

WE KNOW EACH OTHER SO WELL

Written by

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FADE IN:

EXT. A LARGE LONG ISLAND HOME, NORTH SHORE - DAY

A car speeds into a circular driveway.

DREW (Caucasian, Southern, 28) jumps out of the car and rushes up to the front door. He goes to open the door, but something makes his pause.

Drew looks back at his car. He's considering leaving.

CUT TO:

INT. DREW'S CAR

Drew has hands on the steering wheel. He looks at himself in the rearview mirror. He takes a deep breath. Decision made.

INT. A LONG ISLAND SURBURBAN HOME FOYER - DAY

Drew breezes into the foyer. He's smiling. He's greeted by his soon-to-be wife, KEARSTIN (African American, 24.)

KEARSTIN

Drew, you're late.

DREW

Sorry, Kearstin. I was playin' a game and--

Kearstin's stare cuts him off. Drew sees the Wedding Planner, VICTORIA, is in the room.

KEARSTIN

So, Victoria, instead of Drew being at the center of the church and me having someone escort me down the aisle like I'm a piece of chattel, we'll come down on the left and right sides of the church aisles joining in the center to symbolize that we are two independent souls coming together.

VICTORIA

Such a chic and feminist idea. Do you mind if I steal it?

KEARSTIN

Not at all... but I will expect a 3.5% commission check made out to Kearstin Bell on all your future weddings.

VICTORIA

3.5%? Doesn't that seem a bit--?

KEARSTIN

Regarding the music: I want a world-class opera singer, not some rinky-dink soprano who sings in the subway. Somebody with some top-notch credentials.

VICTORIA

I have a soprano who's sung at La Scala

KEARSTIN

Really?!

VICTORIA

Yes... the restaurant in Forest Park. Will she do?

Kearstin, still walking, glares at Victoria.

VICTORIA (CONT'D)

Your lips say nothing, but your almond-shaped eyes say, "I don't think so."

KEARSTIN

I'll call an opera agent friend of mine. He'll find me somebody good.

(beat)

Damn, I'll have to invite him to the wedding. Add Remi Cooper to the guest list.

VICTORIA

With a plus one?

KEARSTIN

He's a whore, so better make it a plus two.

VICTORIA

That'll bring the number of guests to one-hundred and two. A perfectly balanced number.

Victoria stops walking. Kearstin and Drew also stop.

VICTORIA (CONT'D)

But, not a single guest more. One-hundred and three guests make for a very bad omen.

DREW

What?

KEARSTIN

It's an old wives' tale.

VICTORIA

There's some historical truth to it. In addition to being a wedding planner, I'm also this town's historian.

DREW

Well, aren't you a busy little bee?

VICTORIA

(Lightly)

Buzz, buzz.

(Becoming serious)

Anyway, the story of not having one-hundred and three guests dates back to 1812 and is attributed to Florence Williams, who, ironically, was neither old nor a wife.

KEARSTIN

That's very... you know what? I don't have the emotional bandwidth to pretend. Now, let's talk flowers--

DREW

Kearstin, you're bein' rude. Let's take a quick breath.

KEARSTIN

Drew, you know I love you, right?

DREW

I do.

KEARSTIN

Good, then take this next thing I'm about to say with love.

(MORE)

KEARSTIN (CONT'D)

You don't get to tell me how to act with the wedding preparations because you haven't done a single thing to prepare for this life-altering event.

DREW

I got my tux.

KEARSTIN

After I ordered it, sent you a reminder to go pick it up, sent you a second reminder after you forgot the first time, then drove your ass to get it after you forgot the second time. You go to work, come home, play on your iPad, and sex me up, but you don't do anything else. Would it kill you to put away a fork from the dishwasher?

Drew looks at Victoria who is trying to seem like she's not really listening, but it's clear from her face that she is listening... and is quite uncomfortable.

Kearstin motions for Victoria to go into the next room.

KEARSTIN (CONT'D)

Drew, I know that this is all happening super fast. I'm grateful that you proposed to me last week after finding out about the... thing. But if we want this to go off without a hitch, you should step aside... so you don't get hurt.

(beat)

Also, I'm sorry if I embarrassed you in front of the Wedding Planner. You know what I'm like when I'm faced with a deadline.

DREW

A bitch-boss.

Kearstin glares at him for a few seconds, then breaks into a smile.

KEARSTIN

You know me so well.

She kisses him sweetly and heads off in the direction of the wedding planner.

KEARSTIN (CONT'D)  
(Calling as she exits)  
Victoria! If you're having another  
slice of that cake...

INT. A LIVING ROOM - MOMENTS LATER

Drew, slightly weary, walks in and sees his best friends.

LEM (Stocky, handsome with dark hair), who is always playing with his Zippo Matte pocket lighter and dressed in all black, and CLIVE (Sophisticated, African American, somewhat reserved), who is dressed in a nice shirt and jeans, are sitting on two different loveseats.

LEM  
Still gettin' married? You're nuts,  
man.

CLIVE  
I, however, am impressed.

Drew paces nervously.

DREW  
I love Kearstin. She's the best  
thing to ever happen to me.

CLIVE  
So true. She's like the black Marie  
Kondo and you're that messy home  
she's always tidying up.

DREW  
Don't forget what I did for her.

LEM  
You put a baby in her belly, dude.

CLIVE  
Are you even remotely ready to be a  
father? You still play Fortnite.

Lem has gotten up and puts an arm around Drew.

LEM  
And call breasts, "boobies."

Lem, now holding the lighter in his other hand, is flicking on and in the direction of Drew as if he is going to set him on fire.

DREW  
Cut that out!

Drew pushes Lem away.

DREW (CONT'D)  
I'm ready for this. I know you've  
had your heart broken, Clive, but  
not all women are bad. And Lem,  
well, you're just a terrible person  
when it comes to women.

The housekeeper AGATHA, enters and begins dusting.

DREW (CONT'D)  
(Under his breath)  
Lem, put that thing away before  
someone else loses an eyebrow.

Agatha, having heard them, looks up. We see that she has one  
eyebrow.

LEM  
'Sup, Agatha.

AGATHA  
Arsch mit Ohren! (Butt with ears!)

Agatha gathers her things and storms out of the room.

LEM  
We spent a weird night together.  
(beat)  
Are you sure you're up to bein'  
tied down?

Drew turns away from them.

CLIVE  
You'd better be sure.

LEM  
And dude, no more sex with anyone  
else. Unless you guys have an open  
thing.  
(beat)  
Do you?

CLIVE  
You're so gross.

LEM

Says the guy who dates no one.  
Three ways are what's happenin'.

(Having a realization)

Oh wait, dude, I get it. January  
broke your heart and you're still  
bittere about it. Look, I know it's  
shitty that she left you at the  
alter, and shitty that she left you  
a "dear John" letter, and it's  
really shitty that you shit your  
pants when it was delivered to you  
at the very altar she was leaving  
you.

DREW

Lem, stop being an asshole.

LEM

Clive hasn't been the same since.  
He's all cold and shit. Just like  
this bitch I fucked the other  
night. Her twat was so cold--

Lem looks over and sees Kearstin and her mother,  
affectionately referred to as MOTHER BELL, standing in the  
doorway of the living room.

Mother Bell looks shocked, Kearstin irritated, and Lem proud.

DREW

Uh, Mother Bell, how are you?

MOTHER BELL

Do you want to me say that I'm fine  
with all of this, or do you want me  
to tell the truth?

KEARSTIN

Mom.

MOTHER BELL

This is happening too fast. I had  
to cancel some very important  
plans.

KEARSTIN

You can wait another couple of days  
to sign your divorce papers.

MOTHER BELL

I can't wait to be free of that man  
that always had his big ol' smelly  
feet up on my lovely coffee table.

(MORE)

MOTHER BELL (CONT'D)

I didn't even put coffee on my damn coffee table and yet every time I turned around that son-of-a-bitch had his big gnarly feet propped up on my coffee table!

KEARSTIN

Mom, you're going to have to try and get along with dad. He's coming to the festivities this weekend.

MOTHER BELL

Well, just make sure he sits far away from me. I don't want to see him, hear him, or even be able to smell him.

DREW

That'll be hard since he insists on wearin' so much Drakkar Noir.

Victoria, the Wedding Planner pokes her head into the living room.

VICTORIA

Excuse me, but I need to speak with the mother about a catering issue.

MOTHER BELL

Ah, the joys of planning a last minute wedding.

KEARSTIN

Do you need help, momma?

MOTHER BELL

No, you just spend some time with Drew and his friends.

Mother Bell and Victoria leave.

Kearstin stares at Drew, Lem, and Clive. They stare back at her. It's uncomfortable.

KEARSTIN

What do you gentlemen have planned for Drew's bachelor party?

LEM

We're going to grab some drinks, then hit up that new strip joint.

Kearstin looks shocked, Drew irritated, Lem, again, proud.

CLIVE

He's kidding! We're going... bowling.

KEARSTIN

Okay.

(beat)

Drew, can I speak to you in the music room for a moment?

Kearstin leaves. Drew turns to Lem.

DREW

Can't you keep anything secret?

LEM

(Thinks about it)

I cannot.

INT. A PIANO ROOM

KEARSTIN

Honey, I know it's tradition for men to get their "freak" on during their bachelor party. I get it, I really do. But wild bachelor parties lead to stupid decisions and you know how I feel about fidelity. After Gregg dumped me for another woman, and then finding out that Daddy was married to two other women while he was married to mom, well, I'm just paranoid that every man in my life wants to cheat.

(beat)

Promise me you won't do anything to make me want to kill someone.

DREW

Baby, I'm not going to a strip club to look at boobies. I promise.

KEARSTIN

Good. I'd hate to think what I'd do if I thought you were even thinking about cheating.

Drew goes back into the other room.

KEARSTIN (CONT'D)

(Yelling after him)

And please, stop calling them "boobies."

INT. THE LIVING ROOM

Drew comes in and flops down on a seat.

CLIVE

But we are going to a strip club.

DREW

I know we are, but I don't want her to worry.

LEM

Are you sure you wanna' go through with this wedding thing?

(beat)

Let's just say we're going to pick up some ice and then make a run for it. We'll start a new life in someplace cool like LA, or Vegas, or Floyds Knobs, Indiana. No one would ever look for us in Floyds Knobs.

DREW

Kearstin would find us, then kill us.

(beat)

I'm going through with this wedding.

CLIVE

Because you really love Kearstin?

DREW

I do.

(beat)

Plus, I don't want to get killed.

LEM

What is it even called when a pregnant woman kills her fiancé?

CLIVE

Murder.

LEM

Huh, so, it's called the same thing for everybody.

INT. THE KITCHEN

Drew, Lem, and Clive enter.

Standing inside are Kearstin's bridesmaids, OLIVIA (Caucasian, uptight, elegant, early 20s). She is carrying her bridesmaid dress in a clear zip-up bag. HOSHI (Japanese, attractive, a little unkempt, mid 20s), is carrying her crumpled dress in her arms.

OLIVIA  
Where is Kearstin?

DREW  
She and Mother Bell are probably contributin' to the Wedding Planner's on-going drinkin' problem.

OLIVIA  
How is Mother Bell?

LEM  
Funny as ever. There's nothing cooler than being a...  
(doing a bad impersonation)  
...sassy black woman.

HOSHI  
She's behind you.

Lem turns around. Mother Bell and Kearstin are giving him a full helping of "sassy black woman" side-eye.

MOTHER BELL  
Lem, I am the Executive Director of a major non-profit. I interact with politicians, sophisticated donors, and notable community leaders. Do you really believe I could achieve the success I have, own this gorgeous home, and have the money to pay for this wedding on the spot if I were some basic "sassy black woman?"

LEM  
I'm sorry, Mother Bell.

MOTHER BELL  
Apology accepted. Ladies, shall we go upstairs and look at the dresses? Hoshi, please tell me you at least have a hanger.

HOSHI

I lost it on the train, but I have a sixth sense about who picked it up.

KEARSTIN

I have plenty of hangars. Come on.

Kearstin, Olivia, and Hoshi head out of the kitchen. Mother Bell starts to follow then turns back towards Lem.

MOTHER BELL

And if I hear you talking anymore shit about me, I will shoot one of your balls off. We Bell women are always packing.

Mother Bell taps her side where we must assume her gun is housed. She leaves.

DREW

Your mouth is gonna get you killed one day.

LEM

My ex-girlfriend used to say that to me.

CLIVE

Didn't she actually try to kill you?

LEM

Every day for two years.

INT. A GUEST BEDROOM IN THE HOME OF MOTHER BELL

Olivia and Hoshi are wearing their dresses. Mother Bell is scrutinizing.

MOTHER BELL

Olivia, you look beautiful.

Mother Bell inspects Hoshi's dress which is *wrankled*, a 10 to the 10th-powered leap beyond simply, *wrinkled*.

MOTHER BELL (CONT'D)

And Hoshi... you look like you spent the night in the hyena exhibit at the Bronx Zoo.

(BEAT)

Victoria!

Victoria enters with a big smile on her face.

VERONICA

Yes?

(Seeing Hoshi's dress)

Oh, I'm on it. Come with me.

Victoria ushers Hoshi into an adjacent room. Olivia follows.

HOSHI (O.S.)

Hey lady, that's my boobie!

Kearstin enters, a vision in her wedding gown.

MOTHER BELL

I am speechless.

Kearstin wonders: could it be that Mother Bell is actually speechle-

MOTHER BELL (CONT'D)

You know, you look like you're right out of the pages of Vogue. Just look at my strong, black, beautiful daughter! Take that Merzell Jenkins! P, you are everything.

KEARSTIN

Momma, you're not allowed to call me "P" anymore. Remember?

(beat)

Also, who in the world is Merzell Jenkins?

MOTHER BELL

She was that lady at church that used to give you candy every time she saw you.

KEARSTIN

Oh yeah, I liked her.

MOTHER BELL

Well, she was also having an affair with your father. Every Sunday at church she'd come up to me and say, "I wouldn't trust that Calvin as far as I could throw him." Little did I know she and Calvin were "throwing" each other around behind my back.

KEARSTIN

Church people are the worst.

MOTHER BELL

But I fixed her goat.

KEARSTIN

Momma, what did you do?

MOTHER BELL

I just told you, I fixed her goat. Thing will never have any kids. And when she was supposed to sing a solo for the Bishop on Easter Sunday, I put a big bunch of Ipecac in her tea. She threw up on herself, the choir director, the Bishop, and that nosy-ass woman who's always looking into people's mouths to see if they're chewing gum in church. I'm grown. I can chew or not chew gum any time I want. That's between me and the Lord!

KEARSTIN

Momma, you're ridiculous.

A knock at the door stops Mother Bell from responding.

KEARSTIN (CONT'D)

Come in.

Drew enters.

KEARSTIN (CONT'D)

Get out!

MOTHER BELL

This wedding is going to be a disaster!

Kearstin pushes Drew towards the door.

KEARSTIN

Don't you know it's bad luck to see me in my dress before the wedding?!

DREW

I'm sorry, but I have a surprise for you downstairs.

KEARSTIN

A surprise?

DREW

Think of it as an early weddin'  
present.

MOTHER BELL

Didn't you already give her an  
early wedding present?

Mother Bell rubs Kearstin's stomach.

KEARSTIN

Momma, you know?

MOTHER BELL

A mother always knows... and Lem told  
me during one of our late night  
chats about his dating escapades.

(beat)

Y'all know Lem can't keep a secret.

KEARSTIN

Drew, go downstairs, let me change,  
then you can show me this early  
wedding present.

Kearstin kisses him.

MOTHER BELL

Come on, Drew. You two being alone  
all the time is what got us into  
this mess.

INT. A GRAND STAIRCASE

A smiling Kearstin, now back in her regular clothing,  
descends the stairs. She is unconsciously rubbing her belly.

INT. THE FOYER

Kearstin sees a smiling Drew. She looks at Lem and Clive.  
They are smiling. She looks at Olivia and Hoshi. They are  
smiling but look very confused. Kearstin looks at Mother  
Bell. She is not smiling.

DREW

Here's your amazing weddin'  
present!

Drew moves to reveal a crouching NADIA (20s, wacky sense of  
style.) Nadia jumps up.

NADIA  
Surprise, bitch!

Kearstin stops smiling.

KEARSTIN  
Nadia?

DREW  
This is your surprise.

NADIA  
Girl, it has been too long!

Nadia rushes over and hugs Kearstin.

NADIA (CONT'D)  
(Under her breath)  
Shit just got real, didn't it?

Drew, Mother Bell, Olivia, Hoshi, Lem, and Clive are all staring at Nadia and Kearstin hugging. It looks intense.

Nadia releases Kearstin. Drew walks over.

DREW  
Are you surprised?

KEARSTIN  
Yes, yes, I am.  
(beat)  
Drew, can I talk to you in the formal dining room.. about the flower arrangements?

INT. THE FORMAL DINING ROOM.

Kearstin swiftly turns on Drew and unleashes.

KEARSTIN  
What the fuck, Drew?

DREW  
This is not about the flowers, is it?

KEARSTIN  
No! Nadia is crazy and notorious for ruining weddings!

EXT. A WEDDING TENT - FLASHBACK

A BRIDE is dancing with her GROOM. Nadia, wearing a red dress and clearly drunk, shimmies over and grabs the Groom by the tie leading him away.

Nadia begins to gyrate seductively. The Groom is smiling. He turns back and looks at his Bride, sees her seething, turns back to Nadia, nods and shimmies back over to his Bride.

Nadia, undeterred, sees a tent pole and leaps onto it. The entire tent collapses. Screams ensue.

INT. MOTHER BELL'S HOME - PRESENT

KEARSTIN

How did you even find her?

DREW

Social media. She reached out and told me you guys were friends from college and that she wanted to celebrate our upcomin' nuptials.

KEARSTIN

That was clue number one that she's crazy. Nobody says, "nuptials."

DREW

I thought I was bein' a good fiancé. I'll tell her to go.

KEARSTIN

No, we can't do that. I mean, she's already here. Look, you've taught me how to be a better person. So, maybe if we allow her to stay and show her some kindness, she won't do something insane like destroy a tent.

DREW

What?

KEARSTIN

Re-centering.

DREW

Umm, okay. Yes, re-centering.

INT. THE FOYER

Nadia has already taken a liking to Lem.

NADIA

So, you're a graphic designer? I like things very graphic: sex, violence, flow charts.

Kearstin and Drew walk back inside towards the group.

KEARSTIN

Nadia, thank you for coming. We're delighted that you're here.

LEM

Clive, we should probably head to the rehearsal dinner so we can... flirt with married women before everyone else arrives.

Clive shakes his head "no."

LEM (CONT'D)

I mean, set up.

DREW

Let's all head over. Well Nadia, it was great of you to stop by. We'll see you tomorrow at the ceremony.

NADIA

What? Are you kidding me? I took a plane, a train, a bus, a busted-up skateboard, then walked (she does the math in her head) 10,235 steps to get here.

(beat)

I'm going to dinner!

OLIVIA

We only have room for Kearstin, me, Drew, Mother Bell, Mother Bell's on-again-off-again-soon-to-be ex, Calvin, Hoshi, Lem, and Clive. So, sorry about it.

NADIA

(Determined)

Well, I'm sure someone wouldn't mind squeezing in a little bit... to make room for little ol' me.

HOSHI

You can have my seat.  
 (beat-To Olivia)  
 What? She scares me.

OLIVIA

Nadia, you cannot just show up and expect us to change everything around for you.

INT. A FANCY RESTAURANT - LATER THAT EVENING

We see Nadia standing at the head of a table.

NADIA

Thanks for letting me just show up and changing everything around for me.

Kearstin, Drew, Mother Bell, Hoshi, Olivia, Lem, Clive and Kearstin's father, CALVIN, are looking at Nadia.

CALVIN

Who is this woman?

KEARSTIN

That's Nadia, Pops. We went to school together.

CALVIN

I'm Calvin. Nice to meet you, Nadia.

Nadia flashes a flirtatious smile.

NADIA

It's nice to be met, Calvin.

Calvin smiles back.

MOTHER BELL

Will you stop flirting with every woman you meet? You already have enough wives.

CALVIN

Well, I'm about to have one less!

MOTHER BELL

And I thank the Lord we're almost divorced!

CALVIN

Let's sign those divorce papers today!

KEARSTIN

Parents!

(Re-centering)

Can we not do this at my rehearsal dinner?

DREW

Excuse me ya'll, I'd like to make a toast.

HOSHI

(To Olivia)

I predict it will not go well.

OLIVIA

Hoshi, can you please stop being psychic?

DREW

I'm super happy to be marryin' this woman here. She's strong, smart, sexy, interestin', and knows me better than I know myself.

KEARSTIN

I can always tell when he needs more fiber.

DREW

I'm truly excited to marry you, Kearstin Bell. I can't imagine my life without you.

KEARSTIN

I can't imagine your life without me either, Drew.

Kearstin stands. She and Drew share a tender kiss. Everyone applauds.

NADIA

I'd like to add a few words.

HOSHI

(To Olivia)

This is the part that will not go well.

NADIA

When Kearstin and I were mere pups at Milton College, Kearstin majoring in International Business and I, an Interdisciplinary-Multicultural Ethical Hacking major, we decided to always live life to the fullest.

KEARSTIN

Those were... interesting times. Thank you for your--

NADIA

This one time, I was dating this film major named George, who was all about capturing the duality of people. He believed we often put on a mask and present that to the world. George wanted to see both sides of humanity. He believed that if he could expose that we all have dual sides, then we, as a society, would stop being so judgmental.

KEARSTIN

Thanks for that, Nadia. Would anyone else like to--

NADIA

And then I mentioned that I was coming to Kearstin's wedding and he reminded me that she had been one of the major subjects of his first film.

KEARSTIN

Don't do this, Nadia.

NADIA

I mean, we all know the strong, powerful, boss-bitch Kearstin who gets things done and likes to take control of every situation.

Lem is flicking his Zippo lighter on and off.

LEM

Every situation.

OLIVIA

Hush, Lem.

NADIA

But he was most interested in her other side. And I would love to share his film with all of you. Hit it, George.

GEORGE appears behind Nadia with a projector. The restaurant lights go out just as he turns the projector on.

A loud CRASH is heard indicating that the servers who were walking with trays of food were not aware that the lights would be going out.

An image of an 18 year-old Kearstin materializes onto a blank white wall. She is wearing pajamas, is wrapped up in a blanket, and is sucking her thumb.

KEARSTIN

(From the video-in a baby voice)

I love my wittle bwanky and I love my wittle thumb. I just want to hold them forever and ever and ever.

GEORGE

(O.S. in the video)

Why do they make you feel so good?

KEARSTIN

Because I know they love me and make me feel safey-wafey.

GEORGE

(O.S.)

Do you feel "safey-wafey" to share this side of yourself with your parents?

KEARSTIN

No. Besides, they are always fighting because Daddy likes to put his pee-pee in other the wee-wees of other women.

GEORGE

(O.S.)

But your bwanky and your thumb would never hurt you, right?

KEARSTIN

Right. They do exactly what I tell them to do.

18-year old Kearstin looks at the camera. We see her interior transformation from this little girl to her current self.

KEARSTIN (CONT'D)  
(Slightly frightening)  
If they don't, they get the belt.

The film stops. As the lights come up, two servers are caught making out.

The tension around the rehearsal dinner table is palpable.

OLIVIA  
Oh my.

LEM  
Explains why she's so controlling.

HOSHI  
Explosion in three, two...

KEARSTIN  
What the fuck, Nadia?! I knew you  
were crazy, but this... this is  
beyond!

Kearstin storms out of the restaurant.

MOTHER BELL  
You're crazier than Merzell  
Jenkins!

Mother Bell takes off after her daughter.

NADIA  
You all didn't think that was  
interesting?

Drew is staring at Nadia. She catches him and winks. Mother Bell pokes her head back into the section of the restaurant where they were sitting.

MOTHER BELL  
Drew! Aren't you coming to talk  
your soon-to-be wife off of the  
ledge?

DREW  
Oh, yes, of course, Mother Bell.

Mother Bell and Drew leave.

NADIA

Wow. That. Was. Intense. Anybody want a Harvey Wallbanger?

OLIVIA

What mental hospital did you escape from again?

NADIA

I was able to temporarily leave the ward because I was a volunteer patient. No escape necessary.

HOSHI

I don't know how I know this, but I predict the wedding will be--

LEM

Nobody cares about your stupid visions, Hoshi. We already know this wedding's not gonna happen.

Drew, Mother Bell, and Kearstin return.

KEARSTIN

This wedding is going to happen.

Hoshi sticks her tongue out at Lem.

KEARSTIN (CONT'D)

I have spoken with my mother and with Drew and we all agree that we will collectively forget what just happened. We will celebrate our forthcoming wedding with unbridled bliss.

NADIA

I'm sorry, Kearstin. I just wanted to have a giggle before your big day. Let me make it up to you by paying for dinner, or better yet, your Bachelorette party.

KEARSTIN

You may pay for both. But you will not, I repeat, will not be attending my Bachelorette party.

NADIA

I get it. You're upset. Does it have anything to do with the video I just showed?

KEARSTIN

Everything! The video has everything to do with it!

DREW

Re-centering.

KEARSTIN

(With a great exhale)

Re-centering.

NADIA

Wow, somebody needs a drink. Let's make our way to the Bachelorette party--

OLIVIA

She said you are not coming with us!

(beat)

Let's get out of here, Hoshi. We have a Bachelorette party to start.

Hoshi leaves first. As Olivia is leaving, she stares down a dejected looking Nadia.

NADIA

I should go to the bathroom and...

(Holding back tears)

check that my waterproof mascara is still... waterproof.

Nadia leaves.

KEARSTIN

Drew, enjoy yourself. Lem, Clive, don't let anything terrible happen to Drew.

CLIVE

What if something terrible happens to us?

KEARSTIN

You two are of no concern to me. Just keep my fiancé safe.

Kearstin leaves.

Mother Bell walks over to the boys.

MOTHER BELL

If there is a single hair out of place on that skinny white boy, I'm gonna' bring the full fury of St. John African Methodist Episcopal Church—but on Saturdays, known as "Korean Church of Glory"—down on the both of you. Is that clear?

Lem and Clive nod.

MOTHER BELL (CONT'D)

Good, now here's twenty dollars. Go have some fun.

Nadia returns. Her mascara was not waterproof, however she is back to her "normal" self. Mother Bell crosses paths with Nadia.

MOTHER BELL (CONT'D)

You better be lucky that I am a lady of the Lord, otherwise I'd ball up my fist and knock you into the middle of next week.

Mother Bell leaves.

NADIA

Wow, what's her problem?

DREW

You nearly ruined our lives.

NADIA

But why is she upset? It's your lives I nearly ruined, not hers.

LEM

If we're going to that strip club, we'd better get going. The chicken wings never last long.

DREW

Guys, I don't think I wanna go to a strip club. We should just stay here, have a couple of drinks, and call it a night.

NADIA

A friend of mine is having an intimate gathering in Bushwick. It would be a perfect alternative to eating chicken wings while watching strippers. What do you say?

DREW

I don't think Kearstin would take kindly to the idea of us hangin' out with you. I'm gonna pass.

NADIA

Drew, you're an adult who's about to get married to a wonderful woman. Bachelor parties are all about sowing your wild oats.

(beat)

And I am just the hoe to help you get started.

Nadia cracks herself up. Lem and Clive pull Drew aside.

LEM

Dude, she's hot, and possibly crazy... but she seems pretty fun.

CLIVE

(To Lem)

You are a terrible judge of women.

(beat)

Drew, we'll keep an eye on you.

DREW

Okay, we'll go, but the minute anythin' strange starts happenin' we are outta there. Agreed?

LEM

Let's just play it by ear.

CLIVE

Agreed.

EXT. A BROOKLYN WAREHOUSE - LATER THAT NIGHT

A small group of people are standing outside as a surly looking BOUNCER is guarding the entrance to the party. Nadia, Drew, Lem, and Clive walk up to him.

NADIA

Hey, I'm a friend of Javi's.

BOUNCER

So.

NADIA

So, I want to go in. And I'm bringing my three friends with me.

BOUNCER

How do I know you're really friends with Javi?

NADIA

He has a tattoo of a certain Disney character on his inner right thigh.

BOUNCER

Who doesn't?

NADIA

I also know that he killed someone once for saying Brooklyn was just a part of Long Island.

The Bouncer pulls back the velvet rope and gestures for Nadia to go inside. Drew, Clive, and Lem begin to follow, but he stops them.

BOUNCER

Ladies get in free. For guys, it's 50 bucks.

The guys look at Nadia.

NADIA

I paid for dinner and Kearstin's Bachelorette party.

DREW

I knew this was a terrible idea.

Drew reaches into his pocket and pulls out two twenties and a ten.

BOUNCER

50 each.

Drew digs through his wallet to get the remaining money. AN OLD MAN emerges from the warehouse. He grabs Drew's arm.

OLD MAN

(As if in a trance)

Someone will discover who they are.  
Someone will suffer a lot of pain.  
And someone will die.

(beat-Back to his "normal self")

And you know what? This is not the place to let someone know that you've been stalking them for a few months. Did not go well.

(beat)

Have a good night.

INT. A SPEAKEASY BAR

As Nadia, Drew, Lem, and Clive enter, they see a long bar with three busy bartenders to the left. Above their heads are clear glass shelves with a variety of liquors.

The bartenders are using long tongs to reach each shelf to retrieve the desired liquor they are seeking.

Beyond the bar is a small dance floor surrounded by ornate stools. Beyond the dance floor is a telephone booth where people enter, then immediately disappear.

DREW

What is this place?

NADIA

Gentlemen, welcome to the party,  
"Thine Own Self Be True!"

DREW

I thought you said it was an  
"intimate gathering."

NADIA

This is intimate. Only a few  
hundred of the kookiest cats in  
Brooklyn get access. Let me get us  
some drinks.

LEM

Beer.

DREW

A whiskey, neat.

CLIVE

A very dry martini.

Both Drew and Lem look disapprovingly at Clive.

CLIVE (CONT'D)

What am I? A Cretan.

Nadia saunters over to the bar.

DREW

How is she gonna pay with no money?

Nadia flashes her breasts.

LEM

Probably like that.

Drew looks down at his phone.

DREW

It's a text from Kearstin. I'll be right back.

Drew makes his way towards the back. Clive and Lem turn their attention to the bar. A pretty AFRICAN AMERICAN WOMAN is looking in their direction.

LEM

Wow, that hot black chick is looking at us.

CLIVE

"Black chick?"

LEM

Sorry, that hot African American chick is looking at us.

Clive sighs. He returns his gaze to this Mysterious Woman. She is smiling.

Drew returns.

DREW

Lem, you look like you're on the prowl, man.

LEM

I'm going over.

CLIVE

Don't ruin it with your talking.

DREW

But Clive, she's lookin' at you.

LEM

What?

CLIVE

(Flustered)

What? No, she's isn't. And I'm not at all interested in getting to know everything there is to know about her, like what kind of shampoo she uses, what her favorite type of ice cream is, or if she'll let me rub her feet after a long walk through the Cloisters.

Nadia returns with three cocktails.

NADIA  
Here are your Hurl Hurls.

DREW  
Our what-what?

NADIA  
It's their house special. It's got  
Amaretto, Malibu Rum, crème de  
banana--

LEM  
Sounds like just the drink I need.

NADIA  
I'm not done... Melon liqueur,  
raspberry liqueur, peach schnapps--

DREW  
That's a lot of liquor.

NADIA  
Still not done... Southern Comfort,  
triple sec, and just an itty-bitty  
dash of cranberry juice.

CLIVE  
I will not be drinking that.

NADIA  
Oh, I almost forgot to tip the  
Bartender. Be right back.

Nadia goes back to the bar, grabs the bartender in her arms  
and dips him. Several people applaud.

LEM  
C'mon guys, let's drink these.

Drew and Clive shake their heads, "no."

LEM (CONT'D)  
Dude, it's your Bachelor party!  
You're fucking getting married  
tomorrow; on lock down for the rest  
of your life. This is your last  
chance to cut loose and party with  
your boys.

Lem throws back the cocktail ingesting it in several gulps.

Drew and Clive shrug, then down their cocktails. They begin  
to feel... strange, new, uninhibited.

A sense of bravery envelops Clive. He looks for the Mysterious Woman, but she's gone. Nadia returns.

NADIA

I forgot to mention, the bartender said that this is a sip drink, not a gulp drink.

LEM

Doll, I've been drinking since I'm fourteen. No cocktail is gonna make me... wait, why can I see my words?

CLIVE

And why are they purple?!

DREW

(Smacking his lips)  
And why do they taste like blueberries?

NADIA

You guys should sit down. Here. I brought you all some water.

Drew, Clive, and Lem quickly suck it down.

LEM

My insides are burning!

CLIVE

Why can I feel it in your toes?!

DREW

That wasn't water!

NADIA

Sure, it was. The bartender called it, "Fire Water."

CLIVE

I feel sick.

LEM

Me too.

NADIA

I know this place in the back where you can ride this out.

Nadia puts her arms around Lem and Clive, hustling them towards the back of the bar.

NADIA (CONT'D)  
 Drew, I'll be back for you in a  
 little bit. Don't go wandering off  
 and figuring yourself out.

Nadia snorts with amusement at her last statement.

INT. THE HOME OF MOTHER BELL - MOMENTS LATER

It's Kearstin's Bachelorette party. Kearstin, Olivia, Hoshi, Victoria, and Mother Bell are watching a heavy-set guy dancing to "I'm Too Sexy." When the lyrics get to "this shirt," he takes his shirt off and tears it in two.

MOTHER BELL  
 Hoshi, where did you find this  
 stripper?

HOSHI  
 Stripper? Oh, I thought you wanted  
 a "ripper."  
 (beat)  
 But he's good, right?

The ripper stripper now has Victoria's wedding planning book. He tears it in half.

A PING alerts Kearstin that she has a text. She walks away to read it. Hoshi walks over to Kearstin who quickly closes her phone.

HOSHI (CONT'D)  
 You have that look on your face  
 indicating that someone is in  
 trouble. I didn't do it. I swear it  
 was Olivia. She said you were  
 stupid for marrying a, quote,  
 "loser", end quote, like Drew.

OLIVIA  
 Hoshi, you bitch!

Olivia is standing directly behind Hoshi.

HOSHI  
 How is it that someone who always  
 wears high-heels is so incredibly  
 quiet when walking into rooms with  
 hardwood floors?

KEARSTIN  
 Look, I understand that my  
 relationship with Drew may seem...

OLIVIA

Bizarre.

HOSHI

Like an episode of Black Mirror.

KEARSTIN

... unorthodox, but Drew is the right man for me to mold into the perfect husband.

HOSHI

He's the human equivalent of Jell-O.

Kearstin glares at Hoshi.

HOSHI (CONT'D)

A lot of people like Jell-O.

Mother Bell walks over.

MOTHER BELL

That sad excuse of a ripper-stripper keeps asking me, "Do you have any girdles I can rip in two?"

(beat)

This party is rotten. I'm leaving.

INT. THE SPEAKEASY PORTION OF THE WAREHOUSE

Drew wakes up at a small table. He looks around, groggy, as the sounds of the speakeasy bar seem to meld together.

He sees a group of people entering a telephone booth, then disappearing. He decides to investigate.

A PHONE BOOTH OPERATOR appears out of nowhere, stopping him.

PHONE BOOTH OPERATOR

Sir, you're not allowed in there.

DREW

Why?

PHONE BOOTH OPERATOR

You're not allowed to ask me, "Why?"

DREW

Well, I'll just wait here then.



HOSHI

Um, can I point out that you are tracking your future husband's phone?

KEARSTIN

Hoshi, stop ruining every conversation with your "logic."

OLIVIA

Why is he in Bushwick?

HOSHI

He's at a party with Nadia.

KEARSTIN

He's at a party with Nadia.

HOSHI (CONT'D)

She's also tracking her phone. I know this because I am--

OLIVIA

... Psychic?

HOSHI

... yup, psychic.

OLIVIA

Kearstin, what is going on?

KEARSTIN

I need your help to get my soon-to-be-husband away from the clutches of that crazy woman.

HOSHI

You're talking about Nadia and not yourself, right?

Olivia shoots Hoshi a "she's going to kill you if you don't stop being psychic" look.

OLIVIA

Of course we will help.

KEARSTIN

Grab your clutches. We're either going to save Drew from making a huge mistake, or you're going to save me from making the huge mistake of killing him.

INT. A DARK ROOM

Lem wakes up. He is strapped to something and can't move. Dim lights flicker.

From the shadows, SHERRY, attractive, but severe, and dressed in all black emerges.

SHERRY

Welcome to the Reprogram Program.  
Nadia brought you here. Oh, hi, I'm  
Sherry.

Sherry goes to extend her hand, but realizes Lem can't return the handshake. Lem struggles to break free.

SHERRY (CONT'D)

Please don't do that. You're tied  
up so you won't hurt yourself... or  
others.

Lem looks down and notices he is naked. However, balled up in his fist is his lighter.

LEM

Where the hell are my clothes? And  
what the fuck is the Reprogram  
Program?

SHERRY

We have a mouthy one, ladies.

Sherry's friends, LANA LANA and LANA R., emerge from the shadows of separate corners of the room. They are holding iPads and Apple Pens.

SHERRY (CONT'D)

Your clothes are folded neatly over  
in that corner.

LEM

Because... ?

SHERRY

Because I like a tidy workspace.  
Lana Lana and Lana R., this is Lem.  
He is today's subject.

LANA LANA

Today's subject.

LANA R.

Repeat.

LEM

Okay, I don't know why I'm here,  
but whatever it is, I'm sorry--

SHERRY

You're going to be.

LANA LANA

You're going to be.

LANA R.

Repeat.

LEM

Let me the fuck out of here!

Sherry, Lana Lana, and Lana R. all stare at each other before  
bursting into laughter.

SHERRY

Your request can not be completed  
at this time. To answer your  
earlier question, you're here  
because your wiring is off, and you  
need an upgrade. Before we create a  
customized upgrade program, the  
Lanas have some questions for you.

LANA LANA

How many articles have you read on  
the art of picking up women?

LEM

What?

LANA R.

What would you say is your major  
problem in maintaining a good  
relationship?

LEM

I don't understand what's  
happening.

LANA LANA

Fine. We'll start with an easier  
question. When was your last bowel  
movement?

LEM

A week ago.

(beat)

But that's normal, right?

LANA LANA

On a scale from one to ten, how in touch are you with your compassionate gene?

LEM

I might have touched it once when I was masturbating.

SHERRY

Your answers are terrible, but we now have enough information to begin the reprogramming process.

Lem looks around and sees a door. He turns back to Sherry.

LEM

Why do I need programming? I'm great. Every morning I look in the mirror and tell myself, "You are not a douche."

SHERRY

Lemuel, the data suggests that the operating system affecting your ability to be honest, loving, and open in relationships is obsolete. We're going to fix that.

LEM

My ex, Dee Dee, the one who tried to kill me everyday for two years, put you up to this, didn't she? No, wait, it was one of the girls I left at the altar. Let me guess, it was Elena in Madrid. No, no, no, no, Claudette in Paris. Oh wait, I'll bet it was Irma Jean in Blue Ball, Ohio.

SHERRY

Lana Lana, show our subject the first slide.

A slide of a YOUNG GIRL appears on a blank wall.

SHERRY (CONT'D)

Does she look familiar? She used to live across the street from you and your mom when you were kids. You would come outside and say hi to her all the time. Over time, you two became very close. You said you would be friends forever.

(MORE)

SHERRY (CONT'D)

You swore on your Aunt Geraldine's wigs. Then you would laugh and laugh and laugh... until one of you pooped your pants.

LEM

Wait... but, I was like five!

SHERRY

And then one day you just vanished. You never wrote, reached out on social media, or kept her updated on the fate of Aunt Geraldine's wigs.

LEM

My dad left us, mom lost her job because she was so devastated, and we had to move in with my grandma. It all happened so fast.

(beat)

What do you want me to do about it now?

SHERRY

I want you to feel the fear that I... I mean, that that young girl felt that first day when you never showed up. Lana R., prepare the power cord for anal insertion.

Lem remembers the lighter in his hand. He tries several times to ignite it as he talks to Sherry. Finally on the third time, it lights.

LEM

Wait! I have money! I can... I can buy you something. Even better, I've got tons of frequent flyer miles. Any place in the world, for free!

SHERRY

You know, I've never been to Paris.

Lem manages to burn through the restraint on his right arm.

LEM

Let me go, and I'll book us two tickets to Paris.

SHERRY

Oh God, I don't want to go with  
you. I want to go with Lana Lana  
and Lana R.

Lem uses the lighter again to burn through the left  
restraint. He jumps off the table just as Sherry turns,  
catching sight of him.

SHERRY (CONT'D)

The Virus is trying to spread! We  
need to contain it!

Lem, now free, struggles with Sherry. He flicks the lighter  
on and holds it towards her face. She screams.

Lem rushes towards his neatly folded clothes. He quickly  
dresses, as Lana Lana and Lana R. rush to put out the fire on  
Sherry's face. He bursts through the door.

SHERRY (CONT'D)

Come back here, Lemuel!!

Lem runs down a brief hall seeing another door in front of  
him. He looks behind him, but the door he just excited has  
vanished.

He gets to the door in front of him and slowly opens it. Out  
of nowhere a blunt object hits him on the head. Everything  
goes black.

INT. A HALL FILLED WITH MIRRORS

Clive wakes up surrounded by mirrors of various shapes and  
sizes. He sees his own reflection, each more fragmented and  
distorted than the last.

As he continues to look, he spots the Mysterious Woman. He  
spins around trying to determine exactly where she is.

It's then that he notices that she's talking to a MAN.

The Man seems familiar. In fact, so familiar that he's  
certain it must be the aftermath of the drinks that is making  
him assume that it is... him talking to her.

He moves along the reflective mirrors aiming for a closer  
look.

CLIVE

(To himself)

Okay, this is weird, right? I mean,  
is that... me?

A VOICE (O.S.)  
Yes, it is.

Clive turns around and is shocked to see that the Voice is coming from what appears to be a Doppelgänger!

CLIVE 2  
Are you the one that's going to  
break us out?

CLIVE  
What? Break... break you out?

Another CLIVE appears.

CLIVE 3  
We've been here for years, and I  
for one, am ready to leave.

Another CLIVE appears.

CLIVE 4  
Right!

CLIVE  
What the hell was in that drink?

CLIVE 2  
This has nothing to do with the  
drink.  
(beat)  
Okay, maybe 83% of it is due to the  
drink, but the truth is, this hall  
has to power to make you really see  
yourself.

CLIVE 3  
And the "selves" you've locked  
away. Hi, I'm Trusting Clive.

CLIVE 4  
I'm Passionate Clive.

CLIVE 2  
I'm Honest Clive.

Clive passes out.

CLIVE 2 (CONT'D)  
I had a feeling he wasn't ready.

CLIVE 4

Well, he better get ready, because  
I'm sick and tired of being stuck  
in this God-forsaken place!

Clive comes to. The three Clives are standing over him  
looking hopeful.

CLIVE 3

Clive, I know this is all a bit...  
disorienting.

CLIVE

(Panicked)

I don't like this!

Clive puts his head in his hands, closes his eyes, and starts  
rocking back and forth.

CLIVE 2

Well, this is not going well at  
all.

EXT. OUTSIDE OF THE WAREHOUSE

Kearstin, Olivia, and Hoshi are at the front of the line. The  
Bouncer is standing in front of them embracing the new retro  
trend of holding a list attached to a clipboard.

HOSHI

I'm psychic. You're going to say,  
"None of you are on the list."

BOUNCER

That's because you all know that  
none of you are on the list. You  
don't have to be psychic to predict  
that.

KEARSTIN

Sir, my fiancé is in there with a  
crazy woman known for ruining  
weddings.

BOUNCER

That's like 25 percent of the guys  
here tonight.

KEARSTIN

We're supposed to get married  
tomorrow and I don't want him to do  
something terrible.

BOUNCER

If he's in there, he's probably  
already dick-deep into "terrible."

OLIVIA

Mr. Bouncer person, if you let us  
in, I will allow you take a selfie  
with me and post it to your socials  
announcing me as your hot, new  
girlfriend.

BOUNCER

I like 'em short and Asian.

The Bouncer points to Hoshi.

HOSHI

I did not see that coming.

BOUNCER

Have her take a picture with me and  
I'll think about lettin' you in.

Kearstin and Olivia look at Hoshi. Hoshi looks unsure.

CUT TO:

Hoshi is snuggling up next to the Bouncer taking a selfie  
with him. She smiles while he gives a "hard" look.

KEARSTIN

So, now you'll let us in?

BOUNCER

I can't. We're at capacity. And  
Javi won't let me let more people  
in... especially people not on Javi's  
list.

OLIVIA

You are a dick!

BOUNCER

I said, "I'd think about it." I  
thought about it and it's a no.

KEARSTIN

It's fine. We'll just go. I do,  
however, want to thank you and  
Javi's list for ruining my evening,  
my upcoming wedding, and possibly  
my life.

(MORE)

KEARSTIN (CONT'D)

Karma is going to come and bite you  
in the tuchus, and when it does,  
I'm going to be right there saying,  
"I told you so."

(beat)

Let's jet, ladies.

EXT. AROUND THE CORNER FROM THE WAREHOUSE ENTRANCE

Kearstin is walking. Olivia and Hoshi run after her and stop her.

OLIVIA

Are you seriously giving up?

HOSHI

No.

KEARSTIN

Stop doing that!

(beat)

No.

HOSHI

Sorry, my psychic energy is  
vibrating like a... well, like a  
vibrator.

KEARSTIN

We are going to find another way  
in... even if one of us has to die.

OLIVIA

What?

HOSHI

Didn't I mention that I saw that?  
One of us is going to die.

INT. A LOUNGE INSIDE THE FACTORY

Drew emerges from the phone booth into a room filled with  
moving lights and deep house music.

Everyone is sitting on couches shaped like clouds. On the  
walls are projections of clouds and the sky making the whole  
room feel like it's hovering above the Earth.

He looks to his left and sees Nadia waving him over. He goes  
toward her.

NADIA

You found me.

Nadia hugs Drew.

DREW

This place is... strange.

NADIA

Strange can be good.

(beat)

Maybe you need to surround yourself  
with a bit more strangeness.

Nadia pulls out a towel with the word "strangeness" written on it and places it around Drew. She then grabs Drew's hands and leads him to a set of cloud-shaped couches. They sit.

DREW

Can I ask you a question?

NADIA

Yes, I have faked my own death as  
part of an elaborate plan to avoid  
paying taxes.

DREW

No. Have you ever been--

NADIA

Institutionalized? Really only  
once. But it was a big  
misunderstanding.

DREW

What?

NADIA

The staff at the mental hospital in  
Budapest only spoke Hungarian. It  
was a hoot.

DREW

Why were you in Budapest?

NADIA

Why does anyone go to Budapest? To  
visit the Michael Jackson Memorial  
Tree and see the statue of Columbo,  
America's favorite soft-spoken  
detective.

DREW

Umm, of course.

(beat)

Okay, this is gonna sound rude, but how is it that you and Kearstin are friends?

NADIA

Well Drew, that's a complicated story. You see, we're not really friends anymore. After college, Kearstin... changed. She used to be this really fun, wild, out-of-control mess.

DREW

My Kearstin?

NADIA

Your Kerstin, what is she, chattel?

(beat)

Kearstin was very different back then. She was the only other woman I knew who didn't give a fuck about what people thought. She was so free.

DREW

We're talkin' about Kearstin Bell? The woman who's fired three dress makers because she believed their lack of ability to tailor her weddin' dress to her specific curves was a sign of micro-aggressive racism.

Nadia laughs obnoxiously.

CUT TO:

A MAN sitting on a bench next to them.

MAN

Ugh, your laugh!

NADIA

(To the Man)

I will kill your whole family!

(To Drew)

Think about it, Drew. When someone is trying so hard to be something they're not, that "thing" finds a way to burst through.

(MORE)

NADIA (CONT'D)

Kearstin is a lot like me, but her constant desire to keep that bottled up is forcing it to come out in other ways.

Drew ponders this. He looks up and stares, intrigued by Nadia's intellect.

NADIA (CONT'D)

What? Do I have a bat in the cave?

Drew's phone rings. He looks at the number then puts his phone away.

EXT. IN THE ALLEY BEHIND THE WAREHOUSE

KEARSTIN

Still no answer.

OLIVIA

I think you should just forget about him. Kearstin, you are smart, pretty, and successful. There is a great probability that you could find another guy to marry before tomorrow.

KEARSTIN

Olivia! Stop trying to convince me to marry a stranger!

OLIVIA

It really is fun... at first.

KEARSTIN

We're going to figure out how to get into that party. Hoshi, what do you see?

Hoshi closes her eyes and begins to hum.

OLIVIA

Does the humming help?

Hoshi opens her eyes.

HOSHI

No. I just heard this song on the radio on the way over here and I'm trying to figure out what it is.

KEARSTIN

Hoshi, I swear to God--

HOSHI

Okay, okay, okay.

Hoshi closes her eyes and concentrates.

HOSHI (CONT'D)

I see potential kissing, clones...  
and restraints?

KEARSTIN

That could've been any one of my  
old Saturday nights.

OLIVIA

This is a terrible idea. I am going  
to end up in some fisticuffs with  
an ugly girl who has nothing to  
lose. You know the prettiest girl  
always leaves parties like this  
with scars.

KEARSTIN

You think you're the prettiest?

HOSHI

Now is not the time to debate our  
physical attractiveness.

OLIVIA

You are only saying that because  
you are the smart, homely one.

HOSHI

What? May I remind you that the  
Bouncer wanted to get all up in my  
Hello Kitty?

KEARSTIN

So, if she's the smart one and  
you're the pretty one, then what  
does that make me?

HOSHI

Don't you dare say it.

OLIVIA

The control-freak.

HOSHI

You said it.

KEARSTIN

What?

OLIVIA  
The control-freak.

HOSHI  
I think she actually heard you.

OLIVIA  
You are the one who tries to control everything. Not only in your life, but the lives of others.

KEARSTIN  
Proof. I want proof.

OLIVIA  
You hired a wedding planner, but you rejected all of her ideas and implemented your own.

HOSHI  
She does have a point--

KEARSTIN  
My wedding is the most important day of my life. Of course, I want absolute control over every single little detail. I wouldn't be a good bride if I didn't.

OLIVIA  
You made Drew sell all of his comic book memorabilia so that he could buy you the exact ring you demanded.

HOSHI  
Wait, even the 1990 August Marvel Comic Spider Man #1 Silver Edition? That is cold-blooded.

KEARSTIN  
After the threat of a break-up, Drew came to understand that I was more important than some comic book superhero.

HOSHI  
You can't shoot webs out of your wrists, so...

OLIVIA

Okay, how about this? You dragged me and Hoshi here to this crazy-ass party to get your soon-to-be-husband away from some bat-shit looney woman. Perhaps if he were not so pressed under your controlling thumb, he would actually be at a strip club showering women with money to put towards their dream pole dancing studio.

HOSHI

Or advanced degree in biochemistry, we don't know their lives.

KEARSTIN

So, this is where we're unpacking all of our feelings, huh? Well, Olivia, let me tell you a thing or two about you.

HOSHI

Please, not "a thing or two."

KEARSTIN

Do you know the expression "the smart one, the pretty one, and then there's the hoe"? Well, you're the hoe. I know that you've slept with every single guy in your office. The only reason I became your friend was to make sure you didn't try and slip my Drew the tongue!

OLIVIA

First of all, I do not find Drew attractive. And secondly, it is Hoshi you should be worried about. She and Drew made out when you two were on a break!

KEARSTIN

What?

HOSHI

Damn it, Olivia!

INT. A DARK ROOM

Lem wakes up. He is strapped to something and can't move. Dim lights flicker.

Lem struggles to break free. Lem remembers that he should have a lighter in his hand. It's not there.

SHERRY

(O.S.)

I took your lighter.

LEM

How did you know I had a... wait, why  
does this feel... ?

Sherry emerges from the shadows. She is holding Lem's  
lighter... and has one eyebrow.

SHERRY

Familiar, little lamb? It's because  
you're in the Loop. Do you know the  
expression, "lessons are repeated  
until they are learned?"

LEM

No.

SHERRY

What, really? You've never heard of  
it? It's a quote by Frank  
Sonnenberg. Like, everyone says it,  
Oprah, Deepak Chopra, Scooby Doo.

(beat)

You know what, let's just continue  
the Reprogram Programming. Hit it,  
Lana Lana and Lana R.

Electronic tribal music begins playing as Lana Lana and Lana  
R. start dancing in a circle around Lem.

LEM

I guess this is what happens when  
you mix crazy drinks, primo weed,  
and a couple of bumps of coke.

SHERRY

Lem, we're going to show you a  
series of photos and I want you to  
pay special attention to what each  
one of them has in common. Are you  
ready?

LEM

Not ready.

SHERRY

Too bad.

Sherry produces a clicker. An image is projected onto the  
wall.

Lem focuses on the wall while the Lanas continue to gyrate to the crescendo of the tribal dance music.

SHERRY (CONT'D)

First up, is Ching Shih. She was a Chinese Pirate during the early 1800s known for extortion and blackmail and ruling her fleet with a very strict pirate code.

LEM

Is this some kind of weird history class?

SHERRY

Quiet!

Sherry thwacks Lem with a large stick of bamboo.

LEM

Ouch! Where did that come from?

SHERRY

There's more where that came from if you keep interrupting me. Moving on.

Sherry moves to a new slide.

SHERRY (CONT'D)

This is Nigerian Scholar, Nana Asma'u. She was the daughter of a powerful ruler and believed that all women should be educated. She was fluent in four languages, wrote poetry about battles and politics, and was the trusted advisor to her brother when he inherited the throne.

LEM

Okay, so what? These are women history forgot?

SHERRY

Silence!

Another THWACK for Lem.

LEM

What the fuck?!

SHERRY

Keep your mainframe shut and you  
won't get the bamboo stick.

(BEAT)

Next up.

A new slide appears. The music stops. The Lanas stare at it  
in reverence.

SHERRY (CONT'D)

Hedy Lamarr.

LANA LANA

Hedy Lamarr.

LANA R.

Repeat.

SHERRY

Hedy was a true Renaissance woman.  
She was an actress and an inventor.

LANA LANA

The ultimate femme fatale.

LANA R.

Repeat.

LEM

Why do you keep saying "repeat?!"

SHERRY

She and a composer friend came up  
with the idea for a Secret  
Communications System that would  
alter radio frequencies as they  
traveled between transmitter and  
receiver. It became the foundation  
for the technology used in Wi-Fi,  
Bluetooth, GPS, and some cell  
phones. Furthermore, she--

LEM

I don't give a fuck about this!

SHERRY

Empathy Glitch has been identified.

MAN'S VOICE (LEVI)

(O.S.)

Sherry?!

LANA LANA

Is that...?

SHERRY

Yes.

LEM

Who?

LANA LANA

Lem, you are in big trouble.

LEVI, A burly man, late 30s, appears at the other end of the room. He is dressed in leather pants, a black harness, and is wearing a Zorro-type mask.

LEVI

What the hell is going on here, Sherry?

SHERRY

Oh Levi, just a little harmless reprogramming, right ladies?

LANA LANA

A little harmless programming.

Levi shifts his gaze to Lana R. She runs out of the room.

SHERRY

Lana Lana, catch her and reset her "bravery nob."

Lana Lana nods and leaves.

LEVI

Sherry, we agreed when we talked to Dr. Feinstein that you wouldn't reprogram anyone without me present.

(beat)

You know it hurts my feelings.

SHERRY

Levi, it's wonderful that you're so in touch with how you feel. That download seems to be melding well with your operating system. But sometimes a girl just wants to do these things alone. You understand?

LEVI

He's gone.

Sherry turns to the table where Lem was strapped.

SHERRY

I told Lana R. to tie those restraints tighter. If she keeps failing like this, I won't continue to run scans on her in order to keep eliminating defects.

Sherry dashes out of the room via the single door. Levi pulls out his phone and dials.

LEVI

Hello, Dr. Feinstein?  
(waits)  
Yeah, she did it again.

INT. THE HALL OF MIRRORS

Clive hears the Mysterious Woman giggle. He sees her through a series of mirrors across the way and decides to make his way over towards her. Clives 2-4 are following him.

CLIVE 2

He's going to talk to her.

CLIVE 3

Do you think he's ready?

CLIVE 4

No. But I'm glad he's going for it.

CLIVE 2

He's doing the best he can.  
Remember how out of sorts we felt  
when we first got here?

CLIVE 4

I'm still pissed!

CLIVE 3

I hope this turns out okay.

CLIVE 2

He's processing all of this while,  
simultaneously, trying to find the  
way out. Our boy is doing well.

CLIVE

Can you all please stop with the  
incessant chatter?

Clive sees the Mysterious Woman who has her back to him. Clive walks closer and taps her on the shoulder. She turns around.

CLIVE (CONT'D)  
January?!

Somehow the Mysterious Woman has transformed in Clive's ex,  
January.

JANUARY  
(With warmth)  
Took you long enough. I should've  
known that me being stuck here was  
actually just a symbol of you being  
stuck out there.  
(beat)  
Clive, I'm sorry that I broke you...  
like, literally broke you. But you  
need to be whole now. It's time to  
release these feelings and let them  
live... they want to live. They want  
you to live.  
(beat)  
There's someone I want you to meet.

January moves revealing another CLIVE. This Clive, however,  
is dressed in all white and seems to be glowing.

GLOWING CLIVE  
Hello Clive.

CLIVE  
Hi... me.

GLOWING CLIVE  
You're here because you've spent  
the last few years literally, and  
figuratively, losing parts of  
yourself. Your Honesty.

Glowing Clive points to Clive No. 2.

GLOWING CLIVE (CONT'D)  
Your trust in others.

Glowing Clive points to Clive No. 3.

GLOWING CLIVE (CONT'D)  
And your passion.

CLIVE 4  
I'm really ready to have  
intercourse again.

GLOWING CLIVE

We all want you to be whole. How does that sound?

Clive doesn't know what to say. He looks at January.

JANUARY

All you have to do is acknowledge these feelings. Sit with them, love them, know that they are a part of you... they are you.

CLIVE

I'm not ready for this... for any of this!

GLOWING CLIVE

Then why have you been following a strange woman around all night?

CLIVE

I... I don't know.

CLIVE 4

You want to be like Stella and get your groove back.

CLIVE 3

And share yourself with someone.

CLIVE 2

And possibly fall in love.

Clive hears the giggle of January. He looks up and sees her by the exit.

GOLDEN CLIVE

Follow her.

Clive heads in the direction of January. With the other Clives following behind him, they walk directly into an all-engulfing white light.

INT. THE CLOUD LOUNGE

Drew looks up from his phone.

NADIA

Do you like women?

DREW

If you're askin' if I'm straight, the answer is a resoundin' yes.

NADIA

Listen to the question again: Do you like women? I'm not asking where you like to stick your penis. Do you want to understand what makes us tick? Do you want to fight for our right to be the untamed miracles that we are? Or do you just want someone to act like your indentured servant who you can take to parties and shit? Or in your case, do you just want someone who can "mother" you for the rest of your life?

DREW

I don't want to talk about this with you.

Drew gets up, shrugging off the "strangeness" towel.

He begins walking through the Cloud Lounge. Nadia is following him. They weave in and out of people as they talk.

NADIA

Okay, why do you want to marry Kearstin?

DREW

She gets me. She's really good at tellin' me how to make myself better.

NADIA

So, she's your therapist? It sounds to me like you're settling for someone because you like that they take control. But what would happen if you made up your own mind to live exactly as you pleased?

Drew stops and turns to Nadia.

DREW

Like you?

Nadia smiles.

NADIA

I don't answer to anyone.

DREW

And yet, you're alone.

NADIA

Am I? Because it seems like I'm  
standing here with you.

Nadia and Drew stare at each other. The moment seems out of sync with the throbbing music. Drew leans in to kiss Nadia. He catches himself, time feels real again.

DREW

I'm sorry... I shouldn't have...

NADIA

Just live in the moment. It's the  
only thing we've got that's real.

Drew leans in again to kiss Nadia.

NADIA (CONT'D)

Wait!

(beat)

Let me find you a piece of gum.

Nadia digs in her pocket and pulls out a piece of gum offering it to Drew. He unwraps the gum and pops it into his mouth.

After a few chews he leans in to kiss Nadia. He stops.

DREW

What am I doin'?

NADIA

Like most men, making a terrible  
decision. And yet, men have been  
making terrible decisions for  
millions of years. No need to fight  
the urge, it's in your nature.

Nadia begins to sway to the music. She circles Drew coming up behind him and whispering in his ear.

NADIA (CONT'D)

Have you decided if you are going  
to marry Kearstin tomorrow, or are  
you going to run off with me even  
if I may or may not have some  
psychological instability?

DREW

Is what I'm doin' wrong? I just  
want to have some fun before bein'  
tied down.

NADIA

Let's see. You're lying to your fiancée about what you're doing, you're lusting after me, and you're not being honest with yourself about what you truly want. So, other than those things, I'd say, you're doing everything right.

DREW

Nadia, It's not that black or white.

NADIA

The truth is the truth. You may want to put a gauzy film over it like it's a 1930s movie hoping to make it more beautiful, but we can still see it's as ugly as my aunt Carol's new baby.

Nadia pulls out a photo to show Drew of what we must assume is Carol's new baby. It is indeed ugly.

DREW

What do you want me to say, that I'm conflicted? That I feel like I've been bullied into gettin' married? That if I hadn't knocked Kearstin up, I wouldn't be in this mess?

NADIA

Well, that's a good start. Let's get out of here.

Nadia walks off. Drew, contemplating if he's going to follow her, looks towards the opposite exit. He's unsure. He looks ahead of himself. He goes after Nadia.

EXT. THE ENTRANCE TO THE WAREHOUSE

Kearstin and Hoshi are in the line to get in.

KEARSTIN

Anytime shit goes down, Olivia bails. You know, I really don't like her. It's in a crisis that you find out who your real friends are.

(beat)

Anyway, this plan of yours better work.

HOSHI

I have never had a man turn me down.

KEARSTIN

I've literally never seen you with a man.

HOSHI

Because I've never been with one, so my statement remains true.

KEARSTIN

Just keep him busy until I can sneak inside.

Hoshi goes up to the Bouncer.

HOSHI

Hey handsome man. Are your legs tired?

BOUNCER

Yeah, a little bit.

HOSHI

I thought so, because your stance seems to indicate that you might be suffering from varicose veins...

(Remembers she's there to flirt)

...also, you've been running through my mind all night.

BOUNCER

What?

HOSHI

So, you want to get to know each other? Lock eyes? Put lip on lip?

BOUNCER

You have no idea what you're doing, do you?

HOSHI

I will have you know, good sir, that I have read tons of Outlander erotic fanfiction-most of it written by me-so, I am quite aware of how to eroticize any moment.

Hoshi shuts her eyes.

HOSHI (CONT'D)  
Come on, Jamie. Kiss mama Claire!

The Bouncer looks around a bit confused, shrugs, then slowly goes in for a kiss. As they are kissing, Hoshi really gets into it. Kearstin is not enjoying it.

Remembering that she has a job to do, Hoshi opens her eyes and shoots Kearstin a "get-going" look.

Kearstin goes into action slinking past the Bouncer. As the Bouncer finishes kissing Hoshi, he sees the tail-end of Kearstin ducking inside.

BOUNCER  
Hey! You're not on the list!

The Bouncer starts to go after Kearstin, but Hoshi pulls him back into a sensual lip-lock. They kiss for several seconds. Hoshi pulls away.

HOSHI  
Whew! Next time, I give you permission to touch my boobie, okay? Now, I'm going inside now.

The Bouncer, completely enamored, pulls aside the velvet rope and lets her enter.

INT. THE SPEAKEASY BAR

Kearstin and Hoshi walk up to the bar.

BARTENDER  
What can I get you?

Kearstin shows the Bartender a photo of Drew on her phone.

KEARSTIN  
This is my fiancé.

BARTENDER  
I don't do human trafficking.

KEARSTIN  
(Irritated, weary)  
Have you seen him?

BARTENDER  
Lady, I've seen a lot of things tonight: people who believe what's happening outside of these doors is actually virtual reality;  
(MORE)

BARTENDER (CONT'D)  
 people who think the art is edible...  
 and surprisingly, some of it is;  
 and a guy dressed as a chicken who  
 lays actual eggs. I have no idea  
 how he does it, but damn do they  
 make tasty omelets!

KEARSTIN  
 Let me ask again, have you seen  
 this guy?

BARTENDER  
 He looks like every white dude  
 who's trying too hard to be cool,  
 more concerned with being the  
 problem versus solving the problem  
 and is totally aligned with  
 continuing the patriarchal  
 stranglehold on America.

Hoshi looks around and sees a group of people disappear into  
 a telephone booth.

HOSHI  
 Where does that go?

BARTENDER  
 For some it's an escape, for others  
 an enlightenment-

KEARSTIN  
 I will slap that nose ring right  
 out of your left nostril if you  
 don't give us a straight answer.

THREE LADIES (RITZI, BITZI, and MITZI) approach the bar.

RITZI  
 That drink was the bee's knees!

MITZI  
 Well, I hope we meet more  
 Sharpshooters and no more Forty-  
 Niners. Now remember, the bank's  
 closed, as we are all good dolls,  
 right?

BITZI  
 Ducky!

KEARSTIN  
 This place is Freak Island.

HOSHI

You are so judgmental. Anything outside of your comfort zone and you slap one of your negative Kearstin ratings on it. I mean, your face practically tells me that you think those girls over there are trash.

The Three Women, having heard Hoshi, are now glaring at Kearstin and Hoshi.

HOSHI (CONT'D)

...is a line from the little known performance art piece "These are the Garbage People in Your Neighborhood."

(beat)

And scene.

Hoshi bows.

The Three Women, impressed, applaud. Hoshi walks over to Ritzi, Bitzi, and Mitzi.

HOSHI (CONT'D)

Hey Flapper Ladies, can you look at this picture?

KEARSTIN

How did you get my phone?

HOSHI

We'll talk about my awesome slight-of-hand abilities and your lack of seeing what is often right in front of you at a later time.

Hoshi shows them a photo of Nadia.

RITZI

She's crazy.

MITZI

She's a loon.

BITZI

(Losing her 20s style speak)

She's a fucking nut-job!

RITZI

Bitzi, you're breakin' the illusion.

BITZI  
 Sorry, but that bitch is cuckoo  
 like a clock!

KEARSTIN  
 So, you know her. Have you seen her  
 with this guy?

Hoshi shows them a photo of Drew.

MITZI  
 They rolled through here earlier.  
 Looked real cozy those two.

Ritzi points to the telephone booth.

RITZI  
 I'd check ovah there. She's into  
 that kind of affair.

KEARSTIN  
 Thank you.

MITZI  
 I need some Hooch.

BITZI  
 Let's blouse.

Mitzi and Bitzi walk away.

RITZI  
 That Nadia causes a lot of flat  
 shoes between couples, but don't  
 forget, it takes a Goof to get  
 involved with her. I'd think long  
 and hard before you plan your eye-  
 opener with that guy. I'd hate to  
 see it end by you dropping the  
 pilot.

KEARSTIN  
 I have no idea what you're talking  
 about... but I think I understand  
 what you're saying.

Ritzi smiles, turns, and follows after her friends.

HOSHI  
 Having doubts?

KEARSTIN

Drew left me to go party with Nadia; I just found out that one of my best friends made out with him--

HOSHI

You were on a break.

KEARSTIN

And I'm in the middle of this insane party searching for a man who doesn't seem to want to be found.

(beat)

Am I making a terrible mistake? Are we really ready to be married or did I just get duped into all of this because of what society says I should be doing.

HOSHI

The latter.

Kearstin looks at Hoshi. It's the first time we see that she is truly confused, vulnerable.

KEARSTIN

Hoshi, I don't know what to do.

HOSHI

Don't go through with it. We can run away and start a new life in Santa Fe, or Portland. I hear Floyds Knobs, Indiana's real nice.

Kearstin takes a deep breath, does a "powerful woman" stance, then releases it.

KEARSTIN

Re-centering.  
(beat)  
Hoshi, I'm pregnant.

HOSHI

Son of a--

CUT TO:

INT. A DARK ROOM

Lem wakes up. He is strapped to something and can't move. Dim lights flicker. From the shadows a figure appears. It is Sherry... again. With her is Lana Lana, Lana R., and Levi.

SHERRY

You're quite the Macro computer bug.

LEM

Okay, I get it. The way I treat women is unacceptable, right? But, in my defense, I didn't have a good role model. My dad was a piece of shit who left us.

Sherry, Lana Lana, Lana R. all laugh.

SHERRY

Everyone blames all their bad behavior on their childhood.

LEVI

Many mental health professionals believe our childhood traumas significantly impact our ability to be functioning adults. Sherry, maybe your childhood trauma is causing this current--

SHERRY

What did Dr. Feinstein say about you psychoanalyzing me in public?!

(beat)

Ladies, make sure this corruption is properly strapped to this Saint Andrew's Cross.

Sherry is playing with Lem's lighter as Lana Lana and Lana R. secure the straps around Lem.

Convinced Lem's securely strapped to the cross, Sherry, Lana Lana, and Lana R. leave.

Levi pulls out his phone.

LEVI

Hello, Dr. Feinstein?

(waiting)

Yeah, it happened again.

INT. THE SPEAKEASY BAR

HOSHI

...bitch!

KEARSTIN

That was a lot of silence between  
"a" and "bitch."

HOSHI

I'm... I'm in shock.

(beat)

I can't believe you didn't tell me.  
We've been through so much, P.

KEARSTIN

We agreed you would never call me  
that again.

HOSHI

Sorry. How far along are you?

KEARSTIN

A month.

(Shifting the  
conversation)

I just want to find Drew. This  
place is giving me a severe case of  
the "I hate how exhausting New York  
can be"-itis.

HOSHI

You're doing it again.

KEARSTIN

I'm judgmental, Hoshi. Some people  
are bitches, like Olivia. Some  
people are--

HOSHI

Psychic.

KEARSTIN

I wasn't going to say that.

HOSHI

(Under her breath)

Yes, you were.

KEARSTIN

I was going to say, "obsessed with  
being right all the damn time." And  
some people are judgmental. And you  
know what? I'm fine with that.

Kearstin's phone PINGS. She looks at her phone.

KEARSTIN (CONT'D)

It looks like Drew's about 500 feet from here.

BOUNCER

(O.S.)

Hoshi! I can't stop thinking about you!

KEARSTIN

How does a meek, nerdy girl who's never been with a guy get this type of reaction?

HOSHI

Magic P, it's a guarantee.

KEARSTIN

I thought you said your downstairs lady business was in pristine condition.

HOSHI

I'm talking about my personality you filthy-minded sexpot.

Having spotted Hoshi and Kearstin, the Bouncer parts the crowd.

BOUNCER

Hoshi! I promise I won't hurt you.

HOSHI

People who say they aren't going to hurt you usually find a way to hurt you!

(beat)

And I might be into it.

Kearstin pushes Hoshi towards the phone booth at the far corner of the speakeasy.

INTERIOR. A HALLWAY LEADING TO A DANCE HALL.

Drew is following a quick-moving Nadia. They stop in front of an entrance where the sound of Deep House Music is wafting through the door.

NADIA

Keep up, Drew.

DREW  
I'm having a weird moment of déjà-  
vu.

The Phone Booth Operator appears out of nowhere.

PHONE BOOTH OPERATOR  
Are you sure you want to go in  
there?

DREW  
You again?

PHONE BOOTH OPERATOR  
(Insistent)  
Are you sure you want to go in  
there?

Drew looks at Nadia. She shakes her head, "yes." Drew looks back to the Phone Booth Operator.

PHONE BOOTH OPERATOR (CONT'D)  
By going in there you're agreeing  
to everything coming to the light,  
so I'll ask again. Are you sure you  
want to go in there?

DREW  
(To Nadia)  
Why is this place so crazy?

NADIA  
It was designed by people from  
Greenpoint. Half of them majored in  
Creative Nonsense.

DREW  
I want in.

NADIA  
Good choice.

The Phone Booth Operator steps aside and opens the door.  
Nadia grabs Drew's arm and they disappear into the crowd.

PHONE BOOTH OPERATOR  
Sometimes they just never see the  
signs.

The sign above the Phone Booth Operator's head says, "Danger:  
Only enter if you want to truly know yourself."

INT. A ROOM WITH PEOPLE ON BEDS

Clive wakes up to the Mysterious Woman African American Woman from earlier gently shaking him.

MYSTERIOUS WOMAN

Good, you're okay. You passed out...  
after I asked you to stop following  
me.

Clive looks up at the Mysterious Woman. He tries to sit up, but his head is throbbing.

MYSTERIOUS WOMAN (CONT'D)

Careful.

She helps Clive sit up. He looks around and sees several people in various stages of undress in beds being playfully spanked.

Donna Summer's "Love to Love you, Baby" is playing.

ANNOUNCER

(O.S.)

Welcome again to the Foxy Lady 70s  
Disco Inferno, where the music is  
hot, but the spanking is even  
hotter.

CLIVE

Things are a little fuzzy, but I do  
remember following you. You radiate  
some kind of magic and I wanted to  
get close to it. But then you  
disappeared, so I decided to do all  
I could to find you.

The Mysterious Woman face warms into a smile.

CLIVE (CONT'D)

Then I got trapped in that Hall of  
Mirrors and literally had to  
confront myself. It was weird. I  
mean, that's weird, right? Seeing  
someone you're following around,  
but not in a stalker-y way, and  
then literally running into  
yourself. Actually, three, no four  
"selves." And then seeing the ex  
who broke my heart and made me  
afraid to love again, then having  
closure, but not closure. You know  
what I mean? And did I mention,  
seeing a glowing version of myself?

(MORE)

CLIVE (CONT'D)  
Probably a guardian angel or  
something like that. That's weird,  
right?

The Mysterious Woman, now uneasy, looks around as if  
searching for help.

CLIVE (CONT'D)  
What the hell were in those drinks  
Nadia gave us?  
(beat)  
I remember walking into this big  
pool of bright light and the next  
thing I know I'm in this room where  
people are getting spanked. I've  
never really allowed myself to  
think about, but you know what? I  
am into this.  
(With loud realization)  
I am into getting spanked!

A GUY walks by.

GUY  
Duh, that's why you're here.

CLIVE  
I feel so...  
(realizing)  
Liberated? You know? I feel new.  
Whole.

Clive, breathing a bit heavy from his catharsis, looks at the  
Mysterious Woman. She tries to ease him.

MYSTERIOUS WOMAN  
Well, I know a lot about you...  
except your name. Does the man who  
likes to overshare upon first  
meeting someone have a name?

CLIVE  
Oh my God, I should've started with  
that, right? I should've said, "Hi,  
my name is Clive," and then spilled  
my emotional guts.

MYSTERIOUS WOMAN  
Or you could've just said, "Hi, my  
name is Clive," and stopped there.

Clive nods in agreement.

MYSTERIOUS WOMAN (CONT'D)  
 To which I would have responded,  
 "Hi, I'm Jordan."

Jordan smiles at Clive.

INT. ANOTHER PART OF THE FOXY LADY 70S DISCO INFERNO

Olivia is sipping a cocktail. A few feet away Victoria is standing over a GUY with his ass exposed. She is preparing to spank him.

OLIVIA  
 Thanks for the cocktail, Victoria.  
 And thanks for getting me into this party.

VICTORIA  
 You're welcome.

Victoria offers up the paddle.

VICTORIA (CONT'D)  
 You wanna' take a whack?

OLIVIA  
 I would not.

VICTORIA  
 You're so fancy. You dress well,  
 drink highbrow cocktails, and don't  
 ever seem to use contractions.

OLIVIA  
 Contractions are for lazy people.

VICTORIA  
 (under her breath to the  
 guy)  
 Explains why she's alone, right?

Victoria lands a blow on the ass of the guy.

VICTORIA (CONT'D)  
 I said, "right?!"

INT. THE END OF THE BAR OF THE SAME ROOM

Victoria sees Kearstin and Hoshi just as Kearstin and Hoshi see Olivia and Victoria.

VICTORIA (CONT'D)  
Kearstin?

KEARSTIN  
Fired Wedding Planner?

HOSHI  
Olivia?

OLIVIA  
Hoshi?

VICTORIA  
I'm Victoria... wait, I'm fired?!

Victoria slams the paddle down on the guy she's spanking's  
ass.

SPANKED GUY  
Flan! Flan!

VICTORIA  
Safety word invoked.

OLIVIA  
So, still no Drew?

VICTORIA  
Sorry to be a Rude-ski and butt in,  
but am I really fired?

KEARSTIN  
No, no word from Drew. And yes, you  
are absolutely fired!

HOSHI  
Kearstin, have you learned nothing  
from tonight's escapade? I've had  
it watching you treat people so  
poorly! So what, if Victoria is a  
terrible wedding planner?

VICTORIA  
I'm actually very well-respect--

HOSHI  
So what, if Olivia is a whore and  
an emotional vampire?

OLIVIA  
Emotional what?

HOSHI

And so what, if Drew kisses like he's devouring a delicious meatball parm sandwich? He's your husband-to-be, and you should love him as he is!

(beat)

Even if he is probably making out with Nadia at this very moment.

(beat)

You need to love people as they are without always passing judgement or trying to fix them.

KEARSTIN

Okay, Hoshi. Fine. You can get off your soapbox now.

Hoshi, is in fact, standing on a soapbox.

HOSHI

How did I even get up on this thing? Must be part of the décor.

Hoshi steps down.

BOUNCER

(O.S.)

Hoshi!

HOSHI

His constant chasing is making me terrified... and exhilarated. We should run, right?

Kearstin grabs Hoshi and takes off across the room.

VICTORIA

I'm staying. I have thirteen minutes left on the spank-o-meter.

Victoria spanks the ass of the guy once again.

SPANKED GUY

Damn it, I said, "Flan!"

INT. A DANCE HALL

Drew follows Nadia into a large area where old-school deep house is playing. People are dancing the night away.

Drew is searching for his phone.

NADIA  
Looking for this?

Nadia hands Drew his phone.

DREW  
Um, how did you get that?

NADIA  
Like about .6 percent of the  
population, I have a slight issue  
with kleptomania.

DREW  
Damn it, no signal!

NADIA  
When you get a signal you should  
call Kearstin and tell her the  
wedding's off.

DREW  
Nadia, I don't know what I'm  
feelin' right now. I'm confused.  
Well, at least about Kearstin. You,  
I'm pretty sure are bat-shit crazy.

NADIA  
Hello, I said, "Congratulations on  
your upcoming nuptials."

A new Deep House song begins playing.

NADIA (CONT'D)  
C'mon, let's dance.

Nadia grabs Drew. She pulls him through a closely-packed  
crowd.

PERSON #1  
My toe!

PERSON #2  
My rib!

PERSON #3  
My hair!

Drew looks down and sees that he has someone's braid in his  
hands.

DREW  
Sorry!

Drew throws the extension on the ground. A girl sees it, picks it up, then stuffs it into her back pocket.

Nadia stops in the center of the dancefloor. She turns to Drew and slowly begins to shake her hips to the beat. Drew, at first uncomfortable, eventually eases into a rhythm with her.

NADIA

You've got some moves.

DREW

My mom made me take dance classes when I was young. She said it would keep me from fallin' in with the wrong crowd and make me a "malleable young man."

NADIA

And are you... a malleable young man?

Nadia dances a bit closer.

DREW

I guess. I mean, she ran our house with a iron fist, so I was always doin' what she told me to do.

Nadia laughs obnoxiously.

PERSON #4

Your laugh is awful!

Nadia pulls out a knife and flashes it at Person #4. They see the knife, touch the tip and immediately recoil as they realize it is indeed real.

Person #4 shimmies away to the beat of the music with "I was just kidding, don't cut me to pieces" look on their face.

Nadia puts her knife away.

NADIA

That explains why you ended up with someone like Kearstin. Your mom set up a pattern where you would rather do what "mommy" says rather than rock the boat.

Drew stop dancing. An "aha" moment.

DREW

So, you think Kearstin is just me working out my "mommy" stuff?

NADIA  
Abso-freakin'-lutely!

DREW  
So, why am I attracted to you?

NADIA  
Like Khaleesi, I am the Breaker of  
Chains. Do you want your chains  
broken, Drew?

She smiles dancing closer to him. This time Drew knows it's the right moment. He leans in, preparing to kiss Nadia.

INT. THE DARK ROOM

Lem's hands and feet are tied to a Saint Andrew's Cross. Lana Lana and Lana R. are imputing data into a computer. Levi is leafing through A BDSM magazine. Sherry is standing next to Lem.

LEM  
Fuck Sherry, I get it, I'm an  
"insensitive person." I totally  
take responsibility for the crap  
I've inflicted on you and other  
women. I'm real sorry that my shit  
put you on this fucked-up path.

SHERRY  
What? Oh, no, that was my father.  
He told my mom he was going on a  
business trip and just never came  
back. Turns out he was a  
polygamist. It wasn't until she  
reported him missing to the police  
that she found out that he was  
actually married to multiple women.

LEM  
I guess my father did the same to  
me. Not the polygamy thing, but no  
discussion, no warning, just boom,  
he was gone.  
(beat)  
Fuck, so many men are shit.

SHERRY  
And reprogramming is almost  
complete!

Sherry kisses Lem on the forehead.

LEM

Wait! Does this mean you're going to let me go?!

SHERRY

Let you go?

Sherry laughs.

LEM

But I thought you said, "reprograming complete."

SHERRY

"Almost." I said, "Almost complete." Now, according to several surveys I took online, I need something called "closure." And since my father is gone and I can't brainwash... I mean reprogram him in front of a live audience, you're the next best thing. This final injection will change your typical male behavior and DNA. It's win-win really. You get out of the Loop and I get to avenge my 8 year-old self by changing your typical male behavior!

Sherry explodes into cackling laughter.

Lana Lana and Lana R. move to the center of the front wall and pull apart two large curtains.

A spotlight shines directly onto Lem as a large crowd begins to cheer.

INT. FOXY LADY 70S DISCO INFERNO

Kearstin, Hoshi, and Olivia are now on the other side of the warehouse. They see Clive. Clive looks up, sees them, and walks over.

CLIVE

What are you all doing here?

KEARSTIN

Where's Drew?

OLIVIA

And Lem?

CLIVE

We got separated. But I was lucky enough to run into this amazing creature who pretty much saved me tonight. Allow me to introduce, Jordan.

Clive gestures to his left.

OLIVIA

Does he not realize there is no one there?

We look again and "Jordan" is nowhere to be found.

HOSHI

He's hallucinating.

KEARSTIN

Clive, your newfound crazy is very nice and makes you far more interesting than you've ever been, but I need to find Drew.

(beat -She sniffs)

Is that Drakkar Noir?

CALVIN

(O.S.)

You naughty, naughty girl.

The group HEARS the SOUND of someone being spanked. They turn and see Calvin holding a paddle. A woman's butt is in the air. She looks up. Its...

OLIVIA

Mother Bell!

CLIVE

Mother Bell!

KEARSTIN

Mom?!

HOSHI

I saw that one coming a mile away.

KEARSTIN

What in the holy hell?

Mother Bell gets up, straightening her outfit and returning to her "serious" self.

MOTHER BELL

Hello everyone. Kearstin, let's walk.

Mother Bell leads Kearstin a few steps away.

MOTHER BELL (CONT'D)  
 Your father and I have a very  
 complicated relationship. We don't  
 really like each other--

CALVIN  
 (yelling O.S.)  
 I love you!

Mother Bell leads Kearstin a few more steps away.

MOTHER BELL  
 Fine, I don't really like your  
 father, but he knows me better than  
 anyone else I've ever encountered.  
 As crazy as his shenanigans make  
 me, I can't imagine being with  
 anyone else.

CALVIN  
 (Yelling O.S.)  
 I feel the same way, Patricia!

MOTHER BELL  
 Stop interrupting, Calvin!

Mother Bell leads Kearstin still further away.

MOTHER BELL (CONT'D)  
 Your father is many things:  
 dishonest, unfaithful, terrible at  
 keeping his stanky feet off my  
 goddamned coffee table!  
 (She takes a calming  
 breath)  
 But I can forgive all of that  
 because he allows me to be me... and  
 he gives the sexiest spankings I've  
 ever--

KEARSTIN  
 Okay, okay, okay, I get it.  
 (beat)  
 Have either of you seen Drew or  
 Nadia?

MOTHER BELL  
 I've been ass-up since we got here  
 so--

KEARSTIN  
 Never mind!

Kearstin and Mother Bell make their way back towards the group where a disheveled Calvin has joined them.

CALVIN

So, you told her about our little bit of kink?

MOTHER BELL

She knows but has no interest in hearing the details.

KEARSTIN

Drew's not here. Let's look somewhere else.

A shiver runs through Hoshi from her toes through the top of her head.

HOSHI

(As if in a trance)

I know where Drew is.

Hoshi takes off with everyone, except Clive, following her.

JORDAN

You should follow them.

CLIVE

You're not real, are you?

JORDAN

Not one bit. But you being able to see me means you're one step closer to being able to love again. Or those drinks really fucked your head up. Either way, you're better off now than when you got here. Have a good night.

Jordan walks away disappearing into a crowd.

OLIVIA

(O.S.)

Clive!

INT. A DANCE HALL

Kearstin, Clive, Olivia, Mother Bell, and Calvin are following a determined Hoshi through the dance hall.

Hoshi runs into the center of the room and points. Everyone looks. They see Drew leaning in, about to kiss Nadia.

KEARSTIN  
 (Screams like a banshee)  
 DREW!!!!

Several overhead lights burst, the deep house music stops. Many people cover their ears. One person's head explodes.

Kearstin head straight for Nadia and Drew. The others follow.

KEARSTIN (CONT'D)  
 What in the holy fuck, Nadia? I  
 knew I couldn't trust you!

NADIA  
 C'mon, you knew I would try and  
 steal your man.  
 (beat)  
 Trust in your future husband,  
 however...

DREW  
 Kearstin, let me explain!

Kearstin pulls out a gun and points it at Drew and Nadia. People in the crowd gasp.

DREW (CONT'D)  
 Kearstin, what are you doing?!  
 Where did you get a gun?!

KEARSTIN  
 Bell Women are always packing! And  
 don't act all surprised. This  
 afternoon, we literally talked  
 about how upset infidelity makes  
 me! I foreshadowed, Drew!  
 Foreshadowed!

HOSHI  
 Kearstin, stop this! You can't  
 shoot them for almost kissing!

KEARSTIN  
 (Turning the gun on Hoshi)  
 You're right. I should shoot you.  
You actually kissed him!

The crowd gasps.

HOSHI  
 (To the crowd)  
 Calm down. They were on a break,  
 people.

Kearstin turns the gun back to Nadia and Drew.

DREW

Kearstin, honey, this is all a big  
misunderstandin', right Nadia?

NADIA

If by misunderstanding, you mean  
you misunderstood your true  
feelings for Kearstin, then yes,  
this is a big misunderstanding.

Kearstin shoves the gun in Nadia's face.

KEARSTIN

I should blow half of your face  
off!

OLIVIA

Kearstin, you do not have to do  
this. It's late. Just put the gun  
down so we can leave and get some  
much needed beauty sleep, otherwise  
you're going to look terrible  
tomorrow.

Kearstin turns the gun on Olivia.

KEARSTIN

I swear to God, Olivia, I will  
shoot you in your one weird boob if  
you don't stop talking!

OLIVIA

Hoshi! You told me you guys didn't  
think it was weird.

HOSHI

I never said, "weird."  
(beat)  
"unnervingly odd," perhaps...

DREW

(Calmly)

Kearstin, honey, put that gun down  
and let's talk.

KEARSTIN

Nobody else say another fucking  
word!

MOTHER BELL

(To Calvin)

You're my naughty-waughty, dirty boy.

KEARSTIN

Momma, what did I just say?!

Suddenly, a bright spotlight beams from the back of the hall onto a stage in the opposite direction of the gathered crowd.

A large-scale Throbber, the spinning cursor that indicates something is loading, is above the stage.

The Phone Booth Operator approaches the microphone.

PHONE BOOTH OPERATOR

Ladies, Gentlemen, and all those lovelies who fall somewhere in between, welcome to our impromptu talent show!

The crowd goes wild. Kearstin, Nadia, Drew, Clive, Olivia, Hoshi, Mother Bell and Calvin all turn towards the stage.

PHONE BOOTH OPERATOR (CONT'D)

Out first act is... wait, he wants to do what? Is this some type of a joke? Okay, he'll be the one paying for it on social media for the rest of his life. Give it up for the Naked Dancer.

A set of curtains opens revealing Lem. He is butt-naked and swirling his junk around. He's holding his lit Zippo lighter above his head like a torch.

The crowd gasps, then bursts in cheers. Lem, feeling the energy of the crowd, continues to gyrate.

CUT TO:

DREW

Lem?!

OLIVIA

He is always trying to be the center of attention.

CUT TO:

LEM

*I sing for my ding-a-ling, I keep  
it real for my little thing, I  
wanna be real bad, which is kind of  
sad, because really I'm just afraid  
to get hurt.*

The crowd erupts into laughter and cheering.

CUT TO:

OLIVIA

So, everybody at this party is  
crazy.

CUT TO:

LEM

*But I've been reprogrammed so I can  
love you, girl. Reprogrammed, so I  
can be yo' man. I'm gonna treat cha  
like a queen. In the past I was so  
damned mean, but now I can love  
you!*

Lem is getting dangerously close to the edge of the stage.

INTERCUT:

CALVIN

(To Mother Bell)

Um, can we get out of here? I... uh,  
need to stop at the drug store and  
uh... pick up some more Drakkar Noir.

DREW

Kearstin, I know you're really  
pissed and--

KEARSTIN

I want to shoot your dick off.

DREW

I hear you sayin' you "want to  
shoot my dick off." Let's put a pin  
in that. I'm gonna go now and  
rescue Lem.

KEARSTIN

So, you'd rather save Lem, than  
stay here and fix our  
relationship?!

NADIA  
And I am officially bored.

Nadia starts to walk away.

KEARSTIN  
Don't you dare go anywhere!

NADIA  
Kearstin, I get it, you feel hurt,  
betrayed, or whatever Jane Austin-  
esque emotion you, and so many  
other women, seem to get stuck  
inside your otherwise brilliant  
brains. But you've got to see how  
you're all a part of this  
masochistic dance called,  
"relationships."

KEARSTIN  
What?

NADIA  
Men are terrible. They hurt you.  
They lie.  
(She points to Lem)  
They end up naked on stage singing  
about how much they love you.

CUT TO:

Lem is still dancing and singing.

LEM  
*I'm gonna be yo' boo, I'll even  
give up my favorite shoe, just so I  
can be with you!*

CUT TO:

Nadia is walking closer to Kearstin.

NADIA  
So, why not just use them to  
satisfy your carnal needs, then  
kick them to the curb?

KEARSTIN  
You really are crazy.

NADIA

May I remind you that you're the one who's been chasing a man around all night and is now holding a gun threatening to shoot people? But sure, I'm the crazy one.

CUT TO:

Lem is now barely balancing on the edge of the stage. The crowd is parting indicating that they will not be catching him.

DREW

We've got to save him!

CLIVE

Agreed!

KEARSTIN

Drew, if you move one more step, I will shoot!

Drew looks at Clive, then turns back to Kearstin.

DREW

Kearstin, I want to do the right thing here. Let me save him, then we'll talk.

Drew and Clive take off towards the stage. Kearstin aims the gun at Drew, but before she can shoot, Nadia hurls herself towards Kearstin tackling her.

The gun goes off. Some of the crowd screams. Others, thinking it's part of the show, watch totally enthralled.

INT. THE STAGE

Seconds later, Drew and Clive bound onto the stage.

DREW

Lem, man, watch out. You're gonna' fall off the stage.

Lem turns towards Clive and Drew.

LEM

It's my boys!

Lem leans towards them, but loses his balance. He begins to fall off the stage. His Zippo lighter goes flying into the crowd.

Slow motion: Drew jumps towards Lem who is now off the edge of the stage.

We see Clive grab the back of Drew's shirt. Clive's got Drew. We see that Drew has... something. It's eventually revealed that Drew is holding onto Lem's penis.

LEM (CONT'D)  
Dude, if you wanted to touch it,  
you could've just asked. I might've  
been cool with it.

Clive pulls Drew back onto the stage. Drew yanks Lem's naked body onto the stage. They all collapse.

CLIVE  
Everybody okay?

DREW  
I didn't expect to be touchin' my  
friend's pecker.

LEM  
Best bachelor party evah!!

Lem passes out.

CUT TO:

Kearstin and Nadia are rolling on the ground fighting for control of the gun.

KEARSTIN  
Give me that gun!

NADIA  
I've grown very attached to it.  
Maybe I want to start dating it!

Hoshi, Olivia, Chris, Mother Bell, and Calvin are all looking on.

MOTHER BELL  
Beat her ass like a bad-ass kid who  
put his smelly feet up on my coffee  
table!

A TAPPING on the microphone from the stage stops everyone in their tracks.

Drew is holding the mic.

CUT TO:

OLIVIA

What idiotic thing is he going to do now?

Out of nowhere, Hoshi slaps Olivia.

HOSHI

Be kinder!

MOTHER BELL

(To Calvin)

This night may have been a mess for everyone else, but damn it if Hoshi has not come into her own.

CALVIN

Is she the Asian one?

With lightning speed, Hoshi slaps Calvin in the face.

HOSHI

I'm also the psychic one, the short one, the funny one, the one who is getting in touch with her budding sexuality... there are lot of ways to describe me besides "the Asian One!"

MOTHER BELL

Into her own.

Nadia releases herself from Kearstin. She stands and discovers that Kearstin has the gun.

Kearstin takes a deep, cleansing breath. She closes her eyes, then opens them slowly.

CUT TO:

We are back on the stage. Drew is talking as some of the crowd listens.

DREW

Tomorrow I'm supposed to get married. It's a big step. Maybe I got cold feet. I thought I wanted to sew my wild oats, but what I really want is--

GUY IN THE CROWD

Take your clothes off!

DREW

I will not, sir.

The Phone Booth Operator has made her way back to the microphone and takes it from Drew.

PHONE BOOTH OPERATOR

That was quite the show. Now, let's give Lem a big hand of applause and... wait, is that Drakkar Noir I smell?

(beat)

Daddy?

CUT TO:

CALVIN

(Very uncomfortable)

Hey umm...

PHONE BOOTH OPERATOR

Raquel!

CALVIN

I was gettin' there. Long time.

(beat)

How's your mamma?

MOTHER BELL

Another child?! That's it! This relationship is over! I'm leaving!

Mother Bell begins to walk away.

CALVIN

I'll come over tomorrow about signing the divorce papers.

MOTHER BELL

(O.S.)

After 6 pm! And bring the paddle!

Raquel rushes off the stage and gives Calvin a ferocious hug. Calvin returns her hug, but he's also looking for an exit.

RAQUEL

I can't believe it's you.

Raquel pulls away and stares at Calvin.

RAQUEL (CONT'D)

Why, Daddy? Why did you leave us?

CALVIN

Because I needed... Because I... I had a lot of shit going on.

(MORE)

CALVIN (CONT'D)

I guess... I was really freaked out  
and I just wanted to party and have  
fun. I didn't mean to hurt anyone--

SLAP!

Raquel has slapped Calvin.

RAQUEL

That felt really good. Okay, I've  
got my closure. See ya' round!

Raquel walks away satisfied.

INT. THE BOTTOM OF THE STAGE

Lem is coming out of his "crazy."

LEM

Dude, why am I naked?

DREW

You were dancing for all these  
people.

LEM

What?

CLIVE

I think Nadia roofied us. I had a  
crazy hallucination. But I feel  
like I might have made peace with  
my relationship with January.

LEM

And I think I get that I'm a jerk  
to women. I wanna do better.

CLIVE

Sometimes it takes seeing your  
broken self in a hall of mirrors as  
you chase something imaginary  
before you can see your true self.  
You know what I mean?

Clive walks away.

LEM

Umm... what?

DREW

Yeah, I think Clive's crazy now?  
(beat)

(MORE)

DREW (CONT'D)

Okay, I've got a future wife to save!

Drew rushes off.

CUT TO:

Hoshi is watching the Kearstin and Nadia stand-off. From behind her.

BOUNCER

(O.S.)

I found you.

Hoshi turns around. She has indeed come into her own.

HOSHI

Bouncer man, I choose you to pop my v-card cherry.

The Bouncer breaks into a smile.

BOUNCER

You really know nothing, do you?

CUT TO:

Drew rushes up and inserts himself in between Kearstin and Nadia. Kearstin still has the gun pointed at Nadia.

DREW

Kearstin, I love you. I want to be with you. I want to marry you.

(He takes a deep breath)

Re-centering.

Kearstin slowly lowers the gun.

KEARSTIN

Re-centering. I am filled with love and light.

DREW

The most amazing light.

NADIA

What the hell?

DREW

(To Nadia)

She's going into her safe space.

(beat)

Kearstin, honey, everythin's gonna be okay.

Kearstin, re-centered, turns to Nadia.

KEARSTIN  
Nadia, I forgive you.

NADIA  
What?

OLIVIA  
What?

KEARSTIN  
One of the things I love about Drew is that he taught me how to re-center myself. Watching the craziness that swirls around you like a flock of predatory birds makes me understand that I need to release you. So, with a blown kiss...

Kearstin blows a kiss towards Nadia. Nadia grabs the imaginary kiss, looks at it for one moment, then aggressively tosses it aside.

KEARSTIN (CONT'D)  
... I release you. Drew, let's go.

NADIA  
Are you telling me you're not going to have it out with me like we used to?

KEARSTIN  
I'm done with you and your shenanigans.

NADIA  
Now I get it. You don't want me around anymore because I remind you that you used to be fully alive.

KEARSTIN  
Nadia, you knew me as I was, not how I am now. You seem to forget that people evolve... well, not crazy people like you--

DREW  
Love and light, Kearstin.

KEARSTIN  
Love and light, Drew.  
(beat)

(MORE)

KEARSTIN (CONT'D)

Nadia, I'm no longer that girl who uses baby-talk and blankets to feel safe.

DREW

Well, sometimes--

KEARSTIN

I'm still holding a gun, Drew.

(Calmly to Nadia)

Nothing you can say or do is going to pull me back into your crazy. I forgive Drew for inviting you, I forgive myself for reacting so negatively, and I forgive you for trying to ruin my special weekend.

NADIA

Drew and I fucked.

In one swift move, Kearstin, still smiling, lifts the gun and shoots Nadia who goes sailing across the room.

HOSHI

I did NOT see this coming!

The crowd bursts into screams.

The gang, having watched this, all begin to run in various directions.

Kearstin gently places the gun on the floor. She sees Lem's lighter. She picks it up and flicks it on.

The Bouncer runs over to her.

BOUNCER

What happened?

KEARSTIN

Someone saw their truth, someone endured excruciating pain, and someone was... murdered.

The Bouncer jumps. He turns around and sees a SEXY BLACK WOMAN standing behind him.

BOUNCER

Ouch! Why did you just bite my ass?

KARMA

Name's Karma.

Hoshi rushes over and steps between the Bouncer and Karma.

HOSHI

No! That's my butt to bite!

Kearstin, walking and not looking back, tosses the lit Zippo lighter into the crowd.

KEARSTIN

Told you so.

A wood beam catches fire, and the flames quickly spread amidst the screams of the gathered crowd.

FADE OUT.

FADE IN:

INT. A HOTEL ROOM

TITLE - TEN MONTHS LATER

Kearstin and Drew are in an exotic suite. They are lying in bed cuddling. Kearstin is holding a blanket.

DREW

That was the best sex we've had since the whole...

KEARSTIN

Baby being born?

DREW

And the murder-arson thing we covered up.

KEARSTIN

Oh yeah, that.

(beat)

Do you think you could find me a candy bar? I'm famished and our dinner reservations aren't until 8 o'clock.

Drew turns towards Kearstin with a devilish smile.

DREW

I'll be your candy bar. I'm full of nuts.

KEARSTIN

Saying things like that will make me want to divorce you.

(MORE)

KEARSTIN (CONT'D)

Please be a good husband and find me something chocolaty with crispy, nibbly things in the center of it before I have to...

(Joking. Or is she?)

... kill again.

Drew huffs, then gets out of bed.

Kearstin watches him dress. They are different. Drew seems confident, sex, Kearstin relaxed.

Drew, now dressed, kisses her passionately then leaves.

Kearstin gets up and goes to turn on the shower. There is a KNOCK at the door.

KEARSTIN (CONT'D)

Who is it?

VOICE

(O.S.)

Hey, P. I'm here for my money.

Kearstin opens the door revealing... Nadia.

KEARSTIN

How long were you waiting?

Nadia walks past Kearstin entering the room leaving the door open.

NADIA

Long enough to hear the tail end of you two thrashing about like a bunch of wildebeests.

Kearstin goes to her purse and begins rummaging through it.

KEARSTIN

It was really good.

Kearstin hands Nadia an envelope.

NADIA

He has no idea, does he?

KEARSTIN

That that night was a series of horrible coincidences and not a carefully orchestrated plan to slip ayahuasca into their drinks bringing about epiphanies for Drew that he would never cheat on me, that Lem would get some sense shocked into him, and Clive would stop being Droopy Dog and get back out there and start dating again? Nope, no idea.

NADIA

It was a genius plan, anchored by a complete and utter distrust of men.

KEARSTIN

You don't understand how complicated men are.

NADIA

Men are simple. It's relationships that are complicated. Speaking of complicated relationships, how are Mother Bell and Calvin?

KEARSTIN

They're participating in a mutually delusional interconnection that is filled with half-truths, hidden aggression, and some of the weirdest sex stuff ever.

NADIA

Apple doesn't fall far.

KEARSTIN

I don't need your pretend psychoanalysis, okay. Drew and I are going to be just fine because--

DREW

(O.S.)

What the fuck?!

Drew is standing in the doorway.

NADIA

Oh, shit just got real. Hey Drew, I'm not dead.

Nadia opens her shirt. She's wearing a bulletproof vest. Drew looks confused.

NADIA (CONT'D)

Oh, I always wear one. I've got a lot of people trying to kill me.

Drew enters and slams the door behind him.

DREW

What the holy fuck?! If she's alive, then who did we bury?

KEARSTIN

Olivia.

(beat)

I really did not like her.

DREW

What the freakin' fuck?!

KEARSTIN

Drew, will you please stop swearing?

NADIA

Well, that's my cue. Good luck to the newlyweds. Thanks for the money.

Nadia leaves and Drew begins to hyperventilate.

DREW

I can't... believe that we... Why?

KEARSTIN

Drew, have a seat.

Drew, shaking, trying to piece things together, slowly sits.

KEARSTIN (CONT'D)

Let's start at the beginning...  
(singing) *a very good place to start.* Sorry, not the time.

(beat)

Anyway, I found out from Lem that you and Hoshi made out. He cannot keep a secret. And that's when I started plotting my revenge.

DREW

Revenge? We were on a break!

KEARSTIN

I phoned Nadia and set up a plan to test your fidelity. You nearly failed, by the way.

DREW

Why didn't you just come and talk to me about this?!

KEARSTIN

One, you know I have issues with people cheating because of my father. Two, why have a conversation when I can construct an intricate ruse to show you and your friends how terrible you really are?

DREW

Now I see why you're in project management.

KEARSTIN

And three, I wanted to ensure that you would never, ever try to cheat on me again.

DREW

How can we build a real relationship if you don't trust or communicate with me?

KEARSTIN

Drew, stop talking like this is a fairy tale. No relationship is completely filled with trust or communication. That's why you consult with friends, place trackers on your partner's phone, and devise extravagant plots to unearth hidden truths. This is 2022, get with the program.

Drew gets up out of the chair and walks over to Kearstin. He embraces her.

DREW

Kearstin... I'm really sorry.

Kearstin is confused.

KEARSTIN

What... what are you doing?

DREW

I've made you this way. All men have. We tell you we love you.

(MORE)

DREW (CONT'D)

We go through all of the motions of being the "good guy," but in truth, most of us aren't. We lie, cheat, and practically do everythin' we can to sabotage any notion of bein' loveable or able to love. You want to believe us. You try to change us. You give up so much for us. And we accept it, slowly destroyin' the one thing that in truth will save us. No wonder you don't trust me, or any man for that matter. I'm terrible. And I've made you terrible.

(Drew is close to sobbing)  
I'm so very, very, very sorry.

Kearstin pulls away and stares at Drew for a long time. She sees him for the first time.

Drew slowly pulls her in. She allows him to. She begins weeping. They cry together, holding each other tightly.

Eventually, Kearstin pulls away, slowly gathering herself. Kearstin looks Drew squarely in the eyes.

KEARSTIN

What do we do now?

DREW

I guess, we begin again. Tell each other the whole truth?

Kearstin gets up and heads to the mini-bar and pulls out two small bottles of gin. She throws one to Drew.

KEARSTIN

You first.

DREW

My name's not really Drew. My given name is Earl. I didn' like it, so I had it legally changed to Drew when I was eighteen.

KEARSTIN

Why didn't you tell me?

DREW

Drew is fun, outgoin', and cool. Earl was picked on, beat-up, and lonely. But that's all behind us. Nothing but the truth, right? Your turn.

KEARSTIN

Okay... I want to say... I'm  
actually... The truth is...

There is a violent KNOCK at the door.

JARROD

(O.S.)

Penelope! I know you're in there!

KEARSTIN

(Very quickly)

Shit! Okay, my real name is  
Penelope, people call me "P" for  
short, and I've been in the witness  
protection program for the last  
four years. I testified against a  
meth dealer I used to date named  
Jarrod. And now, he's put a hit out  
on me.

DREW

What?!

JARROD

(O.S.)

Penelope, I'm not going to kill  
you! I just want to talk about you,  
me, and our baby Jessica.

KEARSTIN

Oh right. And I have a five year-  
old daughter named Jessica.

Kearstin opens a closet door.

KEARSTIN (CONT'D)

We'd better hide. Jarrod has quite  
the temper.

JARROD

(O.S.)

Open the door, Penelope!!

**CREDITS**