

From Chaos to Redemption



Miz

a SKELZIE'S Story

Based on a True Story

by J.A. Brown

MIZ – A SKELZIES STORY

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GENRE: Drama

LOGLINE:

In the 1980s Bronx, a rebellious teen named Miz navigates the harsh realities of street life, fractured family dynamics, and dangerous friendships until a tragic rooftop fall leaves him paralyzed, forcing him to confront the choices that shaped his past and redefine his future.

SYNOPSIS:

"Miz - A Skelzies Story" follows Mark "Miz" Bailey, a street-smart teenager growing up in the gritty Bronx of the early '80s. Miz's life is a chaotic blend of dysfunctional family relationships, volatile friendships, and survival in an unforgiving urban landscape. Amidst it all, Skelzies a simple street game played with bottle caps—becomes more than just a pastime; it's a metaphor for control in a life spinning out of it.

But everything changes on September 23, 1983, when Miz suffers a devastating fall from a rooftop, leaving him paralyzed. This life-altering event forces him to confront the choices, people, and circumstances that led him there. As he reflects on the trials of his youth, Miz's story unfolds with raw honesty a testament to resilience, identity, and the unbreakable spirit needed to rise after the ultimate fall.

Inspired by true events, this isn't just a tale of survival; it's about how one pivotal moment can change everything—and how the fight to reclaim your life truly begins after you've lost everything.

MIZ

"A SKELZIES Story"

Written by

J.A Brown

Based on a True Story

FADE IN:

CHAPTER ONE: I AM MIZ

SUPER: SEPTEMBER 23, 1983 - 3:25 PM

EXT. BRONX, NEW YORK - AFTERNOON

An aerial shot of the GRAND CONCOURSE slowly appears through the clouds. It passes streets 163rd and SHERIDAN Avenue, continuing a few blocks to 165th and GERARD Avenue.

It hovers over the rooftop of 1072 Gerard Avenue descending on two African American boys.

EXT. WENDY BROWN'S BUILDING - ROOF - EVENING

MARK BAILEY (16), medium build, and GARY WHITE (17), skinny are seen at the edge of the ROOF looking over.

Gary is laying on his stomach, guiding a LASSO-SHAPED EXTENSION CORD over the side of the FIRE ESCAPE ledge.

MARK

Careful, man! Move it to the left a little.

GARY

Shutup, I almost have it.

Below the ledge, scattered around the fire escape, are several marijuana plants nestled near a fully gated window.

The extension cord periodically taps the window of apartment 6H as the sound of several dogs barking is heard.

Gary attempts to lasso a large Godfather OG plant, but misses.

MARK

Come on, Gary! You're making too much noise, let's go!

GARY

No, I got this, Miz. I almost...

Gary concentrates. A beat. He tugs the extension cord again.

GARY
 (excited)
 Oh shit! Yes! I got the Godfather!
 I'm bringing it up.

Mark sighs as he and Gary laugh. Gary lifts the Godfather OG. The aroma of the leaves emanate from the plant. They give each other a congratulatory dap.

MARK
 Jesus, with all that noise you were making, thought we were gonna get...

The roof door springs open. Three young PUERTO RICAN boys between 17 and 20 years old file out onto the roof.

Two of the men are carrying metal pipes and another man is handling two large adult male GERMAN SHEPHERDS.

The dogs animatedly bark and try to run toward Mark and Gary, but they are yanked back. They look over and see Gary holding their plant.

PUERTO RICAN BOY 1
 Which one of you had the balls to take our shit?!

Gary looks at Mark. They are both quiet. Gary sits the Godfather OG down on the rooftop ledge.

PUERTO RICAN BOY 2
 Then both of you pendejos are guilty!

Gary points to the plant.

GARY
 Look, man, there's your plant, take it! We were just playing around. It was a big mistake and we're sorry.

Mark whispers to Gary.

MARK
 Gary, stop it! We're not getting out of this without getting fucked up.

Mark quickly surveys the roof and sees an exit on the adjoining building they can jump to. He nudges Gary.

MARK
 (whispering)
 Look over there, Gary. There's
 another exit door.

Gary turns and sees the other rooftop door.

GARY
 That's a big jump. Are you sure
 about this?

MARK
 No, but we are out of opt...

MAN 1
 Hello..., I'm talking to you!

MARK
 Mister, we're sorry about all of
 this. Can you please let us go?

MAN 2
 What's the fun in letting you go?
 That's not gonna happen.

MARK
 You see Gary; I told you! I'm outta
 here! RUN!

Mark takes off running. The dogs are let go and they chase after Mark. One dog stops at Gary and starts biting him in 1960 CIVIL RIGHTS style.

Gary turns and, in defense, hits the Godfather OG. It sways and then falls off the roof ledge hitting the ground below and shatters.

Gary kicks the dog away and runs across the rooftop with long strides. Mark looks back as he sees the dogs approaching. His right foot hits the ledge, and he leaps over the ledge and freezes in midair.

OLDER MARK (V.O.)
 That really happened at 3:37 pm, on
 September 23rd, 1983, but I'm
 getting a little ahead of myself,
 so we'll come back to this moment
 later. My name is Miz, remember me?
 (MORE)

OLDER MARK (CONT'D)

The last time you saw me I was playing Skelzies with my friends, Jeff and Eric and doing a helicopter shot from my wheelchair, so, if that doesn't refresh your memory, go back and watch "Skelzies". This is my story and I'm going to put the pieces together in a way that just might surprise you and in order to do that, I have to work my way back to this point where I ended up on this roof; four years ago, I was in front of my building...

SUPER: SHERIDAN AVENUE - 1979

A fast rewind of scenes in reverse from "Skelzies" flow across the screen up to this point.

FLASHBACK EXT. BUILDING 917 SHERIDAN AVE - MID AFTERNOON

OLDER MARK (V.O.)

A few months have passed since the events that occurred with my best friend Jeff and the arrests of drug kingpin, Mr. Mike and his associates from my apartment building at 917 Sheridan Ave.

DRUG KINGPIN Mr. Mike, his associate Izzy, and Mike's valet Bradley are led out of the building in handcuffs by DEA AGENTS and the NYPD. Mark, and his Mother COLINE ANDERSON (38), African American, beautiful, smoking a VIRGINIA SLIM CIGARETTE are watching along with some of the building occupants.

Coline takes the last drag of her cigarette and stomps it out underneath her open toe shoe. The tenants outside applaud as the men are put into separate squad cars. Coline turns to Mark, smiles, and rubs his head. Tenant MARY MORRIS (47) CUBAN, petite, stands to the side of Coline. She shakes her head.

MARY

Oh Dios mío, Coline! Can you believe all of this was going on right in our building?

COLINE

Nothing surprises me anymore, Mary.
Mr. Mike was a gentleman. Always
treated and tipped me well.

Mary turns around and walks back into the building. Coline
looks down at Mark.

COLINE

Let's go, "Poncho". I need to get
to work. What are you doing today?

MARK

Playing Skelzies with Jeff and
Eric.

Above their heads, from their fourth-floor apartment window
looking down, are FRATERNAL TWINS KIM (Female) and KERRY
ANDERSON (Male), (16), African American and APRIL BAILEY (16)
African American watch as the police cars drive off. A close-
up of Coline is seen.

OLDER MARK (V.O.)

My mom was stunningly beautiful and
unapologetically flawed. She's been
in and out of relationships most of
her life. She had a few good men in
her life and a few bad ones too and
was presently married to my new
stepdad, Tommy Anderson.

EXT. BUILDING 917 SHERIDAN AVE - STREET - EVENING

TOMMY ANDERSON (42), African American, skinny is seen. He
gets out his METALIC ORANGE TRANS AM. He lights a PALL MALL
cigarette as he reaches into the back of his car and
retrieves his BRIEFCASE.

OLDER MARK (V.O.)

Tommy worked for a well-known
overseas cruise line and two years
after we moved to Sheridan Ave, my
mom got a job across the street at
the neighborhood bar called "The
Bar of Justice". It was right down
the street from the courthouse
where we played Skelzies. When
Tommy was lacking in some areas of
their relationship, my mom found
help from others to fix them.

"Some quick small scenes of Coline's infidelity are seen"

INT. BAR OF JUSTICE - NIGHT

Coline is behind the bar. She pours a drink for a young African American customer (29), handsome, wearing a CHINESE TANG JACKET. He looks at her and she looks back at him in a flirtatious way.

OLDER MARK (V.O.)

I never said my mom was a saint, but if she saw something she wanted, she got it. Her escapades went on for a while until Tommy found out. He moved us from Sheridan Ave to St. Nicholas Ave to "The Bridge Apartments" in Manhattan.

WEEKS LATER

SUPER: ST. NICHOLAS AVENUE - WINTER 1982

INT. ANDERSON RESIDENCE - APT 2F - MORNING

Tommy is animatedly yelling at April as Kim and Kerry watch.

OLDER MARK (V.O.)

Unlike my best friend Jef's stepdad, Earl, Tommy wasn't evil, but he was very controlling. In our house, he was the judge, the jury, and the warden, and as a religious man who loved the bible and all its teachings, he obeyed the word of God to the letter. He was what I called a "Holy Roller". He treated us fairly, and he also disciplined us.

Tommy is seen with two extension cords wrapped around his hand. The end of the cords is frayed like a cat-o'-nine-tails. He whips Mark as he stands and takes the beating.

OLDER MARK (V.O.)

Some people would consider this child abuse, so if talking to us or taking our television privileges away didn't work, Tommy moved to other ways of disciplining us as he would say from time to time "Spare the Rod Spoil the Child", and he did not disappoint.

Tommy is beating Kerry and Mark. Welts are seen on Mark's back.

OLDER MARK (V.O.)
And I took every lash like Denzel
did in "Glory".

INT. ANDERSON RESIDENCE - MARK'S ROOM - MOMENTS LATER

Mark is looking out his window, crying. Kim looks around and secretly walks in and closes the door. She strolls over to Mark; they hug and then kiss.

OLDER MARK (V.O.)
Ok, ok I know what you're thinking.
Did I, or did we? Well, all I can
say to that is this... Kim and I
were not in love. I mean, I was 14
and my hormones were raging out of
control, and hers were just as
bad... Yes, she was my stepsister,
and yes, she was hot as hell, and
to be honest, I liked her, and we
understood each other. She knew
this thing wasn't going anywhere,
and we made the best of it with the
time we were together.

INT. 2ND FLOOR HALLWAY CORRIDOR - MORNING

Mark and Kim walk out of the elevator touching hands. They release their hands as they approach and unlock the apartment door. Unbeknownst to them, Kerry is secretly spying on them.

OLDER MARK (V.O.)
After a few months of sneaking
around and having a secret chat
with Kerry, Tommy confronted me and
I knew I had to think fast.

INT. ANDERSON RESIDENCE - AFTERNOON

Tommy walks into the apartment angrily and sees Mark at the dinner table doing his homework and whispering to Kim.

TOMMY
Hey, I need to talk to you!

MARK
You talking to me, Tommy?

TOMMY

What are you doing with my daughter?

MARK

Excuse me?

Kerry quietly enters the room, smiling. Kim looks over at him with an angry expression. Tommy slowly walks over to Mark.

TOMMY

Are you fooling around with my daughter?

MARK

What!? What are you talking about, Tommy!? I'm not...

Mark angrily looks over at Kerry.

KERRY

Don't stare at me like that, Mark! I saw you two. I saw you and Kim kissing!

MARK

Um, well I can explain, you see...!

TOMMY

What's with you people!? We just moved away from problems and now we have new ones. I just can't believe...

The front door suddenly unlocks, and Coline enters. She looks around the room.

COLINE

What's going on here?

MARK

Mommy, I can explain!

COLINE

Mark, what did you do!?

TOMMY

Found out that your son has been fooling around with my daughter. Seems like they're having a relationship.

KIM

Dad, it's not like that...!

TOMMY

Then tell me I'm wrong.

Tommy looks at Mark.

TOMMY

I raised my daughter to be respectful and with the teachings from the holy bible and not the teaching you're trying to give her, young man! Do you understand me? What you two are doing under my roof is disrespectful not only to me, your mom, and this family, but it's sacrilege in the eyes of the lord....

COLINE

Tommy, I...

TOMMY

You what, Coline, condone this shit!? I see the apple doesn't fall far from the tree!

COLINE

What the hell does that mean, Tommy!? No, I was going to say why are you jumping to conclusions? Let's hear what Mark has to say.

Coline pivots to Mark.

COLINE

Son, are you having relations with Kim?

MARK

Relations?

COLINE

Sex, are you two having sex!?

Mark hesitates to answer. He looks at Tommy while locking his eyes on Kim, then on his mother, and then on Kerry.

MARK

Mom, I'm not gonna lie to you. Kim and I kissed once. It was just one time, and Kerry must have seen us. Kim was consoling me after Tommy beat me for breaking his crystal cruise ship and left several welts on my back.

(MORE)

MARK (CONT'D)

She kissed me on the cheek and told me everything was going to be OK. I hugged her while crying from the pain of the awful beating I took from Tommy.

A tear rolls down Mark's cheek.

OLDER MARK (V.O.)

Now that's acting! I learned that from my drama class. I finished second right behind, my boy, Jeff.

Tommy looks down, embarrassed. Kim secretly smirks, but controls her composure.

COLINE

Is this true, Kim?

KIM

(a beat)

It's... It's just like Mark said, mom.

Kerry throws his hands up.

KERRY

Get out of here! I saw them kissing! Kissing for real!

COLINE

Kerry, what have we told you about making up stories? Now go to your room!

Tommy looks over at Mark.

TOMMY

Sorry, for not...

MARK

It's Ok, Tommy. We're family right? We stick together.

TOMMY

Get back to your homework, son.

Tommy turns and walks away.

TOMMY

Kerry, we need to talk in my room!

KERRY

But, dad!

Kim looks over at Mark.

KIM

That was close, Miz. You know what we need to do now, right?

Mark looks around the room. A beat.

MARK

Yeah, give me a few minutes and I'll meet you in the basement.

Kim laughs. The front door unlocks, and April walks in, looking at Kim and Mark, laughing.

APRIL

What's so funny? What'd I miss?

INT. ANDERSON RESIDENCE - MONTHS LATER

OLDER MARK (V.O.)

Tommy was very controlling. He treated Mom like she was an inmate on Rikers Island and he was the warden with a heart of gold. Like most of her previous relationships before Tommy; she found a selfish way of messing them up. Tommy was her 4th or was he her fifth husband? I kinda lost track, but anyway, one day after a few vodka tonics, Tommy got angry, mom got drunk and we all knew that was a recipe for disaster for everyone.

INT. ANDERSON RESIDENCE - TOMMY AND COLINE'S ROOM - EVENING

TOMMY

I'm tired, Coline! Tired of all your cheating, drinking, and the rest of your fucking baggage! You're not even discreet about it! I can't take this shit anymore!

COLINE

You're fucking tired? Yes, Tommy, you are! You're a lazy fuck, you're controlling and, to top it all off, you're a fucking asshole too!

(MORE)

COLINE (CONT'D)
 We're tired of being treated like
 fucking inmates! I'm taking Mark
 and we're leaving!

OLDER MARK (V.O.)
 Mom always had a flair for the
 dramatics and, trust me, she could
 swear with the best of them.

INT. ANDERSON RESIDENCE - HALLWAY - CONTINUOUS

Tommy and Coline are heard arguing outside their door. In the hallway, listening, are Mark, Kim, and Kerry.

KERRY
 Oh shit!

Mark shakes his head. He looks over and sees Kim crying.

OLDER MARK (V.O.)
 That was the last time I saw Kim
 and Kerry while standing. The next
 day Momma and I were gone, and it
 was only a matter of time before
 Tommy and Mom were divorced and a
 few months later, my two best
 friends moved away.

SUPER: SPRING 1982

EXT. JEF'S APARTMENT BUILDING - MONTH LATER - AFTERNOON

OLDER MARK (V.O.)
 Later that year, Jef moved.

JEF FORTSON (16), African American, medium build walks out of rear of the UHAUL TRUCK. GLORIA FORTSON (44), African American, medium built, TRACY FORTSON (17), African American, pretty, and JESSICA FORTSON (12), African American pretty are seen. They are putting items into the Uhaul. ERIC HARRIS (16), African American, tall, and skinny is seen. Eric and Mark are helping move items into the Uhaul.

OLDER MARK (V.O.)
 Jef was moving to California to
 pursue a music career. Eric and I
 knew this day was coming, but it
 was hard seeing Jef go.

JEF

Gonna miss you, guys. When I get settled, why don't you come out to Cali? I have a few producers interested in my raps. I'd been writing and making tapes. I'm really on to something.

Mark shrugs his shoulders and gives Jef a dap and a hug. Eric pivots to Jef.

ERIC

My mom was thinking about packing up and leaving too. At least you're getting outta here, Jef.

JEF

Really?

ERIC

Yeah, she retired from New York Telephone a few months ago and said she wants to buy a house and start new down south.

MARK

Negro, please! You wouldn't last a month in the south. Way too many white people.

They all laugh. Jessica walks over to them.

JESSICA

Jef, mom said we're ready to go. She said to close the trailer door and let's go.

JEF

Tell her I have two more things to pack.

Jessica runs back to speak with Gloria. Tracy walks over to Mark and Eric.

TRACY

Thanks Eric and Miz for helping us load up. I know this is out of character, but I'm gonna miss you two getting my brother in trouble.

JEF

Shut up, Tracy.

Eric laughs.

TRACY

What I meant to say was...

Mark turns and tightly hugs Tracy. She tears up. A beat.

MARK

Yeah, were gonna miss you too!

Jef places his records and RECORD PLAYER into the Uhaul and pulls down the Uhaul door. He reaches into his pocket. He pulls out his shooting top "EXCALIBUR".

JEF

Miz, I want you to have Excalibur.

MARK

What!

JEF

Hey man, I don't think I'll be playing Skelzies where I'm going, plus I don't think they know anything about it on the west coast.

MARK

Are you sure, Jef?

JEF

Yeah, I'm sure, Miz. Just take good care of it. It won me plenty of games.

MARK

I will, thanks!

Gloria hunks the U-Haul's horn. Jef turns to Eric and Mark.

JEF

Well, I have to go, guys. I'll see you again soon. Thank you for being my friend and believing in me. What I'm trying to say is I...

A beat.

ERIC

We love you too, man. Now get outta here before we kick your ass for making us cry.

They all laugh.

ERIC
Get over here!

Eric, Mark, and Jef group hug.

JEF
I'll let you know when we get
settled. Keep in touch!

Eric and Mark nod. Gloria starts the truck. Jef, Tracy, and Jessica wave goodbye to Mark and Eric. They drive away.

SUPER: SIX WEEKS LATER

EXT. ERIC'S APARTMENT BUILDING - MID MORNING

Eric walks out of his apartment building carrying his portable TECHNICS TURNTABLES. BETTY HARRIS (45), African American, medium build, followed by NORMAN GATES (60), African American, heavy set carrying two SUITCASES. Eric and Mark dap.

OLDER MARK (V.O.)
It was now Eric's turn to leave. Eric's father, Gus died a few years ago and E's mother, Betty, met Norman. He owned the cleaner's up the hill on Sheridan. We used to call him George Jefferson because he owned several cleaners. They met, fell in love, and with Gus's pension and benefits plus her pension and retirement money she moved to Georgia.

ERIC
The mover's just left for Georgia!
Are you able to come down for the summer?

MARK
With everything going on with mom and Tommy, she'll put me on the next thing smoking.

Eric looks around the neighborhood for the last time and smiles. He sees new kids coming out of several apartment buildings.

ERIC

This whole block has changed since we first stepped foot on it, and you know what, Miz? We had a blast, didn't we? Gonna miss you, brother.

MARK

Yeah, we did... Gonna miss you too, E.

Mark hugs Eric. He gets in a car. Betty turns, hugs, and kisses Mark.

MARK

Thank you, for treating me like your son, Betty. I'm gonna miss you guys...

A beat. Mark wipes his eyes.

BETTY

Don't thank me, Mark. You were always there for Eric and I'm the one who should thank you.

Betty takes Mark's hand.

BETTY

I know you're having problems at home, but everything will be OK. Do you hear me?

Betty hands Mark a piece of paper with her new telephone number.

BETTY

Mark, this is our new phone number in Augusta. You may need it one day and remember you're always welcome and if you need to talk. You can call me collect, OK?

MARK

Yes, ma'am.

Betty hugs Mark tight.

BETTY

I love you, kiddo!

MARK

I love you too, Ma.

Betty sits in the car as Norman closes the passenger's door. Eric's eyes water as he rolls down his window, seeing Mark wave goodbye.

ERIC

Bye, Miz! Hopefully, I'll see you
this summer.

Mark wipes his eyes. Norman starts the car and they drive away, waving goodbye.

OLDER MARK (V.O.)

With my friends here, I was happy, grounded, and unstoppable, but when they left, I felt alone. It was just a few months after they moved when the proverbial shit hit the fan.

SUPER: A FEW WEEKS LATER

INT. STADIUM BAR AND GRILL - AFTERNOON

Coline is tending bar and talking to patrons.

OLDER MARK (V.O.)

Well, while going through the divorce from Tommy, my mom got fired from the "Bar of Justice". She said "they never gave her any justice or a decent paycheck", so after cursing out the manager she found another job working at a new bar down the street from Yankee Stadium called "The Stadium Bar and Grill". She loved to bar tend and also loved partaking in the bar's free top-shelf spirits. During one of her shifts, she met a fellow drinker by the name of Gene Adams.

Gene Adams (55), African American, medium build, Short, beady eyes, is seen smoking a cigarette and drinking vodka.

OLDER MARK (V.O.)

And then we moved in with him, except for April. Because some months earlier, while we all lived on St. Nick, April was kicked out of the apartment by my mom and Tommy.

(MORE)

OLDER MARK (CONT'D)

She would always come home late at night, in the wee hours of the morning or not at all. She smoked weed and caused a major distraction in the house that Tommy built, and my mom had enough. It kinda went down like this...

CHAPTER TWO: THE SAGA OF ACEY A.

SUPER: 1982

FLASHBACK EXT. BRIDGE APARTMENTS - ST. NICHOLAS AVENUE -
EARLY MORNING

Headlights of a CHEVY CAPRICE speed around the corner of 179th Street and St. Nicholas Avenue and park in front of one of the four iconic BRIDGE APARTMENT BUILDINGS overlooking the historic GEORGE WASHINGTON BRIDGE.

April Bailey kisses the PUERTO RICAN DRIVER (20), handsome, athletic, skinny. She opens the passenger door, gets out, looks up, exhales, and walks into the building.

OLDER MARK (V.O.)

My sister April, Acey A, is what we used to call her. So..., what can I say about the original family rebel? April never played on the same sheet music as everybody else. If we were all singing our ABCs, she was singing ABC by the Jackson 5. She would come home late most every night and sometimes she didn't bother coming home at all and one morning she came home and...

INT. 2ND FLOOR HALLWAY CORRIDOR - EARLY MORNING

The elevator door opens to a dimly lit hallway. April gets off quietly singing and nonchalantly walks toward apartment 2F.

She steps on something, lifts her foot, and notices a pair of hooped gold earrings with the cursive ACEY A in the middle, she looks to the side of the wall and sees her church dress still wrapped in the cleaner's plastic and then scans the length of the hallway and sees her entire closet and dresser scattered throughout forming a chaotic walkway.

She bends down and picks up some items as she unlocks the door to apartment 2F.

INT. ANDERSON RESIDENCE - LIVING ROOM - EARLY MORNING

April enters. Coline and Tommy are seated at the kitchen table smoking. They are both in their nightclothes. Coline stands and puts out her cigarette as April angrily closes the front door, carrying an armful of clothes.

She's startled to see Tommy and Coline.

APRIL

Mom, what's up with this?! Why is all of my stuff out in the hallway!?

Coline bends down and takes off her slippers. She grips one and throws it at April, hitting her in the chest.

COLINE

Because you don't live here anymore, that's why!

APRIL

What do you mean I don't live here anymore?

A beat. Tommy walks to the side of Coline. He holds her shoulders. Coline is vividly upset.

COLINE

You figure it out, dammit!

APRIL

I don't have anywhere else to go and you can't do this!

COLINE

That's your problem and I can do anything I want, April! You decided that when you continuously broke the house rules. I told you about them on Sheridan Ave when we first moved here, and on several other occasions!

Coline grabs the other slipper and throws it, hitting April on the arm.

COLINE

Look at you, April! You're dressed like a tramp and you smell like a weed factory. We can't afford to let you drag the rest of these kids down with you! If you don't pack the rest of your shit and get out, the next batches will go out the window!

Tommy stands by Coline.

TOMMY

April, what your mom is trying to say is, you are disrupting my household. You're very disrespectful to me, to your mom, and to the others living here, and to be honest, to yourself. We can't have this anymore.

April cries.

APRIL

Momma, just give me another chance! I'll..., I'll obey the rules this time!

COLINE

As much as it pains me to do this, April, you brought this on yourself, and you leave me no choice! I'm tired of worrying and praying you're not dead out there. Tired of staying up at night, wondering if you're coming home or not. You've taken both of us for granted and now you have to go!

April slams down her clothes. She points at Tommy while angrily staring at Coline.

APRIL

You ain't never been a father to me, Tommy, and you...

(now pointing at Coline)
suck as a mother! Remember mom, you pawned us off with Aunt Bell and that monster... and look what happened!