

TEA TIME

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FADE IN:

OPENING TITLE SEQUENCE

1 INT. LIVING ROOM - AFTERNOON 1

The camera pans over close-ups of various framed family photographs of Callie and Lucy.

The photos represent Callie's and Lucy's life span from childhood to the present. The Photos: Callie and Lucy as children, as teens, as young adults, Lucy's children and x-husband, Callie's x-husband. The last two photos are present time Callie and Lucy, in their late 60s.

DISSOLVE TO:

2 EXT. FRONT DOOR - AFTERNOON 2

Sky. .

MAIN TITLE

. .tilt down to Callie and Lucy by the car's passenger door. Callie has exited the car, Lucy closes the passenger door for her. They're returning from a double feature movie matinee, and the walk at the mall after the movies has given Lucy aching feet. Lucy fusses over Callie's rummaging through her purse to find the house keys.

CALLIE (V.O.)

That was a great double feature.  
Don't you think so Lucy?

LUCY

Yes it was. But right now all I can think of are my poor aching feet. Please hurry and get the house keys. I don't have mine.

CALLIE

Why don't you wear comfortable shoes as you do when you work at the library, instead of those fancy ones.

LUCY

Callie please. The house keys. I don't know why you wait until we get to the front door before you get them.

CALLIE

You know how I feel about that. I'm not opening my purse on the street, on the sidewalk, or on the driveway. Some young fool can snatch it, just like sister Johnson. He knocked her down and she's been crazy since.

LUCY

Sister Johnson doesn't have the sense God gave a Billy goat. Will you please get the keys. My feet are killing me.

CALLIE

You're such a slave to fashion.

Lucy walks to the mailbox, pulls out a bunch of mail.

LUCY

Look whose calling the kettle black. You love to strut the church like a peacock with a new hat or dress every Saturday. (Pointing to the Callie's purse) The keys.

Callie pulls out a piece of paper and looks at it for a moment. Lucy is sighing impatiently.

CALLIE

Here they are.

CALLIE

Oh, here's that Cajun meat-loaf recipe, but it's too spicy for you Lucy. It will probably give you gas.

LUCY

Please open the door. Thank God for small favors.

Both enter the house.

INSERT: UNLOCKING THE DOOR.

3 INT. LIVING ROOM - AFTERNOON

3

Lucy and Callie enter. Callie pauses to catch her breath, unnoticed by Lucy. Lucy sits, puts her purse down, takes off her shoes, lets a sigh of relief. Callie takes the mail from Lucy, puts it on the dining table. Callie puts her sweater, her purse, and Lucy's sweater, on the coat rack.

INSERT: DROPPING THE SHOE ON THE FLOOR. PLACING THE MAIL ON THE TABLE.

LUCY

This will be the last time I suggest we walk through the mall after the movies. You gotta stop looking for a sale at every store. You can't fit another dress in the closet. Oh, Lord, these feet were not made for hiking.

CALLIE

We only walked for a little while. (Pause) I will never understand, why folks have to talk during a movie.

LUCY

(Rubbing her feet)

I know. I don't need the 411 on other folk's business.

CALLIE

I love a good double feature, just like when we were young. Don't you think?

LUCY

Yes, I do. And these two were a couple of my favorites. (Acting) "Fasten your seat-belts, it's going to be a bumpy night."

CALLIE

(Acting)

What about, "When I'm good, I'm very very good, but when I'm bad, I'm better."

They both laugh. Callie notices Lucy's change of expression, as she glances over at the answering machine.

INSERT: ANSWERING MACHINE

CALLIE

Shaundra will call. She just needs more time.

LUCY

I've always called her every Sunday before church.

CALLIE

You've always been a good mother to her. And, as you've said, she's stubborn and prideful like her daddy. She will come around. She will call.

LUCY

I hope she realizes you only have one mother in this lifetime.

Callie feels a pain in her head, Lucy notices.

LUCY

Callie?

CALLIE

I'm OK. What we need is a drink, maybe some good scotch.

LUCY

Callie, we haven't had anything to eat yet.

CALLIE

By the time we feel it we may not want dinner.

Callie grabs her purse and exits to the bedroom. Lucy follows.

LUCY

How about a meatloaf sandwich from the leftovers and a mix green salad with honey mustard dressing? The other night you said it was the best you ever tasted.

4 INT. BEDROOM - AFTERNOON

4

Callie places her purse on the bed. Two large shopping bags are next to the bed.

CALLIE

It was your best meatloaf, but I'm not too hungry right now. How about your sweet potato pie instead? It's my favorite.

Lucy notices the shopping bags.

INSERT: SHOPPING BAGS.

LUCY

Only one slice of sweet potato pie,  
and decaf coffee. I don't want you  
walking all night. (glances at the  
bags) I can see you've been  
shopping again. Hope you found  
something on sale this time.

Callie picks up both bags. Lucy assists.

CALLIE

It was a sale. It sailed right into  
my hands.

LUCY

Why didn't you take me along?

CALLIE

My mind got to stirring and the  
spirit moved me.

LUCY

Callie, what if something happened?

CALLIE

Nothing will happen.

Callie rummages through the bags, pulls out a blue  
dress and holds it up to her.

CALLIE

Such a pretty color on me, don't  
you think?

LUCY

Yes. I always liked you in blue.

CALLIE

I want to make a good impression  
when I meet my maker, with all the  
hell I raised in my life.

Callie turns, tossing the dress on the bed. Grabbing  
the other bag, she searches and pulls out a beautiful  
wristband, at that instance Callie sees Lucy exit.

CALLIE

Look at what I got you.

Callie walks out of the bedroom carrying the wristband,  
following Lucy.

5 INT. LIVING ROOM / DINING ROOM - AFTERNOON

5

As Callie passes through the living room, she places the bracelet down on the side table.

Lucy gets her sandals that are by the backdoor to the yard, opens the doors, stands looking at the yard in a contemplative mood. Callie enters.

CALLIE

What's wrong?

LUCY

Nothing. Just getting my sandals. Don't you think that sometimes the light of day makes everything feel nice?

Lucy walks into the yard. Callie stands at the back door.

LUCY (CONT'D)

It's so pretty out here. I just love this old house.

6 EXT. YARD - AFTERNOON

6

CALLIE

You're such a softie.

LUCY

We've been here for such a long time.

CALLIE

We're about to have a sentimental movie moment.

Callie steps down from the backdoor into the yard. She sits on the garden bench.

LUCY

We've had her 12 years. We are so lucky. It wouldn't have been possible without my savings and some of the money from your hit record. (pause) She has a lot of good memories.

CALLIE

Yes she does. But we both know she's falling apart, like me. Just look at her. It's the façade that fools you. (sits) You'd think God has given us enough dark clouds.

LUCY

Don't blame this one on God.

CALLIE

Why not? He made women so he'd have a place to put his anger.

LUCY

Callie, you have too many issues with God.

CALLIE

He's just another man with woman issues. Giving me just a few months. Isn't this supposed to be the best years of our life?

LUCY

We've always done OK and gone forward together.

CALLIE

This dark cloud in my brain isn't going away.

Lucy sits next to Callie.

LUCY

We have a lot to be thankful for. We did right by our husbands.

CALLIE

Guess my anger caught up with me. I just don't want to forget things. I don't want to forget you. When memories are gone what do you have left?

LUCY

You're not forgetting anything. Remember the lightning bugs?

CALLIE

Yes, I thought they would burn my fingers.

LUCY

I thought they were stars coming to dance around me.

CALLIE

We were so young then. But I didn't stay a child long enough. Something died in me Lucy. . .when. . .when. . .

LUCY

Still can't say that word? (Pause)  
No matter what you have gone  
through, you still stood on your  
own two feet and kept going. Don't  
forget you also carried a lot of  
love.

CALLIE

Too bad so many of us were  
tarnished when we were children.  
You said I looked like a broken  
doll when you found me. But you  
always knew how to put me back  
together.

LUCY

Between the two of us crying and  
screaming, God didn't get any sleep  
that night. Remember that old tree  
we used to sit in and think we  
could see forever.

CALLIE

Yes I do. That tree always  
scratched my legs.

LUCY

It was a safe place up in those  
branches.

CALLIE

I can use that tree now. Wish I was  
up in the safety of those branches.

LUCY

You have lived your life like a  
raging fire Callie. (changing to a  
lighter tone) You would have made a  
good Foxy Brown.

CALLIE

Maybe I need to explode like one of  
those volcanoes and spew myself all  
over everybody.

Callie shows pain. Lucy reaches out to Callie.

LUCY

Anything I can do?

CALLIE

Just catching my breath. Wish I had  
a Root Woman.

LUCY

We don't need any spirits walking around here. Come on let's go inside and rest for a while.

CALLIE

The Reverend said that God gives us no more than we can bare. But I'm I'm tired Lucy. I'm so very tired.

LUCY

Let's go inside. You need to take your medicine.

CALLIE

No, no more. I want the pain to go away permanently.

LUCY

Why don't you lie down for a bit and take a nap.

CALLIE

It's such a beautiful day Lucy.

Lucy stands. Callie stands.

LUCY

Come on Callie. Let's go inside.

CALLIE

Ok. But I'm ready for your sweet potato pie and I should have my tea.

LUCY

Are you sure? Why don't you take a short nap and we can have some sweet potato pie later on.

Both head back in.

CALLIE

Please Lucy. It's a perfect day.

LUCY

Yes it is. And we'll make it the best.

CALLIE

You'll make the tea?

LUCY

Yes I will. We'll have the best teatime ever. We'll set up the table with the finest we have..

CALLIE

...to go with this beautiful day.

LUCY

Yes.

7 INT. DINING ROOM - AFTERNOON

7

Lucy and Callie enter the dining room. The camera stays with Lucy as she goes into the kitchen. Callie exits towards the living room humming a tune. Sets up a record in the record player.

CALLIE

Go on, I'll be there in a minute to help you.

LUCY

OK. I'll get things started.

8 INT. KITCHEN - AFTERNOON

8

Lucy enters the kitchen, goes to the refrigerator and pulls out the sweet potato pie, cuts two pieces placing them on individual small plates, takes the honey, teapot, sets them all on a round tray.

CALLIE (V.O.)

First, we need some excitement.

LUCY

I have all the excitement I need.

CALLIE (V.O.)

You always act like an old woman.

LUCY

It's too hot for both of us to be stirring about.

Lucy checks the teakettle for water and turns on the range. She looks up at the cupboard and reaches high for a small dark bottle. Puts it down on the tray. She takes the forks, spoons, and napkins from the drawer.

LUCY

Callie. Why don't you set the table? (Waiting for response)  
Callie? Callie, did you hear me?

Concerned, Lucy walks back into the living room.

INSERTS: PULLING OUT THE PIE FROM THE REFRIGIRATOR,  
CUTTING THE SLICES, SETTING UP THE TRAY,  
CHECKING FOR WATER IN THE TEA KETTLE ON THE  
STOVE, TURNING ON THE STOVE, CUPBOARD-TILT TO  
THE HIGH SHELF AND TAKING THE SMALL DARK  
BOTTLE, TAKING UTENSILS OUT OF THE DRAWER.

9 INT. LIVING ROOM - AFTERNOON

9

Lucy enters the living room looking for Callie.

LUCY

Callie. Where are you?

CALLIE (V.O.)

In the bedroom, I'll be right  
there. Stay where you are. Don't  
come in.

LUCY

Why? What's wrong?

CALLIE (V.O.)

Nothing. Just do as I say.

LUCY

OK, but what are you up to?

Callie enters the living room from her bedroom, wearing  
her new blue dress and singing acappella. Lucy enjoys  
the moment while Callie sings a few lines.

LUCY

You still want the spotlight?

Lucy admires Callie's dress.

LUCY

You look like a fashion model.

CALLIE

Thank you. (pause) Remember when  
our folks told us "children should  
be seen and not heard."

LUCY

Can't play on Sundays.

CALLIE

Sit properly.

LUCY

Don't make a mess. Don't fidget.

CALLIE

We had to sit in those stiff dresses.

LUCY

Sundays were like living in a morgue.

CALLIE

But not today Lucy. To hell having dark days.

Callie moves over to the record player, turns it on and they both perform the song together.

Callie becomes noticeably unsteady, hitting the needle off the record player. Lucy catches her hand.

INSERT: PLACING NEEDLE DOWN, HITTING NEEDLE OFF, CATCHING CALLIE'S HAND.

LUCY

Callie?

CALLIE

I'm fine. I just lost my balance for a second. There may be snow on the mountain but there's still fire below.

LUCY

I suggest you rest a moment before your fires are out of control.

CALLIE

You worry too much.

LUCY

We've always been there for each other through sickness and health.

CALLIE

Yes we have. Even my travels while working the chitlin circuit made it possible for me to come visit you in your part of the country.

LUCY

For the good times and the bad. We have weathered many storms.

Lucy is unaware of the great pressure she is applying to Callie's hand. Lucy quickly releases the pressure.

INSERT: CLASPED HANDS & RELEASE.

CALLIE

This time I don't think my hand is going to survive.

LUCY

I'm sorry.

CALLIE

Worrying only adds wrinkles. You have enough wrinkles for both of us. Come on, let's go to the kitchen.

LUCY

OK, but this time you will help me, 'cause you always want to sit on the sidelines and run your mouth.

10 INT. DINING ROOM - AFTERNOON

10

Callie and Lucy enter the dining room.

CALLIE

That's because last time you were..

LUCY, CALLIE

..awfully stingy with the honey.

CALLIE

Sorry I'm such a bitter old woman. Maybe I just need the extra sweetness.

LUCY

You have always been sweet enough.

CALLIE

Not like your sweet potato pie.

The telephone rings. Callie answers the phone. Lucy heads to the backyard to pick some flowers, but hesitates long enough to find out who is calling.

INSERTS: PICKING UP THE PHONE.

CALLIE

Hello. Hello, Mr. Morgan. How are you? No, no, we don't need anything for today. The pantry is full. Thank you.

Callie goes through the mail on the table, and finds a card from Shaundra. Cam tilts from card to Callie's face, pans to her POV.

INSERT: FINDING SHAUNDRA'S CARD.

POV: LUCY PICKING FLOWERS IN THE YARD

CALLIE (V.O.)

Yes we know. Lucy was told about it by Mrs. Sikora. Yes, it's such a disappointing thing to hear. There are too many cutbacks everywhere. I'm sorry too. OK. I will. Thank you so much. Bye, bye.

Callie puts the card in her pocket. Gets a flower vase from the hutch, for Lucy's flowers, walks into the kitchen to get water for the vase. Lucy enters carrying the flowers.

INSERT: PUTTING THE CARD IN THE POCKET, TAKING THE FLOWER VASE.

LUCY

How is Mr. Morgan?

CALLIE

Fine. He wanted to know if we needed anything for the pantry. Also to say how sorry he is about the phasing out of your reading program at the library.

LUCY

He's such a sweet man. What will the children do? I will certainly miss them. (with an uplifting tone) Look. Pink ones, yellow ones, purple ones. My favorite.

Lucy places the flowers into the vase that Callie is holding, and takes it from her. Callie gives Shaundra's card to Lucy. Lucy takes the card and the vase of flowers. She exits to the sunroom. Callie closes the backdoor.

INSERTS: PUTTING THE FLOWERS INTO THE VASE AND ARRANGING THEM, TAKING THE VASE, TAKING THE CARD.

CALLIE

They're beautiful.

LUCY

They sure are.

CALLIE

Lucy, there's something here for you.

LUCY

What is it? From Shaundra. (takes

the card) Thank you.

11 INT. SUNROOM - AFTERNOON

11

CU, Lucy places the vase of flowers down on the bare tea table, reads the card.

INSERT: PLACING THE VASE DOWN  
INSERT: CARD INTERIOR.

"DEAR MOM,

TODAY IS WARM BRIGHT AND BREEZY HERE IN OTTER ROCK, A GOOD DAY TO SIT IN THE PORCH TO WRITE YOU THIS BRIEF NOTE. I'VE WANTED TO WRITE OR CALL YOU SO MANY TIMES BEFORE, BUT THERE HAVE BEEN SO MANY TRYING TIMES BETWEEN US. IT HASN'T BEEN EASY OVER THE PAST SEVERAL YEARS AFTER DADDY AND DAVID'S DEATH AND MY MOVE TO OREGON.

I KNOW I HAVEN'T BEEN THE BEST DAUGHTER TO YOU AT TIMES. BUT YOU'VE ALWAYS SHOWN ME YOUR LOVE AND CONCERN THROUGH MY UPS AND DOWNS, NO MATTER HOW DIFFICULT I'VE BEEN. I DO APPRECIATE ALL THE TIMES YOU'VE BEEN THERE FOR ME, AND THE ENCOURAGEMENT YOU'VE ALWAYS GIVEN ME TO ADVANCE IN MY LIFE ENDEAVORS. I LOVE YOU VERY MUCH AND THINK OF YOU OFTEN.

GIVE A HUG AND KISS TO CALLIE. LOVE YOU BOTH.

SHAUNDRA."

When done, Lucy walks over to the desk, places the card down on the desktop. From the desk drawer, Lucy pulls out an envelope beneath some papers. It has Shaundra's name. Puts the envelope on the desktop, takes the card and stands it up on the desktop. She exits to the bedroom. The camera pans and holds the frame with the table and the vase of flowers.

INSERT: TAKING THE ENVELOPE FROM THE DRAWER, PLACING THE ENVELOPE ON THE DESKTOP, STANDING UP THE CARD.

MATCH DISSOLVE:

12 INT. SUNROOM / LIVING ROOM - AFTERNOON - MOMENTS LATER

12

The camera holds the tea table all setup with a pretty white tablecloth, teacups, and flower vase. The camera slowly widens over the table to reveal the room. Callie enters the frame, places the utensils and napkins on the table. Lucy enters showing off a pretty print dress and a pretty pair of shoes.

LUCY  
What do you think?

CALLIE

You look great. I have always loved that dress on you.

LUCY

Thank you.

Callie walks over to the side table, picks up the bracelet and gives it to Lucy.

INSERT: PICKING UP BRACELET, PUTTING IT ON LUCY.

LUCY'S POV: BRACELET.

CALLIE

Hold on. You need this to complete the look.

LUCY

Ohh, for heaven's sakes Callie. I haven't worn one of these for years. It's lovely.

CALLIE

You had a great collection all through college. And when I saw it through the store window I couldn't resist. It brought back so many memories. (puts it on Lucy) Let me. It goes perfectly with your dress.

LUCY

Thank you Callie. It's been such a long time since I . . .

CALLIE

There are no broken dolls in this room today. (The kettle whistle blows) The tea is ready. I'll get the tray.

LUCY

No, no. You seat down. I'll get the tray.

Lucy exits. Callie walks to the sunroom. Lucy re-enters the living room from the kitchen, carrying the tray with the teapot, honey, sweet potato pie, and small dark bottle. She walks to the sunroom, places the tray down.

INSERT: PUTTING THE TRAY DOWN.

CALLIE

You know something Lucy. You know how I've always felt cheated out of something. Like my marriage, but not with you.

LUCY

I feel the same way, since the first day we met in Ms. Shrader's seventh grade class.

13 INT. SUNROOM - AFTERNOON

13

Lucy glances to the side and walks over to the group of photos on the shelf. She looks at photos of Jake, Shaundra, and David.

INSERT: PHOTOS ON SHELF.

CALLIE

Time and distance has not broken the bond of our friendship; not even our husbands could do that.

Lucy walks over to the photos on the desk.

LUCY

Distance. (pause) That's what Shaundra prefers to keep her distance and silence. We have had trying times. David, he thought the war would heal his anger, but took him instead. And Jake, well, he had his Jack Daniels, his new car, his new clothes. That man turned many women's heads. . .until David died and something died in him. . he stopped looking at me. Before all of that, he never failed to make me feel beautiful. He was the only man to make me feel like a woman, and not a victory.

Callie has moved over Lucy's shoulder.

LUCY

Henry was good to you.

CALLIE

I thought I could be the perfect little woman, but I didn't love Henry. I loved the theatre. Loved the applause, but when that curtain closed forever, Henry was my only audience, until you.

LUCY

You did right by Henry.

CALLIE

Henry tried too hard to prove himself a man. And all I could give him was three stillborn children. (pause) You're a good woman Lucy. A woman like you doesn't come along every day.

LUCY

The things we must do Callie. I asked Jake to marry me because I didn't want to be an old maid. I supported him throughout all his philandering.

Both move back to the table. Callie takes her seat.

CALLIE

And as I've said before, you should have taken a broom to him and swept his ass out the door.

LUCY

We had our husbands for better or worse.

CALLIE

And their death freed us.

LUCY

Callie. You are too full of vinegar.

CALLIE

We did what women were supposed to do then.

Lucy gets Shaundra's card and gives it to Callie. Callie shows a weak smile over her pain, taps and presses Lucy's hand, which rests on Callie's shoulder. Callie places the card on the table.

INSERT: GIVING CARD TO CALLIE, CALLIE PLACES THE CARD ON THE TABLE, LINE INSIDE CARD:  
"GIVE A HUG AND KISS TO CALLIE. LOVE YOU BOTH. SHAUNDRA"

LUCY

Here.

Lucy sits and pours tea and honey in the tea cups.

CALLIE

Lace it good with honey.

LUCY

Yes. Just the way you like it.

CALLIE

Everything is perfect as it should be. (Takes a bite of pie) The pie is delicious.

LUCY

(Taking a bite)

It is good.

CALLIE

Everything is as you said.  
Beautiful.

Callie shows discomfort. Lucy moves over next to Callie.

CALLIE

Lucy. Thank. . .

LUCY

Shh. I know. I know.

There's silence between them. Lucy picks up the small dark bottle and pours a few drops into Callie's cup, gives it to her.

INSERTS: POURING CONTENTS FROM DARK BOTTLE.

CALLIE

It looks good and strong. I wonder what the Reverend will say and what people will think.

LUCY

Everything but the right thing. Someone always has something to say about something.

CALLIE

Everyone has their way of dealing with pain I suppose.

LUCY

But we have stopped apologizing for our life.

CALLIE

Tell them it's right, Lucy. Tell them there is nothing wrong with it.

LUCY

I have lived my life the best I could. I'm not sorry about what I did, what I've done, or what I might do. And neither should you.

CALLIE

We have lived a rich life.

LUCY

To love, honor.

CALLIE

In sickness and in health

LUCY, CALLIE

Till death do we part.

Callie drinks her tea and settles in the seat. Lucy takes the cup from Callie. Callie slowly fades away.

INSERT: TAKING THE CUP FROM CALLIE.

LUCY

Life sometimes throws us such curves.

Lucy pours more tea and more content from the dark bottle into Callie's cup. She puts the bottle down.

INSERTS: POURING MORE TEA INTO CALLIE'S CUP AND MORE CONTENT FROM DARK BOTTLE, PUTTING THE BOTTLE DOWN WITH SHAUNDRA'S CARD IN THE BACKGROUND.

LUCY (CONT.)

I can't wake up everyday and not see you. We have shared so much Callie.

Lucy drinks the tea. Puts the cup down. Lucy settles in the seat, the camera zooms-in slowly as Lucy reaches for Callie's limp hand. The camera holds on both hands. Lucy's hand goes limp.

FADE OUT.

THE END