deceased. (50-70) Has one monologue (page 11) and one two-character scene with Cynthia (page 20).

**NOTE:** The ages are suggestions. Some of the characters could be played younger or older. Or perhaps even sexes can be flipped.

INT. GRANDMOTHER'S LIVING ROOM - DAY

DAVEY, the smart-ass grandson, lifts his glass to the crowd.

DAVEY

Man, dude, people! Talk about a downer. Funerals are real downers huh? All that crying and boo-hooing and tears and shit -- and snot! I mean, ewwww! But you know, since grandmother... Nana, was such a tight-ass, I think it's up to me to lighten up this downer of a day.

(MORE)

DAVEY (CONT'D)

So, how about a joke? Like, okay, I've got one. Let's see -- a woman got struck by lightening and fried up her insides and shit. BUT she had this big ol' smile on her face in the casket. And someone said, why did she die smiling? And some asshole said, "Guess she thought she was getting her picture taken."

(laughs, then stops; off  
silence)

Tough crowd.

(lifts glass)

Cheers.

INT. GRANDMOTHER'S LIVING ROOM - DAY

JERRY clinks his glass and addresses the audience. He is wearing a wrinkled shirt and a too-short tie, dirty pants and has obviously had too many drinks.

JERRY

Okay, shut up, everybody because I have something I gotta say here and it's important so listen the hell up!

(to a woman nearby)

What the hell are you lookin' at? You look like you just found a turd in the punch bowl.

(laughs)

You people need to get a sense of humor. All look like you have sticks up your asses. I came here today because the corpse... I mean, the deceased... owes me money. I dug that damn fish pond in the back yard and then the damn bitch wouldn't pay me. Died owing me five hundred dollars... said I dug it in the wrong shape! I don't give a shit if she did have cancer, I WANT MY MONEY, GODDAMNIT!

INT. GRANDMOTHER'S LIVING ROOM - DAY

AUNT MYRTLE, who has been drinking, decides to make a toast.

AUNT MYRTLE

(a little drunk)

I'd like to make a toast to my dead sister who is very, very dead. Dead as a black toe nail.

(MORE)

AUNT MYRTLE (CONT'D)

Dead as the dead sea where all  
those Israelites crossed.

(thinks)

Or was that the dead sea? No, that  
was the red sea. Maybe the Sea of  
Galilee, who the hell knows.

(then)

Dead as a squashed armadillo out on  
highway 16. Armadillos are not  
bright animals, I hope you realize  
that. So, here's to Victoria LeRoy  
Rollins. My dead, dead sister. I  
hated that goddamn bitch!

(big smile)

Cheers!

INT. GRANDMOTHER'S LIVING ROOM - DAY

LEEANNA clinks her glass and looks around the room.

LEEANNA

Hey, relatives and all you other  
people that I don't know. My name  
is Leanna Rollins, my Dad is Harry  
Rollins and he said I had to say  
something nice about my dead  
grandmother --

(very pretentious voice)

Victoria LeRoy Rollins.

(pause)

I'm thinking, I'm thinking. You  
all know it's hard to say anything  
nice about that old bag. She was  
freakin' mean! Oh, okay, I thought  
of something. She always had really  
great painted toenails. And by  
they way, funerals suck! So  
boring! I mean, when I die, please  
have, like, you know a good band or  
something. DO NOT hire Justin  
Bieber, what douche. Ughhh! I'm  
thinking Fall Out Boy. So dad,  
when I off myself, which is what  
I'm about to do if we can't leave  
this miserable, what the hell is  
this, anyway? A funeral party.  
Just hire Fall Out Boy. And I'd  
appreciate it if most of you did  
NOT come because I really can't  
stand any of you -- except drunk  
Aunt Myrtle. She's cool.

(toasts)

Cheers.

INT. GRANDMOTHER'S LIVING ROOM - DAY

ROXANNE (ROXY) walks in, wearing a sequined mini. Everybody stares, then she looks around and speaks.

ROXY

I guess my invitation was lost in the mail. Well, guess what -- the wayward granddaughter, the Prodigal's daughter, the slut, the tramp, the "two-bit whore"...

(to an Aunt)

Isn't that what you called me Aunt Rozene?

(back to everybody)

Well, let me tell you something -- Nana isn't the only one who is dead -- not by a long shot -- the rest of you are the LIVING DEAD! But not me! I live, baby. I live. And the rest of you... Aunt Rozene... Aunt Myrtle... Mama! All of you LeRoy and Rollins women with your pinched-up faces that look like you're trying to pass a peach pit through your tight Republican asses, well you can kiss mine as all your husbands watch it while I walk out that door.

INT. GRANDMOTHER'S LIVING ROOM - DAY

LIZZIE, is talking to her mother, MAXINE.

MAXINE

I need you to calm down, young lady!

LIZZIE

(crying, hysterical)

Don't tell me to calm down, Mother! I told you I didn't want to see a dead corpse and you made me look at a very dead Nana and now I'm going to have nightmares for the rest of my life! Thank you, Mother! Thank you so so much!

(softer)

I just wanted to remember her not in a coffin, reading to me... teaching me to bake cupcakes, to love Jesus... not dead in a coffin! But you never listen to me! EVER!

She storms off!

INT. GRANDMOTHER'S LIVING ROOM - DAY

LOU stands in front of her sister's family and speaks.

LOU

Yesterday I was at the grocery store, by myself, and I couldn't find... well, I couldn't find the section where the laxatives were. And I was embarrassed to ask because... I don't know why, old people get bunched up... but I finally gave up and grabbed some prunes and there was this young lady there, she worked there, and I whispered, "Honey, could you just tell me where the laxatives are." Quietly. I said it quietly because I was embarrassed. And that girl rolled her eyes, because obviously, her job was something she did not like, and she yelled at this fella way down the aisle, "Hey, Jacob, take this old lady to the laxatives!" And they both busted out laughing. This is what I've become. An old woman who gets laughed at because I'm constipated.

(then)

I'm not sure why I'm telling you this. I should be making a toast to my dear, sweet sister.

(toasts)

I miss you, sis. Sleep soundly.

INT. GRANDMOTHER'S LIVING ROOM - DAY

MARIE, an upscale woman, who is sweet, but HATES her deceased sister, clinks her glass to make a toast.

MARIE

Hello, yes, thank you. I would like to say a little something. I was watching Johnny Carson many years ago -- oh, I miss Johnny so much -- and he had on Bette Davis. She was old and just looked awful but she still had that wicked mind and that sharp tongue and could scare the dickens out of just about anybody.

(MORE)

MARIE (CONT'D)

Well, Johnny asked Miz Davis about Joan Crawford -- Joan Crawford had died recently -- and Bette stared at him for the longest time, then said --

(in her best Bette Davis imitation)

"I was taught only to speak good of the dead. Joan Crawford is dead. Good."

(looks around)

My sister-in-law Victoria and I never got along, but I was raised to be a lady.

(toasts)

Good!

INT. GRANDMOTHER'S LIVING ROOM - DAY

SHARYN, a beautiful mixed-raced woman looks nervously around the room, then gathers her courage and speaks.

SHARYN

Hello everybody, I'd... well, um, I'd like to say something.

(pause, verge of emotion)

Victoria LeRoy Rollins was... she was my grandmother.

Gasps all around.

SHARYN (CONT'D)

Yeah, some of you knew, that my Mama... Judith... according to my grandmother, "married one of them" and we were never invited to this house, never... not even today.

(chokes up)

I'm sorry... But... okay, I'm not begging, but... well, your blood runs through this half-black woman's veins... and I'd like to be a part... I mean, my Mama was not welcome at her own Mama's funeral because... because of love, and that is not right... My sweet daddy and my baby sister, Neely are waiting in the car. Mama wouldn't come... but, I'm a dreamer and my dream was... now that Victoria... now that she's gone, that there is hope for... us... to be a complete family? That a wrong could start on a path to be... right?



No response, everybody just stares at Sharyn.

SHARYN (CONT'D)

Alright then, I guess the racist  
apple doesn't fall too far from  
racist tree.

INT. GRANDMOTHER'S LIVING ROOM - DAY

WILLIAM is drunk and he clinks his glass, lifting a toast.

WILLIAM

I want to make a damn toast,  
goddamn it! To all of you asshole  
shit-ass assholes! I hate all of  
your fuckin guts! Harry, my  
brother! FUCK YOU! To my aunt  
Mrytle over there. You're the only  
one I like because you are BAT SHIT  
CRAZY.

(sweetly to picture of  
mother)

And to my dearly departed mother --  
(stamps like a child)

I HATE YOU, I HATE YOU, I HATE YOU!  
AND I'M GLAD YOU ARE DEAD AND DO  
NOT, I REPEAT, DO NOT REST IN  
PEACE!

(then calmly)

Okay, that's all.

INT. GRANDMOTHER'S LIVING ROOM - DAY

KLAUDIOS tapes his glass and the funeral guests turn to him.

KLAUDIOS

Hello, good looking people here.  
Oh, look at your silly confused  
faces.

(laughs)

I am Klaudios and I was very, very  
close to the dead woman Victoria.  
We met on the internet and we were -

-

(starts to cry)

-- we were making fuck so much.  
Yes, it is true, I must confess and  
admit this to the family.

(MORE)

KLAUDIOS (CONT'D)

I made her happy because I am very good with my making fuck abilities and she was a wild woman in the bedroom and made me so so happy with her making fuck abilities. So thank you very much for letting me tell you how much... I cared and wish that we could just make fuck one more time.

INT. GRANDMOTHER'S LIVING ROOM - DAY

ANGELA, tentative, clicks her glass.

ANGELA

Many of you don't recognize me, because you only knew me when I was a girl hiding behind my Mama's dress. I spent many hours in this house, helping my Mama clean it. Yes, I'm Delores's daughter.

(looks at Aunt Myrtle)

My name is Angela, Aunt Myrtle, or Angie... not "that cute little pickaninny"! And I came back here today to call you out on your ignorance and your stupidity and your ridiculous air of white entitlement. And, I came to thank you. Because you showed me what my Mama told me, "You can be as successful as any of these white people, baby girl."

(refers to picture of corpse)

So thank you Victoria Leroy Rollins who underpaid my Mama... not even minimum wage.. every day of her life... and thanks to you...

(points)

... and you, and you and you -- I saw what I wanted and I became a lawyer who will now be suing this estate on behalf of my Mama for back wages plus interest and damages!

(toasts)

Cheers!

INT. GRANDMOTHER'S LIVING ROOM - DAY

TAYLOR, the spoiled granddaughter, clinks her glass to get everybody's attention.

TAYLOR

Okay, well, hey... Umm, my mother told me that I shouldn't say anything because kids should be seen and not heard. Stupid rule if you ask me. Wow, and I've heard so much today... and, well, I just wanted to say that... a bunch of you are really weird and mean and yeah, kinda ugly. And sure, well, I'm mean too, but wow, I kinda look nice compared to like, all of you! And okay, maybe some of you didn't like Nana, and yeah, she loved me the most because I'm the prettiest, but that's not my fault. Can't help it, okay? But...

(emotional)

I'm gonna miss my Nana so much.  
That's all.

INT. GRANDMOTHER'S LIVING ROOM - DAY

JULIE, cute and sweet, is crying, talking to her mother.

JULIE

(upset, some tears)

Taylor... She said... she's just mean... I hate her! And she said that I wasn't popular enough... and too poor to be... cheerleader! I mean, she didn't say I was too poor, but that's what she meant! Do you know how much I want this? How much I... I need this, Mom. And I'm really good, but... Why do you keep telling me I can be anything I want in life? I can't even be a cheerleader. I mean, did you really want to just do other people's hair your whole life? Is that what you wanted?

INT. GRANDMOTHER'S LIVING ROOM - DAY

Rozene, 40's, 50's, hard to tell, VERY put together clicks her glass and lifts it.

ROZENE

(already in tears)

My mother and I were not speaking when she died.

(MORE)

ROZENE (CONT'D)

We had had the silliest argument about how I had decorated my living room. You know that Mother was, well, a little more than opinionated. And controlling. Well, I paid a small fortune to Miguel Aleman -- I know you've heard of him -- to decorate my new high-rise apartment and he had chosen this obscure artist that I simply adored. Lots of male nudes. I thought it would be fun to have seven of them placed around my living room and Miguel, a homosexual, of course, simply loved all of those --

(whispers)

Penises. So, okay, yes, it was a silly thing to do. I felt they represented all my worthless ex-husbands who left me very wealthy! So mother came over, took one look at them and said they were classless. Called them trash! I'm not even going to say how much I paid for those paintings, not to mention Miguel's fee. So we fought. Hard. Ugly.

(sad)

Like we did our entire lives.

(starts crying)

And we died not speaking to each other. Oh, the regrets I have in my life -- and now there's one more.

(toasts)

Life is precious. And I'm so so sorry, Mother.

INT. GRANDMOTHER'S LIVING ROOM - DAY

KASSANDRA clinks her glass, looks around the room.

KASSANDRA

I was Victoria LeRoy Rollins' least favorite granddaughter. She was ashamed of me. Why? Because I was "homely". That's what she called me. Not to my face. But I heard her talking to you, Aunt Lou, once on the phone, and she said, "What are we going to do about Cassandra? She's so... homely."

(MORE)

KASSANDRA (CONT'D)

I'm embarrassed to take her out in public and she's too young for plastic surgery."

(pause)

Yeah, wow. So, that's my memory of Nana. The perfect grandmother who was ashamed of her imperfect granddaughter. So, no, I am NOT here to mourn her death.

(toasts)

I'm here to celebrate it!

INT. GRANDMOTHER'S LIVING ROOM - DAY

JAMES, a bit nervous looks around the room, then speaks.

JAMES

I just came... well, I was sitting in my car because my girl... your niece, your cousin... my daughter wanted to come here today. I told her, "Baby girl, you won't win them over. Times are changing but not with the LeRoys or the Rollins. If they had their way, we'd still be in the back of the bus." I don't know how my sweet wife Judy... Judith... shares your blood, but she does and I suppose, well, I suppose that Judith embraced and lived that great quote of Gandhi. "Be the change you want to see in the world." Judy and I raised our daughters that way. My girls read that quote every day of their lives because Judith taped it to our refrigerator. She was also always quotin' Miss Eleanor Roosevelt to the girls, "Nobody can make you feel inferior without your consent." Well, today you tried... and probably succeeded... by making my girl... my beautiful, sweet, daughter Sharyn feel "less than". But then she looked around this room and remembered another quote that I taught her, "Consider the source." There's a part of me that feels sorry for all of you because you will never know my family -- your family --

(chokes up)

(MORE)

JAMES (CONT'D)

And you no longer know my  
beautiful, intelligent, sweet wife,  
that you just tossed out like  
yesterday's garbage. God help you  
all.

INT. GRANDMOTHER'S LIVING ROOM - DAY

CYNTHIA clinks her glass to make a toast.

CYNTHIA

Hola familia de Victoria LeRoy  
Rollins.

(smiles)

I'm seeing some strange looks  
around... I guess some of you think  
I'm the maid, but some of you know  
I was Mrs. Rollins oncologist.

(looks over to Aunt  
Myrtle)

So please don't ask me to refill  
your glass again.

(slight emotion)

I wish I could have saved her, but,  
pancreatic cancer... well, you  
know, it's ruthless.

(pause)

Mrs. Rollins... Victoria... and I  
got very close during the eight  
months I treated her and at the  
end... and maybe it was drugs, she  
asked me to give her family a  
message. In Spanish.

(reads)

Mi family. Eres idiotas. Todos.  
Ningun excepcion.

(then)

She told me it was up to me to  
translate or not. And after  
meeting most of you today, I really  
don't feel I have a choice.

(looks around)

My family. You're idiots. All of  
you. Not one exception.

(toasts)

Cheers!

INT. GRANDMOTHER'S LIVING ROOM - DAY

HARRY, a lawyer, the favorite son, who has an edge, lifts his  
glass and toasts to the room of guests.

HARRY

To my mother, Victoria LeRoy Rollins, who I think everybody would consider, well, a complicated, loving, self-centered, controlling bitch. Did I say loving?

(off laughter, emotional)

And I loved her. Dearly. But I'd appreciate it if everybody would stop asking me, "Am I in the will?" This is not the time or the --

WILLIAM (O.S.)

Hey, am I in the will?

HARRY

(snaps)

Shut up! Just shut the fuck up, William! And NO, you are not in the will! I mean, just what the hell did you expect?!!!

INT. GRANDMOTHER'S LIVING ROOM - DAY

NEELY, Sharyn's sister, James's youngest daughter clinks her glass.

NEELY

Hey white kinfolks of mine!

Everybody looks up and AD-LIBS.

NEELY (CONT'D)

(laughs)

Shit, I bet there hasn't been this many black folks in this house since Abraham Lincoln freed the slaves!

(stares around)

So, y'all are my blood, huh?

(shakes her head)

What a bunch of pathetic, unhappy bitches and assholes.

Gasps all around.

NEELY (CONT'D)

Oh yeah, that's what I said. See, my sister has the class. My Dad has class, but I take after my Mama's side of the family. You all!

(MORE)

NEELY (CONT'D)

I can be a bitch too just like all of you Rollins in this room.

(raises her glass)

So here's to all my white uptight, ridiculous relatives. May you rot in hell! Oh yeah, that's what I said!

(to James)

Sorry, Daddy.

INT. GRANDMOTHER'S LIVING ROOM - DAY

ROZENE, a very put together woman rushes up to her trouble-making son DAVEY.

ROZENE

What on earth has gotten into you? Jokes? Jokes? Telling jokes at your Nana's funeral.

DAVEY

Well, technically it's a foo-foo reception after the funeral.

ROZENE

Don't get smart with me! The audacity! Making me look foolish - again!

DAVEY

Oh Mother, you need no help in that department.

ROZENE

Don't get smart with me or I'll slap you in front of everybody.

DAVEY

I was just trying out some new material, trying to puts some smiles on all these unhappy dysfunctional faces.

ROZENE

Well, in case you haven't noticed, this is NOT open mike at The Laugh Factory.

DAVEY

Why don't you just shut up!

She suddenly slaps him.



ROZENE  
(emotional)  
I do not ask you to love me, but I  
do ask you to respect me.

DAVEY  
Hard to do, Mother, after seven  
marriages, the last being through a  
drive through window in Vegas with  
"Elvis" officiating!!

INT. GRANDMOTHER'S LIVING ROOM - DAY

LIZZIE is cornered by crazy AUNT MYRTLE who has no censor.

AUNT MYRTLE  
Lizzie!

LIZZIE  
Oh, hello, Aunt Myrtle. I really  
need to --

AUNT MYRTLE  
Oh, just look at you. You've grown  
up -- with boobies and everything  
things. Little rose buds!

LIZZIE  
(horrified, looking  
around)  
Mother... Dad... gotta go.

Myrtle grabs her.

AUNT MYRTLE  
Not so fast. Aunt Myrtle has some  
advice for you!  
(whispers)  
About sex --

LIZZIE  
Oh God no. Look, we have sex ed in  
school and Mom explained way too  
much... and I know, well pretty  
much everything I need to --

AUNT MYRTLE  
Hush! This is a LeRoy secret. If  
you want a girl, then just lay  
there and let your husband do all  
the work. DO NOT, and I repeat, DO  
NOT have an orgasm.

LIZZIE

(weakly)

Mom... help -- I really have to go.

She rushes off.

AUNT MYRTLE

For a boy, go crazy! Ride that  
pony!

(smiles)

Such a sweet girl.

INT. GRANDMOTHER'S LIVING ROOM - DAY

LEANNA is confronted by her cousin KASSANDRA, who is not happy. This scene should be played overlapping and fast. DO NOT WORRY about being word perfect! These girls hate each other.

KASSANDRA

Hey bitch -- !

LEANNA

What did you call me -- bitch?!

KASSANDRA

Yeah, I called you bitch! You think  
I don't know what you've been  
saying behind my --

LEANNA

What? What am I saying that  
everybody else isn't saying? That  
you lie easier than you tell the  
truth, Kas --

KASSANDRA

I didn't lie about any --

LEANNA

Oh really, so just when exactly did  
you even see my boyfriend to make  
out with him?!

KASSANDRA

I didn't say that -- !

LEANNA

LIAR! Jana voice-memoed you on her  
iPhone saying it and she played it  
for me!

KASSANDRA

Yeah, well, maybe I did make out with him. If I did, I wasn't the only one. He cheats on you all the time --

LEANNA

I don't give a shit if you're my cousin, you are more of a loser than your alcoholic loser dad, who is NOT in the will and my boyfriend doesn't make out with cows!

KASSANDRA

AHHH! You bitch! I'm going to kill you!

Kassandra lunges for Leanna, who is so willing to fight.

INT. GRANDMOTHER'S LIVING ROOM - DAY

ANGELA, African American, is approached by LOU, an older, rich white woman.

LOU

Excuse me, this is a bit awkward, but I need to check your purse.

ANGELA

What? Why?

LOU

Well, there is some silver... my sister's silver ladle that was in the punch bowl -- that has been willed to me -- is missing. Open the purse, please.

ANGELA

No!

LOU

I asked nicely.

ANGELA

And I'm saying no not so nicely. And just why are you asking me, because I'm black?

LOU

Do NOT put words in my mouth, young lady.

ANGELA

Oh, no need. You got plenty in there all by yourself. Now why don't you go ask the Mexican lady over there -- you racist old cracker!

LOU

I am not a racist! I am a good Christian! Christians are NOT racists.

Angela walks off laughing.

INT. GRANDMOTHER'S LIVING ROOM - DAY

WILLIAM, the fuck-up son confronts the favored son HARRY.

WILLIAM

So, I'm not in the will?

HARRY

No, you aren't and get your nasty whiskey cigarette breath out of my face.

WILLIAM

(starts to crying)

I'm her son! Her blood! How could she abandon --

HARRY

Abandon? She paid for your rehab - six times - she paid for multiple lawyers every time you landed in jail and --

WILLIAM

I got the gene, Harry. I got the LeRoy alchoholic gene and that's not my fault! You got all the good genes!

(desperate)

I'm in a jam. Just tell me how much she left me. I'm in a real bad jam.

HARRY

A buck. A dollar. That's it. She wanted to make sure you knew you were left out on purpose, so you got a dollar.

WILLIAM  
AHHHHHH! I hate her.  
(to everybody)  
My bitch-ass mother left me one  
measly buck! I hate all of you!

HARRY  
Oh just shut up, Willi! Just shut  
the hell up and grow up! Jeez, you  
are such a ridiculous loser!

He stalks off.

INT. GRANDMOTHER'S LIVING ROOM - DAY

JULIE, a sweet bubbly teen, approaches TAYLOR, a rich mean  
girl.

JULIE  
Hey!

TAYLOR  
(not impressed)  
Oh, hey. What?

JULIE  
Sorry about your grandmother.

TAYLOR  
Yeah, well, whatever. She was a  
bitch, but I was her favorite, so I  
liked her.

JULIE  
Oh. Well, I didn't know her, but  
my mom did her hair and --

TAYLOR  
What do you want?

JULIE  
Well, I was just wondering if we  
could be friends? I was thinking  
of trying out for cheerleader and I  
know you are like head cheerleader  
and I can do the splits and --

TAYLOR  
(laughs)  
Let me explain something to you...  
um, what's your name?

JULIE

Julie.

TAYLOR

Right, Julie. It takes more than a bubbly personality that is borderline annoying to get elected cheerleader. It takes. Popularity. When you have that, get back to me.

And she walks away, leaving Julie's eyes filling with tears.

INT. GRANDMOTHER'S LIVING ROOM - DAY

CYNTHIA, the deceased woman's pretty, Hispanic doctor approaches JAMES.

CYNTHIA

Professor... Professor Spencer?

JAMES

(turns)

Yes... ?

CYNTHIA

I was your student. Cynthia Rodriguez. You were my favorite professor at S.M.U.

JAMES

Well, thank you for that. I need that. Because, today.. here, I am just the black man who married the white, rich daughter and ruined the perception of this family.

CYNTHIA

Well... I had no idea what to do with my life back then. I was so lost. My mother was dying of cancer and... it was a hard time. But you said something in that history class... and God, I hated history, until... your class.

JAMES

And what did I say?

CYNTHIA

It wasn't even in the text. You were telling a story about your daughter --

JAMES

I strayed from the text? Moi?!

CYNTHIA

A little bit, yes.

(laughs, then serious)

And you said, my wife always quotes Ghandi to my girls - "Be the change that you --

JAMES/CYNTHIA

"... want to see in the world.

CYNTHIA

And I decided that day to become a doctor. An Oncologist. I couldn't save my mom, but I could save... and help... others. That's how I knew Mrs. Rollins. You changed the course of my life that day.

INT. GRANDMOTHER'S LIVING ROOM - DAY

SHARYN is crying when NEELY, her foul-mouth baby sister storms in.

NEELY

What happened? What did they do?!

SHARYN

Nothing, Neely, absolutely nothing. I told them who I was and how I wanted to be part of this... family... and they just stared at me like I was some sort of pariah.

NEELY

Damn, I wish you wouldn't use big words, you know I can't keep up.

SHARYN

Outcast... it means, outcast. An outcast in India.

NEELY

Well, baby, we are NOT in India. We are Tight-AssVille. Damn, girl, do you really want to be a part of these... um, how do you say assholes nicely.

SHARYN

Assholes.

They start laughing.

NEELY

That's my girl! Now here's what we're gonna do. First of all, I want you to look around the room and imagine everyone sitting on a toilet wiping their ass!

SHARYN

Neely!

NEELY

Do it! They ain't no better, they have to wipe their asses too!

Sharyn looks around, then bursts out laughing. Neely follows suit.

NEELY (CONT'D)

Now, let's go get us a plate full of that fancy-ass food and get out of here!

SHARYN

(nods, still laughing, she pauses, looks around, yells out)

Hey, I just imagined all of you wiping your asses! And it was NOT pretty.

(to Lou)

Especially not you!

The girls burst out laughing and head towards the food table!

INT. GRANDMOTHER'S LIVING ROOM - DAY

MARIE, Roxy's mother, chases after her.

MARIE

Get out! Get out! Get out!

ROXY

That's exactly where I'm getting, Mama! Out!

MARIE

Why do you continue to humiliate me in front of my family -- and in from of the whole world?



ROXY

The world? Aren't we being a little dramatic, Mother?

MARIE

(in tears)

Why, Roxy?

ROXY

Because I hate you, Mother. I hate your fucking guts for not protecting me from him. You knew and you just let him do it and never did one goddamn thing!

MARIE

Roxy. I didn't. I swear. I had no idea. I believe you now, but --

ROXY

Now? Well, you're a little late mother. As you can see, the damage has been done!

She turns and walks away.

INT. GRANDMOTHER'S LIVING ROOM - DAY

Jerry walks over to Klaudios.

JERRY

So you were tapping her, too?

KLAUDIOS

Tapping her? I'm sorry but --

JERRY

Damn it, right off the boat --

KLAUDIOS

I did not come here on boat. I arrived in airplane.

JERRY

Right. Good to know.

(whispers)

You said, you made fuck with her, right.

KLAUDIOS

Yes, I made beautiful fuck with Victoria. Many, many times.

JERRY  
Yeah, me too.

KLAUDIOS  
What?

JERRY  
I was fuckin' her, too!

KLAUDIOS  
You were making fuck with my  
woman!?

JERRY  
Why do you think it took so long to  
build a fish pond, foreign boy!

Klaudios suddenly grabs Jerry by the throat and starts  
chocking him.

JERRY (CONT'D)  
AHHHH, shit, man --

KLAUDIOS  
I will kill you now!