

WRINKLES

Written by

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1 1. INT. CLUB - NIGHT - ESTABLISHING 1

It is dark with lights flashing. MAUBREY ANDERSON(21), a careless and ungrateful young woman, dances in a sea of young people. She is drunk.

2 1. EXT. CLUB - NIGHT - ANGLE ON MAUBREY LEANING AGAINST CLUB WALL

Maubrey smokes a cigarette. A WOMAN(20s) she knows walks past her.

WOMAN  
(upon seeing Maubrey)  
Hey girl! You going inside?

MAUBREY  
Yeah, I'll be in in a second.

As Maubrey smokes, we see a MAN(30s) lightly scolding his DAUGHTER(9) in the distance.

MAN  
No, no, no. What did I say?

DAUGHTER  
(agitated)  
I don't 'wanna go home yet!

MAN  
It is way past your bed time. If you ever sneak out again, you will have no iPad for two weeks.

DAUGHTER  
But I just wanted to see where he went-

CLOSE UP: MAUBREY WATCHING THEM, SMIRKING

MAN  
No "buts." Raccoons are wild animals. They are not to be messed with. Now c'mon.

Maubrey watches them, and then looks off and pauses in a trance.

MATCH CUT TO:

3 2. INT. MAUBREY'S PARENTS' HOUSE (FLASHBACK) - NIGHT 3

A younger MAUBREY(9) stands in front of her FATHER(30s), with her MOTHER(30s) off behind him.

MAUBREY  
But...

FATHER  
 (frustrated)  
 No "buts." You didn't tell us where  
 you were going. You had your mother  
 and I worried sick!

MAUBREY  
 (rolling her eyes)  
 I was only gone for a couple  
 hours...

FATHER  
 I don't care. You know that you are  
 expected to be home at this time.  
 We thought you had been kidnapped  
 or something. You cannot just leave  
 without telling anybody!

MOTHER  
 You are too young.

MAUBREY  
 Whatever.

MATCH CUT TO:

4 1. EXT. CLUB - NIGHT 4

Maubrey stands in the same position in her trance. She looks  
 back to where the girl and her father were to see them  
 hugging and going back into their apartment.

MAN  
 It's okay sweetheart, just don't do  
 it again.

DAUGHTER  
 Okay Daddy.

Maubrey takes another puff of her cigarette and walks out of  
 frame.

CUT TO:

5 1. INT. CLUB - NIGHT 5

There are lights flashing and people partying.

MONTAGE: CLUB

A.) People drink by a bar.

B.) Some girls do shots.

C.) Lights flash as people dance.

D.) A DJ spins a disc.

END MONTAGE

Maubrey walks over to the bar. There is a BARTENDER(30s) standing behind the bar with a shot glass on the counter in front of him.

BARTENDER  
Hey you.

Maubrey looks behind her, then back at the Bartender.

BARTENDER (CONT'D)  
Yeah, you.

MAUBREY  
Me?

BARTENDER  
Yeah. That guy over there  
(points)  
bought you this drink.  
(slides drink closer to  
her)  
Here.

Maubrey looks at the drink for a moment.

CLOSE UP (MAUBREY'S POV): THE DRINK

Maubrey, still looking at the drink, looks off slightly and pauses.

MATCH CUT TO:

6 2. INT. MAUBREY'S PARENTS' HOUSE (FLASHBACK) - NIGHT 6

A younger MAUBREY(16) with crossed arms is staring at her PARENTS who are scolding her.

FATHER (O.S.)  
I cannot believe they let you in.

MOTHER (O.S.)  
Did they make you show I.D.?

MAUBREY  
(nonchalant)  
No... I 'snuck in behind some of my  
friends.

FATHER  
(distressed)  
Oh my gosh. And how much did you  
drink?

MAUBREY  
It was like--two shots or  
something. It tasted horrible...

FATHER  
I can't believe this.

MOTHER  
Honey do you know how much trouble  
you could get into for drinking?  
Especially not knowing who made  
it?!

MAUBREY  
(frustrated)  
Mom! All my friends did it too.  
It's not a big deal.

FATHER  
(angry)  
It is a big deal! You are sixteen  
years old! You have no business  
being in a place like that.

MAUBREY  
(crying, angry)  
You never let me do anything!

WIDE SHOT: MAUBREY RUNNING UPSTAIRS AND SLAMMING DOOR.

ON SLAM, MATCH  
CUT TO:

7

1. INT. CLUB - NIGHT

7

Maubrey stands in the same position off in thought.

BARTENDER  
Lady.

Maubrey snaps out of it and looks up at the Bartender.

BARTENDER (CONT'D)  
(looks to shot glass)  
Are you 'gonna take it or what?

Maubrey pauses for a second.

MAUBREY  
(taking shot)  
Screw it.

Maubrey continues partying. MARCUS(20s), the guy who  
implicitly bought her the drink, watches her dance.

Marcus walks over to her.

MARCUS  
 (starting to dance with  
 her)  
 Hey, how'd you like my gift?

MAUBREY  
 (dancing)  
 That was you?

MARCUS  
 Yeah. I like how you dance.

MAUBREY  
 (watching him)  
 Hey, you're not too bad yourself.

They both CHUCKLE and continue dancing.

MARCUS  
 I'm Marcus.

MAUBREY  
 Maubrey.

MARCUS  
 Maubrey. Pretty name.

Maubrey smiles at him as he says this.

SERIES OF SHOTS: THE TWO DANCING

CUT TO:

8 3. INT. APARTMENT COMPLEX - HALLWAY - NIGHT - ANGLE ON DOOR 8

Marcus pushes Maubrey up against her apartment door and  
 kisses her.

They both LAUGH as she lets him inside.

9 3. INT. MAUBREY'S APARTMENT - BEDROOM - NIGHT - CLOSE ON BED  
 PILLOW

Maubrey falls back on her bed pillow. Marcus reaches for  
 protection.

Maubrey's eyeline changes slightly but quickly.

ZOOM MATCH CUT  
 TO:

10 2. INT. MAUBREY'S PARENTS' HOUSE (FLASHBACK) - DAY 10

A younger MAUBREY(18) is laying on the couch watching TV with  
 the remote in hand.

FATHER (O.S.)  
Sex is sacred, son.

BROTHER (O.S.)  
Ew Dad--please stop.

FATHER (O.S.)  
I know, I know, but-

BROTHER  
Do we have to talk about this now?

FATHER  
Well, yes. It's important that we talk about it now that you're getting older.

Maubrey rolls her eyes as they go on; she switches the TV channel.

BROTHER (O.S.)  
Well I already know about that stuff--other kids talk about it at school.

FATHER  
Yeah but they don't honor it the way God wants you to. God wants us to save sex until marriage.

Maubrey gets up to add to the conversation.

FATHER (CONT'D)  
Of course God forgives those who don't wait but it's always better if-

MAUBREY  
(laughing)  
I don't think you have to worry, 'bro. It's not like you're ever going to have a girlfriend anyway.

BROTHER  
Shut up Maubrey.

Maubrey LAUGHS.

FATHER  
Maubrey, you and I have already had this talk-

MAUBREY  
(rolling her eyes)  
Yeah--and it was tragic.

Her Brother LAUGHS under his breath.

FATHER  
 (sighing)  
 Shouldn't you be doing your  
 homework?

MAUBREY  
 (starting to walk out of  
 frame)  
 Whatever... fine.

MATCH CUT TO:

11 3. INT. MAUBREY'S APARTMENT - BEDROOM - NIGHT - CLOSE ON MAUBREY'S FACE 11

Maubrey stares out the window in thought. Marcus is sleeping next to her.

12 3. EXT. APARTMENT COMPLEX - DAY (MORNING) - ESTABLISHING 12

Birds CHIRP as the sun rises above the golden Apartment Complex.

13 3. INT. MAUBREY'S APARTMENT - SAME 13

Maubrey sits on the bed, staring off in thought as Marcus walks out of the bathroom. He kisses her on the cheek.

MARCUS  
 I had a good time last night.

MAUBREY  
 Yeah.  
 (pausing)  
 Yeah, me too.

MARCUS  
 Hey, can I get your number?

MAUBREY  
 (pulls out phone)  
 Oh--yeah, yeah sure.

Maubrey hands her his phone and he inputs his contact information.

MARCUS  
 How do you spell your name?

MAUBREY  
 (spelling it out)  
 M A U B R E Y

MARCUS  
 (finishes typing)  
 Alright thanks.



MAUBREY  
No problem.

He begins to head for the door, but turns around.

MARCUS  
Well, I guess I'll see 'ya around?

MAUBREY  
Yeah.

He starts to leave the apartment O.S.

MAUBREY (CONT'D)  
Text me!

MARCUS  
(leaving)  
I will!

CUT TO:

14 3. INT. MAUBREY'S APARTMENT - BEDROOM - DAY (MOMENTS LATER) 14  
Maubrey paces back and forth while on the phone.

MAUBREY  
(on phone)  
Yeah, I still feel pretty sick.  
(pauses)  
I know, I know. I'm sorry. It's  
just one of those days.  
(pauses)  
I will be there Thursday, okay? I  
just need to rest.  
(pauses)  
Alright, thanks. Bye.

Maubrey SIGHS after she hangs up.

Maubrey lays down on her bed, relieved. She starts to think about the previous night.

INTERCUT SHOTS BETWEEN FLASHES OF MAUBREY ON BED

- A.) Maubrey drinking the shot from the club the night before.
- B.) Maubrey kissing Marcus, gasping.
- C.) The little girl and her father in the street.

END INTERCUT

15 3. BEDROOM - NIGHT

15

Maubrey suddenly AWAKES from a sleep.

PAN TO: THE BEDSIDE CLOCK

Which reads 9:23 PM.

BACK TO SCENE

Maubrey gets out of bed. She begins dressing for another night on the town.

16 1. EXT. CLUB - NIGHT - ESTABLISHING 16  
Muffled club music PLAYS from outside the club.

17 1. INT. CLUB - SAME 17  
Maubrey dances in a crowd of people, also dancing.  
Maubrey stops dancing and walks off screen.

CUT TO:

18 1. EXT. CLUB - NIGHT - ANGLE ON MAUBREY LEANING AGAINST WALLS  
Maubrey smokes in the same position as the night before. She looks off at a presumed group of people O.S.  
Suddenly, JEAN(70s), an older woman wearing a cross, approaches.

JEAN (O.S.)  
You know, you shouldn't smoke-

Maubrey looks over to Jean, noticing she's been addressed.

JEAN (CONT'D)  
-young lady. It causes cancer.

MAUBREY  
Yeah--well, I'll take my chances.  
We all die anyway, right?

JEAN  
(chuckles quietly,  
politely)  
Life is already short. Don't try to  
make it shorter.

Jean CHUCKLES quietly and starts to walk off.

MAUBREY  
Yes ma'am.

Once Jean has walked off, Maubrey continues smoking.

There is MUFFLED COUGHING in the distance. Maubrey looks over to see where it's coming from.

In the same position as the little girl and man were the night before, an OLDER MAN(60s) is coughing while walking. He is smoking a cigarette in between his episodes of coughing.

Maubrey watches him.

The Older Man starts to cough more and more until he finally collapses on the sidewalk.

MAUBREY (CONT'D)  
Hey, hey, are you okay?! Oh no.

Maubrey runs over to help the Older Man.

19

1. SIDEWALK

19

The Older Man wheezes as she turns him over.

MAUBREY  
Hey--hey somebody call nine one one!

As she calls out, NO ONE ELSE seems to notice as they walk by.

MAUBREY (CONT'D)  
(panicking)  
Somebody, please! This man needs help! Oh--gosh!

The Older Man goes limp. Maubrey feels his pulse.

MAUBREY (CONT'D)  
Somebody please, anybody! Help!

Maubrey opens the man's jacket. An unrealistic amount of cigarette packets fall out of his coat.

Maubrey's eyes widen and her face is one of shock.

The Older Man stops breathing.

MAUBREY (CONT'D)  
(very loudly)  
Why won't somebody help!

VFX: WRINKLE TIME-WARP EFFECT

ZOOM CUT TO:

20

1. EXT. CLUB - NIGHT

20

Maubrey stands in the same position as she was when she was smoking. She looks over to where the Older Man was, except he is walking normally with his hands in his pockets, with no cigarette.

Maubrey looks away, bewildered. She looks at her cigarette for a moment, then throws it down, heading back into the club.

21           1. INT. CLUB - NIGHT - ANGLE ON MAUBREY SITTING AT BAR           21

Maubrey takes a shot. She is still distressed from the vision of the Older Man.

A MAN(20s) O.S. approaches.

                          MAN (O.S.)  
Hey, can I buy you a drink?

                          MAUBREY  
                          (pausing before answering)  
Uh--no, thanks.

The Man waits a moment and then walks off.

Maubrey sips on the drink she already has.

22           4. EXT. DOWNTOWN - SIDEWALK - NIGHT - FRONT ANGLE ON MAUBREY

Maubrey, looking down in thought, walks on the sidewalk toward camera.

Maubrey walks past a cold, damp alleyway. There is a WOMAN(21) walking away from a THUG(20s) as he follows her.

                          THUG  
C'mon baby, listen.

                          WOMAN  
No, get away.

Maubrey notices and peaks in to see the action.

                          THUG  
Just one more.

                          WOMAN  
I said leave me alone.

                          THUG  
                          (grabs her)  
Listen here!

The Woman starts to PANIC. Maubrey starts to approach the altercation.

                          MAUBREY  
Hey. Hey stop!

                          THUG  
                          (continues struggling)  
Stay out of this, lady.

MAUBREY  
 (walking closer)  
 Hey, leave her alone!

Maubrey runs up to the man.

THUG  
 (angry)  
 I said stay out of this!

Just then, the Thug pulls out a gun. Both Women put their hands up and the Woman starts to PANIC more and shake.

MAUBREY  
 (nervous)  
 Hey, hey--easy now.

THUG  
 I told you not to get involved!

MAUBREY  
 Please, please--just relax. No need to get violent. Please just put the gun down.

THUG  
 (shaking, very nervous)  
 I did not want this to happen.

Maubrey looks over across the street.

MAUBREY  
 (hinting off screen)  
 Hey look, look there is a cop car over there. You should put the gun down before they see you.

THUG  
 What?

The Thug looks over to where Maubrey suggested. Maubrey suddenly tries to disarm him. The GUN FIRES. The Woman SCREAMS while the GUN DROPS. The THUG yells and runs off.

Maubrey, shocked by what just happened, looks over to comfort the Woman.

MAUBREY  
 Hey--hey are you okay?

INSERT - THE WOMAN'S FACE

Which is actually Maubrey's face.

BACK TO SCENE

Maubrey realizes she is looking at herself.

VFX: WRINKLE TIME-WARP EFFECT

ZOOM CUT TO:

23 4. EXT. DOWNTOWN - SIDEWALK - NIGHT - FRONT ANGLE ON MAUBREY

Maubrey stands where she was on the sidewalk. She looks over to the alleyway, but there are no people in it--only a wisp of smoke hovering off the ground.

Maubrey looks around, and then continues walking.

24 3. INT. MAUBREY'S APARTMENT - BEDROOM - NIGHT - OVERHEAD 24  
ANGLE ON MAUBREY IN BED

Maubrey stares at the ceiling in thought for a moment.

Maubrey turns over, still in thought.

Maubrey gets an idea. She sits up and picks up her phone and texts Marcus.

INSERT - HER PHONE

Which shows her texting him, "Hey, what was in that drink you gave me last night?"

Marcus replies, "It was just a shot of vodka with some lemon, why?"

BACK TO SCENE

Maubrey looks at the text for a moment in thought, then puts the phone down, and lays back down.

25 5. INT. DOLLAR STORE - DAY 25

Maubrey works behind a cash register, ringing people up.

Maubrey's MANAGER(30s) approaches.

MANAGER  
(quietly to not embarrass  
her)  
Maubrey, I know you've been  
avoiding work.

MAUBREY  
What makes you think that?

MANAGER  
Because this is the third time in  
the last week that you've called  
out.

MAUBREY  
I told you I was-

MANAGER  
You were sick, I know--I know.  
You're always sick.

Maubrey turns away and rolls her eyes.

MANAGER (CONT'D)  
Look, this is your final warning.  
If you don't start showing up to  
work, this will probably be your  
last day.

MAUBREY  
(pausing, sighing)  
Okay.

MANAGER  
(walking off)  
Thank you.

As the Manager walks away, Maubrey notices a young BOY(5)  
shopping with his MOM(20s), having a conversation..

MOM  
And do you know why you can have a  
piece of candy today?

BOY  
Because I was a good boy.

MOM  
That's right. Good boys get-

Maubrey half-smiles at the scene.

MOM (CONT'D)  
-Rewarded for their behavior. Go  
ahead and pick one candy out.

The Mom, who is actually Maubrey, turns around to face the  
camera.

CLOSE UP (MAUBREY'S POV): WOMAN'S FACE (ALTERNATE MAUBREY)

Upon seeing her, Maubrey looks away with slight fear.

Maubrey looks back at the Woman.

INSERT - THE WOMAN

Who is in fact another normal Woman.

BACK TO SCENE

Maubrey shakes her head somewhat, then pauses. She then takes out her phone.

INSERT - HER PHONE

Which shows the same text by Marcus that she read earlier:

"Hey, what was in that drink you gave me last night?"

Marcus's reply, "It was just a shot of vodka with some lemon, why?"

BACK TO SCENE

CUT TO:

26 5. EXT. DOLLAR STORE - DAY - WIDE ON MAUBREY SITTING IN FRONT OF STORE

Maubrey eats a sandwich on her lunch break. She looks at her phone while eating.

Suddenly her drunk FRIENDS(20s) start pulling up in a car, PLAYING LOUD MUSIC.

Maubrey smiles and waves to them as she chews her food.

The Friends pull up and turn the car off. They get out.

FRIEND 1  
(stumbling)  
Hey Ma!

FRIEND 2  
(drunk)  
What's good?

MAUBREY  
Not much. I'm on my lunch break.

FRIEND 3  
(funny voice)  
Oh, she's on her lunch break!

MAUBREY  
Wait, are you guys drunk? It's one in the afternoon.

FRIEND 1  
Maybe... hey can you get us some stuff with your little employee discount?-

MAUBREY  
(irritated)  
Oh my gosh seriously you're drunk? You guys shouldn't be driving.



FRIEND 2  
Chill, girl.

MAUBREY  
No, for real. That's not cool. I  
can call you guys someone to pick  
you up.

FRIEND 3  
When did you get so uptight?

FRIEND 2  
Yeah girl, you used to drink with  
us all the time.

MAUBREY  
But it's not safe for y'all to be  
driving.  
(pulling out phone)  
Please, let me call you someone.

FRIEND 1  
Dude, you're gonna get us in  
trouble. Nah, forget it. C'mon  
guys.

FRIEND 2  
(getting in car)  
Later, Ma.

MAUBREY  
(sighing)  
Seriously?

Maubrey watches her Friends START UP their car and pull off,  
continuing their music.

27

3. INT. MAUBREY'S APARTMENT - NIGHT

27

Maubrey eats dinner while a TV off in the distant living room  
PLAYS.

INSERT - THE TV

Which shows a NEWSCASTER(30s) giving the news on a local car  
accident, showing wreckage. The car is Maubrey's Friends'  
car.

NEWSCASTER  
Three young people were killed  
tonight in a head-on collision with  
a semi-trailer truck. Their names  
have not been released to the  
public yet.

BACK TO SCENE

The TV catches Maubrey's attention.

MAUBREY  
 (panicking)  
 Oh my gosh! That's--that's them!

NEWSCASTER (O.S.)  
 Authorities say the car was driving  
 over seventy miles per hour in a  
 forty-five mile-

Maubrey watches the television in horror.

NEWSCASTER (CONT'D)  
 -per hour zone. They also suspect  
 given the drastic speed that they  
 were all killed on impact-

Maubrey suddenly turns the TV off. She pauses in panic.

MAUBREY  
 (to herself, walking out)  
 I--I 'gotta get some air.

28                    3. EXT. DOWNTOWN - NIGHT (MOMENTS LATER)                    28

Maubrey walks back and forth outside, pacing. She looks over  
 in a series of close up intercut shots of her face and  
 alternate versions of herself:

INTERCUT BETWEEN MAUBREY (CLOSE UP) AND VARIOUS SCENES

Maubrey looks one way.

An alternate Maubrey is being jumped and kidnapped in a car.

Maubrey looks another way.

Another Maubrey is flirting with a man in front of a  
 restaurant.

Maubrey looks another way.

Sitting on the curb, a homeless woman (Maubrey) is begging  
 people for change.

Maubrey puts her head in her hands.

END INTERCUT

VFX: WRINKLE TIME-WARP EFFECT

ZOOM CUT TO:

29                    3 OR 4. INT. MAUBREY'S APARTMENT - BEDROOM - DAY - CLOSE ON MAUBREY SITTING UP IN BED

Maubrey GASPS as she awakes. She quickly grabs her phone.

INSERT - HER PHONE

Which shows her text one of her Friends that died, "Jamie, are you there?"

Jamie responds, "Yeah, what is it?"

BACK TO SCENE

Maubrey GASPS in relief, knowing the crash did not really happen.

CUT TO:

30

3. INT. LIVING ROOM - DAY (MOMENTS LATER)

30

Maubrey talks on the phone with her Mother.

MAUBREY

(emotional)

Hi Mommy.

(pauses)

Yeah, it's me. I know. How is everyone?

(pauses)

Good. Good. Hey, do you--do you think we could all eat dinner tonight?

(pauses)

Really? Really, that's great.

(pauses)

Okay. See you then. Bye.

Maubrey hangs up.

JUMP CUT TO:

An emotional Maubrey pacing back and forth. She smiles and starts to laugh.

POST: EMOTIONAL MUSIC PLAYS

CUT TO:

31

2. EXT. MAUBREY'S PARENT'S HOUSE - DAY (DUSK) - WIDE ON MAUBREY GETTING OUT OF CAR

31

Maubrey walks up to her Parents' house.

Maubrey knocks on the door.

MEDIUM CLOSE UP: A NERVOUS MAUBREY

Maubrey's Parents and Brother answer the door. They all hug her.

32 2. INT. MAUBREY'S PARENTS' HOUSE - NIGHT - ANGLE ON DINNER 32  
TABLE

The Family eats dinner while (inaudibly) talking and laughing.

33 6. EXT./INT. CHURCH - NIGHT - ESTABLISHING 33

Maubry walks inside the church with her family. She is greeted and hugged by CHURCHGOERS.

CUT TO:

Maubrey sits in a pew, listening to the PASTOR(40s) speak.

PASTOR (O.S.)  
John 6:37b. You all know this one.  
Jesus says, "Whoever comes to me I  
will never cast out."

RANDOM CHURCH MEMBER (O.S.)  
Amen.

PASTOR  
Isn't that the most comforting  
thing? No matter what we do, no  
matter the mistakes we make, Jesus  
will never turn us away when we  
come to Him.

CUT TO:

The service is over, and people begin to leave.

Maubrey is about to leave, when she sees Jean (who she actually hasn't met), and approaches her.

MAUBREY  
Hey, hey you! Remember me?

JEAN  
(confused)  
I'm sorry, I don't think I do.

MAUBREY  
You don't?

JEAN  
No, but no time like the present to  
introduce ourselves now. What's  
your name?

MAUBREY  
(stuttering)  
I'm Maubrey. I'm sorry, I--I  
thought I saw you somewhere before.

JEAN  
It's quite okay. My name is Jean.

They both inaudibly carry on a conversation as MUSIC PLAYS and the camera pans up.

34 6. EXT. CHURCH - NIGHT - ANGLE ON BUILDING 34

People leave the church as the music continues.

CUT TO:

35 5. INT. DOLLAR STORE - DAY 35

Maubry walks in through the front door of her workplace.

MANAGER

Funny seeing you here. I didn't think you'd show up-

MAUBRY

Mr. Johnson, I am so, so sorry. I do care about this job. I want to work. I want to do better.

(pauses)

Please don't let me go.

MANAGER

(pausing, bewildered)

Is that sarcasm?

MAUBRY

(half-laugh)

No, I'm serious. I've been a bad employee. I don't want to give any more excuses.

MANAGER

(pausing)

Well I'm glad you've come to your senses.

(smiles)

Go ahead and jump on register three.

Maubry smiles at her Manager.

MAUBRY

(smiling)

Yes sir. Thank you.

The Manager watches Maubry walk to her register, still somewhat dumbfounded. He shakes his head, smiling, and walks off.

Maubry checks someone out and tells them to have a nice day.

SERIES OF SHOTS: PEOPLE IN STORE

Jean approaches Maubry's line.

JEAN  
Hey young lady! I didn't know you worked here.

MAUBRY  
(starting to ring her up)  
Yeah--I've been here a while... I just haven't been the top-notch employee lately.

JEAN  
Well, there's no time like the present to better yourself.

Maubry smiles as she continues ringing up Jean's items.

JEAN (CONT'D)  
Our life here on earth is so short. Making the best of it, no matter our situation, is so important.

MAUBRY  
Yes ma'am.  
(pauses)  
Your total is nineteen twenty-three.

JEAN  
(handing her money)  
Here, keep the change. So, will you be at church this Sunday?

MAUBRY  
(smiling)  
Yes ma'am. I think I will be. And thank you for the change.

JEAN  
(grabbing her bags)  
Well, see you around, love.

Maubry smiles as Jean walks off.

Maubry pauses, but then gets an idea. She takes out her phone.

INSERT - HER PHONE

Which shows her original text to Marcus:

"Hey, what was in that drink you gave me last night?"

Marcus's reply, "It was just a shot of vodka with some lemon, why?"

The message then DISAPPEARS and becomes, "What drink? Who is this?"

BACK TO SCENE

Maubry looks at her phone, then smiles. She looks out the window.

POST: MUSIC PLAYS

FADE TO: BLACK