

The Infinity Pool

written by

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INT. FRENCH RESTAURANT, W. VILLAGE NYC - 2011 - NIGHT

A couple sits across from each other at a romantic restaurant.

EVIE, 29, is one of those girls that turns heads the moment she walks in the room. Dark eyes and dark hair, skinny, sexy, smart and decadent. And she knows it. ROGAN, 30, is handsome and intense.

Evie smiles.

EVIE
More than anything in the world.

A beat as the couple gazes into each other's eyes.

EVIE (CONT'D)
But I shouldn't be here.

ROGAN
Boyfriend?

EVIE
Not really. I'm like a monkey.

ROGAN
How so?

EVIE
I don't like to let go of one branch before I've got a hold of the next one.

ROGAN
Serial monogamist?

EVIE
Serial lots of things.

He smiles.

ROGAN
Are you a tease?

EVIE
Teasing is when you make someone think you're gonna give them what they want and then you don't give it to them. I don't do that. But I am selective.

ROGAN
What are you looking for?

EVIE

I'm looking for something real. And until I find that... I'll settle for something interesting.

ROGAN

And what do you do when you find someone interesting?

EVIE

I give them what they want.

ROGAN

And then they fall in love with you.

EVIE

Just the stupid ones.

ROGAN

I told myself I'd stay away from girls like you.

EVIE

There are no girls like me.

EXT. BEACHWOOD CANYON - 1991 - DAY

Metal against metal: a hammer smashes a pair of training wheels until they're ripped from the frame of a child's bike.

CUT TO:

LITTLE EVIE, already a stunner at age 9, sits atop a kid's bike sans training wheels. She takes a deep breath and pushes out over one of the steep, windy, narrow streets of the Hollywood Hills. Fear flashes across her face. The fear turns to exhilaration as she picks up speed on the incline. She's out of control, sideswiping a Mercedes, but still going, faster... The road straightens and she approaches Franklin Ave. Heavy traffic criss-crosses in front of her. She soars toward the intersection at full speed - there's no way she's gonna make it! Tires squeal and horns honk-

Whooshhhh!

She glides through without a scratch. She squeals to a stop on the other side, grinning as we:

PULL BACK TO REVEAL:

The Hills, the Hollywood sign, then all of L.A. Titles inform us: Los Angeles, 1991.

EXT. EL CAPITAN THEATER - 1991 - NIGHT

A big red-carpet film premier on Hollywood Blvd. Evie's Dad, EUGENE, a handsome Hollywood producer, early 40s and LORA, 29, trophy wife, walk the red carpet with Little Evie.

Flashbulbs pop as Eugene and Laura pose together on the carpet.

PHOTOGS

Single shots! Can we get a single shot, please?

Eugene leans over to his wife.

EUGENE

Do you mind, honey?

Little Evie watches her mom's disappointment as she stands aside and allows Eugene his moment in front of the still photographers.

CUT TO:

The video line. A TV GUY interviews Eugene while Lora watches from the back of the carpet with the publicists.

EUGENE (CONT'D)

...this classic Hollywood love story about two people madly in love. But what they discover is-

TV GUY

I see you brought your family with you?

Lora steps forward, totally ready for her close up.

LORA

Yes, I did a lot of work with the costumes, it was my first-

EUGENE

Honey, where's Evie?

Eugene and Lora scan the crowd. Then they see her: Little Evie's modeling in front of the still photographers. The photogs are eating it up as she poses left, right, hand on hip, flashbulbs blinding...

PHOTOGS

Amazing! Beautiful! Who are you wearing???

The next celeb moves to walk onto the carpet and Evie waves him away.

EVIE

I'm sorry, single shots, please.

Eugene and Lora turn to each other and smile: that's our daughter.

SERIES OF SHOTS

Little Evie plays softball in Lake Hollywood Park, directly below the Hollywood sign.

Crack! She hits the ball and it goes flying. Her father stands up and cheers.

Evie at karate. She performs a series of kicks, then bows. Her father applauds.

Evie at soccer. She runs downfield and kicks the ball past the goalie of the opposing team, a pretty blonde girl, JESSICA. Her father cheers.

INT. LITTLE EVIE'S HOUSE - 1991 - NIGHT

Evie's parents' house in the Hills. Modern, sleek, spectacular view.

The family shares a quiet meal at home. Lora's dinner is a glass of red wine, which she drinks standing up.

EUGENE

Paramount already passed on it
three times, which I told Dan
Schneider he could choke on the
fucking thing.

Lora scowls at Eugene from behind her cab sav.

EUGENE (CONT'D)

Could you pass the quinoa?

Lora smashes her glass of wine on the marble, grabs a fork and jams it into her husband's shoulder.

LORA

You fucking son of a bitch!!!!

He pulls the fork out of his shoulder and drops it on the table. He smacks Lora across the face.

EUGENE

What's the matter with you?!?!

LORA

I got a call from your assistant
today who said you're fucking Susie
at the fucking...

Mom and Dad's yelling fades to the background as we close in on Evie. She is frozen, wide-eyed as she stares at the bloody fork lying in the middle of the table...

SERIES OF SHOTS

We watch in slow motion as fine china shatters, steamed vegetables are overturned...

The slow motion continues as we see Evie on the batter's mound. She takes one, two, three swings... You're out!

Pan the crowd, her father's usual spot is empty...

She fights another kid in karate class, but she's just a little slower than he is. Her face registers anger and frustration...

She charges down the soccer field, aiming at the opposing goal, kicking... Jessica catches it in midair as Evie falls in the dirt.

A whistle blows and the spectators leap to their feet.

From the ground, Evie sees Jessica beaming as Jessica's mother and father stand on the sidelines cheering for her. Evie scowls at the happy family.

INT. LITTLE EVIE'S BEDROOM - 1991 - NIGHT

Evie can't sleep.

INT. LITTLE EVIE'S HOUSE - LIVING ROOM - 1991 - NIGHT

Lora laughs along with the television, glass of wine in hand. This is clearly not an unusual position for her.

Evie stumbles out in her pajamas.

EVIE

When's Dad coming home?

LORA
I don't know, Princess.

Several beats as Evie waits for more, but gets nothing. Lora laughs at something on TV.

Little Evie pours herself a glass of wine from the kitchen. Lora watches but says nothing. Evie sits next to her mother on the couch. Evie takes a sip of the wine (trying not to wince at the taste) and puts her feet up on the table, a carbon copy of her mother.

Evie laughs at something on TV.

EVIE
He's funny.

Lora smiles and puts her arm around her.

INT. LITTLE EVIE'S BEDROOM - 1991 - NIGHT

Evie sleeps, then turns over and sits up in bed. She hears something. Bleary-eyed, she rises, tiptoes out of her room, down the hallway...

Noises from inside her parents' room... She puts her ear against the door. Grunting, bedsprings, heavy breathing... She listens for a moment, confused...

EXT. BEACHWOOD CANYON - 1991 - NIGHT

Evie wanders out of the house in her pajamas and down the winding, moonlit streets of Beachwood Canyon...

EXT. LAKE HOLLYWOOD PARK - 1991 - NIGHT

She wanders across the field in her pajamas and lies down between the trees at the edge of the park.

A dark figure appears at the far end of the field. Little Evie watches through the grass as he gets closer, closer...

She closes her eyes.

Suddenly the figure is beside her. It's a LITTLE BOY. He whispers to her.

LITTLE BOY
Don't be scared.

EVIE

(O.S.)

But I wasn't. I felt safe, somehow.

The boy strokes her hair. She stares into his eyes... closer... brilliant blue eyes with a speck of brown in the left one...

EVIE (CONT'D)

(O.S.)

That was the first night that I saw him.

ROGAN

(O.S.)

Saw who?

INT. FRENCH RESTAURANT, NYC - 2011 - NIGHT

EVIE

Oh!

She laughs at herself.

Back to reality: Evie and Rogan in New York. It's getting late and the restaurant is thinning out.

EVIE (CONT'D)

I forgot I just met you. I can't tell you *everything*.

ROGAN

Look at that couple over there.

He nods to a couple in their 40s on the other side of the restaurant.

ROGAN (CONT'D)

What do you think they're talking about?

EVIE

How was work? Interesting article in the Times. Sister's birthday. Television...

ROGAN

Some people live their whole life with this person who they don't really know because they're too scared to talk about anything that really matters.

Evie takes a deep breath.

EVIE

I always knew there was somebody I was meant to be with. I belong to him. And he's looking for me too.

ROGAN

How will you know when you find him?

EVIE

I won't. He will.

EXT. LITTLE EVIE'S HOUSE - 1997 - DAY

Knock knock knock.

Evie opens the door: it's Jessica, the blonde girl from the soccer field.

EVIE

What do you want?

Jessica proudly hands her an invitation.

EVIE (CONT'D)

What's this?

JESSICA

It's my birthday next weekend. Come over on Saturday, I'm getting a cake from Rosebuds!

EVIE

Saturday's not your birthday.

JESSICA

It's tomorrow but the party's on Saturday.

EVIE

Saturday's my birthday.

JESSICA

Oh... Do you wanna have a party together? We can have one really big party and invite everybody!

EVIE

But we have all the same friends.

JESSICA
I know, it's perfect!

Evie scowls at the invitation.

EVIE
What sign are you?

JESSICA
I'm a Scorpio Sagittarius cusp.

EVIE
I'm a real Scorpio.

She hands the invitation back.

EVIE (CONT'D)
So go have your little cusp party,
I'll have the real party over here.

JESSICA
What?

EVIE
And you're! Not! Invited!

Slams the door in her face.

INT. CLASSROOM - 1997 - DAY

Boring ninth grade class. Kids doodle while MRS. ROBINSON explains something on the chalkboard.

Evie surreptitiously passes a note to TOMMY, a shy kid a couple desks over.

He unfolds it. Flowery little girl handwriting: "Do you know what a pussy is?"

TOMMY
(loud whisper)
Of course!

MRS. ROBINSON
Tommy?

Tommy's eyes go back to his paper and the teacher turns back to the blackboard.

Evie giggles and writes something else on a piece of paper.

He unfolds the paper: "Do you want to see one?"

Tommy's eyes get big; he turns around and looks at Evie. She smiles.

EVIE

Mrs. Robinson, I have to go to the bathroom.

MRS. ROBINSON

You know where the pass is.

Evie takes the girls' bathroom pass from the back of the classroom and gives Tommy a sly grin as she walks out the door.

A moment later Tommy casually gets up and exits with the boys' pass.

INT. ELEMENTARY SCHOOL BATHROOM - 1997 - DAY

Evie and Tommy stand in a stall.

EVIE

You have to promise not to tell anybody.

TOMMY

I promise.

Tommy's eyes get wide as Evie shows him her...

CUT TO:

The next day:

Same boring classroom. Everyone zoning out at their desks. Evie walks to the back of the room. Before her hand is even on the hall pass a half dozen chairs scoot across linoleum floor. Sccrrrttt! All the boys in the class bolt out of their seats and race for the boy's hall pass.

BOY 1

I got it first!

Boy 2

Nuh uh!

BOY 3

Let go!

Mrs. Robinson turns away from the blackboard, puzzled at all the commotion. Evie smiles and sashays past Jessica, who shoots daggers at her.

INT. JESSICA'S HOUSE - 1997 - DAY

Jessica blows out 14 candles on a huge birthday cake, then immediately erupts in tears.

PULL BACK TO REVEAL:

A huge house extravagantly decorated for a little girl's party: balloons, streamers, etc. The only thing missing is the people. Tears stream down Jessica's face as her mother and father exchange horrified looks.

CUT TO:

INT. LITTLE EVIE'S HOUSE - 1997 - DAY

Guns N Roses blasts from outdoor speakers as a kid does a summersault off the diving board. Spa-lash!

The funnest kids birthday party in the world: there's water guns, trampolines, kids screaming everywhere...

Tommy enters holding a present.

TOMMY

Is Evie here?

LORA

Come on in, come on in. She's around here somewhere...

CUT TO:

In the study, Eugene takes bong hits with two kids who are older than Evie but still way too young to be smoking pot. One of the kids, JOHNNY, juvenile delinquent type, gets up and looks out the window at Evie. She's frolicking around the pool in a bikini that's way too small for a girl her age. Johnny's staring a little too intently...

EUGENE

Hey, kid, you gonna hit this or what?

CUT TO:

Tommy steps gingerly into the pool area, intimidated by all these kids running around... A BULLY bats the package out of his hand.

BULLY

Hey, Spaz, whatcha got there?

TOMMY
That's for Evie!

BULLY
Not anymore.

He takes the present and throws it in the pool.

EVIE
Hey!

Evie runs over and pushes Bully in the pool. Everyone laughs.

EVIE (CONT'D)
Listen, the next time someone's
mean to you, you tell me, okay?

TOMMY
Thanks.

She kisses him on the lips.

EVIE
I think you're rad.

Tommy beams as Evie returns to the party.

INT. LITTLE EVIE'S HOUSE - 1997 - NIGHT

The party is winding down. Eugene is passed out on the couch.

Tommy wanders into the kitchen where Lora cleans up, wine in hand.

TOMMY
Where's Evie?

LORA
Oh, I thought everyone left. Uh, I
think she's in her room. You can
check if you want.

Tommy wanders toward the back of the house until he gets to a closed door with a Madonna poster on it.

TOMMY
Evie?

He slowly opens the door and peers inside... Bully's on top of Evie on her bed, rounding second base. Bully looks up as Tommy stands there befuddled.

BULLY

Hey, Spaz! Get outta here!

Tommy looks to Evie for help, gets no response. He slams the door and runs away.

EXT. LAKE HOLLYWOOD PARK - 1997 - NIGHT

A beautiful night below the Hollywood sign...

Evie and the Little Boy cuddle between the trees.

LITTLE BOY

Evie.

EVIE

What?

LITTLE BOY

I have to go now.

EVIE

What? Don't go.

LITTLE BOY

You and I are destined to be together. Do you promise to wait for me?

EVIE

I promise.

LITTLE BOY

No matter what?

EVIE

No matter what. I promise.

LITTLE BOY

I love you, Evie.

EVIE

I love you, too.

Evie kisses him on the lips and her eyes open: she awakes and smiles as a figure stands in front of her. He steps into the moonlight and Evie gasps- it's not her imaginary lover at all, but Johnny, the older boy from her party. He's thuggish, but shy, and very nervous.

JOHNNY

Hi, Evie.

EVIE

What are you doing here?

JOHNNY

Evie. Can I have sex with you?

EVIE

I gotta go.

Evie moves to leave and a second guy steps out from behind a tree. Startled, she takes a few steps back. Johnny reaches from behind and puts his hand over her mouth. A muffled scream, a hand comes crushing down...

EXT/INT. LITTLE EVIE'S HOUSE - 1997 - NIGHT

Evie's hand shakes as she tries to fit the key into the lock. Her face is scratched and bruised. As she fumbles with the lock she notices the blinds moving on the window. She lets out a scream as an eyeball glares at her from the other side of the glass.

The door opens and Eugene pulls her inside. Evie stands there shaking as he frantically shuts, locks and deadbolts the door.

EUGENE

Where have you been?

Eugene has the jitters and his hair is wild- he hasn't slept in days.

EVIE

Nothing. The park.

Eugene embraces Evie too tightly.

EUGENE

Evie.

He gets down on his knees and looks intently into her eyes.

EUGENE (CONT'D)

You know how much I love you, don't you? I love you more than anything in the world. Anything. I would give my life for you. Do you understand that?

Evie just stares at him. After a moment he turns her back on her and retreats to the dark living room. He takes a hit off a crack pipe.

EVIE
Where's mom?

EUGENE
Grammy's.

EVIE
Is she coming back?

EUGENE
Dunno.

Despair on Little Evie's face as we DIP TO BLACK.

EXT. PACIFIC COAST HIGHWAY - 2002 - DAY

An old beater is parked crooked on the PCH in Malibu with a 17-year old Evie passed out inside. She's been sleeping out of it for god knows how long.

She pulls a busted plastic lawn chair out of her trunk. She's dressed perfectly for the beach in tight black jeans, long sleeves, dark glasses and a ridiculous black hat.

DAUPHINE, 16, gets out of a banged up convertible Alpha Romeo parked up ahead. She could be Evie's doppelgänger: same black hair, same black jeans, same big glasses, same bad attitude.

Evie shoots a suspicious look and staggers toward the deserted beach.

EXT. CARBON CANYON BEACH - 2002 DAY

Evie uses a lighter to crush a pill on the arm of her lawn chair and snorts it with a rolled-up dollar bill. Lighting a cigarette, she notices Dauphine, the only other person on the beach, a few hundred yards away.

EVIE
(under her breath)
What are you staring at, bitch?

CUT TO:

Later. Evie wakes up from a snooze and to see Dauphine approaching her.

DAUPHINE
Hey.

Evie tries to look intimidating. Dauphine holds out a joint.

DAUPHINE (CONT'D)
You wanna hit this?

EVIE
I don't smoke weed.

Dauphine retreats.

EXT. PACIFIC COAST HIGHWAY - 2002 - DAY

Evie gets in her car and turns the key: nothing.

EVIE
Fuck.

Evie spies Dauphine returning to her car.

CUT TO:

Outside the Alpha Romeo.

EVIE (CONT'D)
Hey, my car won't start, can you
give me a ride? If you can't,
whatever.

DAUPHINE
Which way are you going?

Evie looks to the left and to the right...

EVIE
Uhh...

INT. ALPHA ROMEO - 2002 - DAY

Evie and Dauphine doubled over in laughter, a smoking joint
between them.

DAUPHINE
So does that look that you gave me
normally work?

EVIE
I'm serious! I was like who is this
whore on my beach?

Stoned laughter.

EVIE (CONT'D)
I'm serious.

DAUPHINE

Do you know what and I'm not trying to be up in your shit or anything, but I met you about 7 minutes ago you've said "I'm serious" like 27 times.

EVIE

I am serious.

DAUPHINE

I doubt that.

EVIE

I am serious!

SERIES OF SHOTS:

Upbeat summertime hip-hop music as a mail truck makes deliveries to the mansions of Malibu. As the truck pulls away, Evie runs up, steals the mail out of the mailbox, and runs away.

Riding shotgun in the Alpha on the PCH, Evie rips through stacks of mail, tossing the empty envelopes out of the convertible top, until... success: an American Express card.

Melrose Ave: Evie and Dauphine try on tight black jeans, black stilettos, and black leather jackets á la early century Los Angeles. Cocaine thin and drop-dead gorgeous: they're not little girls anymore.

Credit card swipe, swipe, swipe.

Dauphine smokes a cigarette as a tattoo artist draws a piece on her stomach. Pull back to reveal: Evie doing a line off a mirror, surrounded by tattoo shop guys.

Nighttime in Malibu: Dauphine parks the Alpha in a quiet neighborhood and the girls sneak down a secret path.

They laugh as they pop out through the bushes onto a private beach. They drop a little square of paper on their tongues and dance in the moonlight.

EXT. PRIVATE BEACH - 2002 - NIGHT

Evie and Dauphine recline on a blanket smoking a joint.

EVIE

If I could be a Golden Girl I'd totally be Blanche and Sofia.

DAUPHINE
Uh, there's only four.

EVIE
I can be two if I want.

DAUPHINE
That's 50 percent of the Golden Girls.

EVIE
Shut up.

DAUPHINE
Are there any Golden Girls you don't wanna be?

EVIE
I'm serious.

DAUPHINE
You are like the least serious person I've ever met in my life.

The girls toss the joint and snuggle in the blanket like lovers.

EXT. PARTY HOUSE VAN NUYS - 2002 - NIGHT

Dauphine and Evie pull up outside some seedy house in the valley.

EVIE
This place looks like shit.

DAUPHINE
We'll only be a minute.

INT. PARTY HOUSE VAN NUYS - 2002 - NIGHT

It's frat boy hell. A bunch of dudes listening to horrible music and drinking domestic beer. These two badass chicks in black leather jackets are obviously from a different part of town. The catcalls start immediately.

RATFACE
Stripper's here!

Everyone laughs.

EVIE
Let's get the fuck outta here.

DAUPHINE
Where's Joey?

WEASEL
I'm Joey!

RATFACE
Me!

Laughter. The real JOEY steps out from the back room, pulling on a jacket.

JOEY
Hey. Let's go.

EVIE
Go where?

JOEY
I gotta run over to Evil's.

DAUPHINE
I got the Alpha with me. It only holds two people.

JOEY
It's just on Colfax- we'll be right back.

They step into the kitchen, away from the cretins.

DAUPHINE
Who are those fucking guys?

JOEY
No idea.

EVIE
Can't me and Dauphine just get it ourselves?

JOEY
Have you met Evil?

DAUPHINE
No.

JOEY
The guy's arms are as big around as my head and he's been tweakin' for a weekend. I'm just gonna get the glass, say hello Evil, goodbye Evil, and get the fuck outta there.

DAUPHINE
And this is the only speed in Los Angeles right now?

JOEY
No, but it is the best.

The girls looks at each other.

EVIE
Hurry the fuck up.

CUT TO:

Evie and three goons play cards at the kitchen table. Her partner throws the 5 of clubs.

EVIE (CONT'D)
They just cut that suit!

WEASEL
Oh, shit.

RATFACE
He's too busy staring at your tits.

Muffled laughter.

EVIE
Fucking pay attention.

EXT. EVIL'S HOUSE - 2002 - NIGHT

Another shitty bungalow in the Valley. Dauphine and Joey roll up in the Alpha.

JOEY
Keep going. Park a couple houses down, across the street.

She holds out a stack of bills.

DAUPHINE
Hurry up.

CUT TO:

The card game continues at the party house. The other team throws a spade and takes the book.

EVIE

Did you really think you were gonna
pimp the queen of hearts? What are
you fucking stupid?

WEASEL

How was I supposed to know?

EVIE

You can't play spades worth a shit.

She stands up and throws her cards on the table. Someone
grabs her ass.

EVIE (CONT'D)

Hey!

Laughter.

EVIE (CONT'D)

Who the fuck just did that?

RATFACE

Did what?

EVIE

Grabbed my ass!?!

RATFACE

Does anyone know what she's talking
about?

WEASEL

What are you crazy or somethin'?

A switch flips in Evie's brain. Her eyes glaze over.

EVIE

Pass me that.

Someone passes her a joint. She takes a long hit, pulls
WEASEL close until their lips are almost touching, blows the
smoke into his mouth.

RATFACE

Owww!

She walks toward the bedroom without a word. Weasel looks
around confusedly and then chases after her. The guys cheer
him on.

CUT TO:

Outside Evil's, Dauphine is parked alone in the Alpha, jamming out to a 90's pop song.

CUT TO:

Back at the party house, Evie has Weasel up against the wall in the back bedroom. She rubs her body against him, teasingly bites his ear. He reaches for her breasts and she stops him.

EVIE

Whoa, whoa, whoa. Not so fast.

She whispers in his ear.

EVIE (CONT'D)

Do you wanna fuck me?

Weasel nods.

EVIE (CONT'D)

Are you a good boy? Or are you a bad boy?

WEASEL

Bad.

EVIE

What?

WEASEL

I'm a bad boy.

EVIE

Good. Cause I only fuck bad boys.

She takes the beer out of his hand, takes a swig from the bottle and sets it on the nightstand.

EVIE (CONT'D)

I only have one rule. I'm in charge.

She pulls off her top revealing a black bra.

EVIE (CONT'D)

Is that okay?

Weasel nods.

CUT TO:

Parked in the Alpha, Dauphine twists in her seat to look at the house. No lights are on.

DAUPHINE
Why are you taking so long?

She flicks her cigarette and approaches the house...

DAUPHINE (CONT'D)
Joey?

She tries the door. It opens and she steps into the darkness...

CUT TO:

The bedroom. Weasel's wrists are tied to the headboard. Evie pulls off his jeans and straddles him.

EVIE
Do I turn you on?

WEASEL
Yes.

EVIE
How?

WEASEL
Hot.

EVIE
What?

WEASEL
You're hot.

EVIE
What do you wanna do?

WEASEL
I wanna fuck you.

EVIE
Fuck me?

WEASEL
Yes.

EVIE
I didn't hear you.

WEASEL
I wanna fuck you.

EVIE
Say it again.

WEASEL
I wanna fuck you.

EVIE
You're a little cocksucking bitch.
Tell me what the fuck you wanna do
you little cunt.

WEASEL
I wanna fuck you.

EVIE
Again!

WEASEL
I wanna fuck you!

She rubs his lower lip with her thumb and whispers in his ear.

EVIE
Too bad.

She jams his shirt into his mouth until he chokes on it.

EVIE (CONT'D)
Night night.

CUT TO:

The other side of the bedroom door:

Ratface has his ear to the door and everyone stands behind him giggling.

TOOL 1
What are they doin' in there?

TOOL 2
What do you think they're doing?

RATFACE
Shuttup! I think he's fucking her.

INT. EVIL'S HOUSE - 2002 - NIGHT

The house is a typical junkie crash pad, but strangely dark.

DAUPHINE
Joey?

She moves slowly down the hallway- there's a light coming from under the door at the end of the hall.

She creeps up and puts her hand on the knob.

There's a sudden crash from the other side of the door and she pulls her hand away from the knob.

DAUPHINE (CONT'D)
Joey???

CUT TO:

Van Nuys party house. The idiots are scrunched up against the door, listening.

CUT TO:

Extreme CU: Evie's lips to Weasel's ear, snarling, whispering-

EVIE
...you wanna fuck me, fuck you
motherfucker...

CUT TO:

Ratface listens intently to a muffled thumping noise coming through the door.

TOOL 1
I can hear 'em.

TOOL 2
Dude, he's hittin' it!

CUT TO:

Evil's house. Dauphine with her hand on the door knob.

DAUPHINE
Joey!

She turns the knob and throws the bedroom door open. Evil, a thick dude with tattoos, dances with two strippers. Joey is making out on the couch with a third STRIPPER.

DAUPHINE (CONT'D)
Joey, what the fuck!

JOEY
Yo! Dauphine! I'm sorry! Let's hang out! Evil, this is Dauphine, she's mad cool!

DAUPHINE
Where the fuck is the shit?

Evil holds up a baggie of powder. She snatches it out of his hand.

JOEY
Dauphine, I might just kick it here
if you wanna-

The bedroom door slams as Dauphine exits. The stripper exhales smoke...

STRIPPER
Kick rocks, bitch.

CUT TO:

Weasel tries to scream from behind his gag. His face is bloody as Evie smashes it into the headboard.

CUT TO:

Ratface with his ear to the door:

RATFACE
What the fuck?

CUT TO:

Dauphine downshifts as she runs a red light. Horn honks.

CUT TO:

Ratface puts his shoulder into the door and it flies open.

RATFACE (CONT'D)
What the fuck???

Weasel is crumpled on the bed as Evie, blacked out in a violent rage, rapes him with the beer bottle.

RATFACE (CONT'D)
Hey!

Ratface grabs her shoulder. She screams and smashes the bottle against his head.

EVIE
Don't touch me motherfucker! Don't
fuckin' touch me! Don't fuckin'
touch me!

She backs through the crowd holding the broken beer bottle as a weapon. The idiots all stand back mouths agape as she backs out the front door.

Outside, Evie drops the bottle and staggers glass-eyed into the street. Ratface chases after her.

RATFACE

Hey! Hey!

But she can't hear anything. Tires squeal as Dauphine pulls up and Evie jumps in.

DAUPHINE

What the fuck happened back there?

EVIE

Did you get it?

DAUPHINE

What?

EVIE

The fucking glass? Did you get it?

DAUPHINE

...yeah. Are you okay? What happened?

Evie lights a cigarette.

EVIE

Nothing. Just a bunch of fucking assholes.

SERIES OF SHOTS

Evie and Dauphine strut through a series of corridors, crackhouses, nightclubs, hotel lobbies, and hipster druggie parties.

In a Hollywood Drug Apt they enter the back bedroom and buy a laundry list of drugs from a guy with an Uzi on his lap. Out of the corner of her eye Evie spies a large pile of cash.

Wind blows through their hair in Dauphine's Alpha Romeo...

EVIE

(O.S.)

I liked smoking brown cigarettes. I liked the way they burned my throat at 6 in the morning.

Razor blade on a mirror, dollar bill rolled into a straw...

EVIE (CONT'D)

(O.S.)

I liked glass. I liked black tar
heroin. I liked ketamine, PCP,
China White. I liked beer.

White powder, pink powder, blue powder, yellow powder, brown
powder...

EVIE (CONT'D)

(O.S.)

I liked bruises on the inside of my
arms. I liked smoky eyes, black
stilettos and ripped stockings.

Bruises, tourniquets, needles, spoons, makeup, lingerie...

EVIE (CONT'D)

(O.S.)

I didn't like it when the birds
started chirping. I didn't like the
way people looked at me.

The sun comes up over a shitty Hollywood apartment. Evie
exits in ripped stockings and a fur coat, looking like death.

EVIE (CONT'D)

(O.S.)

I didn't like it when guys tried to
talk to me, or touch me, or fuck
me, or fuck *with* me.

A convenience store clerk stares unabashedly as she piles all
manner of junk food on the counter, pulls out a few crumpled
bills and leaves without making eye contact.

EVIE (CONT'D)

(O.S.)

I didn't like that the cops knew my
name.

A bouncer outside a club looks closely at a drivers license:
Evie with purple hair, a septum piercing and a nasty look on
her face. He pulls back the ID to reveal Evie staring at him,
identically dressed and wearing the same "fuck you"
expression.

Evie snatches it out of his hand and elbows her way into the
club.

CUT TO:

Later, outside the same club: A crowd gawks as paramedics
roll a stretcher out onto the crowded sidewalk.

EVIE (CONT'D)

(O.S.)

I didn't like it when they did the
clickey things.

Evie on the stretcher, her face is blue. She spasms as medics use defibrillators on her. And again... We fade to black and the only sound we hear is the labored breath of someone whose life is fading away...

EVIE (CONT'D)

(O.S.)

I liked not feeling anything at
all.

Her eyes fly open as she gasps for air.

EVIE (CONT'D)

(O.S.)

But then that stopped working.

EXT/INT HOLLYWOOD DRUG APT - 2002 - NIGHT

Evie kicks the shit out of a door with her steeltoes until it busts open.

She tears the place apart: Ripping cushions off the couch, looking under the sink, in the freezer. In the back bedroom she pulls open a dresser drawer and discovers the Uzi under a pile of underwear....

...but that's not what she's looking for. She searches under the bed, in the closet until-

She finds it.

A grocery bag filled with stacks of twenties.

CUT TO:

Evie jumps in Dauphine's waiting Alfa and they squeal wheels onto Franklin Ave.

EXT. NEW YORK CITY - 2002 - DAY

A plane lands at JFK. The Manhattan skyline.

EXT/INT LOWER EAST SIDE TENEMENT - DAY 2002

Winter in the Lower East Side. Dog piss and garbage stain the snow along rows of tenements.

Evie and Dauphine stumble out of a cab lugging ridiculous suitcases.

Evie fumbles with the lock on the front door of a shitty walk-up as Dauphine shivers. A sketchy-looking guy exits and Evie grabs the door before it closes. The pair enter the dirty vestibule and peer skeptically up six flights of stairs.

INT. L.E.S. STUDIO - DAY 2002

Evie and Dauphine open the door of their new home, a hideous studio with piles of trash and a single window with a view of the alley.

DAUPHINE

Up and coming neighborhood my
fucking ass.

A mouse runs out from behind a piece of garbage and both girls scream.

EXT. L.E.S. ROOF - DAY 2002

Evie and Dauphine throw open the door to the roof and almost fall over in a gust of January wind. Shivering, they put their arms around each other and step out to the edge of the roof. A sight catches their eye and their shivering subsides: poking just above the roof of the other tenements is the tip of the Empire State Building.

They put their arms around each other as they take in their view of the ESB.

INT. FRENCH RESTAURANT, W. VILLAGE NYC - 2011 NIGHT

Evie and Rogan. All the other diners are gone.

ROGAN

And then you met the man you've
been dreaming of for all those
years and you lived happily ever
after.

She smiles and looks down.

EVIE

So what do you do?

ROGAN

I'm a film producer.

EVIE

You're probably taking notes of all this for your next movie.

ROGAN

I would, but I don't think people would believe it.

EVIE

Do you believe it?

ROGAN

Have you met yourself? Every word.

EXT. MEATPACKING NIGHTCLUB - NIGHT 2002

Party people snake down the cobblestone street as Dauphine works the door. A Finance Guy approaches with his boy and three hoochies in tow.

DAUPHINE

The line's back there.

FINANCE GUY

We're trying to get a bottle.

DAUPHINE

Three bottle minimum.

FINANCE GUY

Three bottles? We're not from Jersey City, ok? We're not from Hoboken, Lomng Island City, whatever, check it out; it's me, my boy, my bitches, it's Friday night we're trying to get some Goose and a banquette with some bottle service, can you not handle that?

DAUPHINE

See the bitch with the Miss Sixty's and the fake-ass Louboutins with the red shit peeling off? Get behind her, cause that's the end of the line.

FINANCE GUY

Ok, ok. Three bottles of Goose, lemme in this motherfucker.

She opens the velvet rope.

DAUPHINE

And you get a table, not a
banquette. It's fashion week.

INT. MEATPACKING NIGHTCLUB - NIGHT 2002

Saturday night at a bottles and models spot in Meatpacking.

The front room is a hothouse: girls in gold bikinis dance
against the wall and cocktail waitresses sling drinks.

Dauphine leads Finance Guy and his entourage to their table.
Evie is cocktailing.

EVIE

You know it's three bottles, right?

FINANCE GUY

Whoa, whoa, slow down honey, yeah
we know all that.

EVIE

You got a credit card?

FINANCE GUY

So that's it, let's dispense with
the pleasantries?

EVIE

Basically.

CUT TO:

Evie puts in an order at the bar. The credit card slip reads
\$847, plus a \$100 tip. Evie carefully changes the "1" into a
"4".

Owner EDWARD approaches. He's sexy, British and clearly in
charge here.

EDWARD

How's your first night?

EVIE

Are there always so many assholes
in here?

EDWARD

Friday's amateur night. You want a
drink?

EVIE

I don't drink.

EDWARD
So what's your poison?

EVIE
Money.

EDWARD
A hustler.

EVIE
One hundred percent.

EDWARD
I like that.

Edward smiles as he walks away.

BARBIE
Don't even think about it.

Evie rips the metal sheath from the neck of a bottle of Grey Goose and it slices her finger, drawing blood.

EVIE
Shit! ...What?

BARBIE
He doesn't fuck the staff.

Barbie is a sassy blonde with lots of cleavage.

EVIE
Maybe he just doesn't like blondes.

BARBIE
His girlfriend's with Wilhelmina.
They have a thousand square foot
loft on Elizabeth Street.

Evie watches from afar as Edward confidently works the room.

EXT. ALLEY - DAY 2002

A stray cat tentatively eats out of a tin of cat food.

DAUPHINE
That's right, sweetie.

The cat's hair stands up and it hisses at her. Evie jumps out from behind a dumpster and throws a bag over the cat.

INT. L.E.S. STUDIO - DAY 2002

Evie mops the floor and Dauphine hangs a sheet across the back of the studio, making a "bedroom".

The cat stalks mice in the apartment.

Later:

Candles illuminate Evie and Dauphine as they cuddle on a small mattress in the "bedroom". The house is now a home.

Evie blows out the candle and the room falls to darkness.

EXT/INT. BCBG STORE - DAY

Evie stares at an elegant black dress in the window at BCBG. She enters the store to take a closer look.

The tag reads \$1,195

FEMALE VOICE

(O.S.)

Do you have it in a 4?

CLERK

(O.S.)

You know, I might have- let me check.

The BCBG CLERK looks at the tag in Evie's hand. It's a size 4.

CLERK (CONT'D)

It's a gorgeous dress, isn't it?

EVIE

Stunning.

CLERK

Are you thinking about getting it?

EVIE

Well...

CLERK

We have some amazing things here... Some that I think you would be particularly suited for... but this particular item if you're not considering it, the woman behind you is looking for this dress in just this size.

Evie turns to find a tall, beautiful brunette, not unlike herself but a couple years older, with a similarly edgy, but more sophisticated style.

EVIE

Please take it, I'm sure you'll
look amazing in it.

BEAUTIFUL BRUNETTE

That's very cool of you, my
boyfriend is taking me away for the
weekend and I've been looking for
hours for the perfect dress.

From behind the brunette steps an attractive BLUE EYED MAN,
in a suit. He puts his arm around his girl.

BLUE EYED MAN

So, Beautiful, have you found
anything?

BEAUTIFUL BRUNETTE

I think I have.

The couple smiles at Evie.

EVIE

You make a beautiful couple.

They smile and say thank you like it's not the first time
they've heard that.

INT. L.E.S. APARTMENT - DAY

Evie sashays into the apartment and throws her stuff on the
chair.

EVIE

What an amazing day.

She changes her clothes as she talks. Dauphine moves behind
the curtain in the "bedroom".

EVIE (CONT'D)

I just read that chapter on pain
bodies, and you're right, mine are
totally fucked up. Do you know
anyone who does energy work in the
City? I wish we were in LA, do you
remember that lady in Laurel Ca---
AAAAHHHHH!!!!

Evie screams- it's not Dauphine at all, but some guy setting up the camera in the bedroom.

DAUPHINE

Oh, hey! It's okay, that's David.

Dauphine comes out of the bathroom in a corset and heavy makeup. She plops down in front of the camera grinning broadly.

DAVID

Hi.

David, a hot downtown type in his thirties, smiles at Evie and holds out his hand.

DAVID (CONT'D)

Dauphine said you're rad.

DAUPHINE

You wanna hang out? We're doing a photo shoot.

Evie's face says, "Not in a million years."

INT. MEATPACKING NIGHTCLUB - NIGHT

Finance Guy grabs Barbie as she runs past his table.

FINANCE GUY

Hey! Where's that brunette with my drinks?

BARBIE

Whaddaya need?

FINANCE GUY

Two PBR's and three Appletinis.

INT. CLUB OFFICE - NIGHT 2002

Evie and Edward make out against the wall. He moves his hand up her skirt and she stops him.

EVIE

Not so fast.

Edward smiles.

EDWARD

You're such a tease.

EVIE

What am I your dirty little secret?
Your secret shame, you think you
can fuck me in your office and go
home to whatsherface?

EDWARD

It's over with her anyway.

EVIE

That's what they all say.

EDWARD

Hey- I'm not a cheater, okay? All
these little girls that come in
here all I have to do is snap my
fingers but I don't. I've always
been faithful to Christine.

He pulls her close.

EDWARD (CONT'D)

With you it's different

EVIE

Call me when you lose the bitch.

Evie snaps her fingers and walks out of the office.

CUT TO:

Back on the club floor, Evie spies Barbie serving her table
and her jaw drops.

CUT TO:

The bar. Evie unwraps the sharp metal wrapper from a bottle
of Goose.

Barbie approaches and punches in an order.

BARBIE

They didn't know where you were.

Barbie reaches overhead to pull glasses from a rack. Evie
reaches around her and draws back the metal wrapper drawing
blood in a sharp line across Barbie's midriff. Barbie gasps
in pain and grabs her stomach. Evie flicks the metal at her
and walks away with the tray of drinks.

EVIE

(under her breath)

Suck on that you fucking cunt.

INT. LOWER EAST SIDE APT - NIGHT

Evie digs through one of the many piles of clothes on the floor. Dauphine enters.

EVIE

Hey, where are my heels? The black Dior's with the metal shit on it?

DAUPHINE

Oh they're in my bag. I left it at David's.

EVIE

I'm going out tonight.

DAUPHINE

Where are you going?

EVIE

Just ask before you take my stuff ok?

DAUPHINE

We borrow each other's shit all the time.

EVIE

Yeah, but the difference is I always ask first, cause if you're going out or have a shoot or something I know you need your stuff.

DAUPHINE

I'll get 'em for you. Don't worry about it.

EVIE

Why did you ask me where I was going?

DAUPHINE

Like, what club you were going to.

EVIE

What difference does it make what club I'm going to?

DAUPHINE

I don't know, like, maybe I'd meet up with you or something.

EVIE

I thought you were going to
David's?

Dauphine is confused.

EVIE (CONT'D)

Just, I feel like you've been kind
of attacking me lately.

DAUPHINE

Why are you acting crazy?

EVIE

What did you just say to me?

DAUPHINE

Listen, I'm really sorry, ok? I've
been super busy and we need to
really hang out again. I'm sorry
about your shoes, you know how I
am. I'll go take a cab, grab the
shoes, ok?

EVIE

And get that perfume, too. That
shit's really expensive.

DAUPHINE

Actually, I think I'm gonna stay at
David's tonight. Just like, wear
some of my shoes or something. My
Dior's are nicer anyway.

Dauphine slams the door behind her and Evie throws a shoe
after her, making a dent in the door.

INT. CLUB- OFFICE - NIGHT

Evie storms in the office.

EDWARD

Listen, just give me one week,
lemme let her down easy or she's
gonna destroy my shit, I'm tellin'
you she's fuckin' bananas.

EVIE

Dial her number.

EDWARD

What?

EVIE
Dial her fucking number!

EDWARD
Why?

EVIE
Right now or we're done. Who is it?
Me or her?

EDWARD
We've lived together for three
years. I can't just break up with
her over fucking voicemail.

EVIE
Which is it?

Evie presses her body against his.

EVIE (CONT'D)
Do you want me, or not?

EDWARD
Of course I do.

EVIE
Do you want me?

EDWARD
Of course.

EVIE
She treats you like shit.

She kisses his neck.

EVIE (CONT'D)
Dial.

He dials a number and we can hear the phone ringing.

CHRISTINE
(O.S.)
Hello?

EDWARD
Christine...

CHRISTINE
(O.S.)
What's up sweetie, what is it?

Evie stares at Edward. He can't speak. She grabs the phone.

EVIE
Is this Christine?

CHRISTINE
(O.S.)
Who is this?

EVIE
Yeah, don't worry about who this
is, I just wanna tell you, Edward,
he's not coming over tonight.

CHRISTINE
(O.S.)
What? Who is this?

EVIE
Yea, he's gonna be busy.

CHRISTINE
(O.S.)
Busy doing what?!!

EVIE
Fucking me.

She slams the receiver down, but misses the cradle. The phone slides off the desk and onto the floor as Edward spreads Evie's legs on the desk.

The receiver lies on the floor, Christine's voice still emitting as sounds of sex fill the room.

CHRISTINE
(O.S.)
Edward? Edward!!!????

SERIES OF SHOTS

The alley behind Evie and Dauphine's apartment: clothes being thrown out of a high window and landing in a pile by the dumpsters.

Inside the apartment, Evie throws open dresser drawers and tosses her clothes out the window.

Evie struts into Edward's huge downtown loft. He smiles, welcoming her as she approaches like a queen entering her kingdom.

EVIE

(O.S.)

Do you know the story about the
Scorpion and the Frog?

ROGAN

(O.S.)

No.

Evie lolls on the couch as Edward fast forwards through the apartment, going to work, coming home... the sun goes up, down, up, down...

...Edward is a fast forward blur as Evie puts on going out clothes and casually exits the apartment.

Evie enters a lounge in slow motion. Time stops as men and woman alike turn their heads to stare at this heavenly creature gliding confidently across the room.

A handsome new SUITOR approaches her confidently from across the room.

Evie holds her hand out and smiles as he accosts her.

EVIE

(O.S.)

A scorpion is in the forest and
needs to cross a river. But
scorpions can't swim. So he sees a
Frog and he asks the Frog if he
could climb on his back while he
swims across the river.

Edward and Evie screaming at each other at the dinner table.
Plates breaking in slow motion.

Edward stands by the door with suitcases. His eyes are red as he turns to take one last look at Evie.

EDWARD

The way I felt about you, I've
never felt like that about anyone
else.

EVIE

Then I feel sorry for you.

She closes the door after him.

EVIE (CONT'D)

The Frog says no way, you'll sting
me and I'll die.

(MORE)

EVIE (CONT'D)
 The scorpion says, "No I won't, if
 I did that you'd sink and we'd both
 drown." So the frog agrees.

Evie and the new suitor fucking on her bed. They roll over
 and he stares up at her lovingly.

SUITOR
 I feel safe with you.

EVIE
 You're not.

EVIE (CONT'D)
 (O.S.)
 The scorpion climbs onto the frogs
 back and the frog swims into the
 river. But before they're halfway
 across the river the Scorpion
 stings the Frog.

Evie in a store: she picks a dress off a rack revealing a
 SECOND SUITOR smiling at her.

Credit card SWIPE!

A gold necklace.

Credit card SWIPE!

The third suitor leads Evie, wearing the dress and the
 necklace, into a high class event. Heads turn as they enter
 the room.

EVIE (CONT'D)
 (O.S.)
 The frog convulses and sinks into
 the river. As they're drowning, the
 Frog says, "Why did you sting me?
 Even though you knew it meant your
 own death?"

The suitor whispers into her ear as they slow dance.

SECOND SUITOR
 I think you might be the One.

Evie smiles. We see her lips as she whispers in his ear:

EVIE
 Thinking I'm the One is a waste of
 time.

The suitor's eyes grow wide with horror and shame.

INT. FRENCH RESTAURANT, W. VILLAGE NYC - NIGHT 2011

Evie and Rogan lean in close. The restaurant is empty.

EVIE

Do you know what the Scorpion
replied?

ROGAN

What?

EVIE

Cause I fucking felt like it.

INT. EVIE'S SOHO APT - NIGHT

Evie SLAM, SLAM, SLAMS her apartment door as lovers exit her
life.

EXT. MADISON SQUARE PARK - DUSK.

Evie daydreams on a park bench across from the flatiron
building.

An attractive man and a tall brunette in heels walk hand-in-
hand through the park. As they get closer Evie recognizes
them as the attractive couple from BDBG years before. The
woman is now very pregnant. She smiles at Evie as they stroll
past.

MAN'S VOICE

Excuse me?

Evie turns to find Rogan standing beside her, dressed sharply
in a suit and tie.

ROGAN

Is this park bench taken?

Evie blinks, then smiles. He smiles back.

INT. FRENCH RESTAURANT - NIGHT

ROGAN

Do you believe in true love?

Evie smiles.

INT. EVIE'S SOHO APT - PRESENT DAY

A stunning Soho loft, modern furnishings.

Evie and Rogan bust through the door in the midst of frantic making out. They stumble onto the couch and she pulls off her top. He rolls on top and unbuttons her pants.

EVIE
Wait!

ROGAN
What?

EVIE
Wait.

ROGAN
What's wrong?

EVIE
I want to do things differently
this time.

CUT TO:

INT. EVIE'S SOHO APT BEDROOM

Evie's bedroom. They lay on their backs in her bed, she in jeans and bra and him topless in jeans.

EVIE
Truth or truth?

ROGAN
Uh... truth.

EVIE
Who was the first girl you kissed?

ROGAN
Haley Williams 3rd grade. Truth or
truth?

EVIE
Truth.

ROGAN
What's your middle name?

EVIE
Rebeka. Truth or truth?

ROGAN

Truth.

EVIE

How did you get into producing?

ROGAN

I walked onto the set of a big movie, told 'em I was a PA. I walked up to the producer, asked him for a job and he ended up mentoring me for the next year. I worked my way up and now I'm putting together funding for a feature.

EVIE

That's pretty ballsy.

ROGAN

I figure when you want something, you just go for it. And when you get it you don't let it go no matter what. Truth or truth?

EVIE

I'll take truth.

ROGAN

Ok. You're on American Idol. What would you sing?

EVIE

"My Funny Valentine", after the Chet Baker version. I also like John Coltrane. Live at Birdland, stuff like that. But that doesn't have lyrics.

ROGAN

Do you have music here?

EVIE

Yeah.

She hands him her laptop and he opens iTunes.

EVIE (CONT'D)

It's my bedtime playlist.

He goes in iTunes and instead of going to the playlists he scrolls over to "play count".

EVIE (CONT'D)
What are you doing!

He clicks and the library sorts by the number of times each song has been played.

EVIE (CONT'D)
Hey!

He laughs and pulls the computer out of her reach. She lays back on the bed and covers her face.

ROGAN
That's funny I don't see any John Coltrane here. "I'm a Slave 4 U" by Britney Spears, 127 plays. "Telephone" by Gaga, 137 plays. I don't even see Chet Baker in like the top ten. I thought the game was truth or truth, not truth or what you think I want to hear.

EVIE
I can't believe you're doing this right now.

ROGAN
Ok, let's see what's number one on the play count list.

EVIE
No!

ROGAN
"Alone" by Heart.

He rolls over to her.

ROGAN (CONT'D)
You're adorable.

She smiles at him.

ROGAN (CONT'D)
Would you sing it for me?

She laughs.

EVIE
"Alone"? To you? Right now? That's not gonna happen.

ROGAN
Why not?

EVIE

Because this isn't Truth or Dare,
it's Truth or Truth, would you
rather play something else?
Mousetrap? Parchisi? Twister maybe?
Right hand blue?

ROGAN

How bout left hand right here?

He puts his arm around her and they resume making out.

INT. SPRING STREET NATURAL RESTAURANT - NIGHT

A gaggle of young, attractive girls (all named Elizabeth) in
a busy Soho restaurant.

LIZ

...really skinny.

LIZZIE

Like TOO skinny.

BETH

Where does she get all those
clothes?

LIZ

Well back in the day she was a
model.

LIZZIE

She's friends with Mary Kate.

LIZ

Ashley.

LIZZIE

Whatever.

BETH

What does she do?

LIZZIE

She just always has money.

LIZ

Her father's a big producer in LA.

LIZZIE

Have you seen her apartment?

BETH
Which one?

LIZ
She's bicoastal.

LIZZIE
Soho.

LIZ
It's sick.

LIZZIE
Evie!

Men throughout the restaurant turn to stare as Evie sashays into the room. She kisses each of the girls on the cheek.

BETH
You look beautiful!

LIZ
How was LA?

LIZZIE
Are you still dating that guy?

EVIE
Thank you, fantastic, and no. But I have amazing news.

One of the guys who saw her enter straightens his tie and approaches her confidently from across the room.

GUY
Excuse me, I-

Evie holds up her hand.

EVIE
Boyfriend!

The guy, crestfallen and confused, returns to his table. The women gasp.

LIZ
Shut up.

LIZZIE
Are you serious?

EVIE
Well, not quite. But. I did meet somebody.

LIZ
Tell me tell me tell me!

LIZZIE
What's his name?

BETH
What does he do?

LIZ
Did you sleep with him?

EVIE
Rogan, a film producer, and what do
I look like, a whore?

The girls burst out laughing.

EVIE (CONT'D)
No, but I wanted to. There's
something different about this guy.
He's... he's a MAN.

LIZ
When are you seeing him again?

INT. EVIE'S SOHO APT - NIGHT

Knock. Knock. Knock.1

Evie runs out, does a quick makeup check and casually opens
the door.

Rogan leans against the doorframe with a huge grin on his
face.

ROGAN
You look amazing.

EVIE
So where are we going?

He just smiles at her.

EVIE (CONT'D)
What are you smiling at? Where are
we going?

He holds out two tickets.

ROGAN
The airport.

Evie's jaw drops.

EVIE
Who are you?

INT. CAB - NIGHT

ROGAN
I wanna make a movie about you.
What do you think about that?

EVIE
What's it called?

ROGAN
The Hottest Chick in Manhattan.

EVIE
Just Manhattan?

ROGAN
I always knew the woman I ended up
with, that we would work together.
A power couple, just out there
killing it, you know?

EVIE
Doing life together.

ROGAN
Exactly.

EVIE
But I don't know how to produce a
movie.

ROGAN
That's why I think you should work
with me. If you want to. And then
see how it goes.

Evie's grin says she's thinking about it.

VOICE
Hey!

EVIE
What??

VOICE
Evie!

Evie rolls down the window and in the cab along side of her is Dauphine.

EVIE
Dauphine!

DAUPHINE
Evie! Oh my god, I haven't seen you
in years!

The girls stick their heads out the window and yell at each other from one cab to another as they barrel down Houston Street.

DAUPHINE (CONT'D)
I missed you so much!

EVIE
I missed you too!

DAUPHINE
I'm so sorry I was a bitch to you!

EVIE
Me too! Let's meet up!

DAUPHINE
I'm moving back to LA in the
morning! David's been having a lot
of shows out there and he's doing
really well!

EVIE
That's amazing!

DAUPHINE
Where are you going?

EVIE
I'm going to the airport with my
boyfriend Rogan! We're producing
movies together!

DAUPHINE
What? That's fantastic!

EVIE
We've got a lot of meetings set up
for when we get back!

DAUPHINE
You guys have to come see us in LA!
We're having a housewarming next
week!

EVIE
I love you Mamma!

The girls reach out and touch hands just before the cabs split in different directions.

DAUPHINE
I love you, too! Call me!

EXT. SAN JUAN AIRPORT - NIGHT

Welcome to Puerto Rico.

Evie and Rogan walk through the airport holding hands and are greeted by a driver with a sign that says, "Sheffield".

The driver holds open the door to a black sedan and moments later Evie's head is on Rogan's shoulder as they rocket through the Puerto Rican night.

They approach a resort on the side of a cliff.

EXT. INFINITY POOL - NIGHT

An infinity pool overlooks the Caribbean. The full moon and the horizon is perfectly reflected in the still water of the pool.

The two slip into the water, swimming in the darkness and into each other's arms.

EVIE
So if this is our second date, I
can't wait for number three.

ROGAN
The moon.

He smiles and kisses her.

EVIE
It's never been like this with
anyone before.

ROGAN
I thought about what you told me
the other night. Everything you
went through. I just wish I could
have been there to protect you from
all of that.

EVIE
You're here now.

ROGAN
Just a couple decades late. Or
maybe I'm just in time.

Evie stares into his eyes. They're bright blue... with a little speck of brown in the left one.

ROGAN (CONT'D)
(whispers)
You found me, baby.

She sings in a quiet, beautiful voice.

EVIE
You don't know how long I have
wanted to touch your lips and hold
you tight.
You don't know how long I have
waited, and I was gonna tell you
tonight.
For the secret is still my own.
Alone.

They get close and put their arms around each other as they start to fuck in the dark pool. They move slow and intense as they stare into each others' eyes.

ROGAN
You're mine.

EVIE
Yes.

ROGAN
I own you.

EVIE
Yes.

ROGAN
Tell me.

EVIE
You own me. You own me. I'm yours.

ROGAN
Just you and me.

EVIE
Forever.

ROGAN
No matter what.

EVIE
I swear.

The song Alone smashes in on the soundtrack:

Till now I always got by on my own.
I never really cared until I met you.
And now it chills me to the bone.
How do I get you alone?

Pull back to reveal the moon over the Caribbean Sea.

SERIES OF SHOTS:

Scrrrrrrttttt! Scrrrrrrttttt!

A plane touches down in Los Angeles.

Evie struts across the tarmac in heels and sunglasses,
blackberry to her ear. Rogan follows wheeling two suitcases.

A black Mercedes winds its way up the PCH to a Malibu beach
house overlooking the Pacific.

EXT. DAVID'S MALIBU BEACH HOUSE - DAY

Evie and Rogan pull into the driveway, alongside a row of
German cars.

Dauphine runs out and throws her arms around Evie. Dauphine
hugs Rogan, David and Rogan shake hands.

The two couples step out a window onto the roof- this is
where the party is: beautiful LA types sprawl on blankets in
bikinis or stand huddling with drinks as the sun sets over
the Pacific.

GUEST 1
Evie!

GUEST 2
Oh my God!

GUEST 3
Where have you been?

GUEST 4
Who's the lucky guy?

GUEST 5
She's a hard one to pin down.

ROGAN
Tell me about it.

ALLISON
Hello, 1997!

A drunk blonde.

EVIE
Oh, my god. Allison!

ALLISON
The last time I saw you was that night at that place on Wonderland!

EVIE
Which place and which night?

ALLISON
You were wearing a cocktail dress with the punk rock studs all over it and you stood on the table and lifted it up...?

EVIE
Did I have underwear on?

ALLISON
Yes.

EVIE
Must have been a weeknight

Laughter all around... except from Rogan.

CUT TO:

Later. The sun is touching the horizon. Evie and Rogan and Dauphine and David stand talking.

DAUPHINE
There were times in New York where I'd be like, "Who is that crazy person standing on the street screaming at somebody?" And then I'd be like, "Oh, it's me."

Laughter.

DAUPHINE (CONT'D)

I mean, the laundromat or the
fucking subway, sometimes I would
just find myself in a screaming
match with a perfect stranger.

DAVID

That perfect stranger was usually
me.

Laughter.

EVIE

When did you know?

DAUPHINE

That we wanted to be together?

EVIE

Yeah.

DAUPHINE

I guess I knew... well, we were
dating for a like a year and I
still wouldn't call him my
boyfriend-

EVIE

What!

DAVID

Oh, yeah.

DAUPHINE

He never asked me about it, and
then one night I had like this big
confession to make, and I was like,
"I have a fear of commitment." And
he didn't bat an eye, he was just
like, that's cool, and right there
the whole fear thing just went
away.

EVIE

Wow.

DAVID

And once we were committed, all the
other problems seemed to fade away.

ROGAN

I'm gonna step inside for a moment.
Evie, you wanna run in with me?

EVIE

Oh, sure.

INT. MALIBU BEDROOM - DAY

Rogan leads Evie in by the hand.

ROGAN

What the fuck was that all about?

Evie's face falls.

EVIE

What?

ROGAN

You honestly don't even know what I'm talking about?

EVIE

We were having a good time and we were talking to Dauphine and David and...

ROGAN

Your underwear?

Evie is drawing a blank.

ROGAN (CONT'D)

"Must have been a weeknight"?

EVIE

What, that party a long time ago?

ROGAN

Is that how you talk when I'm not around? You don't introduce me and I'm standing there like an asshole. And then you make a joke about it in front of everyone like you're this promiscuous girl or something.

EVIE

Baby, that was a long time ago.

She tries to put her arms around him. He stops her and takes a step back.

ROGAN

Were you like this big whore or something that I didn't know about?

EVIE

No!

ROGAN

Then why'd you throw it in my face
like that?

Fury wells up in Evie's face, but she wills it away.

EVIE

I'm sorry, I'm so sorry! Listen, I
just, I shouldn't have said that. I
mean, sometimes I just say shit
like that.

ROGAN

I don't wanna be with someone who
says stuff like that.

EVIE

I mean, I'm not used to this, I
just, I haven't done this before,
with someone I really care about. I
just have to learn how to be.

He turns his back on her and Evie cries on the bed.

After a moment he returns to her.

ROGAN

I'm going back out.

A beat while she looks at him uncertainly.

EVIE

Do you want me to come with you?

ROGAN

I want my girlfriend out there,
yeah.

INT. BATHROOM - NIGHT

Evie splashes water on her face. She catches an unwanted
glimpse of her reflection and hurriedly puts on new makeup.

EXT. DAVID'S MALIBU ROOF - NIGHT

The party transitions to evening mode. Evie is still
shellshocked, standoffish as she and Rogan go through the
motions of small talk with another couple.

ALLISON
That's fucking amazing.

EVIE
What?

ALLISON
I said, that's amazing. Rogan just told me the two of you were working together now.

Rogan smiles proudly but Evie is still a little confused.

ROGAN
That fire inside's gotta go somewhere...

And then allison says you've come so far, or something like that.

EXT. FIFTH AVENUE - DAY

Evie and Rogan walk purposefully through Manhattan.

EVIE
I met Gerald at Soho House. He's a HNI who's extremely interested in getting into entertainment-

EVIE (CONT'D)
HNI?

ROGAN
High net worth individual.

INT. THAI MASSAGE PARLOR - DAY

Violent thumping and pounding as Thai women beat the kinks out of clients' bodies. Evie and Rogan sit in the waiting room.

ASIAN WOMAN
Nex!

A client heads to the back.

ROGAN
An investor is anybody with money. Rich people. Go where they go.
(MORE)

ROGAN (CONT'D)
Soho House, Thompson Hotel, charity
events (that's a big one)...

ASIAN WOMAN
Nex!

Rogan continues talking as he heads toward the back room.

ROGAN
Jewish networking things in the
city, big fashion events, stuff in
the Hamptons...

INT. SPRING STREET NATURAL - DAY

The Elizabeths look up as Evie struts in.

LIZ
Hello, Beautiful!

LIZZIE
Where have you been?

BETH
How is your life so amazing?

EVIE
Replace "amazing" with
"exhausting". I've been on
conference calls with LA all
morning, this afternoon was a
meeting with an investor and
tonight I've got a thing at
Norwood.

INT. NAIL SALON - DAY

Evie gets a pedicure while Rogan gets his nails done.

ROGAN
Everyone knows independent film is
risky. So you're not selling the
script, you're selling yourself.

The nail lady clips too close.

ROGAN (CONT'D)
Ouch!

INT. SPRING STREET NATURAL - DAY

The waiter delivers identical sparse, manicured salads to Evie and the Elizabeths.

ROGAN

(O.S.)

So once you got a live one, you
tell them you've been-

EVIE

-attached to executive produce an
independent feature.

ROGAN

(O.S.)

There's a hundred grand in escrow
and we're-

EVIE

-deep in the casting process,
offers are out to-

ROGAN

(O.S.)

-famous actor, famous actor, famous
actor-

EVIE

-and we're looking to sew up the
last bit of financing.

ROGAN

(O.S.)

If they call your bluff and wanna
know what you've done, just say
you've got-

EVIE

-multiple projects in various
stages of development.

INT. BARNEY'S - DAY

A shoehorn as Rogan slips on a Ferragamo. A Patek Philippe
slips onto his wrist. A cufflink links. Evie listens as he
checks himself out in a mirror.

ROGAN

Success. Money. Celebrity.
Confidence. Sex.

(MORE)

ROGAN (CONT'D)
You need to make people feel like,
when they're around you, they feel
like the person they imagined they
were always meant to be.

Rogan holds up two ties.

ROGAN (CONT'D)
Hermés or McQueen?

INT. SPRING STREET NATURAL - DAY

LIZ
What's the budget?

LIZZIE
When do you start shooting?

BETH
Does this mean you're moving back
to LA?

ROGAN
(O.S.)
And then, you close the deal.

The waitress drops the check.

EVIE
Oh! Things have been so crazy, I
must have left my credit card at
home.

ROGAN
(O.S.)
Wave the business plan in front of
their face, look them right in the
eye, and say, "How many shares can
I put you down for?" Then you do
one simple thing.

EVIE
Which one of you can cover me?

ROGAN
(O.S.)
Don't. Say. A word.

Uncomfortable silence as Evie returns the girls' stares
unblinkingly.

All three at once:

LIZ
I got it.

LIZZIE
Don't worry about it.

BETH
I'll take care of it.

Three credit cards fly onto the table as Evie smiles.

ROGAN
(O.S.)
It's amazing what our minds can do.
And any time you question what
you're doing, any time you ask
someone for money and they tell you
to go fuck yourself, any time you
think you CAN'T do it...

EXT. MEATPACKING DISTRICT - DAY

Rogan stops Evie on the cobblestone street and puts his hands
on her shoulders.

ROGAN
I want you to imagine someone
grabbing you and literally sticking
a gun up to your temple. And they
tell to get this movie funded in 90
days or they're gonna pull the
trigger... then ask yourself, can you
do it?

EVIE
Yes.

ROGAN
Let's fucking do it.

INT. SOHO HOUSE - DAY

They enter the lobby of the chic private hotel.

ROGAN
We have a meeting with Mr.
Merchant.

CLERK
Mr. Sheffield?

ROGAN

Yes.

CLERK

He's by the pool.

Evie and Rogan step into the elevator.

ROGAN

This'll be a good first time for you, so just watch this time and see how I rope this guy in.

EVIE

Don't say anything?

He smiles.

ROGAN

No.

EVIE

Nothing?

ROGAN

Not one little thing.

EVIE

Even if I wanted to tell you how sexy you are right now?

ROGAN

Shhh...

EVIE

Even if I told you I wanna get down on my knees right now and suck your-

DING!

The elevator opens as they reach the top floor.

EXT. SOHO HOUSE ROOFDECK - DAY

Hot chicks in bikinis and buff bi-coastal types lounge around the pool.

Rogan and Evie wind through the crowd until they find a douchebag, Gerald, drinking with a couple blonde girls.

ROGAN

Gerald, this is my business partner, Evie.

GERALD

Ahh, very nice to meet you, Evie.
Would you care to join us?

EVIE

Of course.

GERALD

Who are you again?

ROGAN

Rogan Sheffield. I wanted to get
back to you about that film project
you were asking about.

GERALD

Oh, yeah, ok. You brought the
business plan?

ROGAN

Of course, I-

Someone falls in the pool. Gerald ignores Rogan and starts
playing around with the other girl like he's gonna throw her
in.

Gerald takes a seat next to Evie on a recliner.

CUT TO:

Later. A waiter delivers food and drinks to Evie and Rogan
while Gerald's group does their own thing.

ROGAN (CONT'D)

God. The truffle fries are fucking
amazing. Do you want one?

EVIE

When I eat carbs, black guys start
asking for my phone number.

Rogan looks over at the other group laughing and drinking
beer in the pool.

EVIE (CONT'D)

So what do you do in a situation
like this?

ROGAN

It's just a game for this guy.
He'll come over when he's ready to
talk business.

The group gets out of the pool, towels off and heads inside.

ROGAN (CONT'D)
Yo. Hey Gerald, buddy, what's up,
you got a second to take a look at
this?

GERALD
Aw, maybe next time, bro. We'll
probably be at Kane later if you
wanna stop by.

The waitress drops the check. Rogan turns to Evie.

ROGAN
You wanna go to Kane later?

EVIE
Gerald!

Gerald's almost inside, but he stops and turns around.

EVIE (CONT'D)
Scorpio?

GERALD
What?

EVIE
Your sign. You're a scorpio, right?

GERALD
Yea, I'm a Scorpio.

EVIE
That's what I figured.

GERALD
How did you figure that I was a
Scorpio?

EVIE
Because you strike me as a
pigheaded, manipulative son of a
bitch.

He's not sure what to make of this chick.

EVIE (CONT'D)
And because Scorpions can sense
other Scorpions.

He smiles.

GERALD

So are you pigheaded and
manipulative as well?

EVIE

One hundred percent.

GERALD

So what do you want?

EVIE

I want to know if you've got balls.

GERALD

Why's that?

EVIE

Cause we're looking for an investor
with balls. I'm from LA, you know,
so I've heard all the talk, I've
heard all the bullshit. What we're
looking for is someone who's ready
to make a fucking movie. And if
that's not you, let me know so we
can stop wasting each other's time.

GERALD

Where's that biz plan?

Rogan hands it to him.

GERALD (CONT'D)

I'm back in town in two weeks. Set
something up.

Rogan smiles at Evie. She shrugs, like "no big deal."

EVIE

You know, babe, I've got a big
problem.

ROGAN

What's that?

EVIE

I don't have a thing to wear.

He smiles.

INT. BCBG BOUTIQUE - DAY

Rogan's voice fades in. He continues to school her as they
shop for dresses.

ROGAN

...investors anywhere. Follow the money. Barney's, bars in the financial district where the hedge fund guys hang out. You know where's a fucking gold mine? Cabo. Turks and Caicos. Saint John.

EVIE

Is that where you're taking me for our third date?

ROGAN

After someone cuts us a check.

EVIE

We're so close.

ROGAN

I know.

EVIE

So why don't we just borrow a couple grand from the equity fund? It *is* a business expense.

ROGAN

That hundred thousand's in escrow, I can't touch it till the movie gets made.

EVIE

Where'd that money come from?

ROGAN

An investor.

EVIE

Can't you go back to him and-

ROGAN

It's my ex-girlfriend's parents. She has to have a walk-on in the movie. It's in the contract.

EVIE

She's an actor?

ROGAN

She's a cocktail waitress.

EVIE

Truth or truth?

Rogan looks busted.

 ROGAN
 ...truth.

She holds a dress up.

 EVIE
 How would I look in this?

He smiles and hands the dress and his Amex to the BCBG CLERK.

 ROGAN
 Fucking amazing. Truth or truth?

He moves close and whispers in her ear.

 ROGAN (CONT'D)
 Does it make your pussy wet
 thinking about how rich we're gonna
 be?

 EVIE
 Soaked.

 BCBG CLERK
 Sir?

Evie and Rogan both turn around.

 BCBG CLERK (CONT'D)
 I'm sorry, there seems to be a
 problem with your card.

INT. MEATPACKING NIGHTCLUB OFFICE - NIGHT

Edward answers the phone.

 EDWARD
 Hello?

Intercut with Evie walking through Soho.

 EVIE
 Edward!

 EDWARD
 Evie?

 EVIE
 Is this a bad time?

EDWARD

Eight years after you broke my heart? Right on time. What's up?

EVIE

I know I haven't spoken to you for a while, but I had a business opportunity that I thought you'd be perfect for.

EDWARD

Uh huh.

EVIE

I've been attached to produce an independent feature. I'm reaching out to investors and I thought you'd be the perfect person to speak to.

EDWARD

You're looking for money?

EVIE

I'm looking for investors and I know you run in some pretty interesting circles. Hedge fund guys, entrepreneurs, high net work individuals. If you can think of anyone who'd be right for this project there'd be a generous finders fee.

EDWARD

My circles are not as interesting as you may imagine, but... That depends. What are you willing to do to meet these guys?

Evie's thinking...

INT. SPRING STREET NATURAL - DAY

Evie stares out the window as the Elizabeths blather.

LIZ

What do you think?

EVIE

What?

LIZZIE

What do you think?

EVIE
About what?

BETH
Liz is dating this guy and he paid
for dinner but then he let her pay
for drinks?

Evie's Blackberry vibrates on the table and she picks it up,
ignoring them.

LIZZIE
There's so many guys in this city,
I think...

Evie throws her blackberry on the table and resumes ignoring
her companions.

LIZ
What about Rogan?

EVIE
What about Rogan?

LIZZIE
Would he ever make you pay for a
drink?

EVIE
I don't drink, remember?

BETH
I guess that's a no.

Laughter.

LIZZIE
So who's gonna be in this "movie"
of yours?

Slight sarcasm.

EVIE
We've got a lot of offers out,
we've got a couple no's, a lot of
yes's, but we're really holding out
for strictly A-list talent.

LIZ
And so you've found someone to
invest, right?

EVIE

Our business plan is really attractive so basically we're waiting until we find someone who's a perfect fit because...

Lizzie stifles a laugh. Anger washes over Evie's face. They're all laughing at her.

BETH

Cause it sounds like an amazing business opportunity.

LIZ

Actually, I'm looking for someone to invest in my salad, do you know anyone who might be interested?

Evie picks up a fork and jams it in Liz's jugular.

A waitress screams and drops a tray. Liz pulls out the fork and blood erupts in a geyser. Chaos. Screaming. The fork drops on the table.

BETH

Oh, the food's here.

No blood, no fork. Evie stares out the window. The girls bite into their salads.

LIZ

So what do you think? Should I give him another chance?

Evie grabs her purse and knocks into the waitress as she bolts from the restaurant.

EVIE

I don't give a fuck what you do.

INT. EVIE'S SOHO APT - NIGHT

Rogan's typing when Evie storms in.

ROGAN

Hey.

She ignores him as she drops off her things.

ROGAN (CONT'D)

Any leads?

EVIE

I got a lead on an arugula salad,
what about you?

ROGAN

Nothing. We just gotta get out
there more. Make shit happen. I've
got great news, though.

EVIE

Does it involve making rent?

ROGAN

I decided to forget about Leo's
script and just write something
from scratch. People just aren't
into these low budget dramas right
now.

Evie stares in disbelief.

EVIE

What are people into?

ROGAN

Romance. So I'm writing a new movie
and it's gonna be about us.
Straight up epic romance, starting
with how you told me about your
life and everything. About this
girl who meets the man of her
dreams and they live happily ever
after. I sent out emails to all the
investors.

EVIE

You had this idea and so you sent
out emails???

ROGAN

Yeah. Check your phone.

EVIE

Have you even written a script
before?

ROGAN

What's with your negative fucking
attitude?

EVIE

My negative attitude has to do with the fact that I'm out there hustling your fucking dumb-ass script and you're sitting here like you're Aaron Sorkin or somebody just waiting for the next big offer to roll in.

ROGAN

Evie, you need to start hanging around with rich people, people with money.

EVIE

Yeah, obviously!

ROGAN

Cause they don't talk like that. Whenever I talk to my successful friends, they all say keep doing exactly what you're doing, keep the positive energy, keep your mind focused no matter what. That's how they all got to where they are now.

EVIE

So why don't you call one of them up and ask them if they want to invest in one of your "multiple projects in various stages of development?"

ROGAN

And I don't appreciate you trying to make me feel like shit just because you're supporting me right now.

EVIE

I shouldn't have to make you feel that way. A real man would already feel that way.

She throws the script on the table. Rogan grabs the table and throws it against the wall. Then he kicks the trashcan and it flies across the room.

CUT TO:

Evie's in the shower just letting the hot water hit her in the face.

She reaches out of the shower and picks up her Blackberry. She texts Aaron: "when can I meet them?" He replies: "midnite. wear something nice"

CUT TO:

Evie finishes applying makeup in her bedroom. Her high heels click on the hardwood as she struts past Rogan on her way out. Ho looks up and has to force himself not to ask her where she's going.

She exits, saying nothing.

EXT. EVIE'S SOHO APT - NIGHT

Evie exits onto the street. A BUM panhandling against her building whistles at her as she walks by. She ignores him.

EVIE

Taxi!

INT. PRIVATE PARTY ROOM - NIGHT

Blondes in skimpy outfits serve drinks to men in suits at a high-class raucous bachelor party.

INT. CHANGING ROOM - NIGHT

Evie applies smokey eyes in a bulb-lined mirror. A rail-thin brunette cocktail waitress (not unlike a younger Evie) staggers into the dressing room, chops up a fat line of coke and does it in front of Evie.

BRUNETTE

What the fuck are you looking at?

Edward rolls up behind her as the brunette exits.

EDWARD

You ready?

EVIE

No.

INT. PRIVATE PARTY ROOM - NIGHT

Evie and Edward poke their heads out from behind a curtain and survey the room. He points out a piggish man getting a lap dance.

EDWARD

That guy's Alexander DeWalsh. He manages a hedge fund that specializes in arbitrage.

A disgusting Wall Street type throwing bills at a dancing girl.

EDWARD (CONT'D)

Rufus Weinstein. Trades in derivatives.

An unappealing man smoking a cigar.

EDWARD (CONT'D)

Steven Ridgeman. Goldman Sachs. Equities.

EVIE

They look like a bunch of fat cunts to me.

EDWARD

Money, that's your poison, right? Well there it is. Go get it.

Evie throws off her robe revealing a black stripper outfit with black leather boots and fishnets.

A new song starts as Evie struts out onto the floor. She tries to ignore the stares from the men who appear ever more grotesque and piglike.

LIZ

(O.S.)

Have you seen Evie lately?

BETH

(O.S.)

I thought she got her movie funded?

LIZZIE

(O.S.)

Yeah, right.

LIZ

(O.S.)

There is no fucking movie.

LIZZIE

(O.S.)

Uh, haven't you noticed that she's a compulsive liar?

BETH
Every week it's "I'm an actress."

LIZZIE
"I'm a model."

LIZ
(O.S.)
"I have a new job."

LIZZIE
"I have a new boyfriend."

BETH
"He's definitely the one."

LIZ
Meanwhile she blows anyone with
money.

LIZZIE
(O.S.)
I heard she's stripping again.

LIZ
(O.S.)
Psychotic.

LIZZIE
(O.S.)
Delusional.

BETH
(O.S.)
Borderline.

The coked-up brunette is serving a drink to one of the pigmen, brushing her hand against his crotch as he leers at her.

RUFUS
Hey! That scotch?

EVIE
Johnny Walker Black, would you like
one?

Evie smiles and leans over with the drink as Rufus checks out her behind.

EVIE (CONT'D)
I've heard all about you, Rufus.

RUFUS
Oh really! Like what?

He slides his hand up her leg toward her ass.

EVIE

Like you have a lot of money.

RUFUS

You heard right.

EVIE

Maybe so much money you don't know
what to do with it?

Rufus pulls out a hundred dollar bill and slips it in Evie's waistband.

She takes his hand and leads him to a curtained-off dimly-lit back room. She sits him down on a couch and teases him. In this light he is even more piglike and grotesque. He flips another hundred at her.

RUFUS

Do you like money?

EVIE

I've been attached...

Evie looks over to see the brunette performing a sex act across the room. We hear the sound of metal rattling, being smashed... Rufus slides his hand up her thigh.

EVIE (CONT'D)

...as executive producer...

A stream of blood runs out of the brunette's nose and down between her breasts. The sound of rattling, smashing, crashing metal overpowers the music until it's deafening.

EVIE (CONT'D)

On a feature film!

Rufus' head has morphed into that of a full blown pig. The buttons of his dress shirt pop off as his fat body strains against them.

PIG-RUFUS

WHEEEEEEEEE!!!!!! WHEEEEEEEEE!!!!!!

The brunette violently convulses on the floor as blood sprays out of her nose in a geyser.

The screeching metal crescendos, erupting as we-

SMASH TO:

A hammer smashing a pair of training wheels off a kids' bike.

The tire of the bike spinning furiously as it rockets down an incline toward Franklin Ave. Skidding on gravel... Sliding into a parked Mercedes... Little Evie flies through the air...

Exterior, a house in the San Fernando Valley: Ratface and his cronies scatter out the front door. Car screech out of the driveway as Dauphine pulls up in a red Alpha Romeo.

We follow Dauphine as she moves slowly through the trashed house.

DAUPHINE

Evie? Evie?!!!

As she reaches the bedroom Dauphine screams violently. A teenage Evie struggles to stand, naked, her body bruised and her face smashed and bleeding.

The little boy in the woods beneath the Hollywood Sign.

LITTLE BOY

Will you have sex with me?

EVIE

(O.S.)

DON'T FUCKING TOUCH ME!

SMASH TO:

Rogan and Evie having sex in her apartment.

EVIE (CONT'D)

DON'T FUCKING TOUCH ME! DON'T
FUCKING TOUCH ME!

He leaps off of her, naked, horrified.

ROGAN

What's wrong!!!! Baby, what's
wrong? What happened? What's wrong?

Evie is naked, curled in a ball. Rogan breaths heavy. Her eyes are vacant.

ROGAN (CONT'D)

Baby, it's ok. It's me. I love you.
It's ok. Whatever's happening, it's
ok. I'm here for you.

He moves slowly toward her and puts his arms around her. Her eyes stare blankly over his shoulder...

...landing on a crumpled up hundred dollar bill on the dresser.

INT - PARK AVENUE SHRINK'S OFFICE - DAY

Rogan and Evie sit on the couch.

EVIE

There are... problems in our relationship.

SHRINK

I hear that word a lot from people who come in here: problems. I feel like a lot of people have a vision of what a perfect relationship looks like, two people just walking in lockstep together. But the reality is that relationships, real relationships take work.

Shrink turns to Rogan.

SHRINK (CONT'D)

How would you describe your relationship with Evie?

ROGAN

I think we have a good relationship. I mean, there are times where we don't get along, but when it comes down to it I think we definitely got each other's backs.

Evie says nothing so he keeps talking.

ROGAN (CONT'D)

There are times that things happen that I think Evie - I mean I love you, you know. I love this woman. - times where Evie sort of imagines something to be there that might not really be there.

EVIE

What?

SHRINK

Like misreading the situation?

ROGAN

Yeah. Like sometimes you'll take things out of proportion or - not just me, but with your friends, too. And sometimes I'm just concerned that... stuff may be going on for you that's not going on for me. Or anyone else.

Evie is flabbergasted.

SHRINK

What's your history like, Evie?

EVIE

Grew up in LA. My father beat the shit out of my mother and kicked me out of the house when I was 16. I did a lot of drugs, mostly speed and heroi...

She trails off, Rogan and the Shrink both staring at her.

SHRINK

And are you seeing anybody or are you on any sort of medication?

EXT. PARK AVE - DAY

Evie storms out of the building. Rogan follows.

EVIE

What do you think I make shit up, you think I'm fucking crazy?

ROGAN

No, no, not at all.

EVIE

What did you say, I see things that aren't really there, something like that?

ROGAN

Am I allowed to be honest in there or not? I'm worried about you.

He moves to hug her and she pulls away.

EVIE
Worried about me. Don't fucking
touch me right now.

CUT TO:

Evie's walking several steps ahead of Rogan as they approach her apartment. The local bum whistles at Evie as passes.

Rogan stops in his tracks.

ROGAN
Apologize to the lady.

He whistles again.

EVIE
Forget it, Rogan. Let's go.

ROGAN
One chance. You apologize to the
lady, then I never see you again.

BUM
I own you.

ROGAN
What?

BUM
Is that you or was that the last
guy? There's lotsa guys, you know?

Rogan is paralyzed by anger. The bum is making sex noises.

BUM (CONT'D)
Tell me I own you. Tell me you're
my fucking whore.

ROGAN
Shuttup!

BUM
Buddy, I been sleepin' under this
window for 6 years.

Rogan looks up to see their bedroom window, directly above the bum. The curtains are blowing in the breeze of the open window.

ROGAN
(to Evie)
Get in a cab.

EVIE
No! Rogan, no!

ROGAN
Taxi!

Rogan stuffs her in a cab.

EVIE
Get your hands off of me!

ROGAN
Do what I tell you. Central Park!
Drive!

Rogan slams the door and the cab pulls away. Rogan picks a discarded kryptonite lock off the sidewalk and struts toward the bum.

BUM
By the way, she likes it when you
push her head down when she's
sucking' your cock. Make her gag on
it.

Rogan swings the lock and hits him in the face hard enough to break his jaw.

Inside the cab:

EVIE
Stop!

The cabbie screeches to a halt half a block away. Evie watches through the taxi window as Rogan beats the shit outta the guy.

CABBIE
We go now or you get the fuck outta
my cab, lady!

EVIE
Wait!

On the street, Rogan is beating the guy to a pulp. Men stop and stare. Women scream. Rogan drops the lock then calmly walks over and gets in the cab. They pull away. She sits up and his lap and starts kissing his face.

EVIE (CONT'D)
Thank you for doing that for me.

A beat.

ROGAN

Did you ever hear back from that
guy from Soho House?

EXT. PASTIS RESTAURANT - NIGHT

Evie walks up to the restaurant, pauses, and takes a deep
breath. She puts her game face on and enters the busy
restaurant.

INT. PASTIS RESTAURANT - NIGHT

Gerald is waiting at a table in a trendy French Restaurant in
Meatpacking.

GERALD

You looks stunning.

EVIE

So. Did you get an opportunity to
look at the business plan?

GERALD

I don't invest in business plans, I
invest in people. Tell me how
you're gonna make money for me.

EVIE

(nervous)

Well the way it works is a fifty-
fifty split, whereby after the
distributor is paid off, we split
the profit 50/50 between... We
recoup... everything and then, of
course, there's a couple extra
points for you on the backend.

GERALD

So when do I get my money?

EVIE

Well, after the financing goes
through it takes like a year to
make the movie and then, uh... you
know, distribution...

GERALD

Do you know that guy?

Evie looks across the restaurant. Finance Guy, the customer
from her cocktailing days, is on a date a few tables away. He
keeps stealing glances at her.

EVIE

No idea.

GERALD

He keeps staring at you.

EVIE

I get that a lot.

GERALD

A lot of men in this city aren't men at all. They're little boys.

EVIE

Pigs, you mean?

Gerald smiles.

GERALD

That too.

Finance Guy's date gets up and walks toward the restroom. He looks straight at Evie and smiles.

EVIE

Excuse me.

Evie gets up. Finance Guy smiles as Evie walks toward him, but the smile turns to horror as she passes him and accosts his date outside the ladies room. Gerald watches from across the restaurant. As Evie speaks to her, the girl is confused, then horrified, then angry. We can see her say thank you to Evie, then storm past her table, grabbing her purse on the way out of the restaurant.

Finance Guy mouths something nasty to Evie as he chases after his date.

Evie returns to her seat, all smiles.

GERALD

So you were telling me about the splitting, and the recouping, and points on the backend...

EVIE

Do you believe in true love?

GERALD

More than anything in the world.

EVIE

This is a movie about true love.
Not some bullshit Hollywood
romance. It's a movie about real
people who were meant to be
together. And even in this world
where everything's fucked up and
people cheat on each other and
nobody trusts anybody, I wanna make
this movie so people believe that
that's still possible.

GERALD

And then they live happily ever
after?

EVIE

What do you think?

Gerald smiles.

INT. EVIE'S SOHO APT - NIGHT

Rogan is finished writing for the evening. He closes his laptop and puts his shirt in the closet. He sees a film finance book in the back of the closet but when he pulls it out, he accidentally knocks over a box, which spills all over the floor.

Picking up the mess, he finds old pictures of Evie, which make him smile. He puts the box back in the closet and notices an errant piece of paper on the floor. It is Evie's birth certificate: Evie Milada Goldman.

ROGAN

Rebekah...

FLASHBACK:

Evie and Rogan in bed on their first date.

ROGAN (CONT'D)

Truth or truth?

EVIE

Truth.

ROGAN

What's your middle name?

EVIE

Rebekah.

END FLASHBACK:

Suspicion falls on Rogan's face.

INT. MEATPACKING NIGHTCLUB - NIGHT

Evie and Gerald at a cozy spot in the VIP.

GERALD

There's a Russian saying: it's better to be rich and healthy... than to be poor and sick.

She laughs. They both take a drink.

EVIE

I like that saying. So what is it exactly that you do?

GERALD

I own a company that sells medical equipment. And things have gone really well but I'm looking for more out of life.

EVIE

Rogan and I have the creative background, but we're at a point where this is getting too big for us and we really need to partner up with a kick-ass financier.

GERALD

What's up with this Rogan guy?

EVIE

We're business partners.

GERALD

I told you I invest in people. I like you, I'm not sure how this Rogan guy fits into the whole thing.

EVIE

He owns the projects.

GERALD

I don't give a shit about the projects. You're passionate. You're smart. I want to work with you.

EVIE

What did you have in mind?

GERALD

I could really use someone with a creative eye like yours, someone who knows what's going on in the street.

EVIE

Are you offering me a position?

GERALD

Not a position, a little more informal than that. What I respect about you is you're such a hard worker, a hustler.

EVIE

Totally.

GERALD

But did you ever think about, wouldn't it be nice if you didn't have to work so hard all the time? If you were with somebody who didn't have pipe dreams but someone who had already made it in life. Someone with real money. Where you wouldn't have to work and you'd be free to work on projects that you were passionate about?

Evie takes this in.

EVIE

Can I ask you a question? How'd you get us in the VIP?

GERALD

They know me here.

EVIE

Bullshit.

GERALD

What? I come in with a beautiful woman, they know I'm getting bottle service-

EVIE

Ok, now take a look at those girls.

Evie motions to a table of models drinking wine.

EVIE (CONT'D)
How did they get in here?

GERALD
They're models.

EVIE
Ok, now what about them?

She points to a table of cool guys drinking beer.

EVIE (CONT'D)
Friends of the promotor. Now what
about that table?

She points to an older drunk guy in a suit with two hot Asian chicks. On their table is a bottle of Grey Goose.

Gerald looks down at his own bottle of Grey Goose.

EVIE (CONT'D)
You didn't have a lot of friends
growing up. You were shy, awkward,
kind of a nerd. But you're smart
and you did really well for
yourself and now you have a lot of
money. But you have never been cool
once in your entire life. Everyone
knows this. Now that you have money
you think you can change all that.
But what you don't realize -
because you're so uncool - is all
you're doing is paying for the
privilege of hanging out with those
of us who are. All you are to us is
a black Amex in True Religions and
an Armani blazer. So if you wanna
finance this movie we can have
production meetings at Extra
Virgin. You can flirt with the
talent. You come on set whenever
you want, come to the wrap party,
the premiere, red carpet the whole
deal. But I love Rogan with all of
my heart. And not money or success
or anything else is gonna get in
the way of that. So when I go home
at night and fuck my boyfriend
because I want to fuck him, that is
a world that you will never, ever
experience. So are you in, or are
you out?

He thinks about it for a moment- then throws his drink in her face.

INT. EVIE'S SOHO APT - NIGHT

Evie enters the apartment. Rogan is looking for something in a pile of clothes.

EVIE

Rogan.

He doesn't hear.

EVIE (CONT'D)

Rogan.

ROGAN

What?

EVIE

I'm done. I'm not doing it anymore.
I'm not going out to meet guys and
try to get money while they
disrespect me. 'I'll get a job
cleaning floors if I have to, but
I'm not doing that anymore. I'm in
this with you completely even if we
have to move to, like, Brooklyn or
something. But I just gotta know.

ROGAN

Know what?

EVIE

If you're as committed to this
relationship as I am.

He just looks at her.

EVIE (CONT'D)

I need to know if we're getting
married or not. I'm almost thirty.
And at this point in my life...

She trails off as she realizes what he is doing... packing a bag.

ROGAN

...I'm sorry.

EVIE

What are you doing?

ROGAN

I'm sorry. I just, things aren't working out...

She takes his hands in hers.

EVIE

I love you with all of my heart but if you don't think this is right then I won't try and stop you.

They release and she stares at him as he continues to get his things.

EVIE (CONT'D)

Are you really leaving me? Just like that? You better answer me cause after you walk out that door it's fucking over. Just answer me and tell me to my fucking face: are you leaving me?

Rogan turns to her and gathers his composure.

ROGAN

Yes.

Evie erupts in tears.

EVIE

You promised! You promised me! Puerto Rico that night that night you said you'd never leave me.

ROGAN

I'm sorry.

EVIE

WAIT!

She grabs his shirt, ripping it.

ROGAN

I'll, I'll do the Master Cleanse! Just gimme a month, I know we can make it work, forget about the thing I said about marriage for right now, let's just give us a chance.

Evie's loses it. She drops to her hands and knees in tears.

EVIE

You told me you would never leave
me. You promised. No matter what.

Rogan looks at Evie crying on the floor.

ROGAN

Truth or truth?

EVIE

What?

ROGAN

Truth or truth?

EVIE

Truth.

ROGAN

That story you told me. About the
guy. Who came to visit you when you
were a kid and you were trying to
find him and everything... Is that
true?

EVIE

Of course! Every word!

ROGAN

But there have been other guys.

EVIE

Yeah.

ROGAN

And were they the one, too?

EVIE

No.

ROGAN

But did they think they were?

EVIE

Everybody thinks they are. That's
why...

ROGAN

That's why you tell the story.

EVIE

No! The story's true, it's just!
It's not my fault what they think!
I didn't know.

(MORE)

EVIE (CONT'D)
Or maybe I thought some of them
were, but I wasn't sure and I'm
sure with you.

Long pause.

ROGAN
Goodbye, Evie.

Rogan exits. Evie screams and starts punching herself in the back of the head with her fist.

INT. EVIE'S SOHO APT - MORNING

We hear NYC traffic outside.

Sun streams though the window on Evie, passed out in the fetal position on the dirty hard wood floor.

She slowly gets up. She's a wreck. Her face is tear-streaked and her eyes are puffy. There are bruises on her face.

CUT TO:

Later. Evie watches something stupid on TV.

She gets up and makes herself a cup of tea. As she returns to the couch she holds out her hand casually pulling the flatscreen over onto the ground. It smashes on the floor and the apartment is now quiet.

She returns to her place on the couch and stares at the blank wall. In the corner of the room something catches her eye. She investigates, pulling something out of a pile of junk in the corner. It's a dirty copy of Rogan's script. The Infinity Pool.

EXT. LOS ANGELES - DAY

A plane lands in Los Angeles.

Same heels and same dark glasses, but this time Evie wheels her own bags across the tarmac.

INT. INSURANCE OFFICE - DAY

Eugene sits behind a desk discussing insurance with a couple. The door jingles and he looks up. It's Evie.

INT. EUGENE'S HOUSE- DAY

Eugene makes Evie a cup of tea in his modest kitchen.

EUGENE
So what are you doing back in LA?

EVIE
Producing a film.

EUGENE
Ok.

EVIE
I have a script and I'm looking for investors.

EUGENE
What's it about?

EVIE
It's about a girl who's searching for true love.

EUGENE
And does she find it?

EVIE
You'll have to see it to find out.

He smiles.

EVIE (CONT'D)
Do you know anyone who could help me out?

EUGENE
Baby, my name's not much good in this town. But if you really want to do it, I have no doubt in the world that you'll find a way.

She stares at him for a long moment.

EVIE
You were a shitty dad.

EUGENE
Tell you the honest truth I don't much remember. You always seemed ok but... I'm sure you're right.

EVIE

How could you hate your own
daughter so much?

EUGENE

I never hated you, Evie!

EVIE

The fuck you didn't. I trusted you,
and I needed you and the one time I
really needed you, you tell me I'm
crazy. It didn't happen. But it did
happen. They attacked me, they held
me down and they put their fingers
inside of me. And when I wouldn't
let them fuck me they beat me up
and left me there to fucking die.
You're the reason I'm like this.

Eugene sits there, shellshocked, but tears are streaming down
his face.

EVIE (CONT'D)

I was a fucking idiot to come here.

EUGENE

Evie!

Evie bolts for the door but Eugene grabs her and puts his
arms around her. She struggles, but then succumbs as they
collapse, crying together on the linoleum.

INT. EUGENE'S GUEST BEDROOM - DAY

Evie sleeps. Eugene enters with a cup of tea. Evie stirs as
he sits next to her on the bed.

EUGENE

I made a few phone calls and I did
come up with one person you can
talk to. I used to work with his
dad back in the day. He's a good
kid, he's an executive at Warner
now.

EVIE

How soon can I get a meeting?

EXT. WARNER BROS LOT - DAY

Evie drives through Burbank onto the Warner Bros lot. We follow her as she parks and walks purposefully through the lot as golf carts and workers file by. A big smile on her face: this is it, she has made it.

INT. WARNER OFFICE - DAY

Evie enters.

EVIE

Evie Goldstein for Thomas Laurent.

SECRETARY

He's been expecting you Ms.
Goldstein.

Evie enters the office to find a tall, handsome man greet her with a warm smile.

THOMAS

Evie!

EVIE

Mr. Laurent, great to meet you.

THOMAS

I hear you have a pitch for me?

EVIE

It's a classic love story about a man and a woman who were destined to be together for their entire lives. And everything that they went through prepared them for the moment when they finally meet.

THOMAS

Sounds promising.

EVIE

Thank you. My father said you were a great guy. I'm surprised we've never met.

Big smile from Thomas.

THOMAS

Oh, but we have.

EVIE

I'm sorry?

THOMAS
We have met before.

EVIE
Oh my god, I can only imagine? New York?

THOMAS
No, no. We had a class together, don't you remember?

EVIE
Oh, no wonder I don't remember, high school is a bit of a blur for me-

THOMAS
No, no, no, at Beverly. Beverly Academy.

EVIE
So crazy. What a small-

THOMAS
I was even at your birthday party one year. They used to call me Tommy.

Horror flashes on her face.

THOMAS (CONT'D)
I had a little more hair back then. I used to wear those dorky polo shirts with the animal right here. You told me I was rad, one time, do you remember?

EVIE
You know, I do remember. That's so funny. It's so crazy who you run into.

THOMAS
Yeah...

He pushes the script forward on the desk.

THOMAS (CONT'D)
You know, our slate is really full right now.

EXT. PARKING GARAGE - DAY

Evie bawls uncontrollably in her car.

EXT. LAKE HOLLYWOOD PARK- DAY

Evie sits in the clearing in the trees where she went as a child. It's peaceful. She sits ruminating as a little boy appears on the horizon. He's running across the field, laughing, running toward her.

Evie stares ahead, expecting him to run into her arms- but a little girl steps out from behind a tree and knocks into him. Evie watches as the little boy and the little girl laugh and play together in the field.

Evie smiles.

EXT. FILM SET - DAY

A big film crew on location in Hancock Park.

Evie approaches with an armful of garment bags. She walks past the grip truck to the PA guarding the door.

EVIE
Wardrobe called these in.

PA
Ok, do you know where you're going?

EVIE
Yeah.

Evie enters a residential home which has been transformed into a film set. The DP and the Director are setting up a shot in the living room. Evie leans over to a grip.

EVIE (CONT'D)
Which one's the producer?

GRIP
Prada. The guy with the blue shirt.

EVIE
Thanks.

Evie stuffs the clothes she is holding under a table and walks over to the producer. A well-dressed man in his late thirties.

EVIE (CONT'D)
Excuse me, Mr. Prada.

PRADA
What?

EVIE
I want to be a producer and I'd like you to mentor me.

He turns around and looks at her for a long moment.

PRADA
Are you willing to go to any lengths?

EVIE
Yes.

PRADA
You see that pot of coffee? That's the producer's coffee. Not craft services bullshit. That pot of coffee gets turned on every day at 6am and it doesn't get turned off until I leave. Any time that it's on it is filled with fresh, hot, delicious coffee. Can you handle that?

Evie smiles.

EXT. ECHO PARK - DAY

A beater, not unlike the car Evie drove as a teenager, pulls up to the curb in a hipster neighborhood in Echo Park.

INT. ECHO PARK STUDIO - DAY

The door opens on a small, somewhat scummy studio apartment. A real estate AGENT leads Evie into the tiny apt.

AGENT
This is a really up and coming neighborhood.

A mouse runs across the floor.

EVIE
I'll take it.

EXT. MOVIE SET - DAY

CU on a cup of coffee filled to the brim. Evie carries it carefully across set to where Prada sits.

PRADA

Take a seat.

She does while he flips through her script.

PRADA (CONT'D)

A romance if fine and everything, but if there's no problems, then it isn't really a movie. People don't just start dating and then live happily ever after. They have problems, they work them out, other problems come up. And then they overcome them, or don't. That's life.

EVIE

But don't you ever think that sometimes two people are just meant to be together?

PRADA

Sure. They just don't make movies about those people.

INT. ECHO PARK STUDIO - NIGHT

Evie writes on her laptop in her sparsely furnished apartment. A cat jumps up on her desk and she leans over to pet it.

INT. MOVIE SET - DAY

Evie makes coffee. Prada walks on set, Evie hands him a cup of coffee and trails him as he snakes through the set.

EVIE

Here are the sides for today, Richard says he needs 2 more rolls of 500 tungsten and I put in the order with Avril at Kodak. Jimmy wants to talk to you at some point about the shower scene...

EXT. DAVID'S MALIBU BEACH HOUSE - DUSK

Evie and Dauphine sit on the roof in lawnchairs watching the sun set over the Pacific.

DAUPHINE

Who's your secret celebrity crush?

EVIE

Ryan Gosling, duh.

DAUPHINE

No, it can't be someone hot, it has to be someone no one thinks is hot, that's why it's a secret.

EVIE

Uhh... Dr. Phil.

DAUPHINE

What! That's creepy.

EVIE

It's a secret!

DAUPHINE

Is he like shrinking you out while he's boning you?

EVIE

Totally. And Oprah's watching. Ok, if you had to make out with one of your relatives, who would it be?

DAUPHINE

I guess my cousin Adam, he's pretty hot.

EVIE

Isn't he like 14?

DAUPHINE

And totally gay, so that's probably not gonna happen.

Evie's phone vibrates.

EVIE

Prada.

PRADA

(O.S.)

Guess what? Paramount wants to make our movie.

EVIE

What!

PRADA

Yeah, we got a meeting in the morning. Congratulations, sweetheart.

Evie jumps up and does a happy dance.

EVIE

They wanna make my movie!

Dauphine screams and hugs her.

EXT. PARAMOUNT - DAY

Prada drives Evie onto the Paramount lot and they walk to the office.

PRADA

Ok, so this guy's name is Aaron Blakey. I've never heard of him before so let me do the talking. No offense, but a lot of guys tend to have something else on their mind when they're talking to you.

Evie swallows hard.

EVIE

Got it.

INT. STUDIO OFFICE - DAY

PRADA

Evan Prada for Mr. Blakey.

SECRETARY

Ms. Blakey. Go right in.

Prada and Evie enter the office and are greeted by a six-foot blonde.

ERIN

Hi, I'm Erin Blakey, great to meet you.

Prada is surprised. Evie smiles wide.

EVIE

So, Erin, it's great to finally meet you. We're here to talk about a project from a script I wrote - it's a classic love story, but with a dark twist and a female protagonist that really speaks to a contemporary audience.

ERIN

I'm interested.

Prada and Evie smile.

TITLE CARD: ONE YEAR LATER

INT. PRODUCTION OFFICE - NIGHT

Prada and Evie are working late in the production office.

PRADA

We need another crew day on the New York set-up or we'll be behind for the rest of the shoot.

EVIE

That's what, \$64,000?

PRADA

Do we need the steadycam that day?

Prada reaches for a paper and his hand lands on hers. They both pause and look into each other's eyes.

PRADA (CONT'D)

Do you still think about him? That guy from the script?

EVIE

Sometimes... Every day... I'm stubborn like that.

Prada smiles gently and nods. He takes his hand off hers.

EVIE (CONT'D)

So tell me. What do I gotta do to make it?

PRADA

The movie?

EVIE

How do I make it to where you are?
Big producer.

PRADA

What were you into when you were a
kid, didn't you tell me you were
into sports, or something like
that?

EVIE

Soccer.

PRADA

Were you good?

EVIE

I was the best.

PRADA

So what happened?

EVIE

What do you mean what happened?

PRADA

Do you still play?

EVIE

Of course not.

PRADA

So what happened?

EVIE

My father is a fucking asshole and
he punched my mother at the dinner
table and gave her a black eye and
I just wasn't quite in the mood to
play after that.

PRADA

So what did you do?

EVIE

What do you mean what did I do? I
told you my father-

PRADA

Whoa! Whoa! What did you do?

EVIE

I stopped playing.

PRADA
So you quit.

Long pause.

PRADA (CONT'D)
So you used to play soccer and you
were really good, but now you don't
play anymore. So what happened?

EVIE
I quit.

PRADA
Yeah. Don't ever fucking do that
again. No matter what.

EXT. THE NEW YORK SET ON THE PARAMOUNT LOT - DAY

Evie walks up as a big production is underway- her movie.
She's dressed professionally and carries a heavy production
notebook.

The crew is shooting two brunette actresses entering a
tenement apartment.

PULL BACK TO REVEAL:

The entire Paramount lot and the palm trees of Los Angeles
beyond.

SERIES OF SHOTS

Evie is on set in the thick of things. People shower her with
questions, which she answers with confidence.

Late at night she watches dailies and goes over budgets with
Prada.

They shoot the final scene: a brunette and a handsome actor
kiss in a doorway.

DIRECTOR
Cut!

The crew cheers.

Evie in an office. The poster for her movie is on the wall
behind her. It is called the Infinity Pool and shows two
lovers embracing in front of the NY skyline.

She takes an blank invitation to the premier and writes
"Rogan Sheffield" in the "to" column.

Rogan sleeps on a mattress on the floor in a dirty New York apartment. A blonde in a robe drops the mail on the bed and he opens the invitation, confused.

Velvet ropes line the El Capitan Theater on Hollywood Blvd. A red carpet premier. Photographers, press, video, etc.

Evie and Prada pull up looking stunning. They pause in front of the photog line as flashbulbs blind them.

PHOTOG 1
Single shots, please!

PHOTOG 2
Can we get a single shot?

Prada smiles as he steps out of frame, giving Evie her moment of glory.

INT. EL CAPITAN THEATER - NIGHT

Everyone is taking their seats.

PRADA
You did it babe, congratulations.
How's it feel?

EVIE
It feels really good.

PRADA
You deserve it.

He kisses her on the cheek. Prada takes a seat with his family and Evie takes a seat in the front row. She looks down at the empty seat next to her.

USHER
Everyone take your seat, please! It
is our pleasure to introduce this
world premier to you this evening.

Applause.

Evie looks at the empty seat as the lights go down.

The opening credits begin to roll and we hear a noise in the back of the theater.

ROGAN
Excuse me.

Rogan stumbles through the dark theater and takes a seat next to Evie. He looks great in a black suit. They smile at each other as the film begins to unspool.

Music plays overtop of the action as we see actors portray:

Evie's father screaming at the dinner table at Evie's mother. Little Evie is crying.

Evie walks to her secret spot in the woods. The angelic boy appears out of nowhere.

Evie working hard waiting tables, finally she saves up enough money and moves to New York.

Evie works cocktailing in NY. Men are leering at her as she scrubs tables. Someone knocks into her and spills a drink on her.

She sees a man come out of the light, like the boy from the woods. He takes her hand and leads her out of there.

They fight in her apartment.

Evie in Madison Square Park, reflecting on a park bench.

Evie goes home and gathers her things. Just as she is about to leave the apartment, the door opens. Rogan smiles at her and opens a box with a ring. She cries and throws her arms around him.

The film ends on the image of Evie and Rogan in the infinity pool, wearing wedding rings, and staring into each other's eyes as the credits begin to roll.

In the theater, Evie and Rogan stand up and face each other, holding hands, directly in front of the pool on screen.

He leans over and kisses her lightly on the lips.

ROGAN (CONT'D)

Thank you.

Rogan turns and Evie gasps as he walks out of the theater.

The lights come on and the audience applauds thunderously. Evie stands awkwardly in front of the white screen.

Prada rushes up to her.

PRADA

You alright?

EVIE

Yeah.

She's shaking.

PRADA

Look.

He points out to the crowd, which is applauding thunderously. Her father is there, Dauphine and David are there.

PRADA (CONT'D)

That's for you. Now say something.

Evie takes a deep breath and walks up to a lectern. The clapping grows louder then dies out as they wait for her to say something. She takes a deep breath and looks out at the crowd for an uncomfortable beat. Prada stares anxiously. Someone coughs.

EVIE

Hi, I'd just like to say-

HECKLER

Who are you?

EVIE

That's a good question.

Everyone laughs.

EVIE (CONT'D)

I'm Evie Goldstein and I'm the producer on this film. And I just wanna tell everyone out there to get a really big dream, and don't let go of it no matter what!

Everyone cheers.

EVIE (CONT'D)

I have to take this the opportunity to thank all the people who made this movie possible and everyone who gave me the courage to make my dreams come true. My father, Dauphine, David, Prada and everyone in my life who, when I questioned myself, they told me to work harder, you can do it: thank you.

Everyone claps. Prada is smiling, incredibly proud of this capable young woman.

EVIE (CONT'D)
And another thing. I also wanna say
to those people who didn't believe
in me, everyone who talked shit,
and anyone who ever fucked me
over...

The room gets uncomfortably quiet. Prada looks concerned.

EVIE (CONT'D)
I hope you realize what a
disgusting piece of shit you are.
And if there is a God, you'll get
cancer and die alone motherfucker
for what you did to me.
(beat)
I LOVE YOU LOS ANGELES!!!

CUT TO BLACK

Punk rock plays over the closing credits.

THE END

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