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Kat & Lily: An Original Screenplay

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Kat & Lily

An Original Screenplay

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ABSTRACT

In *Kat & Lily*, my screenplay focuses on the strained relationship between two sisters and their approach to love, life, and self-actualization. Kat, the older sister, is a wild child and Lily, the youngest, has a much more practical approach to life. Their parents divorced when they were young, thus causing both sisters to approach love in different ways. On one hand, Kat uses her sexuality to gain power over men, and on the other hand, Lily feels that her brain is more important than her body. My screenplay is very much a romantic comedy trope, however, I wanted to flip it on its head and give it more meaning.

The context of my screenplay is deeply rooted in feminism and the idea of complex familial relationships and human vulnerability. Kat and Lily both represent two sides of feminism, while their relationships, both familial and romantic, remain incredibly complex. This screenplay is meant to challenge modern ideas of feminism and what makes a woman ultimately powerful. In a larger scope, it's a direct criticism of human society--we are all flawed and vulnerable, and that's what makes us human. I took inspiration from women in comedy like Lena Dunham and Amy Schumer, as well as writers like Woody Allen and Tennessee Williams. Schumer and Dunham represent new waves of feminism and Williams and Allen influenced my overarching themes of complex family and love lives.

Executive Summary

My project is a feature film screenplay about two sisters who've had a falling out and are now coming into one another's lives again. The older sister, Kat, is a confident party girl with a troubled past. The younger sister, Lily, is a more reserved bookworm and hopeless romantic. Although Kat and Lily used to be close when they were young, events at home (their parents' divorce), and Lily's boyfriend ultimately cheating on her, led to their relationship's demise. Kat spiraled out of control and was sent to rehab while Lily stayed at home with their heart-broken mom. One year later, as Kat is getting out of rehab, she is forced to move in with Lily because her mom is getting remarried and moving into a new home. Even better, their mom is getting married to Lily's ex-boyfriend's dad the next day. While Lily breaks down to Kat about how upset she is about her ex-boyfriend cheating on her at the wedding, Kat makes a vow that she's going to improve Lily's confidence and happiness by teaching her how to get any man she wants and have lots of great sex in the process. Lily agrees only because Kat is attempting to rekindle their relationship, she's still drunk, and she's a little bit desperate. Along the way, a seemingly harmless and fun plan turns into a roller coaster ride of tension, emotions, romance, and self-discovery.

The method I used to write my screenplay was dividing it up into acts. I did the first act, then the second, and finally the last over the course of about six months. The purpose driving this screenplay was to shed a new light on feminism and go against the grain of typical romantic comedies. I wanted to explore the third and fourth waves of feminism in comedy, taking note of artists that influenced me like Lena Dunham and Amy Schumer. I wanted it to be a comedy and to have romance, but I wanted the sisters' relationship to be the most important thing. On one hand, Kat is very representative of this newer wave of feminism, which claims ownership over

the female body and her sexuality. Kat is “strong” and “independent” in her sexuality, but that’s about it. In some ways she’s totally representative of feminist values, but, if her sexuality is her only power, perhaps second wave feminists would disagree. In fact, qualities of femininity like being “soft” and “vulnerable” in Lily might do more for womankind than a false sense of male-driven sexuality. Either way, this was the driving force behind my screenplay. Likewise, I wanted to explore the complicated nature of family life and relationships. Relationships are complicated, both romantically and in the familial sense, and that has always intrigued me greatly. I looked at Tennessee Williams’ work as well as Woody Allen’s, which both delve greatly into complicated families and their relationships.

My project is significant because it’s incredibly current of the time we’re living in now and the new wave of art that is reflecting it. Exploring feminism through comedy and romance is particularly pertinent to this time and age where women in comedy especially are owning their body and their femininity to make a statement in their art. Likewise, exploring the complicated nature of familial life and interpersonal relationship says so much about the human condition—we are all flawed because we are humans. No family is perfect, no family is normal, and every relationship has its issues. Likewise, I think it is important to show that it is okay to be vulnerable in relationships and it is okay to have some baggage. Vulnerability and being flawed allows for ultimate emotional growth and awareness and it is important to recognize if you’re projecting your own issues on someone else so that you can learn to fix that. Both Kat and Lily found themselves projecting their own shaky past on one another and ultimately grew towards the end.

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Chapter One: Amy Schumer and Lena Dunham

In my screenplay, *Kat & Lily*, two things greatly influenced my work: women shaping comedy in this fourth wave of feminism and the complicated nature of families and relationships. Two women that influenced me especially during my writing were Amy Schumer and Lena Dunham. Both women are both praised and looked down upon by the feminist community, and both women represent the third wave of feminism, inching its way ever so closely to the fourth wave. “The third wave of feminism sought to question, reclaim, and redefine the ideas, words, and media that have transmitted ideas about womanhood, gender, beauty, sexuality, femininity, and masculinity, among other things” (Brunell 2008). This newer fourth wave of feminism deals with reclaiming the body and feminine sexuality again. However, it’s more digital and more of a “viral movement amongst social media” (Cochrane 43).

Amy Schumer grew up on Long Island, and was a stand-up comedian for about nine years before launching her show on Comedy Central. She found success at the height of the female comedy wave, a movement that began with women like Tina Fey, Amy Poehler, and Kristen Wiig. It continued with Melissa McCarthy, Mindy Kaling, and Lena Dunham. Her stand up revolves almost entirely around sex, women’s bodies, and critique of the double standards for men and women. I immediately went to Schumer for influence because I based Kat very much off her stand-up in the sense that she owns her sexuality and is very brazen about it.

Amy’s not the first political comic, obviously, or the first to point out that women have a history of being marginalized in society. But she has differentiated herself—and perhaps risked her career—by making it her main means of comedy. She’s pushed everything further than her predecessors: She’s more political, more self-deprecating, and more unapologetically sexual in a way that young women today really respond to, and need. I found that her unshakeable

confidence about sex on stage would be very akin to Kat, as she is a sexually powerful and dominant feminist who doesn't need a man to be complete.

Amy Schumer's comedy takes aim at issues like equal pay, gender inequality, sexual double standards, reproductive rights, and sexist stereotypes. Essentially, these are the same issues that smart women have been screaming about for ages—except that Schumer's words manage to echo beyond the choir. It was her now-infamous “Last Fuckable Day” sketch in the beginning of Season Three of *Inside Amy Schumer* that made a lasting impression. Starring Tina Fey, Julia Louis-Dreyfus, and Patricia Arquette, the skit mocks the Hollywood double standard by commemorating Louis-Dreyfus's last date of sexual viability. It went viral—it now has more than 3.5 million hits on YouTube—and suddenly everyone was watching, men and women both.

Amy Schumer has arguably made women's issues something that even men want to tune in for. This has started a movement of male celebrities, such as Danielle Radcliffe and John Legend, who are claiming to be feminists. For example, spreading awareness about sexism in Hollywood and this despicable “rape culture” in a humorous way spreads sheds light on serious issues. I wanted to comment on these gender disparities in a comedic way as well, which is why I contrasted Kat with Lily's visions of feminism so starkly against one another in their versions of what a feminist looks like.

Much like Amy Schumer, Lena Dunham is another emerging figure in the fight for female equality through comedy. Lena Dunham is a screenwriter, actor, director, and producer. She is best known for her HBO show *Girls*, which is co-produced by Judd Appatow and follows the constant dramatic disasters and rare triumphs of a group of 20-something women living in New York City. In addition to creating and continuing to write episodes for *Girls*, Dunham directs and stars in the series; she plays Hannah Horvath, an aspiring writer who pays the bills as

a barista, on the show. *Girls* is known for its dark comedy antics, frequent nude scenes and risqué subject matter. Despite often being a target of critics, the show has garnered acclaim for pushing the envelope in its portrayal of young, sexually focused women, and earned Dunham several Emmy nominations and two 2013 Golden Globe Awards. Once again, being sexually open as woman was a theme I explored entirely through Kat's character, however, I also took from Dunham that women are complicated and there are so many parts of us that are vulnerable.

Lena Dunham is an outspoken feminist and has gained massive media attention (both good and bad) for her portrayal of sex and the female body on *Girls*. Since the start of that show, she has her character, Hannah's, body in all its glorious, uncomfortably chaotic excess both the subject and object of her attention and ours. "Much of the history of Western art has been a history of men creating images of women, especially white and young; Lena Dunham is doing her part to recast that image, its production and consumption" (Scott 2017). The way that Dunham focuses on women and how important and complex they are shaped how I wrote Kat and Lily. In *Girls*, Marnie and Hannah are best friends, but they fight a lot and are incredibly different. Hannah is more sexually assertive and Marnie is more type A and involved in work, and their characters go to show that women are not just one sided—they are multi-dimensional. Each time Hannah (Dunham's character), burps loudly or strips on camera is an assertion that this particular woman engaged in this specific action — eating, talking or having sex — is worth attention. In this, she is redefining both female beauty and a woman's value. Women come in all sizes, shapes and colors, but you wouldn't know it from much fine art or pop culture, "which have long venerated certain types of women while relegating others — like the black and brown — to the margins or invisibility" (Scott 2017). The world is crowded with unseen, underrepresented women, including the fat, hairy, wrinkled, disabled, and non-straight.

Dunham has unsurprisingly been criticized for her “in your face” self-display, sometimes fairly, at other times cruelly. John Berger, in his book *Ways of Seeing*, nicely articulates the more hypocritical aspects of some of these attacks: “You painted a naked woman because you enjoyed looking at her, you put a mirror in her hand and you called the painting ‘Vanity,’ thus morally condemning the woman whose nakedness you had depicted for your own pleasure” (Berger 20). Mr. Berger understood — as does Ms. Dunham — that the function of the mirror was “to make the woman connive in treating herself as, first and foremost, a sight.” A sight conceptualized and viewed and controlled by men.

This is changing oh-so slowly, with performers like Dunham, Mindy Kaling, Leslie Jones, Melissa McCarthy and Amy Schumer, among others, challenging norms of female beauty, desirability, and significance. They’ve used humor to attempt to tear down the male gaze and the ways in which women are seen in society. Dirtiness, untidiness and sloppiness are radical gestures, especially for women, who are consistently instructed to pluck, shave, and diet away the mess. In my screenplay, Kat knows she’s a bit of a mess, but she takes pride in her rebelliousness and the fact that she goes against the grain of these “sad women”.

A big critique of women like Dunham and Schumer is that there’s a sort of privilege at work. Dunham’s whiteness has allowed her the kind of access and indulgence that women of color rarely receive. At the same time, Hannah’s character is finally a rebuke to these universal ideas about women. Hannah is a woman, not all women. Hers is *a* female body, not *the* female body. The same critiques go for Schumer.

Likewise, some critics claim that their focus on the female body and female sexuality is actually bad for feminism because they are glorifying sexuality as their only agency which is incredibly hypocritical of what they stand for. Schumer received both praise and criticism at the

Glamour Women of the Year awards when she announced that she was 160 pounds and had no problem meeting men. Some feminists argue that feminism spent decades telling women that they were more than sexual objects, that their sexuality was something that was theirs and theirs alone, yet Dunham and Schumer promote promiscuity as their job. Katie Yoder, a critic for CNS news said, “We don’t need comedy that presents women as selfish, out-of-control, and sex-obsessed. Women don’t need a spokeswoman who tears people down for laughs. We don’t need someone who tells us to be sexually explicit to get attention” (Zorka 2016). I wanted to utilize this notion to show that although Kat felt as though she was in control by controlling her sexuality and dominating the men she was with, it was actually all a façade. In reality she was vulnerable and she did want love, just like Hannah Horvath in episode five in Season Two, “One Man’s Trash”. In the episode, she meets a 42-year-old stranger, has sex with him to feel alive, and ultimately ends up crying in his bed because she has an epiphany that she does want to be happy “after experiencing all the things”.

Going off this, both Schumer and Dunham have also been criticized for being man-centered in their delivery to comedy. “It’s ironic that two women who claim to be progressive both rose to success obsessing about the opposite sex. From Lena Dunham’s bizarre *New Yorker* think pieces to Amy Schumer’s obsession with “getting dick” these women take desperation to a whole new level” (Zorka 2016). Dunham was even referred to as “a 20-something white woman who grew up in wealth, likes to get naked and have sex on TV and call it feminism” (Zorka 2016).

Although these critiques are worth listening to and Schumer and Dunham’s feminism has its issues in the fact that they are white, privileged women, I still believe that their ownership of the female body and female sexuality drove much of my script. I don’t believe they’re bad for

feminism, even though Dunham is well deserving of a lot of her criticisms. I do believe that this sexual promiscuity and power shaped Kat and the outcries against how it's bad for feminism influenced Lily's character. My script is supposed to create a conversation about what feminism looks like today.

Chapter Two: Woody Allen and Tennessee Williams

Both Woody Allen and Tennessee Williams are known for their incredible artistic work that almost entirely deals with one theme: complicated families and relationships. Both men themselves have had complicated personal lives—in Allen’s case, a slew of allegations surrounding sexual misconduct within his family, and in Williams’ case, his complicated family life and homosexuality.

Herein lies the uncomfortable, ongoing reality of being a Woody Allen fan. How do you reconcile liking the art despite the ongoing rumors and accusations that surround the artist? To recap, Allen’s adopted daughter Dylan has repeatedly and publicly accused her father of molesting her as a child. Allen denied the allegations in a *New York Times* op-ed, but his case is not helped—at least in the court of public opinion—by Allen’s marriage to his partner Mia Farrow’s adopted daughter, Soon-Yi Previn, who is 35 years younger than him. This question of art vs. artist has come up in relation to various artists throughout history—How do you reconcile liking the art despite the accusations that surround the artist?

Although it becomes hard to separate the artist from their work, I still admit that I am a huge fan of Woody Allen’s work. Allen’s allegations and personal life absolutely put a tint on my view of his movies, however, adds to my argument that families and relationships are complicated. Allen shows this in all of his films—from *Hannah and Her Sisters* to *Café Society*, to *Vicky Cristina Barcelona*. In *Hannah and Her Sisters*, Allen resists the typical rule of narrative cinema by attempting to expose characters’ flaws without judgment or penalty. Allen’s film captures two years in the lives of three sisters: Hannah, Lee, and Holly. In short, Hannah is married to Elliot, but Elliot is in love with Lee. Lee is in a relationship with Frederick, a much older, socially inept scholar, but also feels an attraction to Elliot. Holly, a recovering drug addict

and failing actress, competes with her best friend, April for the affection of a narcissistic man; yet, ultimately, ends up with Hannah's first husband, Mickey. Basically, the sisters' relationships intermingle throughout the film, and this is where Allen subtly, yet charismatically showcases the "wrongs" of these characters without condemnation and consequence. This inspired my script because Kat and Lily's mom ends up marrying Lily's ex-boyfriend's father. Also, Kat and Lily are estranged for a year and have to reconcile their relationship, which is incredibly challenging.

In *Café Society*, Allen tells the story of a man from the Bronx, Bobby Dorfman, who heads west to seek his fortune in Hollywood. While there he reconnects with his powerful uncle Phil, and falls for his uncle's assistant Vonnie. A love triangle ensues, and another woman shows up—all themes we've seen in Allen's films before. Allen consistently links young female leads with much older male ones, with *Manhattan* being the best-known example. "Given his well-trodden domestic history, such plot wrinkles hit a little too close to home for many, almost feeling like the breadcrumb droppings of a guilty plea" (Sheppard 2016). Once again, relationships are complicated. I think love is complicated as well, which is what drove my script in a sense. Kat doesn't know she's in love when she is and this concept of "falling in love" can happen suddenly and unexpectedly to anyone, even with two people at once.

The same goes for *Vicky Cristina Barcelona*. In the film, two best friends travel to Spain and end up sparking up a romance with the same man, unbeknownst to them. One of the women is soon to be engaged to make matters even more complicated, and then, the ex-wife of the man they're both secretly seeing comes back into the picture. I was also inspired by *Vicky Cristina Barcelona* in the sense that both women were close, and both were so different. Vicky was much more level headed and Type-A, while Cristina was a dreamer and passionate wanderer who

loved sex and everything that came with it. On this note, I like “opposite” characters, and I felt that I could model Kat and Lily slightly off of these two.

Tennessee Williams, although a man with a complicated personal life, doesn't quite have the same grotesqueness as the aforementioned Woody Allen. Williams was a famous playwright born in the early 20th century. His plays, *The Glass Menagerie* and the Pulitzer prize winning, *A Streetcar Named Desire*, have given him notable recognition as one of the best playwrights of our time. Both *The Glass Menagerie* and *A Streetcar Named Desire* deal with complicated families—something that of course influenced me greatly in my work.

In *The Glass Menagerie*, Tom endures his mother Amanda's extremely neurotic personality. Not only must he always adjust to her constant mood swings, and unpredictable attitude, but he must try to keep her happy, while supporting a family of three. “Amanda, who is based on Williams' mother, Edwina, is the most complicated character in his highly autobiographical portrait of a family in turmoil” (Bannon 2016). She has a difficult relationship with her two children, Tom and Laura, and the family's precarious financial situation adds to the tension. Sixteen years earlier, their father, "a telephone man who fell in love with long distance," deserted the family, leaving her to get by the best way she can. The play is truly a masterful portrait of a family that is struggling, both externally and internally, with their family dynamics. Yes, the mother is domineering, but she feels she has to be because she's raised her children by herself all these years, and yes, the son is desperate to get out, but he can't leave his sister, and he does love his mother. Laura, based on Williams' sister, Rose, is painfully shy, partly due to a limp that resulted from an attack of polio, and she finds refuge in her collection of tiny glass animals. Ultimately, it's a beautiful play about the complications that arise out of being in a family. I modeled Georgina somewhat after Amanda, as she is a bit neurotic and domineering,

but she's also incredibly sad and has a failed relationship with her husband. Georgina's husband also left her, which caused both Kat and Lily to react in different ways—just like Tom and Laura. Lily becomes more of a mother figure and Kat rebels and fears what love can do to people.

In *A Streetcar Named Desire*, After the loss of her family home Belle Reve to creditors, Blanche Dubois travels from her small town in Mississippi to New Orleans to live with her younger, married and pregnant sister, Stella, and brother-in-law, Stanley. Blanche is in her thirties, and with no money, she has nowhere else to go. Blanche doesn't get along with either Stella or Stanley, as she thinks Stanley is abusive and that she is above their living situation. She also lies about why she left her hometown, when in actuality she was fired from her teaching job for having sex with a student and lived at a hotel known for prostitution. When Stella has the baby, Stanley and Blanche are left alone in the apartment. In their final confrontation, it is strongly implied that Stanley rapes Blanche, imminently resulting in her psychotic crisis. Once again, in a horribly sad way, Williams captures the complicated nature of both romantic and familial relationships. I based the complexity of Kat and Lily's relationship after Blanche and Stella's. Kat is much like Blanche in the fact that she left for a while and has a complicated and mysterious past. Lily, on the other hand, much like Stella, finds it hard to rebuild a relationship with her sister, even though she loves her.

Much of Williams work is semi-autobiographical. When his family moved to St. Louis, Missouri, his parent's marriage began to fail. "Often strained, the Williams home, was a tense place to live" (Bannon 2016). "It was just a wrong marriage," Williams later wrote. The family situation, however, did offer fuel for the playwright's art. As mentioned before, his mother

became the model for the foolish, but strong Amanda Wingfield in *The Glass Menagerie*, while his father represented the aggressive, driving Big Daddy in *Cat on a Hot Tin Roof*.

After some early attempts at relationships with women, by the late 1930s Williams had finally accepted his homosexuality and joined a gay social circle in New York. Throughout his life, Williams remained close to his sister Rose who was diagnosed with schizophrenia. “In 1943, as her behavior became increasingly disturbing, she was subjected to a lobotomy with disastrous results and was subsequently institutionalized for the rest of her life” (Bannon 2016). The effects of Rose's illness may have contributed to Williams' alcoholism and his dependence on different drugs.

It becomes clear that a complicated personal life is incredible fuel for a writer. Tennessee Williams' childhood and relationship with his family directly influenced his work. The same goes for Woody Allen, even if it is in a much stranger and more upsetting light. One thing is for sure about both men, their work flawlessly describes the complicated nature of humanity in pursuits of love, passion, and familial ties. I found that within my own family, there are complicated dynamics that also fuel my writing. For example, my mother is very much like Georgina's character and my father is sick with MS, so their roles have definitely switched. My father's masculine role previously as the “breadwinner” is no longer a norm, and thus caused a new sense of women doing the majority of the work and getting things done in my household. My sister is a year older than me, and although we're very close, she has changed a lot, just as I have. Both of us are finding out what it's like to be women in this time and figuring out who we are as people.

Chapter Three: Artistic Choices

In creating my project, I knew that I wanted to do something revolving around feminism and complicated familial relationships. I wasn't sure if I wanted to do something creative or something more research based, as I was passionate about both prospects. Originally, I wanted to write a paper comparing feminism in today's female comedians and how it's evolved from the past. However, someone was doing a similar project and I also felt that as a Television and Film major, I should do something in my field. I settled on writing a screenplay because I have always admired writing, especially writing involving comedic undertones. In my major, I have always flourished with pre-production assignments, storyboarding, and essentially crafting the ideas that go into a screenplay. I had written several screenplays for my classes, and this was actually an idea that a professor of mine shut down because he thought it didn't have potential. I absolutely loved the idea of making a film around two sisters (I am incredibly close with mine) and I decided that I would write it anyways.

The setting of my work was done entirely on my laptop in my room. It spanned across my first semester of my junior year, where I would spend weekends beginning to storyboard, and continued on through my semester in London. I found it easier to write while I was at home in Massachusetts because genuinely the only thing I could focus on was this screenplay. Another reason I think it was so much easier for me to write at my house was that I was constantly in the presence of my crazy family. I love them to death, but they definitely fueled my writing. I finished the third act during my fall semester (once again in the comfort of my bed with a candle lit for ambience) and ultimately finished a draft by December.

The mundane and repetitive nature of the work included constantly having to go back and check formatting, spelling, grammar, etc. I also had to ensure that the storyline flowed and made

sense, which is hard to go back and fix once you've already created 100 pages of a screenplay. Luckily, I had amazing help from my Capstone Advisor, Anne Osborne. She pointed out moments in the script that just didn't make logical sense. For example, originally, my timeline was a bit off from the time Kat went to rehab to the time she got out. I had it so that she didn't know Lily's ex-boyfriend at all and wasn't specific about why she left. Also, originally, I had Kat sleep with Ben's best friend on her bender, which seemed a little too coincidental. Anne recommended that I fix my timeline, include that Kat did know about Lily's ex-boyfriend who cheated on her, and suggested Kat ended up spiraling out of control and going to rehab because she couldn't protect Lily. On her bender, she ends up hooking up with a random guy in the theatre instead, where Ben and the director find her, thus she gets fired. With Anne's help, it flowed a lot better and made more logical sense.

I definitely faced challenges with having to go back and redo my script so that the timeline made sense, as it influenced almost every scene. I also found it hard to get my message across in the way I wanted. I wanted this screenplay to be unlike a typical romantic comedy in the sense that the sisters' relationship was overall more important than the men in their life. I wanted it to showcase the two types of feminism—Lily was the working woman who doesn't need to be overtly sexual vs. Kat as the woman who finds power in her sexuality. I wanted to juxtapose the two ideas against one another and also showcase that there is something beautifully powerful about a woman being ultimately vulnerable. I would get frustrated when I couldn't quite get the message across, but then go back to it later and find that as long as I was patient and took my time, it would all come together. When I look back at those times—both productive and problematic—I am proud that I continued to push forward in making my script the best it could be, regardless of how tedious it was to go back and change the plot of my story. What I gained in

the process of my work is that the saying “all writing is rewriting” is completely true. I learned that it’s okay to just spitball your ideas out, make a draft, go back and fix things, rewrite parts, and rewrite it again. Molding a story takes a lot of drafts and edits and almost nothing in the media today is its first draft.

What is significant about this process is that so much editing has to be done in order to get the final product. I’ve been used to doing one draft, maybe two in my other work, but something like this takes five or six drafts, which might sound crazy, but is vital in making it the best it can be. I found that the process of my work is similar to other creators in my field like Amy Schumer, Lena Dunham, Tennessee Williams, and Woody Allen. They’ve all had multiple people to consult on their writing, written several drafts, and changed their projects along the way.

I remember reading that Amy Schumer’s *Trainwreck* originally was going to involve her not finding love and ending up alone, however they included her finding love at the end. Ultimately, she wasn’t finding love because she needed someone, she found love because she learned to love herself first. Because I can relate to her process, even though mine was on a much smaller scale, I can sympathize with how hard it is to create a body of work, especially one that tells a story in an intelligent and profound way. My process contributes to knowledge in my field because it goes to show how important it is to rewrite and consult other people on your work. It also adds to the fact that all creative work should have an intent and the more profound it is in getting a message across, the better it will be.

Chapter Four: Meaning of Work

In 10 years, those who view my work will understand that it is really a great tale of female vulnerability, feminism, and complicated familial relationships. My screenplay is profound in that it touches on the complicated nature of human emotions and relationships. Especially in gender roles, women feel as though they have to assert their dominance and almost act on par with men, which is seen in many romantic comedies and movies in general as a way to establish a powerful feminine character. However, my work argues that a woman being vulnerable and coming to terms with her insecurities and fears, gives more power to feminism than the façade of acting more masculine to gain power.

My work will resonate most with women, especially young women in their 20s and this millennial generation with its so called “fourth wave” of feminism. We live in an incredibly socially aware time where social justice is splashed all over media platforms like Facebook and Twitter. I think a movie like this will resonate with feminists, as well as people that are just becoming more socially aware of gender roles and what they mean. On the most basic level, this screenplay is about feminism, but it’s really about human nature and how human beings are incredibly complex and the lines can be blurred between “good” and “bad”. Kat did do drugs and go to rehab, and she did set Lily up with men for the wrong reasons. However, Kat is incredibly flawed due to her parents’ divorce and she genuinely did believe she was helping Lily. We all do bad things, but that doesn’t make us bad people. Ultimately, this goes hand in hand with the idea that relationships and families are complicated because people are complicated—it’s that simple. That concept is essentially the overarching theory of my work.

I could only hope that my work would allow me to coordinate with feminist organizations like Lenny Letter, but also with the people I admire making waves in comedy and feminism. I

think I am very like-minded to the content Amy Schumer has on her show and I think the way I captured the complex nature of families and relationships is similar to a Woody Allen film. My work is a piece of me in that I am complex, vulnerable, and a feminist. I have a complicated family and friendships and I have always been intensely interested with the way our human condition is so enigmatic. I believe that my work teaches people that human beings, especially women, are more than meets the eye. Sexuality is a great thing and I do believe that being confident in your sexuality is important as a woman. However, if it's the only thing you're using to gain power, it can become problematic. Sometimes, showing a woman at her most vulnerable is the most authentic you can get to the feminist cause.

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Kat & Lily

By

Isabella Engelhard

[PLEASEINSERT\PRERENDERUNICODE{ï£Ij}INTOPREAMBLE]FADE IN:

MONTAGE (AS THE CREDITS ROLE) - VARIOUS

- A) INT. HOSPITAL ROOM - DAY - KAT THE DAY SHE IS BORN, WAILING.
- B) INT. HOSPITAL ROOM - DAY - LILY THE DAY SHE IS BORN, 2 YEARS LATER. SHE IS BLINKING UP AT THE CAMERA, QUIET YET INQUISITIVE. KAT SITS BESIDE HER AND POKES HER FACE.
- C) EXT. BACKYARD - DAY - DAD PUSHES KAT ON A BIKE. HE LETS GO, AND KAT RIDES ON IN PURE EUPHORIA. SHE EVEN STANDS UP.
- D) EXT. BACKYARD - DAY - DAD PUSHES LILY ON A BIKE. HE LETS GO, AND LILY FALLS. SHE STORMS INSIDE.
- E) INT. LIVING ROOM - NIGHT - KAT PLAYS DANCE, DANCE, REVOLUTION WITH FRIENDS IN FRONT OF THE T.V.
- F) INT. LIVING ROOM - NIGHT - LILY IS DRESSED AS HERMIONE, WATCHING HARRY POTTER, ALONE.
- G) INT. HIGH SCHOOL HALLWAY - DAY - KAT MAKES OUT WITH A HIGH- SCHOOL GUY AT HER LOCKER.
- H) INT. HIGH SCHOOL LIBRARY - DAY - LILY STUDIES IN THE LIBRARY.
- I) INT. LILY'S BEDROOM - NIGHT - KAT (15) READS LILY (13) TO KILL A MOCKINGBIRD, ACTING OUT ATTICUS FINCH'S PART ANIMATEDLY.

KAT

"If you can learn a single
trick, Scout, you'll get along a
lot better with all kinds of folks.
You never really understand a
person until you consider things
from his point of view."

- J) INT. LILY'S BEDROOM - NIGHT - Kat (16) and Lily (14) lie in Lily's bed, spooning. Lily is crying. We can hear their mother and father arguing in the background, but we can't hear exactly what's being said. Eventually, the front door slams.

KAT (CONT'D) (PATTING LILY'S HAIR)
It's gonna be okay, Lil.

(CONTINUED)

[PLEASEINSERT\PRERENDERUNICODE{Ï£IJ}INTOPREAMBLE]LILY
I promise.

KAT
Promise?

INT. SUMMIT OAKS REHABILITATION CENTER -- DAY Kat and a GUY FROM REHAB are having sex.

GUY FROM REHAB
Oh my god...I can't believe this
is happening...you're so hot...

The GUY FROM REHAB is scruffy and skinny. His awkward insecurity rolls off of him in waves. Kat is way out of his league, and he is desperately aware of it.

GUY FROM REHAB (CONT'D)
You like that, baby? You like that?

GUY FROM REHAB (CONT'D) (GOING STILL)
Kat? Did you hear me?

KAT'S (25) eyes are closed. Her face is wrinkled in utter concentration; her orgasm is the only thing on her mind. This is a woman unabashedly in love with sex, damn the consequences.

KAT
Yeah, baby. It's great.

GUY FROM REHAB
You've wanted this for as long as I
have, right? This is so good,
isn't it?

Kat can't believe it. Why is he still talking?

KAT
You're a god, babe. A total
god. Now, for the love of all that
is holy, can you please get back to
fucking me?

The GUY FROM REHAB smiles and eagerly resumes thrusting. Not 30 seconds later, the door bursts open.

FADE IN: PRESENT DAY.

[PLEASEINSERT\PRERENDERUNICODE{Ï£IJ}INTOPREAMBLE]KAT
 (CONT'D) (UNDER HER BREATH)
 You gotta be fucking kidding me...

NURSE
 Mr. Ostroff, please. Make
 yourself decent. That goes for you
 too, Miss. Ferrara.

GUY FROM REHAB jumps out of the bed and starts putting his
 jeans on. KAT continues to lie there.

NURSE (CONT'D)
 Oh, and Miss. Ferrara? Your mother
 is here. She just finished
 signing your paperwork.

The Nurse leaves the room. The camera ZOOMS IN on Kat's
 face.

KAT (WHISPERING)
 Life, you are a cruel, cruel bitch.

GUY FROM REHAB (O.S.)
 So...are you gonna call me?

INT. REHABILITATION CENTER LOBBY -- DAY

A woman in her 50s waits at the front desk. GEORGINA FERRARA
 can't seem to stand completely still -- her acrylic nails
 tap, tap, tap a distinct rhythm on the desk in front of her.
 Everything about her is precise and controlled, from the
 severe bun at the base of her neck to the spotless Manolo
 Blahnik's on her feet.

KAT
 Hi Mom.

GEORGINA
 Kat, you certainly look better
 than the last time I saw you.

Kat ignores the jibe. They do not embrace.

INT. CAR -- LATER

GEORGINA drives. KAT is in the passenger seat, her feet up on the dashboard.

GEORGINA
So, how do you feel?
[U+FFFC]Kat doesn't bother to
answer. A beat.

GEORGINA (CONT'D)
Do you feel as if
you've...looked inside of yourself
and conquered your demons?

KAT
Please don't do your
weird psychiatrist shit on me.

GEORGINA
I'm simply asking if you've felt
any growth, maybe made some
progress --

KAT
The only person feeling any growth
was this kid named Wade who I'm
like 70% sure was a serial killer

GEORGINA (CONT'D)
Was this the boy
you were...entangled with, earlier?

KAT gives her mother a look. A long beat.

GEORGINA (CONT'D)
Maxie misses you.

KAT
Little shit. How is he?

GEORGINA
We brought him to the vet, and he's
15 pounds overweight. 15 pounds!
It's atrocious. It's all those
treats David likes to feed him --

KAT
--David?

GEORGINA
Oh, not someone you know.

(CONTINUED)

GEORGINA (CONT'D)

How are things going
with...Adam? Was that his name? He
seemed like a nice guy, from the
brief time I met him.

Again, Kat's only reply is a look.

GEORGINA (CONT'D)

Anyone at Summit Oaks? Besides
the uh...Wade boy?

She's desperate for a neutral topic at this point.

GEORGINA (CONT'D)

Any good-looking young men on
your floor?

KAT

Nope, can't say there were
any charmers in rehab. Guess I
should have Christian mingled that
ish

GEORGINA tenses up. Unfortunately, she is used to this with
her first born.

GEORGINA

Well, maybe you'll find someone
now that you've gotten some help,
that you're in the right frame of
mind. You know, one of my clients,
once she completed the 12 steps,
she found the love of her life --

KAT

Since when do you of all
people believe in "the love of your
life"?

GEORGINA

I -- well, you never know, I
was just trying to --

GEORGINA'S cell phone rings. A picture of a very handsome
guy in his late 50's fills the screen. "DAVID" is
unmistakably emblazoned across the top of the screen.
GEORGINA ignores the call.

KAT

Don't you want to answer that?

(CONTINUED)

GEORGINA
No, no. It can wait.

A beat.

KAT
Who's David, Mom?

GEORGINA stares straight ahead. She won't make eye contact with her daughter.

GEORGINA
I already told you. Not someone you know.

KAT
I know he's not someone I know. That's the point.

GEORGINA
David is my fiance, Kat.

KAT
Your fiance? What the fuck?

GEORGINA
Well, it happened very quickly, and you've been, well, a bit...busy, and I really wanted to have you meet him in person so we could tell you together...

GEORGINA (CONT'D)
David is a good man, Kat. He's very nice, and he makes me very happy. You'll like him.

KAT
How did you meet him? I didn't even know you were seeing someone.

GEORGINA
Well Lily actually recommended him for the redesign of our house and one thing led to another. He's fantastic, really brilliant at his job, which is what I think attracted me to him in the first place --

KAT
-- plans for the house?
You're remodelling? How did Lily meet him in the first place?

(CONTINUED)

GEORGINA

Yeah, I thought it was time.
Lily's got that fancy publishing
job in the city, and you...well,
you're never home. Why do I need
all that space? It's just more for
me to clean.

KAT

Where have you been living
while all this is happening?

GEORGINA

With David.

KAT

You didn't waste any time, did you?

GEORGINA

Well actually, dear, the wedding is
tomorrow.

KAT

Excuse me?

GEORGINA

Yes, I'm sorry, we tried to book it
two months from now but the
Sharington Lounge only had one
reservation left and it was
tomorrow.

KAT

What am I going to wear?

KAT reclines further in her seat. The information takes a
moment to sink into her brain, but when it does, she's
panicked.

KAT (CONT'D)

Wait -- where the fuck am I
gonna stay?

GEORGINA

You can borrow something of Lily's.

KAT

Lily's?

GEORGINA

Yes, she's your sister, after all.
And you should learn to be nice to
her because that's where you'll be
staying.

(CONTINUED)

KAT
Mom, it's been, like, two years.

GEORGINA
And whose fault do you think that is?

GEORGINA (CONT'D)
It'll be therapeutic for the both of you, I think.

KAT looks out the window, focusing on the rows of apartment buildings. Anything to keep her from thinking about the prospect of living with Lily.

EXT. NEW YORK CITY APARTMENT BUILDING -- NIGHT

GEORGINA is in the car with the passenger window rolled down. KAT stands on the curb.

GEORGINA
Please let me know when you're all moved in. (MORE)

GEORGINA (CONT'D)
Oh, and could you tell Lily to call me at some point? I need to know about her travel arrangements for tomorrow. Thanks.

GEORGINA drives off, with just a simple wave out the window as goodbye. KAT waves back, pretending to smile. She immediately flips her off as the car drives away into the distance.

KAT
(looking up at the building) Fuck me fuck me fuck me fuck me...

She climbs the steps to the front door and rings the buzzer.

KAT (CONT'D)
Lily? It's me, Kat.

LILY
Hey! Yeah, I'll be right down.

LILY (24) comes outside. She is as beautiful as her sister, but she is completely unaware of it. Lily has a sharp mind and an even sharper wit.

(CONTINUED)

LILY (CONT'D)
 (moves to hug Kat and Kat awkwardly reciprocates) Hi. You look great.
 Is all of this stuff yours?

KAT
 I always have a problem
 with packing lightly.

LILY
 (grabs remaining bags)
 Yeah, I can see that hasn't
 changed...

INT. APARTMENT LIVING ROOM -- CONTINUOUS

KAT staggers into the apartment, dropping her box in the middle of the floor. LILY, in her typical OCD manner, moves the box to the side of the room, as well as the rest of the luggage. Kat senses the tension and does what she always does -- cracks jokes. The "Comedy Kat" show begins.

[PLEASE INSERT
 \PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]KAT
 My god, how can a building
 possibly have no elevator in the
 21st century? That's just wrong.

LILY
 You'll be on the couch...sorry.

KAT tests out the couch. Bops up and down.

KAT
 Comfy. I can work with this.

LILY
 (sarcastically) I'm so glad.

LILY leads her to the doorway of her bedroom.

LILY (CONT'D)
 This is my bedroom.

KAT
 Ah, where the magic happens.

KAT (TEASING)
 Nice Johnny Depp poster. A classic,
 really.

LILY isn't acquiescing in the slightest. "Comedy Kat" ups her game. They peek into the bathroom.

(CONTINUED)

LILY (CONT'D)

This is the bathroom, clearly.

KAT

Very nice, very nice. Shit, you have that pomegranate and coconut oil soap? I love that stuff. The soap at Summit Oaks, oh my god, it was so bad, I would have Grandma Nan's hands every time I went to the bathroom.

Almost involuntarily, LILY feigns a motion of decrepit, old woman hands. They share a brief moment of laughter.

They end their tour in the kitchen.

[PLEASE INSERT
 \PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]LILY
 Are you hungry? Thirsty? Can I
 get you anything?

KAT

Yeah -- could I get some water?
 I'm still out of breath.

LILY

Lily opens the refrigerator door to get Kat some water, and Kat sees the wedding invitation -- GEORGINA FAITH FERRARA AND DAVID MICHAEL LOMBARDI -- hanging by a magnet. There's a circle of stickers around the wedding invitation; they're poop emojis.

Lily closes the refrigerator door and sees the invitation.

LILY

Sure.

KAT

You're not excited about Mom's upcoming nuptials either? I had to drag that nightmare out of her on the way over here.

LILY

That was my friend. She refers to it as the Tragic Symbol of My Life.

(CONTINUED)

KAT

Wait, what makes it so tragic?
I mean, yeah, it was a fuckin'
shock and a half for me, but Mom
seems...different? Happy. Less her.

LILY

Oh no, it's great for Mom.
Really great. She, like, gardens
now and is taking photography
lessons. It's just...I mean it's
kind of hilarious and sad.

KAT

What do you mean?

LILY

Well his son is actually Adam.

KAT

Adam? Not hot Adam that works at
the Coffee Bean?

LILY doesn't laugh. Instead, she stares at her hands on the
table.

LILY

No, Kat. The Adam that I spent a
year getting over.

LILY (CONT'D)

I introduced his father to mom
because he's an architect and she
had been talking for ages about
wanting to remodel the house. I
didn't expect them to hit it off so
well. Or for his son to be a
monumental douche.

KAT

Oh, Lil...

She reaches to comfort her. Lily stands up abruptly.

LILY

Yeah, you haven't missed much.

LILY (CONT'D)

I'm gonna go get you some
sheets and towels. Do you need
anything else? We've gotta get up
early tomorrow for the ceremony.

(CONTINUED)

She gets the sheet and towels from the closet, then places them on the couch.

KAT

I can't believe I don't even have
24 hours to wash the lingering
scent of Rehab off of me.

LILY

Yup. Perfect timing on your part.

KAT

Fucking A...what are you going to
do about Adam?

LILY

Don't worry about it, you had a
long day. We leave tomorrow by 10.

Kat lays back on the couch and throws a pillow over her face. She groans.

LILY (CONT'D)

Good night, Kat.

Lily makes to leave the room.

KAT

Wait, Lily...what do you mean?
That's gotta be pretty fucking hard
after what happened.

[U+FFFC]LILY laughs.

LILY

I don't really feel like
sharing that with you, Kat. If you
can recall how it ended?

KAT

C'mon, Lil. Seriously. I only
wanted to protect you, and I
just--I couldn't.

LILY just looks at her.

LILY

Good night.

She starts walking to her bedroom.

(CONTINUED)

KAT

Lily? I'm gonna pay you back.
I promise.

LILY goes into her bedroom and shuts the door. It's been a long time since she believed Kat's promises.

KAT looks at Lily's closed bedroom door. She makes up the couch. She lies down. As she shuts her eyes, we see her cheeks are wet with tears.

KAT (CONT'D)

(whispering)Night.

INT. CAR -- 10 AM ON THE DOT

KAT

Okay, so what are the deets on this guy David? Do you like him? Apart from the obvious that he spawned Satan?

LILY

Yeah, I mean David's great. He's really creative, very genuine. He makes mom lighter.

KAT

Wow. Sounds nothing like our class- act sperm donor.

LILY

He's not, in a lot of ways. But he's smart -- really smart, the way dad was.

KAT

That's good. He's gonna need those brains dealing with all mom's crazy.

KAT

I know I've been in rehab for two years, but doesn't this seem a little quick to you?

LILY

Mom fell in love. She just did. She wasn't expecting it, it just happened.

(CONTINUED)

KAT

Yeah, but why the rush? Why the hell enter the prison of matrimony again?

LILY

David pushed. He asked her to marry him the first time about 4 months ago. She didn't want to turn him down again.

KAT

It's just so weird to picture Mom married again.

LILY

I know.

KAT

She was so miserable. How does she think it's going to be any different this time?

LILY

I think it depends on the person, Kat.

KAT

Yeah, I think that's what people tell themselves to make themselves feel better. Like, "Once you find the right one, everything else falls into place"...fucking bullshit. People are just too scared and too insecure to be on their own.

LILY

I don't think there's anything wrong with needing a hand to hold onto, personally. This world can be a dark place sometimes.

KAT

Yeah, not gonna disagree with you there.(a beat) I just think it's fucking moronic to depend on someone else for your happiness, that's all.

(CONTINUED)

LILY

No one has ever made you happy?

KAT

No, that's not what I'm saying.
Of course people have made me
happy. I just don't depend on them
for my happiness.

LILY

(snorting) So you don't need anyone?
You can just go through life as you
please, without worrying about
anyone else but yourself?

KAT

Of course I worry about
other people. I just don't want to
have to depend on anyone, that's
all.

LILY

Yeah. Okay.

KAT

What? You suddenly believe
in marriage now?

LILY

I don't know. Mom is so happy,
the happiest I've seen her in a
long time. My friends are meeting
people. I think pledging your
commitment to someone else -- and
honoring it -- is really brave.
It's kind of beautiful.

[PLEASE INSERT
\PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]KAT
Pretty romantic words for
someone whose last boyfriend
cheated on her.

LILY

What? What did you just say to me?

KAT

Shit. Fuck. Lily, I'm sorry.
I shouldn't have said that.

LILY

Yeah, no shit you shouldn't
have said that.

(CONTINUED)

KAT

I'm sorry, I never think before I speak...it's nice. It's sweet that you believe in true love.

LILY

Don't patronize me.

KAT

Lily. I'm sorry. I'm serious.

LILY stares straight ahead, ignoring her.

KAT (CONT'D)

Maybe I'm just a little bitter.

LILY

A little?

KAT

Okay, a lot bitter. I know that. But think about how much Dad hurt Mom...how much that guy hurt you. I will never be fucking hurt like that, I can tell you that much. I will die before that happens.

LILY

Yeah, well, you almost did, Kat.

KAT stares at her -- angry, but with no defense. She knows Lily is right.

The two continue the rest of their trip in silence.

[PLEASE INSERT \PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]INT. CHURCH -- DAY

KAT and LILY enter the church. LILY immediately starts walking towards their mother. KAT lags behind and looks around.

KAT

Jesus fucking Christ.

She follows Lily.

GEORGINA

Lily! Kat! You made it.

GEORGINA kisses Lily on the cheek and hugs her. She grabs Kat by the arm.

(CONTINUED)

GEORGINA (CONT'D)

Kat, come. Let me introduce you
to David.

DAVID is standing with his son, ADAM. LILY, upon seeing
ADAM, rapidly starts backing away.

LILY

Yeah, count me out.

GEORGINA

Lily, it was a year ago. Please, be
civil...

LILY

I'm already calling him
stepbrother for you, Mom. That's
about as civil as I can get at this
point in my life, okay? I'm going
to go check my makeup.

She leaves.

GEORGINA

She was always the more sensitive
of the two of you.

KAT

I mean, it makes sense --

GEORGINA

Forget it. Follow me.

GEORGINA leads her to where David and Adam are standing.
DAVID is extremely good-looking, yet not an asshole about
it. He's never met someone who hasn't liked him, and he
probably never will.

DAVID

(Hugging Kat) Katherine! It's so
nice to finally meet you. Georgie
has told me so much about you!

KAT

It's Kat. It's funny, she failed
to mention anything about you to
me.

GEORGINA

Kat--

(CONTINUED)

DAVID

It's fine, Georgina. (to Kat) I take full responsibility. Your mother was not an easy catch, by any stretch of the imagination. Our first date, I practically had to nail the chair down to keep her from bolting. But in the end, mere mortal that she is, she couldn't resist my devilish charm...

GEORGINA

(grabbing his chin) I was doomed. Can you blame me?

KAT

Seems like a match made in heaven.

GEORGINA throws her a look. ADAM laughs.

DAVID

Oh, I'm so sorry. Kat, this is Adam. From what I've heard, you two already know one another?

KAT

You could say that.

DAVID

I'll let you two catch up.

David walks off with Georgina to get a drink.

If Adam's dad is good-looking, Adam looks like he should be a goddamn Abercrombie model. Unlike his dad, however, he is an asshole about it.

ADAM

Well, I haven't seen you in a while. Rehab's done wonders for you.

KAT

Excuse me?

ADAM

Look I'm just trying to make light of this situation.

KAT

What situation? Like how the last time I saw you I punched you in the face? How nice to see you again.

(CONTINUED)

ADAM

I'm different now, okay. People change. Just like I'm sure you have.

KAT

No they don't.

ADAM

So you're still shooting up lines in the bathroom then?

KAT

Fuck you. I don't need to explain myself to you of all people.

KAT

If you'll excuse me, I don't think I could possibly stand here one more minute without vomiting my fucking guts out.

KAT leaves. Adam is left standing there alone, stunned. A chubby little boy is the only one next to him.

ADAM

Do you see what I have to put up with?

INT. CHURCH FOYER -- LATER

LILY emerges from the bathroom, only to run into ADAM. Perfect.

ADAM

Hi. They're ready for us.

LILY

(barely sparing him a glance) Wonderful. Let's get this over with.

ADAM

(grabbing her arm)Lily, we're practically family now. Can't we behave like adults?

LILY

Get your fucking hands off of me.

ADAM

Lil, I'm sorry. You know I am. I was young and stupid, and I

(MORE)

(CONTINUED)

ADAM (cont'd)
shouldn't have done what I did, but
that was two years ago. It's in the
past.

LILY
And thank god for it.

ADAM
(putting his hands up in
mock surrender) Okay, fine.

LILY starts heading towards the door.

ADAM CONT'D)
I would, however, appreciate it
if you didn't talk about our
colorful past with our parents.

LILY stops.

LILY
Excuse me?

ADAM
Your sister. She put on a
nice little show five minutes ago.
My dad doesn't seem to know the
gritty details of our relationship
and something tells me your mom
doesn't either.

LILY
Don't worry, I don't think I wanted
to tell my mom after her budding
relationship with David that his
son and my boyfriend at the time
was actually scum of the Earth. "We
just drifted apart" seemed better.

LILY exits the room, leaving him standing there.

INT. CHURCH -- AFTERNOON

KAT and LILY sit at the back of the church, watching the
WEDDING take place.

DAVID waits at the end of the aisle, looking like he's the
luckiest guy in the entire universe.

GEORGINA walks down the aisle, crying tears of joy. When
they finally kiss, LILY looks over at Kat.

Her cheeks are wet with tears.

[PLEASE INSERT \PRERENDERUNICODE{\UNICCHAR{65532}} INTO PREAMBLE]EXT. CHURCH -- LATER

GEORGINA and DAVID stand outside, thanking people for coming. If GEORGINA smiled any bigger, her face would probably split in half.

KAT follows LILY as she approaches the beaming couple.

LILY

(hugging Georgina) The ceremony was absolutely beautiful, Mom.

GEORGINA

It was, wasn't it? (wiping tears from her eyes) Ugh, I'm so embarrassed. I can't seem to stop.

LILY

You're happy, Mom. They're good tears.

DAVID rubs Georgina's arm and pulls her closer to him. They all look expectantly at Kat.

KAT

You look beautiful, Mom.

GEORGINA

Thank you, Kat. I'm so glad you could be here with us today.

KAT smiles uncomfortably.

DAVID

I don't know about you ladies, but I'm starving. (to Georgina) And if I seem to recall correctly, there should be a delectable chocolate cake involved in my near future...

GEORGINA

You're going to make me fat with that sweet tooth of yours.

DAVID

I'd love you any way I could have you, baby.

[U+FFFC]They're making eyes at one another.

(CONTINUED)

KAT

Okay, we'll meet you at
the reception then! Bye! She drags
Lily to the car.

INT. DIMAGGIO'S ITALIAN RESTAURANT -- NIGHT

Georgina and David's reception takes place at the fanciest
Italian restaurant they could find. Candles, white
tablecloths -- the whole thing.

KAT and LILY sit at a table. In KAT's rush to escape David
and Georgina's googly eyes, they're a bit early.

KAT

I can't believe this is
actually happening. Mom fuckin'
cried. I can't even remember the
last time I saw Mom cry.

LILY

Yeah.

KAT

Or at least, cry happy tears.

KAT (CONT'D)

And god, they're so in love.
Holy shit. Mom looked like a girl
who just found out where her
clitoris is.

LILY

Jesus, Kat.(a beat) I think it's
sweet. I'm happy Mom's happy.

KAT

I do like David though. He's
nice. Kind of DILF-y, actually...

LILY

Kat...

KAT

I'm serious! Tell me you wouldn't go
for that if he wasn't marrying our
"Georgie."

[PLEASE INSERT
\PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]LILY
You are shameless.

(CONTINUED)

KAT

It's too bad his son is a complete dildo.

LILY

You're telling me. And what is up with that? He still looks like a Greek god. Every girl here probably wants to lick every inch of his body. He only has to smile and their hearts sigh.

KAT throws her a look: "Please."

KAT

God, no. Gross.

LILY looks at her: "What?"

KAT (CONT'D)

He's a complete asshole. The dude probably jacks off in front of a mirror. I hate that little prick.

LILY

Even still, that's not the usual reaction he elicits from the fairer sex, I can assure you.

KAT

Yeah, well, I've seen a lotta dick, and I can already tell you his ain't that great. A guy like that is never gonna please a woman in bed, never mind a relationship. It was a blessing in disguise, babe.

LILY

It didn't feel like a blessing. It felt like someone stabbed me in the heart with a spear. If you can recall?

KAT

I know.

LILY

I'm serious, Kat. I don't know how I'm gonna do this.

(CONTINUED)

At that moment, KAT sees Adam enter the restaurant. He's not alone -- plastered to the right side of his body is a woman so beautiful wars would have been fought over her in ancient Greek times.

KAT

You're gonna have to figure it out, Lil. Jerk Off himself just walked in, and he's brought Lady Jerk Off with him.

LILY

Lady...what...?

LILY turns around, and when she sees the unearthly beautiful couple, her face goes stark white.

LILY (CONT'D)

Oh my god. Oh my god. Fuck.
I cannot do this.

LILY begins to stand up. An old, gnarly hand appears on her shoulder. Camera PANS up to see GRANDMA NAN.

GRANDMA NAN looks like an innocent old lady, but the innocence ends there. She is loud-mouthed and brash, and God help anyone who tries to stop her from speaking her mind.

GRANDMA NAN

How wonderful to see
my granddaughter for the first time
in two years, and she's swearing
like a truck driver.

LILY

Sorry, Nana.

GRANDMA NAN sits herself down.

GRANDMA NAN

And if it isn't Katherine, blessing
us with her presence...

KAT raises her glass in a mock toast.

KAT

The honor is all mine.

KAT drains the glass.

GRANDMA NAN

That better have been ginger
ale, young lady. Your mother paid a

(MORE)

(CONTINUED)

GRANDMA NAN (cont'd)
pretty penny to get you in that
high-class facility of yours.

KAT holds up the can of Canada Dry by her side.

KAT
Do I get a gold star?

GRANDMA NAN
You watch your mouth,
Katherine. It's ridiculous, the way
you carry yourself. No respect.
Imagine, a broke alcoholic,
thinking she's better than me.

KAT
That's cocaine addict to you,
Nana. Alcohol was never my
particular sweet fix, but my
counselor recommends I stay away
from it.

GRANDMA NAN
Cocaine. How unoriginal. That
nice young boy had to bring you to
the hospital due to your
unconscious stupor.

KAT (SNORTING)
Who do you think gave me the
cocaine?

GRANDMA NAN
Your poor mother. And now
you're mooching off of your sister,
sucking her dry as well. Isn't that
right, Lily?

BUT Lily isn't paying one iota of attention to this conversation. Instead, she's fixated on the table next to theirs -- ERIC and his girlfriend are intimately talking, occasionally stroking one another. Adam kisses her on the forehead.

LILY
Right. If you'll excuse me...

LILY abruptly stands up and heads to the bar.

GRANDMA NAN
Who is that?

(CONTINUED)

[PLEASE INSERT
\PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]KAT
Nobody.

GRANDMA NAN
What did he do?

KAT
Cheated.

GRANDMA NAN
Prick.

A WAITER brings them their food. They eat in silence for a few beats. Then:

KAT
I'm gonna pay them back, Nana.

GRANDMA NAN
Sure you are, Katherine.

INT. RESTAURANT BAR -- SIMULTANEOUS

LILY approaches the bar. The bartender is flirting with a guy, but LILY doesn't seem to notice or care. She interrupts the conversation and throws a \$50 on the bar.

LILY
I need as much tequila as that
can get me. Now.

WEDDING BARTENDER
It's an open bar.

Lily stuffs her money back into her purse.

LILY
Those might be the most
beautiful words I've ever heard.

INT. RESTAURANT -- LATER

LILY is back at the table with Kat and Grandma Nan. She is absolutely shit-faced.

She leans back in her chair as GRANDMA NAN grills Kat.

GRANDMA NAN
Have you found a job yet?

(CONTINUED)

KAT

No. I've been out of rehab a day.

[PLEASE INSERT
 \PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]GRANDMA NAN
 What are you thinking of doing?

KAT

I'm gonna go to some
 production companies, see what I
 can find.

GRANDMA NAN

Still with the acting? There's
 no pay in that.

KAT

Yeah, Angelina Jolie is living
 on the street. I don't know how she
 survives.

GRANDMA NAN

So now you're the next
 Angelina Jolie?

KAT is probably about to strangle her when LILY grabs the
 arm of a nearby waiter.

LILY

Can I have one of those drinks,
 sir? I'm dyin' over here.

LILY caresses his arm.

The WAITER smiles and hands her the drink, but GRANDMA NAN
 snatches it out of his hand.

GRANDMA NAN

Are you insane? She's had more
 than enough!

The WAITER scurries off.

LILY

Hey! I'm fine! Give me my
 drink, Nana.

GRANDMA NAN

Absolutely not.

LILY

Give. Me. My. Drink.

(CONTINUED)

KAT

Lil, I think you might want to
take a break...

LILY

Oh, that's rich, coming from you --

[U+FFFC]LILY is interrupted by the sound of silverware
tapping a glass. ERIC has stood up, and the room has grown
quiet.

ADAM

I'd like to say a toast for
the wedded couple.

GEORGINA beams. DAVID smiles at his son encouragingly.

KAT

This should be interesting.

LILY is frozen, staring at him.

ADAM

I didn't think my Dad would ever
bethe same after my Mom died. He
was really sad. He never came to my
football games anymore. He never
wanted to go to the gym. But then
he met Georgina, and damn! My dad
was lifting again, and, yeah, he
was strutting his stuff. And who
could blame him? Georgina's hot!
But the best part is, my dad is
happy again. And it's all because
of this wonderful woman at his
side. It's only recently that I
learned what it's like to have a
good woman by your side, but damn,
does it really change a man. Cheers
to the happy couple!

The AUDIENCE claps. LILY gets up and races out of the room,
her hand over her mouth.

EXT. PATIO -- CONTINUOUS

LILY is hunched over, vomiting her guts out. KAT comes
outside to join her.

KAT

Poor thing. Get it out.

KAT strokes Lily's hair. When Lily's done, KAT wipes her
mouth with a napkin.

(CONTINUED)

KAT (CONT'D)

I'm here, Lil. Tell me what's going on.

[PLEASE INSERT
\PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]LILY
It's horrible. She looks like fucking Adriana Lima for god's sake. I bet she works out like 400 hours a day.

KAT

Maybe. I bet she doesn't know how to read, though.

LILY laughs, but then it's one of those horrible laughs that turns into crying.

LILY

She's even prettier than Claire Monahan, and let me tell you, Claire Monahan was hot.(a beat) I wanted to surprise him. It was his birthday, and he always had this fantasy of me being a teacher and he would be my student...I don't know. I dressed up, I did my hair and makeup and used that new body glitter Beth gave me, and I quietly turned the key and god, I was such a fucking idiot.

KAT

He was fucking her. I mean I had a feeling. That's kind of why I went Rambo on his ass that night. Sister's intuition.

LILY

Yea, but then you fucking spiraled Kat! You didn't come home for like 2 weeks.

KAT

Lil, you know that was a bad time for me. I've always just wanted to protect you. And this, I--I couldn't protect you from that.

LILY

So you're response was to just leave? After I caught him fucking another girl on a table? That's when I needed you more than ever!

(CONTINUED)

KAT

It was on the table?

LILY

Yes, right on the table!
The goddamn table! And she turned
around and she said, "Are you
tutoring her or something?" And her
boobs were fucking perfect! Any you
weren't there!

LILY has collapsed into sobs.

KAT

He's a fucking asshole, Lil.
He doesn't deserve to breathe the
same air as you. And I'm sorry. You
know how sorry I am for what I did.

KAT (CONT'D)

And I bet her boobs were fake.

LILY only cries harder.

KAT (CONT'D)

You know what? Fuck this. Fuck
him. I have an idea.

LILY

[U+FFFC]What?

KAT

We're gonna get you laid.(a beat) A
lot.

LILY

What?

KAT

You need to get over Adam.
He's clearly moved on, and you're
going to, too. And you know how?
With a lot of fan-fucking-tastic
sex.

LILY

I don't get it.

KAT

Whenever a guy pisses me off,
I fuck someone else. Orgasms are
the best cure for heartbreak,
that's just, like, common
knowledge.

(CONTINUED)

LILY

Kat, I don't do that. Guys don't just see me and wanna fuck me. I'm not you.

KAT

Yeah, but you have me. Get it? Come on, please. Please let me do this for you. For us.

LILY

What?

KAT

Men are my forte. I know what they like, what they don't like, and what fucking turns them on. With me, you're gonna be a sexpot. You'll be rolling in men.

LILY

That sounds painful...

KAT

And when we're done, you're never gonna think about Adam again. You're gonna be a new woman, a powerful woman who can eat up shitbrains like that for breakfast.

LILY looks at KAT. Sees how confident and gorgeous she is.

KAT

Let me help you.

[PLEASE INSERT

\PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]LILY
Okay. I'm in.

KAT hugs her and pumps her fist in the air.

KAT

Let's fucking do it.

INT. PORCHLIGHT BAR -- NIGHT

KAT (V.O.)

So...men are all about looks. We try to pretend they're deeper than that, but let's not kid ourselves here: have you SEEN Christina Hendrick's husband? It's atrocious.

(CONTINUED)

TIGHT on LILY walking into the bar. She looks like a fuckin' movie star.

KAT (V.O.)

You want to wear something sexy, but not slutty. You want to intrigue him. But really the most important thing is not what you're wearing...

LILY approaches the bar.

KAT (V.O.)

But how you carry yourself.

LILY is trying to imitate what she's seen on "America's Next Top Model." It's painful.

KAT (V.O.)

You want to walk into that bar like you're the hottest fucking human being on this planet. You want to radiate, with your body, the message: I can make any fantasy you've ever had come true.

LILY finally makes it to the bar. She's rubbing her ankles because they hurt so bad from the damn heels Kat made her wear.

She sees Kat sitting on the other side of the bar. KAT motions for her to come to her side.

Sitting next to Kat is BRAD. BRAD is very masculine, a real beer and football kinda guy.

[PLEASE INSERT

\PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]KAT

Lily, meet Brad. He's probably the most good-looking Red Sox fan I've ever seen. (to Brad) Brad, this is my sister, Lily. She'll forget about your questionable sports loyalties if you buy her a beer or two.

And with that, KAT saunters off.

BRAD

Wow, she's really something else.

(CONTINUED)

LILY

Yeah...

BRAD

What can I get you to drink?

KAT (V.O.)

Men like it when women
order something like whiskey.
Seeing a very feminine throat
swallowing a very masculine
drink...you get the picture.

LILY

I'll have a Jack and Coke, please.

BRAD

Nice choice. (to the bartender) I'll
have a Jack and Coke for the woman,
please. And grab me another PBR,
while you're at it.

LILY

So...

KAT (V.O.) Everyone likes to talk about themselves, but I
find this especially true for men. And for white men? Forget
about it. You ask the right questions and they fall at your
feet.

LILY (CONT'D)

What do you do?

[PLEASE INSERT
\PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]BRAD
I'm a sports journalist. How
about yourself?

KAT (V.O.)

You ask the questions, you
don't answer them. Keep personal
information about yourself to a
minimum: mystery is the best
aphrodisiac.

LILY

I'm a book editor. Who do you
write for?

The bartender brings them their drinks. LILY takes a sip of
her Jack and Coke and winces.

(CONTINUED)

BRAD

I'm between jobs right now, but the goal is the Times. It's not an easy market out there for a journalist right now...

LILY

No, it's not.

BRAD

But a book editor, that's cool. I gotta say, I think the last book I read was in high school. To Kill A Mockingbird or some shit like that.

LILY is horrified. To Kill A Mockingbird is a classic piece of literature...

KAT (V.O.)

Remember, everything he says is 1) fascinating and 2) funny. The male ego is a fragile little thing, and it must be exceedingly well-cared for.

LILY

(laughing maniacally)

Yeah...To Kill A Mockingbird...that's a good one.

BRAD

Yeah...I'm gonna go take a piss real quick.

As soon as BRAD leaves, LILY thumps her head on the bar.

[PLEASE INSERT
 \PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]BARTENDER
 Here, let me dump that for you.

The BARTENDER is cute. He's the type your mom would be ecstatic you brought home, yet he's not too nice. In other words, he's perfect.

LILY

No, leave it. I need it with what I'm dealin' with over here.

BARTENDER

Trust me, Brett Favre's long gone. I'll get you another drink instead.

(CONTINUED)

LILY
This is a perfectly good drink.

BARTENDER
You hate it. You can't even
swallow it without your entire face
scrunching up.

LILY
I don't know what you're
talking about. Why would I order a
drink I didn't like?

BARTENDER
Who knows? Far wiser men than me
have failed to figure out the
female psyche. I'm getting you a
vodka cranberry.

LILY
(calling after him)
Make it a Blue Moon!

After a moment, the BARTENDER slides the beer her way. LILY
takes a sip and hums happily.

LILY (CONT'D)
Mmmm. Much better.

BARTENDER
The truth, finally. Atticus
Finch would approve.

LILY, surprised, delightedly laughs. Before she can respond
however, he leaves to take someone else's order.

KAT sits down in the seat next to Lily.

[PLEASE INSERT
\PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]KAT
What the fuck? Where did he go?

LILY
Who knows? I certainly don't.

KAT
He just left you? The prick.

LILY
I don't care. I'm glad, actually...

(CONTINUED)

KAT
What happened?

LILY
He called To Kill A Mockingbird
a piece of shit! Who does that?

KAT
Jesus, Lily...

LILY
I'm sorry, I just couldn't.

KAT
You wanna find someone else?
I'm sure one cute guy here can
appreciate the literary classics.

LILY
God, no. Let's just go home.
Jon Snow is calling my name.

KAT
Alright. Can't argue with that.

INT. PRODUCTION COMPANY MANAGER'S OFFICE -- LATE AFTERNOON

KAT is leaning over the MANAGER'S desk. She's in full-on charm mode. When she's like this, she can -- and does -- get anything she wants.

KAT
So...that's when you knew? You
were just swimming with those
dolphins and thought, "I wanna be a
movie director"?

BRUCE (29) looks like he just stuck his hand into an electrical socket. His hair sticks up on all sides, and his eyes are wild, unfocused. He considers himself a modern Plato.

[PLEASE INSERT
\PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]BRUCE
Yeah! It was a life changing
moment for me. Something about
their eyes - - the glisten in them
-- it was like they were urging me
to follow my dreams. Like they
believed I could actually make a
difference in this world, you know?

(CONTINUED)

KAT

(playing with her hair)

Oh, totally. They're amazing creatures. I remember, we went on a family vacation, and when we went swimming with them...I was just a little girl, but...it's like they could see into my soul. I felt so...at peace with myself.

BRUCE falls for this bullshit like a ton of bricks.

BRUCE

Exactly! I try to tell others this, and they don't understand.

KAT

Yes. They either get it or they don't.

BRUCE considers her for a long moment. He thinks this makes him appear wise -- it doesn't.

BRUCE

I really like you, Kat. I think your energy would really add something to this production. The part is yours.

KAT

(faking surprise)

Oh, thank you, Bruce. Really, thank you so much. It's an honor to work with someone who possesses so rare a vision...

BRUCE fluffs up like a strutting rooster.

BRUCE

Yes, I think we'll make great work together.

KAT

Definitely--

[PLEASE INSERT
\PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]BRUCE
But Kat, I have rules for my set.

KAT nods, looking at him eagerly. She acts as if every word he says is spoken by God.

(CONTINUED)

BRUCE (CONT'D)

Number one: You can never miss rehearsal. You miss one, you're done.

KAT

Absolutely --

BRUCE

And number two: Drama stays at home, all of it. Some of these actresses, they think the world cares about their problems. We don't. Keep it outside the creative space.

KAT

Never miss rehearsal, no drama. Got it.

BRUCE stands up. KAT follows suit. They shake hands.

KAT (CONT'D)

I look forward to working with you, Bruce.

BRUCE

Likewise. See you next week, Kat.

KAT saunters out of the room, a cocky smile on her face.

INT. ELEVATOR -- CONTINUOUS

The elevator is on the sixth floor when a man steps into the elevator with Kat. This is BEN.

BEN is not typically handsome, but it doesn't matter because he's drop dead sexy. He is completely comfortable in his own skin, the only man who may be Kat's equal in confidence.

BEN

Hello.

KAT

Hi. How's your day going?

[PLEASE INSERT
\PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]BEN
Good, yourself?

KAT

Great, actually. I just got a part.

(CONTINUED)

BEN
Yeah? In what film?

KAT
Cokewhore? I know, strange
title, but I'm playing a character
named Rachel --

BEN
No way! I'm playing Nick, the
lead opposite of you. I'm Ben, by
the way. Congratulations.

KAT
Kat. Thanks! I'm so excited.
I've never worked on an independent
film before.

BEN
It's the same bullshit,
sweetheart, just with less money
and "more vision."

KAT
Bruce is supposed to be a
legend, though.

BEN
Yeah, legend is one word for it.

KAT laughs. The elevator arrives on the ground floor. As soon as the doors open, KAT turns to him.

KAT
What do you say, some drinks
to celebrate?

BEN
Unfortunately, I have plans.
Don't let me stop you from enjoying
yourself, though!

Before KAT can even respond to this injustice, he's out the door.

KAT
What the fuck?

[PLEASE INSERT \PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]INT. APARTMENT -- NIGHT

KAT storms into the living room in a state of barely contained rage. LILY is at the stove making chicken parmigiana.

KAT chucks her coat onto the couch and sits down to take her shoes off.

KAT
(mimicking BEN) "Don't let me stop you from enjoying yourself, though!" Yeah, I fucking won't, you stupid ass motherfucker.

She flings her shoes across the room.

LILY (O.S.)
Kat? What's the matter?

KAT
Oh, nothing. I just have to work with the most egotistical ass of all time.

Lily stands in the doorway.

LILY
What?! You got a job?!

KAT
Yeah, I did. And the guy I have to work with is a fucking asshole!

[PLEASE INSERT \PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]LILY
Wait, Kat, that's great! I mean, not the asshole part, but the work part...

KAT
Yeah. It is. But oh my god Lil, he's HORRIBLE. His stupid, smug, stupid little face...you should have seen it.

LILY
What did he do?

[PLEASE INSERT \PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]KAT
I asked him for drinks...and he told me he had plans!

(CONTINUED)

LILY

Um...okay. What were the plans?
Was he going to go murder someone
or something?

KAT

I mean, I don't know. Who
cares?! He was clearly blowing me
off!

LILY

Kat...maybe he really did
have plans...

KAT

Fuck that. No guy has ever
turned down drinks with me. Ever.

LILY

Ever? C'mon. You must have
had SOMEONE reject you before...
(off KAT's look) Seriously? Never?

KAT

Never.

LILY (CONT'D)

Wow.

KAT sees Lily's reluctant admiration and takes complete
advantage of it: she knows how she can make herself feel
better now.

KAT

Told you I would make you a
bomb- ass mentor. Which leads me to
tell you: last night was sad. We
can do way better.

LILY

Honey, you don't have to tell
me that. I was there. He said To
Kill A Mockingbird was a piece of
shit!

KAT

Will you get over the To Kill
A Mockingbird thing? Seriously,
Lil, you're such a nerd.

[PLEASE INSERT
\PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]LILY

(MORE)

(CONTINUED)

[PLEASE INSERT \PRERENDERUNICODE{\UNICHAR{65532}}]
Oh, I'm sorry I read books
while you prefer to shove your
tongue down some guy's throat.

KAT gets up and tackles Lily to the couch. She begins to
lick her face all over.

KAT
(in a deep voice)
Do you like that, Lily? Do you like
that?

LILY
Ewww! Get off me, you freak!

KAT pushes herself off of her. She can't stop laughing.

LILY (CONT'D)
You are seriously
mentally disturbed.

KAT
You love it.

LILY
Yeah, yeah...

KAT
And you're gonna love me even
more, because we're gonna get you
an even better date.

LILY
Better than the Neanderthal
from last night? Oh, I don't think
it could possibly get any better
than that.

KAT
Shut up. We're gonna go to a
place with thousands of options, a
place where with one swipe, you
could find your chance at true love
--

LILY
Oh no.

KAT
Tinder!

[PLEASE INSERT \PRERENDERUNICODE{\UNICCHAR{65532}} INTO PREAMBLE]INT. LILY'S BEDROOM -- MOMENTS LATER

The two sisters sit on the bed, Lily's phone in front of them.

ON THE PHONE - Lily's brand new Tinder profile, uploaded from her Facebook. First picture: Lily at her Mom's wedding. Second picture: Lily with Beth at a bar. Third picture: Lily in a bathing suit on the beach.

LILY

Isn't Tinder just an app for people to fuck each other? No one actually dates each other...

KAT

Oh, hell yes they do. Didn't you read Aziz Ansari's new book? 30% of couples meet online.

LILY

Really? 30%? Damn.

KAT

I know. It's a whole new world out there. A world bursting with eager men just waiting to thrust into a wanton, willing woman...

She raises her eyebrows suggestively. Lily mimes gagging.

LILY

Okay, so how do I do this?

KAT

You literally just look at people's photos. It goes by distance, so in your case, it would be all men within a 15 mile radius. Swipe right if you're into them, swipe left if you're not. If they swipe right on your photo, it's a match.

LILY

How do I know if I'm into them?

KAT

Um...if you think they're hot?

(CONTINUED)

LILY
So this is all about looks? That's
it

[PLEASE INSERT
\PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]KAT
Yes, Lily. You both find each
other attractive, you chat, and if
it's right you meet each other.

Lily sits there uncomfortably.

KAT (CONT'D)
Just do it, Lil. I'm with you
every step of the way.

LILY
She grabs her phone and starts
swiping. It's an interesting bunch.
One guy is skydiving. Another is on
a boat, holding a fish. One guy's
picture is of his abs in the mirror
-- you can't even see his face.
After a few moments...

LILY (CONT'D)
Oh, he's cute.

ON THE PHONE - A picture of a cute guy, MIKE, in front of
The Strand.

Kat grabs the phone.

KAT
Yes, I love it!

Before Lily can say a word, she swipes right.

KAT (CONT'D)
Fuck yes! It's a match, baby!

ON THE PHONE - "Hey, you're cute. ;-)"

LILY
Really? Let me see! But Kat is
already typing away.

LILY (CONT'D)
Kat! What are you saying?! (looking
at the phone)

Oh, dear god. Mike instantly replies.

(CONTINUED)

ON THE PHONE - "You're pretty cute yourself."

[PLEASE INSERT
\PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]LILY
(CONT'D)

(Gagging) What is this, high
school?

Another message from Mike pops up.

ON THE PHONE - "So what brings you to the Tinder game?" Kat
types: "Bad breakup. Looking for some fun :)"

LILY (CONT'D)
Why would you say that?!
That's personal!

KAT
Dude, every guy in the world
knows what "bad breakup" means.
Lily stares at her blankly.

KAT (CONT'D)
Easy pussy.

LILY
God, you're grotesque.

Mike has answered.

ON THE PHONE - "We can definitely have some fun. Drinks at
Molly's tomorrow night? 8-ish?"

LILY (CONT'D)
I hate everything about this.

Kat types back: "Definitely. See you there :)"

Lily lies back on the bed, flings her arm over her face, and
groans.

Mike immediately responds: "Can't wait ;)"

Kat gets up on the bed and starts doing some crazy ass
dance.

KAT
Fuck yes! My sister is a sexy
ass man killer!

She starts singing Nelly Furtado's "Maneater," punctuating
each lyric with a hip thrust.

(CONTINUED)

KAT (CONT'D)

She's a maneater, make you work
hard, make you spend hard, make you
want all of her love...

Lily reaches out and grabs her foot, immediately making her
come crashing to the bed.

The sisters collapse in a fit of giggles.

INT. MOVIE SET -- DAY

Kat is at her very first rehearsal for Cokewhore. They begin
with her big monologue scene.

Kat looks tearfully into the camera. This is a side of Kat
we haven't seen before: serious, determined. Talented.

KAT (AS RACHEL)

I had a lot of friends. Tons of
them, more than I knew what to do
with. They wanted to go see so-and-
so in concert, they wanted to hike
the whole entire
fuckin' Appalachian trail, they
wanted me to throw their little
sister's bat mitzvah. But as soon
as I stopped snorting blow...yeah,
you know the rest. No hikes, no
fuckin' bat mitzvahs. Instead it's
me, alone in my bathroom, with a
razor in my hand. Just wanting to
numb the self-loathing, the
bitter disappointment, the horrible
insignificance of it all. Why am I
here? Why am I even alive? No one
fuckin' cares. It's all
shit...absolute shit. I took that
razor and I tried, I really tried,
but I couldn't even do that. So now
I'm here. With you.

This doesn't sound like acting.

BEN stands off to the side, leans against the wall. There's
clear admiration in his gaze -- he's impressed.

BRUCE

Brilliant, Kat. Fuckin'
brilliant. Let's take a break.

INT. HALLWAY -- MOMENTS LATER

Kat finds her purse and checks her phone. She has three missed calls from Lily, so she calls her back.

[PLEASE INSERT
 \PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]KAT
 Hey. You called?

INTERCUT with Lily, standing in her bedroom, frenzied.
 Clothes are scattered everywhere.

LILY
 Finally! Jesus, woman, how can
 you have no access to your phone
 for hours?! I need you!

KAT
 What's up? Is everything okay?

LILY
 No, everything is decidedly
 NOT okay!

KAT
 Breathe, Lily.

LILY
 I can't find anything to
 fucking wear for this stupid
 fucking date you're making me go
 on!

KAT
 Oh, that's easy. Red v-neck,
 black skinny jeans, and those hella
 hot Steve Madden boots of yours.

LILY
 Red v-neck, red v-neck...ah
 hah! Got ya, you bastard!

Lily holds up a red v-neck triumphantly.

LILY (CONT'D)
 You think this will work? Really?

KAT
 Yes. You look so hot in that
 top, Lil. Plus, red is the color of
 sex.

BEN has appeared in the hallway. He hears the conversation
 and lingers, eavesdropping. Kat doesn't notice.

(CONTINUED)

LILY
Oh, let's hear another
deluded theory of yours.

KAT
They're not deluded, bitch.
They work. Think about it. Bitten
lips, blushing cheeks. And the
color certain body parts turn when
they're excited...

LILY
Okay, enough. I'm hanging up on
you now.

KAT
Love you! Good luck!

She chuckles, turns around, and sees Ben.

BEN
Which body parts turn red
when they're excited?

KAT
Eavesdropping is
decidedly unattractive, you know.

BEN
Good thing I don't give a shit
if you find me attractive then,
right? Kat moves to walk past him.

BEN (CONT'D)
Hey, I'm just playin' around.
Who was that on the phone with you?

KAT
What's it to you?

BEN
Jesus, can't a guy just ask you
a question?

KAT
Sorry, I have plans I need to
be getting to.

[PLEASE INSERT
\PRERENDERUNICODE{\UNICHR{65532}} INTO PREAMBLE]BEN
So that's what's got your
panties all in a twist? I didn't
get drinks with you?

(CONTINUED)

KAT

Honey, my panties are perfectly fine, trust me. Too bad you won't ever find out.

And with that, she saunters off.

[PLEASE INSERT \PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]INT. MOLLY'S BAR -- NIGHT

LILY sits at a high-top table with her date, MIKE. MIKE is cocky, awkward, the kind of guy that probably played a lot of Pokemon in high school but got laid in college cause chicks knew he would make bank.

They both uncomfortably sip their beers.

MIKE

So, what do you do?

LILY

I'm a book editor. What about you?

MIKE

I'm working on my PhD in Cell Biology at Columbia.

LILY

Impressive. I went to NYU for my undergrad, and the only time I ever went to that campus was to party.

MIKE

What'd you study at NYU?

LILY

Anthropology.

MIKE

Ah, the "soft sciences."

Lily is outraged.

KAT (V.O.)

Sometimes men say some really dick things. Don't take it personally -- they are inferior to us in many ways, just one of which being awareness.

(CONTINUED)

LILY
It's certainly not Cell
Biology, that's for sure.

Mike misses the aggression in the statement.

MIKE
Cell Biology is amazing. It
tells us so much about our world,
and it gives us the means to
probably change it for the better.
In fact, my thesis is all about
this...

[U+FFFC]Lily looks perfectly miserable.

EXT. MOLLY'S BAR -- SIMULTANEOUS

KAT steps out of a cab and walks into the bar.

INT. MOLLY'S BAR -- MOMENTS LATER

Mike is continuing to lecture Lily on the miracles of cell biology. Lily is smiling and nodding encouragingly, but her body language is screaming "Get me the fuck out of here!"

MIKE
I gave that presentation in San
Francisco, and afterwards, freakin'
David Bilder comes up to me and
says, "Young man, I think I may
recognize your name in the future
as the man who cured cancer." Isn't
that incredible?

But Lily isn't paying any attention. Kat has just walked in -- there's her lifeline.

LILY
If you'll excuse me, my sister
is here. We've had a family
emergency.

She throws a \$10 bill on the table and abruptly stands up from her seat.

LILY (CONT'D)
Thank you very much
for the...enlightening
conversation. Best of luck in your
future endeavors.

Mike is speechless. Lily walks away until she comes face to face with Kat.

(CONTINUED)

KAT
Oh, dear god. What happened
this time?

LILY
I'll tell you in the cab.

KAT
Alright. But we gotta head
to Porchlight first -- I forgot my
vibrator there.

48.

[PLEASE INSERT \PRERENDERUNICODE{\UNICCHAR{65532}} INTO
PREAMBLE]INT. CAB -- MOMENTS LATER

Lily and Kat are in the backseat, completely enthralled in
their own conversation. The cab driver is eavesdropping.

LILY
How exactly does one leave
a vibrator in a bar? In fact, why
does one bring a vibrator to a bar?

KAT
I just always have it in my
purse, okay? I think it fell out
while I was in the bathroom.

LILY
Fell out? How does that just
"fall out"?

KAT
I don't know, I might have
kicked it...all I know is I don't
have it, and with all my focus
concentrated on getting your
ungrateful ass laid, I fuckin' need
it!

LILY
So what are you gonna do? Storm
in there and demand, "Hand me my
vibrator, peasant!"

KAT
(throwing her a look)
Do you doubt me?

INT. PORCHLIGHT BAR -- LATER

It's the same scene as the other night. Suave, sleek bar. Good-looking young couples sipping at their fancy drinks.

Kat determinedly makes her way to the bar, Lily following behind her.

Kat pushes her way through people and leans on the bar.

KAT

Excuse me? You didn't happen
to find a vibrator here the other
night, did you?

The couples around them all fall silent and turn to stare. When the bartender turns around to answer, we realize it's the same cute BARTENDER from last time. Lily is utterly mortified and trying to hide behind Kat.

BARTENDER

Could you please describe
the vibrator in question, m'am,
just so we can ensure the vibrator
does in fact belong to you...

He's teasing, but Kat takes him up on the challenge.

KAT

(demonstrating the size with her
hands) It's pink, about this size,
with a little piece that plays with
your clit. Does that sound about
right?

He chuckles. They've attracted an audience now. In the audience is BEN, but Kat is so singularly focused on getting her vibrator she doesn't notice.

BARTENDER

An object that seems to fit
that description was brought to my
attention a few nights ago. Let me
check in the back.

He leaves the bar for a moment.

LILY

Jesus, Kat! Could you be
less subtle?

(CONTINUED)

KAT

Oh, I'm sorry. It's not your
vagina that's dying here.

Someone in the audience starts laughing loudly -- it's BEN.
Just as Kat turns to look...the bartender comes back,
holding her precious vibrator in a plastic baggy.

BARTENDER

Here it is, safe and sound. Kat
greedily snatches it from his
hands.

KAT

Thank god! You are my savior.
(to Lily)
Alright, Lily, let's head out.

The BARTENDER finally notices Lily trying to hide behind her
sister. He wears the same expression of amusement he did
during their last encounter.

BARTENDER

Such interesting company you keep,
Lily.

LILY

Ha! Yeah!

Lily grabs Kat's arm and walks away before he can say
anything else.

KAT

You know him? He's pretty cute,

LILY

Just keep walking.

Before they make it to the door, however...

BEN (O.S.)

Kat?

Kat turns around, finally, to see BEN. And he's not
alone...next to him is a stunning woman. Kat doesn't like
that. She gives a half-hearted wave, and is about to walk
out the door...

BEN (CONT'D)

I'm glad your vagina has been
saved Kat!

(CONTINUED)

KAT

That makes two of us, babe.

She heads out the door.

EXT. PORCHLIGHT BAR -- SAME

Kat strides out the door with Lily close behind her. She begins to determinedly try to hail a cab, while Lily stares at her in pure confusion.

LILY

What...? Who...?

[PLEASE INSERT

\PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]KAT

I'll tell you when we're home.

A cab finally arrives, and they get in.

INT. APARTMENT -- LATER

Lily and Kat are in the kitchen. Lily immediately pours them both a glass of wine, but at Kat's shake of her head, dumps Kat's glass down the drain.

They sit down at the table.

LILY

Okay. Spill.

KAT

I fucking hate that guy. That's the asshole I work with - Ben.

LILY

Ah, the one that rejected you.

Kat winces, but doesn't say anything.

LILY (CONT'D)

He's cute.

KAT

Yeah, and he knows it. He's one of the most egotistical men I've ever met.

LILY

That sounds a little like the pot calling the kettle black.

(CONTINUED)

KAT

Shut up. God, I'm going to have to work all these late nights with him, and it's going to be so awful.

LILY

Maybe he did have plans. You never know. He certainly seems to be...amused by you.

KAT

I'm glad I can fucking amuse him, the smug ass. Did you see the chick he was with, too? What a bitch.

[PLEASE INSERT

\PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]LILY
Did she say something to you?
I didn't hear.

KAT

No, it was just the way she was looking at me. Like I was some dog shit she stepped in by accident.

Lily's starting to get the picture of what's going on here.

LILY

Uh-huh.

KAT

What could he see in her?
No, actually, the bigger question is - what could she see in him? He thought he was so hilarious, calling my name across the bar like that. Yeah, try again, Louis C.K.

LILY

He was teasing you. I don't think he's serious about that woman, Kat. A guy wouldn't blatantly tease another woman in front of his girlfriend.

KAT

I don't give a shit if she's his girlfriend.

(CONTINUED)

LILY

Okay.

KAT

And since when are you the expert on men in this relationship? That's my job here, which -- wait!

Kat's entire demeanor changes, from pissed off she-cat to beaming teacher.

KAT (CONT'D)

You know the cute bartender! How?!

LILY

He was working the last time I was there, when that Neanderthal insulted one of the best books of all time --

[PLEASE INSERT
 \PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]KAT
 Oh my god, Lily. You will never get over that.

LILY

Never.

KAT

I think he's into you.

LILY

The bartender? No.

KAT

Oh yeah. Definitely into you.

LILY

I really don't think so...What makes you think that?

KAT

I know these things.

LILY

Yeah, well, he didn't ask me out, so...

KAT

You ran away from him so fast, it's not exactly like he had all the time in the world...

(CONTINUED)

LILY

Oh, excuse me, was I supposed to stay and flirt after he had just handed you your vibrator in a plastic baggy? How romantic.

KAT

Alright, I get it, we have to do damage control.

She leans back in her chair and thinks for a moment.

KAT (CONT'D)

Oh my god, I got it.

LILY

What?

It only takes her a second, but when she figures it out...

KAT

We're gonna make him jealous.

Lily looks at her, looks at the bottle of wine in the middle of the table, and pours herself another glass.

EXT. PORCHLIGHT BAR -- NIGHT

Kat and Lily approach the bar. They're dressed to kill.

KAT

Remember what I told you, okay?
(re: Lily's nervousness)
I'll be close by, keeping an eye on you. You're not alone.

They enter the bar.

INT. PORCHLIGHT BAR -- SAME

Lily heads to the bar, Kat to a table nearby.

Lily sees the cute BARTENDER is working again and falters. On her way past Lily...

LILY

Okay.

KAT

(under her breath)
You got this.

Lily summons as much confidence as she can, holds her head high, and marches to the bar.

(CONTINUED)

KAT (V.O.)
When you enter the bar,
look around. Find a guy who seems
confident, sexy, or mysterious -
someone who will make him squirm.

Lily scans the bar patrons, but it's not very promising.

Back, forth, back, forth, until...she sees a very sexy man
dressed all in black, wedged in the corner.

He just screams "PLAYER." She tentatively makes her way
towards him.

INT. PORCHLIGHT BAR -- SAME

Kat watches from a nearby table. She spots Lily's choice and
becomes nervous.

She doesn't know if Lily is ready for a guy like that.

KAT
Fuck. Him?

She's so focused on the couple she doesn't even notice BEN
approaching.

BEN plops down in the seat across from her.

BEN
What's wrong with him?

Kat looks up, startled.

INT. PORCHLIGHT BAR -- SAME

Lily sits down next to the PLAYER. He eyes her up and down,
then:

PLAYER
What can I get you to
drink, gorgeous?

LILY
A Jack and Coke, please.

PLAYER
Hot.(to the BARTENDER) Can I get a
Jack and Coke for the beautiful
woman next to me, please?

The BARTENDER briefly does a thumbs-up in acknowledgment,
but when he sees Lily, he does a double-take.

(CONTINUED)

He comes over to them.

BARTENDER
Hello, Lily.

PLAYER
You two know each other? Does that
mean I can get a discount?

The BARTENDER ignores him.

BARTENDER
Are you sure that's what you want?

We're not sure if it's the drink he's referring to.

PLAYER
Dude, she asked for a Jack
and Coke. Of course that's what she
wants.

The BARTENDER continues to ignore him.

BARTENDER
You sure, Lily?

LILY
Yes. I love whiskey.

The BARTENDER looks disappointed for a moment. Then, he
angrily goes to make her the drink he knows she hates.

PLAYER
What's that guy's deal?

INT. PORCHLIGHT BAR -- SAME

Kat is sitting across the table from Ben, glaring at him.

KAT
Are you stalking me?

BEN
(gesturing to Lily and the
player) It looks like the only
person doing the stalking here is
you.

KAT
For your information, it's
not stalking. I'm observing.

(CONTINUED)

BEN
Oh, do share.

KAT
What the hell are you doing
here, anyway?

[PLEASE INSERT
\PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]BEN
I love this bar. Hot women,
good music, strong drinks. All of
the essentials of life.

KAT
No. Why are you here? At my
table? Is your girlfriend in the
bathroom or something?

BEN
Who?(off Kat's look)Oh, her.
Definitely not my girlfriend.

KAT
Lucky her.

BEN grabs his heart.

BEN
You wound me. Now answer
the question.

KAT
I don't seem to remember
a particular question being asked.

BEN looks at her intently.

BEN
What's wrong with him?

INT. PORCHLIGHT BAR -- SAME

Lily leans against the bar, the PLAYER undressing her with
his eyes.

LILY
I don't know. I've only talked
to him a couple of times.

The PLAYER grunts, sips his martini.

(CONTINUED)

KAT (V.O.)

The male ego is to be fluffed
at all times. Subtly touch him,
fawn over him. Intoxicate him.

Lily awkwardly places her hand on his arm.

[PLEASE INSERT
\PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]LILY
It doesn't matter.
(trying for seductive)
You're the one I want to talk to.

The PLAYER grins.

The BARTENDER returns, sees Lily's hand on the PLAYER'S ARM,
and slams the Jack and Coke on the counter.

BARTENDER

Enjoy.

INT. PORCHLIGHT BAR -- SAME

Kat stares at Ben, confused by his attention. Shrugging it
off, she decides to go along with it.

KAT

The guy is a total player.
The douchebag-ery rolls off of him
in waves. (pointedly)Like someone
else I know.

BEN

Me? Like that guy? Yeah, right.
I'm not sleazy. Kat just looks at
him.

BEN (CONT'D)

Look, I don't know where you
got your ideas about me, princess,
but they're not true. I'm an okay
guy.

KAT

Right.

BEN

Jesus. You're a lost cause. Kat
sips her drink. Ben decides to drop
his defense of himself and change
topics.

(CONTINUED)

BEN (CONT'D)

Why do you care if this guy is
a douchebag?

KAT

The woman next to him is my sister.

[PLEASE INSERT

\PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]BEN
Shit. Why aren't you going
over there and saving the poor
girl, then?

KAT

We had a plan.

BEN

Oh, here we go.

INT. PORCHLIGHT BAR -- SAME

Lily still has her hand on the Player's arm. The Player is
still staring at her like he'll devour her whole.

The BARTENDER surreptitiously observes from afar.

PLAYER

So tell me about yourself, baby.

KAT (V.O.)

Mystery is your power. Mystery
is key.

LILY

There's not much to tell.

The Player is delighted.

PLAYER

I'm sure that isn't true.

LILY

What about you?

PLAYER

Just a normal guy. Work. Eat.
Go out. Sleep.

LILY

Where do you work?

(CONTINUED)

PLAYER

Sullivan & Cromwell. I'm a lawyer.

Lily notices the BARTENDER LOOKING OVER at them.

KAT (V.O.)

You really wanna go in for
the kill? Lightly trace your
fingertips over his hand.

Lily lightly traces her fingertips over his hand.

LILY

Very impressive.

The PLAYER suddenly clutches her hand, leans over, and
whispers into her ear:

PLAYER

Let's get out of here.

Lily freezes, then begins to panic.

LILY

Um...I'm sorry, I can't...

PLAYER

What the fuck? Why not?

He notices she's not even looking at him -- she keeps
darting glances at the BARTENDER.

PLAYER (CONT'D)

Oh, I get it.

LILY

I'm so sorry.

PLAYER

Fuck it. You're not even that
hot anyway.

He storms out of the bar.

INT. PORCHLIGHT BAR -- SAME

BEN stares at Kat, simultaneously amused and horrified.

BEN

So you're her sex sensei?

(CONTINUED)

KAT

No! I give her advice. Might
as well use my years
of...experience for good, right?

BEN

And it's actually working?

KAT

No. We just haven't found the right
guy yet.

[U+FFFC]Ben softens.

BEN

Or maybe your advice is a load
of bullshit.

KAT

I'll have you know, my advice
has landed me more men than you can
dream of, jerkoff.

BEN

Except me.

Kat winces, tries to play it off.

KAT

A blessing in disguise. I don't
want someone that doesn't want me
anyway.

BEN

Kat, I wasn't rejecting you.
I actually did have plans.

KAT

Sure.

BEN

I was getting beers with Ray
that night. He's my best friend.

KAT

Okay. Great.

Ben leans in, serious.

BEN

I mean it, Kat. You're
smart. You're funny. You're
entertaining as hell. I like you.

(CONTINUED)

Kat realizes he didn't mention her looks - a first. She smiles.

KAT
As you should.

They both laugh, then share a look.

[PLEASE INSERT \PRERENDERUNICODE{\UNICHAR{65532}} INTO
PREAMBLE]INT. PORCHLIGHT BAR -- SAME

Lily is mortified, now sitting at the bar alone. She tries to take a large gulp of her Jack and Coke, but it's so horrible she spits it back out into her cup.

BARTENDER
You really need to stop
drinking those.

Lily laughs, miserable.

LILY
I know. They're awful.

BARTENDER
Want something else?

LILY
Nah. I think the night has
been rough enough as it is, thanks.

BARTENDER
That guy is an absolute
moron, Lily.

LILY
Oh, I know that. His
superior character wasn't the
reason I talked to him.

The BARTENDER assumes she means the reason she talked to him was for sex.

BARTENDER
There are plenty of other
good- looking men that will be
ecstatic to sleep with you, I'm
sure.

LILY
Oh, god no! That's not what
I meant. I didn't want to sleep
with him.

(CONTINUED)

BARTENDER

Okay?

LILY

I'm freakin' horrible at this.

BARTENDER

Is everything okay?

LILY

Yes. My sister and I hatched this nefarious plan to make you jealous and it didn't work and now that guy thinks I'm a teasing slut.

The Bartender takes a moment to consider this, then:

BARTENDER

1) You're not a slut. And 2)
Who says it didn't work?

Lily can't believe her ears.

LILY

What?

BARTENDER

Will you go out with me?

LILY

Are you serious?

BARTENDER

Completely.

Lily looks at him for a moment.

LILY

Okay, I'll go out with you - on one condition.

BARTENDER

Name it.

LILY

That's precisely the problem.
What is your name?

BARTENDER

Noah.

(CONTINUED)

LILY
Quite the name to live up to...

BARTENDER
The Notebook. Nice touch.

They smile at each other.

INT. PORCHLIGHT BAR -- SAME

The sexual tension between Kat and Ben is thick.

Ben looks toward Lily at the bar, SMILING WITH THE BARTENDER.

BEN
Looks like your advice might
not have been so deluded after all.

The tension breaks.

KAT
What? Of course my advice
isn't delu -

She sees where he's looking.

KAT (CONT'D)
Oh my god, yes! Yes, yes, yes! It
worked!

BEN
Congratulations, sensei.

Kat does a mock bow.

Lily begins making her way over to the table.

KAT
Oh my god, I'm so happy. Lily
is gonna be so freakin' pumped.

BEN
You guys are close, huh?

Kat takes a moment to answer.

KAT
Yeah...yeah, we are.

Lily makes it to their table. In her euphoria, she barely notices Ben.

(CONTINUED)

LILY
Kat, you will never guess what
just happened -

KAT
Don't worry, we saw.

LILY
[U+FFFC]We?

Ben sticks his hand out.

BEN
Hi, I'm Ben.

LILY
Hi, Ben! I've heard so much
about you.

Ben raises his eyebrows at Kat.

BEN
All good things, I'm sure.

KAT
Nothing but the best.

BEN
Congratulations on your...success.

LILY
Crap, did you tell him, Kat?

KAT
I'm sorry, you know he's very
pushy.

BEN
I prefer persuasive.

KAT
Anyway, who cares?! You
got yourself a fuckin' date! Let's
go home and celebrate.

LILY
Jon Snow and Twizzlers?

KAT
Fuck yeah, Jon Snow and Twizzlers.

Ben stands up.

(CONTINUED)

BEN
Alright, ladies, that's
enough estrogen for me for one
night.

They laugh.

BEN (CONT'D)
It was nice to officially meet you,
Lily. See you tomorrow, Kat.

KAT & LILY
Bye!

He leaves.

LILY
He's cute.

KAT
I know.

INT. MOVIE SET -- NIGHT

Further filming for Cokewhore. Ben and Kat have been filming
the same scene for hours.

KAT (AS RACHEL)
What the hell do you want from me?

BEN (AS NICK)
I want you, Rachel.

KAT (AS RACHEL)
Why?

BEN (AS NICK)
What do you mean, why?

KAT (AS RACHEL)
Why do you want me? What could
someone like you possibly see in
someone like me?

BEN (AS NICK)
Someone like you? All I see is a
beautiful woman who won't let me in
-

[PLEASE INSERT
\PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]BRUCE
Cut! I think we're all tired
here. Let's take 20.

The intensity of the scene dissipates, and Ben and Kat leave the set, exhausted.

INT. MOVIE SET HALLWAY -- SAME

Kat checks her phone. Ben walks up behind her.

BEN
So, how did the big date go?

KAT
It hasn't happened yet!
It's tomorrow night.

BEN
Good for them.

KAT
Yeah. I just - I hope he
doesn't hurt her.

BEN
What makes you think he's going
to hurt her?

KAT
She really likes him, and
Lily, she's so loving, she just
lets people in. She doesn't know
how to keep her guard up.

Ben considers her for a moment.

BEN
He's not going to hurt her, Kat.

KAT
It's not him I'm worried about.

A beat. Then, Ben chucks Kat on the chin.

BEN
Lily's a big girl. If she
gets hurt...it means she's living.
Better to go out there and try
rather than stay on the sidelines,
looking in.

He walks away, leaving Kat staring after him.

[PLEASE INSERT \PRERENDERUNICODE{\UNICCHAR{65532}} INTO
PREAMBLE]INT. INDIAN RESTAURANT - NIGHT

Lily and Noah are sitting at a candlelit table, chatting
away. For a first date, the atmosphere is surprisingly
comfortable.

NOAH

So, your sister made you go on
all of those bad dates?

LILY

No, she didn't "make" me. She
was trying to help.

NOAH

Help with what?

Lily takes a bite of her dinner, chewing it for a moment.

LILY

Are you sure you want the
whole tragic story?

NOAH

Hell yeah, I do. Tragic stories
are my thing.(off Lily's look) Too
much?

Lily laughs.

LILY

My mom got married a few weeks
ago. I never thought she'd get
married again. My dad cheated on
her with a student of his, and
yeah, it messed her up. I remember
her crying for months, just sobbing
in her bed...it was horrible. But
then she met David, and she was so
happy. She became a completely
different person. And I wanted to
be happy for her - I was happy for
her - but David also happened to be
my ex- boyfriend's dad.

NOAH

No way.

LILY

I know, it sounds like
something out of a Spanish soap
opera. It's ridiculous. But,
unfortunately, it's true.

(CONTINUED)

NOAH

Go on.

LILY

So I obviously see my ex-boyfriend at the wedding, and if that isn't horrible enough - he has a woman with him. A woman that looks like a freakin' model. And I just couldn't do it. I couldn't sit there and watch him love someone else. So I drank myself into a drunken stupor, puked on the patio outside, and promised my sister I'd get back out there. Get some of my feminine power back and all that.

NOAH

Wow.

LILY

I know. There you have it, the whole sordid ordeal.

NOAH

Did it work?

LILY

It brought me to you, didn't it?

Noah smiles at her.

They gaze at each other across the table, basking in the good fortune of meeting one another.

EXT. LILY'S APARTMENT - NIGHT

Lily and Noah stand at the door - the classic first date goodbye.

LILY

I had a really good time tonight.

NOAH

Me too.

[PLEASE INSERT
\PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]LILY
First dates are usually so
horrible for me, but this
one...this one wasn't horrible at
all.

(CONTINUED)

NOAH

I mean, compared to your
previous experience...

Lily hits him playfully, but a little hard, on the shoulder.

NOAH (CONT'D)

Ow! That hurt, woman!

Lily steels herself, playing up a little of the confidence
her sister tried to teach her.

LILY

Here, let me kiss it better.

And she does.

INT. APARTMENT -- MOMENTS LATER

Lily enters the apartment, head still in the clouds from her
perfect first date. Kat is in Lily's bed, watching TV.

KAT

How did it go?!

Lily leans against the door frame to her bedroom.

LILY

Kat, it was perfect. He's perfect.

KAT

I take it that it went well, then?

Lily jumps into the bed with her.

LILY

It was exactly like how a
date should go, you know? It wasn't
awkward at all, it was like we've
known each other forever. It was
like something out of a movie -
I've never experienced something
like it before.

KAT

That's great, Lil.

LILY

And he's just so cute, and
so funny, and such a great
listener. Like Kat, he actually
listens to me. He actually cares
about what I have to say.

(CONTINUED)

KAT

Wow, that's certainly not the norm
for their breed.

LILY

I've never met anyone like him.

KAT

Lil...just be careful, okay?

LILY

What do you mean, "be careful"?

KAT

I just don't want to see you
get hurt, babe.

LILY

I'm not gonna get hurt, he's
a really nice guy - haven't you
been listening to anything I've
been saying?

KAT

I have, it's just - Lil, it's
only been one date. How well do you
even know this guy?

LILY

I know he's a good one, Kat. I
can tell.

Kat looks at her doubtfully. Lily starts to get angry.

LILY (CONT'D)

What? You don't think I'm a
good judge of character? Just
because my last boyfriend cheated
on me, suddenly I can't tell the
difference between a good guy and a
bad guy?

KAT

I didn't say that -

[PLEASE INSERT
\PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]LILY
Then what exactly are you
saying, Kat?

KAT

I'm just worried about you, Lil.
I love you.

(CONTINUED)

LILY
I'd like you to leave my room
now, please.

KAT
Lily--please.

LILY
Kat gets up from the bed, looks at
Lily. Lily won't look at her. She
leaves the room.

Lily lies back in bed, upset.

INT. MOVIE SET -- NIGHT

More filming for Cokewhore. It's just Ben, Kat, and Bruce
left - it's late.

BRUCE
Alright, let's take a break.
Good work, guys.

Kat and Ben leave the set.

INT. MOVIE SET HALLWAY -- SAME

Kat slumps herself against the wall. Ben joins her. He
fishes some Twizzlers out of his backpack.

BEN
Here.

KAT
Thanks. I love Twizzlers.

BEN
I know.

BEN (CONT'D)
Twizzlers and Jon Snow remember?

KAT
Of course.

Kat laughs, then becomes sad.

BEN
What's wrong?

KAT
Lily and I got in a fight
last week.

(CONTINUED)

BEN
Aw, shit. I'm sorry.

KAT
Yeah.

BEN
What happened?

KAT
She came back so happy from her date, and she just couldn't stop singing this guy's praises. I was worried. She doesn't even know this guy, you know?

BEN
Yeah. Of course you would be worried.

KAT
She got over it in the morning, but things have been - tense. I don't like it. We've made so much progress, and it's like we've just taken 10 steps back...

BEN
You guys weren't always this close?

KAT
No. We didn't talk for 2 years.

BEN
What?! Why?

KAT
It was my fault. After our dad cheated on our mom, I flipped. I didn't want to let anyone in and I didn't want anything to do with men. For all my life, I'd seen them crush the hearts of the women I loved. When Lil started dating this guy that I had reservations about and he turned out to be bad, I just freaked. I just felt helpless and I spiraled. I got into cocaine and was going out every night--I had sex with all these guys in attempts to feel some control. I don't know what I was doing. I stopped answering Lily's texts, e-mails,

(MORE)

(CONTINUED)

KAT (cont'd)
and calls...until I never got them
anymore. It was easier that way. I
didn't deserve them for leaving
her.

Kat is extremely uncomfortable with the intimacy. Ben
considers her for a moment.

BEN
I lost the love of my life in a
car accident when I was 18. We were
on our way to a movie, and the
roads were icy, and BAM, a car hit
us out of fucking nowhere. I was
knocked unconscious, and she was
pronounced dead on impact. I know
what it's like to not want to let
anyone in. I know how horrible that
pain is, the feeling that something
can hurt that bad. I think about
her every day, and it's been ten
years.

Kat is still reeling from "the love of my life."

KAT
Do you think you'll ever get
over her?

BEN
I don't think it works like
that, Kat.

Bruce abruptly enters the hallway, immediately breaking the
tension.

BRUCE
I've had enough. My fucking
husband is horny as hell, and my
dick hasn't been touched in ages.
Let's go home.

Just before he charges out the door...

BRUCE (CONT'D)
Tomorrow - 7 AM.

He leaves.

Kat quickly stands up.

(CONTINUED)

KAT
Well, good night!

[U+FFFC]Ben reaches for her. But she's already out the door.

EXT. LILY'S APARTMENT -- LATER

Kat approaches the steps to the apartment building, wiping her face. It's clear she's been crying.

INT. LILY'S APARTMENT -- SAME

Kat enters, miserable, and approaches Lily's bedroom.

KAT
Lil, you won't believe -

She stops, aghast at the site before her. Lily and Noah are naked in bed, cuddling.

LILY
Oh my god, Kat, I'm sorry,
we didn't know what time you'd be
home -

KAT
Clearly.

LILY(CONT.)
Is everything okay?

KAT
No, it really fucking isn't okay.

NOAH
I'm gonna go.

Lily adjusts the blankets around her and sits up.

LILY (TO NOAH)
No! You don't have to do that!

KAT
By all means, man, stay and
enjoy the show.

LILY
Kat...

NOAH
I'll call you tomorrow baby, okay?

He starts to emerge from the bed, and Kat storms into the kitchen.

INT. KITCHEN - CONTINUOUS

Kat searches the cabinets for a bit until she finds what she's looking for - vodka. She pours herself a shot, downs it.

LILY (O.S.)
I'm so sorry, I don't know
what's gotten into her -

NOAH (O.S.)
It's fine, baby, I'm just
worried about you. Text me if you
need anything, okay?

They say goodbye, and Noah leaves.

Kat takes another shot.

Lily enters the kitchen, takes in the scene before her.

LILY
Should you be drinking right now?

Kat arches her eyebrow at her, takes another shot.

KAT
Should you be having sex with
some guy you barely know?

LILY
I'm not even gonna justify
that statement with an answer.

KAT
Yes, let's not answer any of
my questions, right? Don't tell me
about your ex-boyfriend's father
marrying our mom, don't tell me
what's happened in your life for
the last two years...(she takes
another shot) Fan-fucking-tastic.

LILY
I think you've had enough.

[U+FFFC]She moves to take the bottle, and Kat dodges her.

KAT
Honey, I'm just getting started.

(CONTINUED)

LILY
What happened, Kat?

KAT
I'll tell you what happened.
Ben told me he lost the love of his
life at 18 -

LILY
Oh, Kat...

KAT
And then I come home and find
my sister whoreing it up in bed
with some guy she barely knows. So
yeah, all in all, awesome night.
One for the books.

She goes to take another shot, but Lily takes the bottle and
throws it into the garbage.

LILY
This isn't how we solve
our problems.

KAT
Are you fucking serious?

LILY
Kat, Noah isn't some "guy." I'm
in love with him.

A beat. Then, Kat laughs. It's horrible, mocking.

KAT
Poor girl. Haven't you learned
by now?

LILY
What's that supposed to mean?

KAT
He'll leave you. Our dad, your
ex- boyfriend - they all leave.

LILY
That isn't true.

[PLEASE INSERT
\PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]KAT
Oh hell yes, it is. That's why
I depend on myself and no one else.

(CONTINUED)

LILY

And look how far that's gotten you, Kat! No friends, no job, no boyfriend - no family. I feel sorry for you.

Kat looks like she's been slapped across the face. Then, she's in a rage.

KAT

You think you're in love with this guy, but as soon as he finds someone who's sexier than you, someone smarter than you, someone funnier than you - he's gone. Don't fucking kid yourself, Lily. You're not fucking special. The rules don't somehow break for you. You're just an average, plain girl, desperately in love with a guy who's gonna leave her for someone better.

Lily's entire face goes white.

LILY

Get out of my apartment.

KAT

What?

LILY

Get out of my apartment, and don't come back.

KAT

Is that a joke?

LILY

Do I look like I'm fucking kidding?

KAT

You know what? I don't need this bullshit.

She storms out of the apartment.

Lily sits down on the couch, drops her face into her hands, and begins to sob.

[PLEASE INSERT \PRERENDERUNICODE{\UNICHAR{65532}} INTO
PREAMBLE]INT. MARQUEE NIGHT CLUB -- LATER

The night club is absolutely packed. The music is booming, people are dancing, grinding against one another, and the place is buzzing with energy.

Kat enters the club and immediately heads to the bar.

Enraged Kat is gone, and in her place is SEXY, SEDUCTRESS KAT. How easily the mask slips back on should disconcert us.

KAT
(to the bartender)
I'll have a shot of tequila,
please.

NIGHTCLUB BARTENDER
You got it.

After a moment, he returns with her drink.

NIGHTCLUB BARTENDER (CONT'D)
That'll be \$12.

Kat reaches into her purse for the money, but...

CLUB STRANGER (O.S.)
It's on me.

An attractive guy with a charming smile throws his credit card down on the bar.

Kat turns around and eyes him over her shoulder.

KAT
Thanks.

CLUB STRANGER
You're welcome.

Kat throws the shot back, then runs her eyes seductively over the stranger.

CLUB STRANGER (CONT'D)
Wanna dance?

KAT
I'd love to.

MONTAGE

- Kat dances with the CLUB STRANGER, her back to his front. His hands are all over her.
- Kat and the CLUB STRANGER do more tequila shots at the bar. - Kat grinds against the CLUB STRANGER, his back to the wall.
- Kat and the CLUB STRANGER do some more tequila shots, this time with everyone at the bar.
- Kat and the CLUB STRANGER dance some more.
- Kat and the CLUB STRANGER snort cocaine in the bathroom.
- Kat and the CLUB STRANGER are making out heavily in the middle of the dance floor.
- Kat and CLUB STRANGER sneaking in the Theatre where Kat's movie is being filmed to have sex.

END MONTAGE

INT. THEATRE- LATE MORNING

Kat slowly wakes up, sun streaming down upon her face. She opens her eyes, looks to her right, and sees the CLUB STRANGER, naked. She throws her arm over her face.

KAT

Nnnnnnnnnnnngggggggggggg.

She slowly stands up, puts her sweater on and surveys her surroundings.

The CLUB STRANGER sleeps peacefully on the floor of the theatre next to her.

KAT (O.S.) (CONT'D)

Shit! Shit! Motherfucker! What the fuck?

Kat begins to collect her things

KAT (CONT'D)

Oh my god, Oh my god, Oh my god...

The CLUB STRANGER slowly opens his eyes.

CLUB STRANGER

What's the matter, baby?

Kat completely ignores him, throws his shirt at him, shoves her skirt on and runs out the door.

INT. THEATRE-- SAME

Kat throws open the door only to see...BEN and BRUCE.

Ben runs his eyes over her, sees her messy hair, mascara streaks, and messy T-Shirt.

[PLEASE INSERT
 \PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]BRUCE
 Kat? Where have you been?

BEN
 Where are the rest of your clothes?

KAT
 Ben...Bruce...what...?

BRUCE
 Why aren't you dressed for rehearsal? It started an hour ago! And why are you in the screening room?

KAT
 Uh...

Kat is at a loss for words.

BEN
 Wait, did you sleep here last night?

KAT
 I might have.

Ben just looks at her, disappointment written all over his face. Then, the CLUB STRANGER appears behind KAT.

CLUB STRANGER
 Dude, are those sandwiches from Charlie's? Sweet.

Ben hands him the bag.

BEN
 Here, you can have 'em. I'm not hungry anymore.

He leaves. Kat turns to Bruce, who is looking at her, absolutely appalled.

(CONTINUED)

KAT

Bruce, I'm so sorry -Last night was absolutely crazy, I overslept, I promise it won't happen again -

BRUCE

Yes, from what I see, you seemed to have overslept right on top of someone in our very own screening room no less. And, you still couldn't find time to get to rehearsal which was a 10 second walk away.

KAT

I'm sorry I have no excuse for that and I know, but I only missed it just this one time, and it will never, ever happen again -

BRUCE

What did I tell you the first day we met, Kat?

KAT

Bruce, I--

BRUCE

What. Did. I. Tell. You?

KAT

"You miss one, you're done."

BRUCE

Exactly.

KAT

But Bruce, it really was a one time thing -

BRUCE

There's nothing left to discuss here, Kat.

He begins to walk over to a confused extra. Kat stands there, unsure what to do.

BRUCE (CONT'D)

Leave. Now.

Kat slumps to the door, defeated.

EXT. THEATRE- MOMENTS LATER

Kat walks outside defeatedly, only to see Ben, who's angrily striding down the street.

KAT

Ben, wait! Please, I'm sorry!

[U+FFFC]She catches up to him.

KAT (CONT'D)

I'm so, so sorry.

BEN

You're unbelievable, Kat.

KAT

One thing must've led to another last night and I don't remember anything-

BEN

Is that supposed to make me feel better?

KAT

I'm sorry.

BEN

What the hell are you doing? You look horrible. Did you go on a bender or something?

KAT

Yesterday was really bad, Lily kicked me out of the apartment...

BEN

Jesus, Kat.

KAT

I don't know what to say.

BEN

You know you're done with the movie, right? Bruce is never gonna let you back on his set.

KAT

I know.

(CONTINUED)

BEN

Have a good life, Kat.

He starts walking away from her, clearly marking the end of their conversation.

KAT

Ben! I really am sorry!

Ben keeps walking for a minute, then turns around.

[PLEASE INSERT
\PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]BEN
I feel sorry for you.

He keeps walking until he's out of sight. Kat stares after him, miserable.

EXT. MOVIE SET -- SAME

Kat sits on the curb, crying. She dials GEORGINA.

KAT

Mom? I need you to come pick me up.

INT. GEORGINA'S LIVING ROOM - LATER

Kat is curled up on the couch, David in the armchair. The atmosphere is tense, awkward.

Georgina makes dinner in the kitchen.

The end credits of South Park come to a close. Tosh.0 comes on the TV.

DAVID

I hate this show. (to KAT) Let's see what else is on, shall we? He starts flipping through the channels.

DAVID (CONT'D) (TO GEORGINA)

Georgie, you don't have any preference as to what we watch next, do you?

GEORGINA (O.S.)

No, honey. As long as it's not that horrible Jersey Shore.

David laughs. He suddenly stops on a channel playing a movie - it's To Kill A Mockingbird.

(CONTINUED)

DAVID

Oh, I love this movie! Gregory Peck is masterful -

ON THE TV: Gregory Peck as Atticus Finch saying, "Now, what did she do? She tempted a Negro. She was white, and she tempted a Negro. She did something that, in our society, is unspeakable. She kissed a black man. Not an old uncle, but a strong, young Negro man. No code mattered to her before she broke it, but it came crashing down on her afterwards."

Kat suddenly gets up from the couch and runs to her mom's bedroom, sobbing.

Georgina pokes her head out of the kitchen doorway and looks after her.

GEORGINA

What happened?

David shrugs, mystified.

INT. GEORGINA'S BEDROOM - SAME

Kat is curled up in her mother's bed, crying.

Georgina enters the room, concerned. She sits down next to her daughter and rubs her back, silent.

Georgina nods.

KAT

I fucked everything up, Mom.

GEORGINA

What happened, sweetie?

KAT

I blew up. I thought I was getting better. I thought my life was finally in the upswing, you know?

KAT (CONT'D)

But I - I really fucked up. I was so scared. I didn't want Lily to get hurt. She's so in love with this new guy she's seeing, it's unbelievable, Mom.

GEORGINA

That's a good thing, baby.

(CONTINUED)

KAT

How can you say that? You, of all people, know what happens when you fall in love with someone.

[PLEASE INSERT
\PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]GEORGINA
Yes, I do know. It's wonderful.

KAT

Wonderful? You cried yourself to sleep for months after Dad left. We fucking heard you, every single night.

GEORGINA

Katherine, when your father betrayed my trust...that was one of the most painful experiences of my life. I won't deny that. For some time, I wished I'd never met him. I constantly wondered - why did this happen to me? But time passed, and I healed, and I realized - without him, I never would have had you and your sister. And that simply would have been unacceptable.

Kat looks at her, speechless.

Kat shakes her head.

GEORGINA (CONT'D)

I know why you shut us out, Kat. Believe me, I understood. I lived my life that way for a long time. I never dated. I distrusted all men. But most of all, I didn't think I was worthy. I didn't think I deserved someone who would love me, both for my strengths and my weaknesses. But I read a quote by Teddy Roosevelt one day, and do you know what it said?

GEORGINA (CONT'D)

"It is not the critic who counts; not the man who points out how the strong man stumbles, or where the doer of deeds could have done them better. The credit belongs to the man who is actually

(MORE)

(CONTINUED)

GEORGINA (CONT'D) (cont'd)
in the arena, whose face is marred
by dust and sweat and blood; who
strives valiantly; who errs, who
comes short again and again,
because there is no effort without
error and shortcoming; but who does
actually strive to do the
deeds...who at the best knows in
the end the triumph of high
achievement, and who at the worst,
if he fails, at least fails while
daring greatly."

KAT

Wow.

GEORGINA

That quote was so powerful,
I repeated it to myself over and
over again. Then David came into my
life - and he smashed all of my
walls to bits. I was terrified, but
he stayed with me. He loved me
through it. We dared together. And
his love...I know how corny it
sounds, but it's made me better.
It's made me love stronger. It's
made me a better mother to you.

Kat is crying even harder now, staring at her mother in
wonder.

KAT

Mom...

GEORGINA

It's okay, sweetie. I forgive
you. But you gotta do something for
me, okay?

KAT

Anything.

GEORGINA

Go out there, and dare greatly.

Kat wraps her in a bear hug. They're crying together now.

KAT

I'm gonna try, Mom. I'm gonna try.

EXT. MOVIE SET -- NIGHT

Kat leans against the building, nervous.

Bruce and a couple of EXTRAS walk out of the door and stop short when they see her.

[PLEASE INSERT
 \PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]BRUCE
 Kat, it seems I wasn't clear
 enough last time - you are not
 welcome on my set.

KAT
 I'm not here for you, asshole.
 I'm here to see Ben.

Ben has stepped outside, then, and he's laughing, almost against his will.

BRUCE
 You little bi-

BEN
 I got it, Bruce. You can go.

Bruce looks at him for a moment, then shakes his head, and leaves. The EXTRAS follow.

BEN (CONT'D)
 You do have some balls,
 princess. I'll give you that.

KAT
 Ben, I'm so sorry.

BEN
 I know you are, Kat.

KAT
 I was so scared. I could
 feel myself developing feelings for
 you, and I didn't know what to do.
 You told me about losing the love
 of your life, and holy shit,
 Ben...it hurt. It hurt so bad. I
 couldn't believe you could hurt me
 that badly, that you had that much
 power over me. I freaked.

BEN
 I'm sorry I hurt you, Kat.
 Believe me, that's not why I told
 (MORE)

(CONTINUED)

BEN (cont'd)
you that story. I was trying to get
you to open up to me. I wanted you
to trust me. I knew I upset you,
but you just left afterwards! You
didn't even give me time to
explain.

[PLEASE INSERT
\PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]KAT
I know. That was wrong of me.
I know that. I was just -
terrified. Ben looks at her for a
moment.

BEN
Are you terrified right now?

KAT
Fuck yes, I am.

Ben laughs.

BEN
Come here.

Kat approaches him slowly.

BEN (CONT'D)
Closer.

Kat comes closer, until she's standing right in front of
him. Ben leans in, and whispers into her ear:

BEN (CONT'D)
I'm proud of you, baby.

And then he kisses her. When they stop kissing, Kat looks up
at him.

KAT
Proud enough to do me a favor?

EXT. LILY'S APARTMENT -- NIGHT

Lily approaches the steps to her apartment. Right in front
of the door, there's an envelope that has "LILY" written in
bold, block letters on the front.

She rips it open. Inside is a DVD. It says "Play me,
please."

INT. LILY'S BEDROOM -- SAME

Lily sits on her bed and pops the DVD into her computer.
When it loads...

ON THE LAPTOP SCREEN: KAT, dressed as Scout, and BEN,
dressed as Atticus Finch. They are acting out a very famous
scene from To Kill A Mockingbird.

ON THE LAPTOP SCREEN: Kat / Scout is crying.

BEN / ATTICUS (O.S.)
Scout. Scout.

Kat / Scout hears her father and controls her crying.

BEN / ATTICUS (CONT'D)
Scout, what in the world has
gotten into you? We couldn't get
along a single day without Cal.

Kat / Scout bursts out crying again.

BEN / ATTICUS (CONT'D)
Now, now, now.

He takes her in his arms. Kat / Scout wipes her eyes.

KAT / SCOUT
Atticus, I'm not going back
to school anymore.

BEN / ATTICUS
Now, Scout, it's just the
first day.

KAT / SCOUT
I don't care. Everything
went wrong. My teacher got mad as
the devil at me and said you were
teaching me to read all wrong and
to stop it. And then she acts like
a fool and tries to give Walter
Cunningham a quarter when everybody
knows Cunningham's won't take
nothin' from nobody. Any fool could
have told her that.

BEN / ATTICUS
Now, Scout. Maybe she's
just nervous. It's her first day
teaching school, and being new
here.

(CONTINUED)

KAT / SCOUT
Oh, Atticus.

[PLEASE INSERT
\PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]BEN /
ATTICUS

Now wait a minute. If you can
learn a single trick, Scout, you'll
get along a lot better with all
kinds of folks. You never really
understand a person until you
consider things from his point of
view.

KAT / SCOUT
Sir?

BEN / ATTICUS
Until you climb into his skin
and walk around in it.

The screen fades...and then, in big block letters, the words
"I'M SORRY" appear.

BACK TO SCENE:

Lily is absorbed in the screen, tears streaming down her
face.

A KNOCK on the front door brings her out of her trance.

INT. LILY'S APARTMENT -- CONTINUOUS

Lily walks to the front door and opens it.

Kat is standing on the other side and sees her tears.

KAT
Oh god. You hated it?

LILY
You remembered.

KAT
Of course I remember. I
remember every single moment of our
childhood, Lily. Can I come in?

LILY
She opens the door a little wider
for her, and Kat enters.

INT. LILY'S APARTMENT -- CONTINUOUS

Lily sits on the couch. Kat stands in the middle of the room, nervous.

[PLEASE INSERT
 \PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]KAT
 I haven't liked myself for a
 long time, Lil. I know I put on a
 good show, but shit, I really hated
 myself for awhile there. Did Mom
 ever tell you how I ended up in
 rehab?

Lily shakes her head.

KAT (CONT'D)
 When I went off to college, I
 went nuts. I partied all the time,
 I did a ton of drugs, I had sex
 with anything with a pulse - it's a
 miracle I fucking graduated. I had
 this group of friends at the time -
 or at least, I thought they were my
 friends. We had a huge party once
 we graduated, and I was with this
 guy, Adam. He always gave us coke,
 and he had this really good shit
 with him, so we all did some lines
 in the bathroom. Things escalated,
 obviously, and next thing I know,
 I'm in a hospital. Mom is by my
 side and she's just - straight-
 faced. Not crying, not screaming at
 me, nothing. She just looks
 exhausted. And when she sees I'm
 finally awake, she says, "Will you
 please go to rehab? I don't know
 how I would survive if my daughter
 died before I did."

LILY
 Woah.

KAT
 I know. So I went. And none of
 my friends visited me. In fact, no
 one visited me. I was alone for a
 year, day in and day out. And I was
 so mad. I was fucking furious at
 everyone - my friends, dad, mom,
 you. But most of all, I was furious
 with myself. I couldn't believe I

(MORE)

(CONTINUED)

KAT (cont'd)
had made my life into this...this
shit.

She sits down next to Lily. Lily is just staring at her,
speechless.

[PLEASE INSERT
\PRERENDERUNICODE{\UNICCHAR{65532}} INTO PREAMBLE]KAT
(CONT'D)

I remember reading To Kill
A Mockingbird with you. I remember
Mom sobbing every single night, and
I remember telling you, "It's gonna
be okay, Lil. I promise." That was
the problem. After dad left and I
went to college, every time you
texted me, every time you emailed
me or called me - those are the
memories I thought of. The painful
ones. And it just hurt too much. I
had to block it out.

LILY
I understand, Kat -

KAT
But that wasn't right, at all.
I can't imagine how badly I must
have hurt you all those years, how
you had to deal with your life all
alone. I don't know if I can ever
make up for that. But what I do
know is no matter how much those
memories hurt, our fight the other
night and the thought of losing you
for good - that hurt more. I'm so,
so sorry Lily.

Both of them are crying now.

LILY
I forgive you, Kat.

Lily laughs.

KAT
Really? I don't know if I
would. But then again, you always
have been a better person than me.

(CONTINUED)

LILY
I don't know about that. The
girl sitting in front of me right
now - she's pretty great.

KAT
I love you, Lil.

LILY
I love you too.

They hug.

LILY
And Kat?

KAT
Yeah?

LILY
It's gonna be okay.

KAT
Promise?

LILY
Promise.

THE END