

Midnight Cowgirl

By

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Homages to

Midnight Cowboy

By

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INT. ROOM - NIGHT

In darkness we hear the RUSTLING of feet and furniture. PETE MILLER(38) and ADELE JONES(27) can be heard. THUD.

ADELE

Pete, Stop.

We hear something SLAM on the ground.

EXT. LOS ANGELES STREET - DUSK

End of the street. WILLA GIRARD(31), is running as it gets darker. She gets closer and closer to us until she quickly turns the corner.

PAN TO:

EXT. LA STREET - DUSK

SUPER: Present day

An orange bus comes into view. We get a closer look at Willa, with platinum blonde hair and dark brown eyes. She sits in a back corner seat. She has big headphones, not really there, but not anywhere else.

INT. ABANDONED PRODUCTION OFFICE - NIGHT

Open plan. Dim lighting. Brainstorm chairs and computers sit dusty and unused. We move through the office and the light of a lamp grows stronger as we approach the glass wall of Pete's office.

We stay outside his see-through door, watching him sit at his desk. He stares at his laptop. The muted HUM of a movie can be heard. Different angle *Midnight Cowboy* plays on his laptop.

Different angle. BRETT's(31), footsteps can be heard. He appears, KNOCKING to get Pete's attention.

BRETT

Catch you at a bad time? I though you were due for a catch up.

Pete looks up and pauses the movie.

PETE

No, all good...

Pete pays little attention focusing on the frame he paused on. Ratso lighting Joe's cigarette. The characters look each other in the eye.

BRETT

I knew this shit would blow over man,  
as much is it can. But you settled.  
Sincere congrats are in order!

Pete continues staring at the laptop. Brett reveals a bottle of champagne from behind his back.

PETE

A couple months late Brett, but  
finally, I can get back into the  
swing of things.

BRETT

I've been looking for work myself.  
Haven't been able to get anything  
since all that.

POP. Brett takes a swig of the champagne and hands it Pete. He takes swig.

PETE

What do you think about a remake?

BRETT

Oooh. What were you thinking?

PETE

*Midnight Cowboy?*

Pete swirls his laptop around to face Brett.

BRETT

The old movie from the 60s? You could  
never get the rights to that. It's  
been locked up by the film gods.

PETE

Fine, *Midnight Cowgirl* then. We swap  
everything around. Redemption arc,  
press tour and we're back. I'm back.  
I'm the second-chance hero bringing  
back real cinema with my own money.

Pete leans back, impressing himself.

PETE (cont'd)

How can one man be so virtuous?

BRETT  
(hesitant)  
So just the same movie but with  
women?

Brett shrugs.

BRETT  
You're a hard man to say no to Pete.  
I'm in.

Dude handshake.

INT. LA TAXI - DAY

Adele, with medium length red hair and lots of jewelry, hops into the back seat.

ADELE  
Del Rio apartments.

She looks to the small TV. A news segment begins. The NEWS ANCHOR (30s), can barely talk through the lip filler.

ANCHOR  
Today marks six months since Peter  
Miller was publicly accused. In a  
surprising turn of events he has  
decided to return with *Midnight  
Cowgirl* a-

After pressing several buttons the screen goes dark. Adele looks out the window.

EXT. LOS ANGELES STREET - CONTINUOUS

The traffic stops the car in front of an old poster. Two random movie stars (Brad and Angelina types) are on a motorcycle with spray painted devil horns. In big letters:

FROM WRITER/DIRECTOR PETER MILLER

DEATH VALLEY.

INT. LA TAXI - CONTINUOUS

Adele slouches into her seat.

INT. LOS ANGELES LAUNDRY MAT - NIGHT

Adele folds her laundry. Through her headphones we can hear a YOUTUBE VIDEO/OPINION PIECE playing.

YOUTUBER 1

Next topic, this new Peter Miller movie. Is it time to forgive? We spend so much time attacking someone, but people can learn from their mistakes? Or is he truly unforgivable? I mean I'll never be able to watch his movies the same way.

YOUTUBER 2

That's an interesting point. Remember Adele Jones was the one who decided to settle. We haven't heard her side of the story beyond that.

YOUTUBER 1

Does she owe the public her thoughts on his attempts to move on? Or is it time to put this chapter in Peter Miller's career behind him? His work is so prolific we can't deny how important it is to culture-

Adele RIPS her headphones out, closing her eyes and taking a long breath.

CUT TO:

INT. OCEAN RESTAURANT KITCHEN - CONTINUOUS

Through a round window on the door we see a CHEF(40s) tossing and flipping vegetables.

The MANAGER(30s) is behind him quietly filling up a salt shaker. He leans his head around, SHOUTING to his employees over the SIZZLE of the pans and HUM of the ovens.

MANAGER

Willa here yet?

EXT. LOS ANGELES STREET - CONTINUOUS

The orange bus brakes and stops. Different angle. We follow Willa stepping off the bus as the light around her grows increasingly blue.

In front of her is an ocean themed restaurant, aptly named Ocean. While it's not very big, it's flashy lights attract the street's attention.

INT. OCEAN RESTAURANT DINING ROOM - CONTINUOUS

Willa enters. She walks past large aquarium tanks and faux-coral sculptures to the kitchen door. We see the chef and manager through a little pass-through window.

INT. OCEAN RESTAURANT KITCHEN - CONTINUOUS

Willa walks into the kitchen, ignoring the manager as he points and YELLS at her for being late. His words become clearer as she takes off her headphones and places them around her neck.

MANAGER

...This is theft of the time of others, you're complicit in thievery, Willa. How does that make you feel?

WILLA

No, I know- I had to take the bus again.

MANAGER

Listen-

He motions for her to follow him. They walk away.

INT. OCEAN RESTAURANT BACK HALLWAY - CONTINUOUS

He abruptly stops, turning to face her.

MANAGER

I'm not trying to be insensitive, but you've been taking the bus a lot lately. Did something happen to your car?

WILLA

(almost slurring)

I've actually gotten really in to day drinking recently. You should thank me, I'm choosing to be more responsible. The bus is a great option fo-

MANAGER

Are you drunk right now?

WILLA  
(two syllables)

No.

She sways.

MANAGER  
Jesus Christ. I'm putting you up  
front. All you have to do is stand  
there.

WILLA  
I'm literally not following, it's the  
restaurant biz right? Aren't you  
drunk too?

MANAGER  
Only buzzed Willa, only buzzed. You  
do this again I will fire you.

INT. OCEAN RESTAURANT BACK ROOM - LATER

Willa puts on her apron. She hears a BEEP from her phone.

An email notification reads: Late notice for credit card  
payment.

WILLA  
Dumb mother fuckers.

She takes off her headphones. Willa empties her front pant  
pocket. There's a quarter.

WILLA (cont'd)  
(sardonic)  
I can pay off my debt now. I'm rich.

INT. OCEAN RESTAURANT DINING ROOM - CONTINUOUS

Willa walks to the front. She passes NEIL(20s), the  
restaurant's fish-tank cleaner. In one of the tanks, he's in  
his scuba gear next to a hammerhead shark. Willa and Neil  
wave to each other.

INT. OCEAN RESTAURANT WAITING AREA - LATER

Willa sits at the bar next to HOLLY(20s), the hostess, she's  
standing in front of an iPad waiting for customers to  
arrive. She purses her lips and stares at Willa who is  
checking her phone.

SWOOSH. The door opens and Brett enters. He's dark-haired wearing an all-white ensemble. He's followed by an ENTOURAGE of actors. Including the CASTING DIRECTOR. Willa and Holly look up.

WILLA  
Of course.

HOLLY  
What?

WILLA  
Nothing I-

BRETT  
Willa?

Brett takes off his sunglasses and sizes up Willa. They awkwardly hug. In the background Holly starts CHATTING with one of the ACTORS, she realizes they went to school together.

BRETT (cont'd)  
What it's been months since we last spoke? I haven't seen you since *No Dust*. You fell off the radar there. How ya doin' stranger?

WILLA  
I'm good, I'm really good.

They both look at her apron with the *Ocean* logo on it.

WILLA (cont'd)  
In between things right now, but really good.

BRETT  
Well, I'm in pre-production for this new project. We should get coffee soon, catch up-

WILLA  
Really? You found someone who would hire you?

BRETT  
Yeah, yeah. Probably wouldn't interest you though, right? With your whole new zen thing.

WILLA  
The whole mental rehabilitation thing?-



BRETT

You know what I mean. I glad to see you're getting back out there in the real world...

Willa's point of view. Brett keeps RAMBLING. Willa looks at him, examining his nice clothes and neat hair. He finger guns her.

BRETT (cont'd)

...Coffee, Willa! Call me!

WILLA

I'll do that.

Brett and his actors follow Holly over to a table behind Willa. Willa watches them sit down.

INT. OCEAN RESTAURANT DINING ROOM - LATER

Adele is sitting alone at a large booth. At a nearby table, filled with half-empty drinks and plates, sits Brett and his group. They're LAUGHING loud and TALKING over each other.

Adele peeks through a partition between booths, first at Willa who is still at the front, then to Brett and Gemma's conversation. We see her closely examining and listening.

BRETT

Is Damien coming with you?

Brett is next to GEMMA(29), she's calm, but has a slightly insane look in her eye. She nods her head.

GEMMA

Unwillingly. We're gonna do some New York episodes for the podcast.

BRETT

(fake)

I admire you so much, podcasting, acting, what else do you do?

GEMMA

It's like, I'm so happy you said that. I just feel so connected with this story and Josephine is this force of nature. I can't wait to inhabit her character and be with her. The acting process is...

Adele rolls her eyes.

GEMMA (cont'd)  
I've been getting into live streaming  
too. Gotta try everything you know?

She pulls out her phone and starts SCREAM TALKING at Instagram live. Adele pulls out her phone and joins the live. Gemma's VOICE can be heard from her phone. Brett turns his head.

BRETT  
Do you hear that?

Adele quickly shuts her phone off and ducks down.

EXT. PASADENA APARTMENT BALCONY - CONTINUOUS

The building wraps around an empty pool. Willa stops at her apartment, only her shoes and the bottom of her pants can be seen in front of the crack under her front door. JINGLING of keys comes from her bag.

They DROP to the ground. Her hand reaches to pick them up. The corner of a pink piece of paper is visible. We travel up with her to the lock. She opens to the door and looks down at the eviction notice at her feet, avoiding eye contact with the paper.

WILLA  
I think not.

INT. WILLA'S APARTMENT - CONTINUOUS

Willa calmly closes the door and puts all her things down. She walks over and sits down on her blue sofa turning on the lamp. A tabby CAT comes over and says hello.

WILLA  
Hi Louise.

She glances over at the slip of paper again. It's looking back at her.

WILLA (cont'd)  
Shit.

Willa pets Louise.

WILLA (cont'd)  
Looks like somebody has to find a  
better job, huh?

Willa rubs her eyes and tries to breathe. She opens her phone. She dials a number. RING RING.

WILLA (cont'd)

Hey Brett, I um- I'm calling cause you mentioned coffee, you're right we should **totally** catch up, been too long! Miss ya buddy. And that movie, listen I'm looking for work so if you need a script supervisor... Not that that's the only reason I'm calling, I just- you said that and I thought- you get it. You get it. Anyway, hope to talk to you soon!

She hangs up the phone and sinks into the couch.

INT. YOUTUBE PODCAST SET - DAY

SUPER: Three weeks untill filming.

Pete sits across from PODCAST HOST(40s) with big headphones on. He speaks uncomfortably close to the mic. We cut into the convo after a big LAUGH.

PODCAST HOST

Dude you crack me up. As we round out the end here, anything new for the people to look forward to?

PETE

I'm gonna be working on a new film in New York, all self-funded.

PODCAST HOST

That's the way to go these days. Coppola style. Own it all.

PETE

Totally, me and my buddy Brett have been settin' shit up. I can't give away too many details, but I can tell you *Midnight Cowboy* is about to change for the 21st century in a big way.

PODCAST HOST

I'm not gonna bullshit you man, never seen it. Dave, can you pull it up?

The big screen in between them lights up with *Midnight Cowboy* in the google search bar.

PETE

Hey that's cool. No worries man. But  
Everyone should check it out see it  
before you see-

The podcast host looks at the search results, confused.

PODCAST HOST

So you're remaking this? How? It's  
like-

PETE

Again, I can't say too much. But look  
forward to *Midnight Cowgirl*.

PODCAST HOST

That sounds like a sex position.

PETE

Well it's about more than that-

PODCAST HOST

No, totally dude. If it's something  
you're apart I gotta see it my man.

INT. IV BAR - DAY

In a sun-soaked spa Brett and Willa are sitting in lounge  
chairs with IV drips in their arms. Brett is staring at his  
phone.

WILLA

(half to herself  
half to Brett)

Just like getting a coffee, you were  
so right-

Brett puts his phone down and gives Willa his unbridled  
attention.

BRETT

I'm happy to see you, but I'm not  
gonna pretend that I'm not mad you  
only called when you obviously need a  
job-

WILLA

What are you talking about? That's  
not true-

BRETT

It would hurt a lot more if I wasn't also in grave need of a script supervisor.

Brett waves his finger in a sarcastic but serious manner.  
Beat.

BRETT (cont'd)

But I'm not so sure about you.

WILLA

Huh? Don't do that shit with me.

Willa slaps Brett's finger out of her face.

BRETT

I mean you were so aggrieved and disgruntled after working together last time. I barley see you for six months-

An ATTENDANT starts messing with the drip connected to Brett's arm. He stares straight into their eyes before turning back to Willa.

BRETT (cont'd)

Ow, fuck. How dare you?  
(to Willa)  
-you ghost me after *Dust*-

WILLA

*No Dust.*

BRETT

Whatever. Is this because of the whole scandal afterwards? You know that was all the flimsy plots of a psychopath, right? That's what I tried to tell you.

WILLA

No-

BRETT

Who would even lie about something like that? It's almost **more** evil to lie about that kind of thing.

WILLA

I- No, It's not about that. Brett, I'm sorry I didn't call you sooner. It's been tough getting back on my feet.

Willa looks at her phone and wallet sitting on the armchair next to her.

WILLA (cont'd)

I know I talked all that crap about choosing a calmer career after everything, but I need this job Brett. I need back in. You won't have anything to worry about. I promise.

BRETT

Willa- It's with Pete.

WILLA

Oh-

BRETT

I didn't want to involve you after everything that happened.

Long beat.

WILLA

You know what? I'm a changed woman Brett. I'll be the best script supervisor ever. For Pete Miller. Who else is gonna agree to come back and work for him anyway? I know you need people. Hire me.

INT. LOS ANGELES LIBRARY - NIGHT

Adele sits at a large table with her laptop. Next to it is an open copy of *Variety* Magazine. She looks back and forth between the laptop and magazine as she types. On her screen is an open document:

"Adele Jones - Stage and Film Actor"

We see an unrecognizable head-shot of a slightly younger Adele. Under professional experience is sparse. She deletes a majority of the page. Replacing it with:

"Nancy Starr - Stand In"

INT. AUDITION ROOM - AFTERNOON

Adele stands. She has a blonde wig and prosthetic nose on, heightening her unrecognizable appearance. Across from her is the casting director, he/she sits next to their ASSISTANT(30s).

CASTING DIRECTOR  
Turn. You like *Midnight Cowboy*?

Adele turns to her side.

ADELE  
Great movie. Cool colors-

CASTING DIRECTOR  
Are you familiar with Pete Miller's  
work?

Adele's hand starts shaking, she turn back to casting  
director and puts her hand behind her back.

ADELE  
Yep.  
(beat)  
One of America's best, right?  
Personally I'm more of a fan of the  
early '10s stuff but I'm excited to  
see what happens with this comeback.

The casting director and assistant stop listening and talk  
in HUSHED tones.

ADELE (cont'd)  
Being a stand in for an auteur-

CASTING DIRECTOR  
It says here you were a stand-in for  
Natalie Portman in *Black Swan*, but  
you're 27. So you were 14? That can't  
be right.

ADELE  
Um- I was, actually. They- I was the  
same height as her at the time, grew  
an inch or two since, but I was the  
perfect fit... at the time.

CASTING DIRECTOR  
Hmmm, impressive. Well, thank you so  
much for stopping by.

They both smile without their lips and return to their  
business. We close in on their mouths moving as they look at  
head shots.

MATCH CUT TO:

EXT. PASADENA STREET - AFTERNOON

SUPER: 5 days untill shooting.

Willa's mouth talking on the phone. She got the job. We zoom out and see she is surrounded by boxes next to her car.

WILLA

Yeah, thanks again! I haven't been  
East side in forever.

(beat)

Noise? Oh! Packing, yeah I'm packing  
right now-

She stares up at her apartment window, now her old apartment window. The LANDLORD is throwing her clothes out onto the sidewalk. A pair of black cowboy boots get tossed and separated.

WILLA (cont'd)

Gonna have to pull out the ol' cowboy  
boots.

INT. LAX TERMINAL ONE - EARLY MORNING

Adele walks through the barely occupied terminal dragging her suitcase behind her.

INT. LAX GATE - CONTINUOUS

She reaches her gate, reading:

**LAX to JFK**

INT. LAX TERMINAL ONE - AFTERNOON

Wide view. Pete, dressed in Arc'teryx and Patagonia, is walking with Brett towards the gate. Brett trails behind on his phone.

Another angle. Brett gets closer to Pete, inching towards his personal bubble. He looks down at his phone.

BRETT

Pete?

Pete doesn't answer.

BRETT (cont'd)

I got a script supervisor on board.



PETE

Good, I thought we were gonna have to find a nobody as soon as we landed.

BRETT

I want to remind you were working a on a tight budget here-

PETE

So? What's up?

BRETT

I hired Willa Gerard.

PETE

Brett.

BRETT

She was willing to work for a lot less than the normal rate.

PETE

I'd expect that from someone who had that huge of crack-up-

BRETT

Crack-up? Is this the '30s? We can use this to our advantage. Helping a mentally ill woman reintegrate into society is just another reason for everyone to root for you!

PETE

This is on you Brett, if Willa goes haywire and opens her mouth again and goes crazy again I will personally hold you responsible.

INT. HOLLAND TUNNEL ENTRANCE - NIGHT

Willa's car sits in traffic. We hear the MUSIC from her car.

INT. WILLA'S CAR - CONTINUOUS

Willa sits behind the wheel. Louise is in the driver's seat. Willa turns up the radio, making the song LOUDER. She sings along.

Different angle. Louise looks up to Willa and then turns her head the other way. Traffic begins to move and Willa drives into the tunnel.

BEGIN MONTAGE

EXT. NYC HOTEL ENTRANCE - AFTERNOON

Wide shot. TRAILERS and TRUCKS enter the frame, one after the other.

The CREW open the trucks. Racks of costumes and people flood into the building.

Brett schmoozes a group of NYC Film Office EXECUTIVES. They walk past the commotion and into the hotel.

INT. NYC HOTEL LOBBY

Pete walks through the building talking on his phone while waving and greeting people.

INT. ADELE'S HOTEL ROOM - NIGHT

Adele opens her suitcase on her bed. She pulls out wigs and clothes. Underneath everything is a POCKET KNIFE.

EXT. PARKING GARAGE

Willa gets her things and Louise out of her car. She SLAMS the trunk door shut.

END MONTAGE

CUT TO:

INT. NEW YORK CONFERENCE ROOM - DAY

SUPER: Day 1. 49 left.

First table read. Close on Pete. He sits at the head of a large table.

PETE

Can I get some applause for the work the crew has been putting in? Unsung heroes!

Wide view. APPLAUSE. The cast and crew of *Midnight Cowgirl* wrap around the table. To Pete's left sits the cinematographer, GAVIN(48). He holds up a mug that says: **world's best cinematographer**. EMILY (45), the 1st AD, waves. CHEERS. On Pete's right is Brett.

Willa sits further down the line past crew members and the ACTORS who fill out the rest of the chairs. Everyone settles as Pete SHUSHES.

PETE (cont'd)  
 We have Gemma Benjamin here playing  
 Josephine Buck! And April Holland  
 playing Ratso Rizzo!

APPLAUSE. APRIL (31), sits next to Gemma, she's hunched over slightly, waving then looking closely at the script.

PETE (cont'd)  
 (quick succession)  
 Rhys Murphy playing Casper! And Paul  
 Carver playing Sylvester! Amanda  
 Miles playing Mrs. O'Daniel!

APPLAUSE. RHYS(36), PAUL(20s), and AMANDA(50s) all wave in unison.

PETE (cont'd)  
 Big round of applause for these brave  
 actors!

APPLAUSE.

Pete sits back down and looks to Willa.

PETE (cont'd)  
 Take it away.

WILLA  
*Midnight Cowgirl*, by Pete Miller.  
 Exterior, Texas street, day.  
 Josephine Buck walks, suitcase in  
 hand... 24. She's smart and  
 dimensional.

CUT TO:

INT./EXT. 114 EAST 72ND STREET, MANHATTAN - DAY

SUPER: Day 3. 47 days left.

We follow BETH(22), a PA, as she approaches the *Midnight Cowgirl* set.

Beth walk past racks of clothes, rows of cowboy hats, and chaps scattered on fold-out chairs. Holding coffee in her hand, Beth approaches the eye of the storm, the nucleus of the film set.

Emily tries to SPEAK to Gavin behind the monitor while Pete hovers over his shoulder. Beth approaches Pete. He grabs the coffee from her without saying a word. SLURP. Pete gets distracted and walks over to Willa, who is sitting in a chair with a pen annotating the script.

PETE

You see the cowboy boot stilettos yet?

WILLA

Yeah.

PETE

My idea. Women should be allowed to be intelligent and sexy, right?

WILLA

Cool.

PETE

I wanted to let you know I really appreciate talented women.

Pete stops paying attention as Willa stares at him in silence. Pete examines Gemma and her boyfriend, DAMIEN(29), behind Willa. Gemma's dressed in a slightly western inspired get up, her arms wrapped around Damien as he sits on his phone. Their tone heightens turning to an argument.

DAMIEN

Babe can we go get froyo?

GEMMA

I have to be here-

DAMIEN

You're not even in what there doing right now. You have like hours until you have to be on camera.

GEMMA

I'm about to- That's literally not how everything works. You wouldn't know that-

DAMIEN

What does that mean?

GEMMA

Nothing, god. I'm like the main-

Pete has walked over, standing above them.

PETE  
Gemma, who's this?

GEMMA  
It's Damien.

PETE  
Damien who?

GEMMA  
Damien. My boyfriend and co-host on  
*Dated and Related*.

PETE  
You two are related?

GEMMA  
No, our podcast is about dating and  
being relatable.

PETE  
Right.  
(beat)  
Damien, do you mind?

He gestures to Gemma.

PETE (cont'd)  
Walk with me.

Gemma follows him as they head away from the tents and trailers.

EXT. SIDE STREET - CONTINUOUS

Pete looks Gemma up and down as she immediately picks up her phone. He waits for her to stop, but she keep tapping. He swipes his hand in Gemma's face. She looks up.

PETE  
There we go.

Gemma looks to him, angry.

GEMMA  
Okay- I was texting Damien, he gets  
separation anxiety.

PETE  
Gemma, I appreciate your ability to  
multitask, but I love this film and  
this story. And my money.  
(MORE)

PETE (cont'd)

What we need for Josephine Buck, and I hope you agree. Is you here more often. Mentally and physically. If you could look up from that phone once and a while. Maybe get the boyfriend to stop hanging around set.

GEMMA

Yeah, okay. I'll like, be more present. Damien can like leave I guess. Anything else?

PETE

Gemma, for this to work I need us to be on the same page. I need a little more respect, honestly.

GEMMA

I'm sure you'd love that. But you're not really in a position to ask for respect are you now?

She walks off leaving him standing.

INT./EXT. SET - CONTINUOUS

Amanda, Mrs. O'Daniel, and Emily are sitting looking over the script. Amanda watches Gemma walk back to her seat and Pete walks back a few seconds later.

AMANDA

Emily, did they make the final changes to my garments? I want to try on my costume today. Unless I have to do it over zoom.

EMILY

What?

AMANDA

I don't want to do anything else on zoom.

EMILY

We're not- Why would we do that over zoom?

AMANDA

I can never tell with you young people. Some things change so much...

Amanda looks at Pete looking at Gemma.

AMANDA (cont'd)  
Others stay just the same.

EMILY  
No more zooms, I promise. Your  
costume will be ready soon.

Emily shakes her head and picks up her script while walking off.

EXT. BEHIND THE CAMERA - CONTINUOUS

Emily appears next to Gavin, he's in the middle of TALKING. Pete puts his headphones on and starts looking at the shot.

GAVIN  
-This awning is terrible. Pete, I  
can't do this.

PETE  
It's an awning Gavin, come on lets  
keep it moving.

GAVIN  
Look at the color. I'm gonna throw  
up.

PETE  
Move on. I'm not wasting extra time  
on this.

GAVIN  
It's so ugly.

Gavin sighs.

EXT. FULL VIEW OF SET - CONTINUOUS

Gemma enters in front of the camera. She awkwardly stumbles in the stilettos while getting to her mark. She stands far away from the camera. Rhys, playing Joesphine's first attempted client, is standing waiting to move. He holds a toy sized DOG.

Pete goes and sits in his chair. The canvas and wood SQUEAKING under his weight. Willa readjusts and stretches her neck.

GAVIN  
(quietly  
to Emily)  
Why the fuck is she in heels?  
(MORE)

GAVIN (cont'd)  
 I'm emasculated and powerless here,  
 Emily. Must he ruin everything?

Emily shrugs and WHISPER SCREAMS orders into her walkie-talkie. Everyone stiffens and readjusts as The 2ND Assistant Camera(20s) appears with the clapperboard.

2ND AC  
 Scene 12 take 1!

CLAP.

PETE  
 ACTION!

EXT. POV OF CAMERA - CONTINUOUS

POV of camera. Gemma starts walking, getting more comfortable with the heels the closer she gets. She looks up in awe of the skyscrapers around her.

EXT. BEHIND CAMERA - CONTINUOUS

Willa starts frantically note taking.

EXT. POV OF CAMERA - CONTINUOUS

From the opposite direction Rhys enters the scene, plopping the dog on the ground and dragging it as he gets closer to Gemma. He stops near a tree.

RHYS  
 Come on, poop for Daddy. Poop for  
 Daddy.

Their paths cross and Gemma turns to catch his attention.

GEMMA  
 Hey! Sir! Your don't where I could  
 find the statue of liberty?

RHYS  
 Yeah, it's takin a leak on the-

He stares directly into the camera.

RHYS (cont'd)  
 JP Morgan Chase building!



The scene continues as normal. From behind the camera Willa gets up and taps Gavin on the shoulder. She points to Gemma's hand.

GAVIN

CUT! We gotta a ring! Everybody  
reset! Gemma, lets get that ring off!

EXT. FULL SET - CONTINUOUS

CREW MEMBERS rush around. One of them goes straight up to Gemma and holds their hand out, Gemma places the ring in their hand.

GEMMA

(projecting to  
everyone)

Sorry. Sorry!

GAVIN

Alright let's get moving. I think  
this a good teaching moment. Guys  
please make sure you are only wearing  
what the costume department has  
instructed you to wear. I'm not mad,  
but I want to do better, okay?

Willa sits back down. Pete is twiddling his thumbs. He turns to Willa, taking off his headphones.

PETE

Willa, we can't worry about **rings**. We  
have a month and change not a year.

WILLA

That's the job. Wait, are you trying  
to do like a publicity thing for  
twitter? Purposely have a lot of  
continuity issues? Cause-

PETE

I know what you're job is and your  
lucky to have it.

Willa is about to retort, she stops and takes a deep breath.

WILLA

Pete, I'm not here to ruin anything.  
Here to work, you can trust me.

PETE

Yeah, I hope so.

Adele's POV. We see Pete and Willa continue TALKING from behind a table in the costume tent.

INT. COSTUME TENT - CONTINUOUS

A CREW MEMBER bumps into Adele and we finally see her face. She in her disguise. She flinches.

CREW MEMBER  
 Could you get out of the way? The  
 bedazzlers need a space to set up.

ADELE  
 Bedazzle away.

Adele walks through the costume tent to get closer to Willa and Pete. She grabs a cowboy hat to cover her face and stands behind one of the costume racks.

EXT. PRODUCTION TRAILER - MORNING

We follow Brett as he BANGS on the Production Trailer's door. The trailer sits adjacent to the tents and tables surrounding the cameras.

BRETT  
 Willa! Willa!

Willa swings the door open.

WILLA  
 What do you want? I'm busy-

BRETT  
 Tag along as I peruse and oversee all  
 my minions, I have much to ponder.

WILLA  
 You aren't a minion yourself? April's  
 asking to change a line and we have  
 to- I can't leave right now. I am  
 required elsewhere, sir!

BRETT  
 Yes you can. Come on, walk with me!

WILLA  
 Brett, I can't be your soundboard  
 right now.

BRETT  
 Come on-

WILLA

You gotta give me some time at least!  
How's like ten minutes from now?

BRETT

Posthaste, Willa! Posthaste! Who am I  
gonna complain to?!

She sets an alarm on her phone for 9:35am and shows it to Brett. He walks off. Willa closes the door.

EXT. GRAND ARMY PLAZA SET - SIMULTANEOUSLY

During set up. Emily pushes CHARLIE(20s), April's stand in, and Adele to the side of the scene by the costume tent.

EMILY

You two to hang tight for a sec.

Charlie and Adele stand awkwardly by a row of shoes.

CHARLIE

You like things so far? I'm like  
loling over how crazy it is that I'm  
here. Like usually I'm just doing  
horoscopes on TikTok, and now I'm a  
stunt double for April Holland.

ADELE

Yeah, it's fine.

Adele is looking at the shoes.

CHARLIE

Fine?

ADELE

I meant it's good. Good, fine, what  
do those words even mean, ya know?

Charlie thinks and nose laughs. Adele continues examining the shoes. Gemma's stilettos are two pairs away from her.

CHARLIE

You're too funny. I totally get that.  
It's like what is good? Cause I'll be  
like good, or I like say I'm good and  
then I'm like, not. Do you have  
twitter?

ADELE

No.

CHARLIE

I wanna set you up on twitter, you little comedian.

ADELE

Oh no- I don't think I really want that.

CHARLIE

Here, give me your phone.

ADELE

Fine.

CHARLIE

You little jokester. Fine this, fine that.

Adele hands over her phone and Charlie. Charlie types away. Adele looks over to the stilettos. From her bra she takes out a pocket knife.

EXT. PRODUCTION TRAILER - 20 MINUTES LATER

BRING. BRING. The door opens once more. Willa hops out with the script under her arm and headphones around her neck. She checks her phone, it says 9:55am. We follow her as she walks to set.

EXT. GRAND ARMY PLAZA SET - CONTINUOUS

As she get closer something seems to be off. A crew member runs past her SCREAMING into a walkie-talkie.

CREW MEMBER

CALL 911! SOMEONE CALL 911!

BRETT (O.S.)

Nobody call 911!!

GAVIN (O.S.)

Stay calm everyone! Let's keep things moving! Just focus on yourselves!

Willa passes Adele, April, and Charlie standing off to the side trying to see what's happening. Willa catches a glance from Adele, who's still in her blonde wig.

Willa's walk turns into a run. Now we're in front of the camera and monitors. Gemma is surrounded by Emily, Gavin, and Brett. She's hunched over her foot.

GEMMA

It's broken! I can feel it! It's broken!

GAVIN

What's broken?

GEMMA

My toe.

GAVIN

Which toe?

(beat)

Which toe?

GEMMA

I don't know! My whole foot hurts!

Willa reaches the scene and stands next to Brett. She listens with skepticism. Gemma keeps trying to call Damien.

GAVIN

Those fucking stilettos. You think we can work through this? I mean my mom broke her toe once and she didn't even notice.

EMILY

No, that's fucking irresponsible. A lawsuit waiting to happen. Last thing we need. What do mean she didn't notice? Maybe you were just too little to give a fuck.

GAVIN

I am a very caring person. She just had the propensity to keep things to herself. She was guarded woman- Can we get a doctor to come to set?

(beat)

Oh fuck, when is Pete coming in?

BRETT

He said anywhere between 10 and 12pm. But I believe he's close by.

GAVIN

That's such a broad amount of time! Jesus, what if he shows up in five fucking minutes, Brett?

BRETT

At the present we need to be more pragmatic.

(MORE)

BRETT (cont'd)  
 I would take some deep breaths,  
 Gavin. I think we just have to  
 acquire a doctor...

Willa sighs and kneels down to Gemma's level. Above they  
 continue to YELL at each other while Willa talks to Gemma.

GEMMA  
 I don't think I need to go to the  
 hospital, I don't know, maybe I  
 sprained it. It just hurts a lot and  
 Damien won't pick up. Willa can you  
 help me up?

WILLA  
 If your toe's broken it's broken. We  
 can get to a hospital-

GEMMA  
 Will you take me?

WILLA  
 Um.

They both look up at the YELLING and then down.

WILLA (cont'd)  
 Yeah, I'll go with you.

Willa rises to their level while lifting Gemma.

WILLA (cont'd)  
 I'm taking her Mount Sinai. I'm gonna  
 call an Uber or something.

BRETT  
 You can't leave. I- We have to be  
 more professional about this-

WILLA  
 We're not gonna have a movie to work  
 on if we don't have our main  
 character.

They head off set. Gemma starts hopping/limping with Willa  
 almost dragging her. Brett immediately starts calling  
 someone on the phone.

EXT. SIDEWALK - CONTINUOUS

On an empty sidewalk a few yards away from set. Willa is  
 trying to hail a taxi.

Pete appears from the distance, jogging towards them on his phone. He sees Willa and Gemma, turns of his phone and gets right in front of them.

PETE

Willa! Gemma! Stop. Please stop. You can't leave.

Willa keeps pushing forward. Pete walks with them.

WILLA

She might have broken a bone.

Pete puts his hand in front of them. They stop.

PETE

Hold on- Gemma why don't you come with me? We'll find Damien and make sure you're okay.

WILLA

No, she needs to go to a hospital.

GEMMA

Just keep moving, please. Pete, shut up. I don't want to hear it. I can find Damien later, this like really hurts.

PETE

(to Willa)

Can't stop causing a scene wherever you go.

(to both)

Does everyone here need a reminder of who has employed them and is trying to do something good here? Who trying to fix everything?

WILLA

She needs help.

(to Gemma)

Am I causing a scene?

GEMMA

No.

PETE

Willa, please step away.

Willa looks at Gemma who's panicked, waiting to move forward.

GEMMA

Do toes fall off if the bone breaks?  
I can't be famous and have nine toes,  
that'd be so embarrassing!

Gemma keeps trying not to look at her toe while compulsively looking. Pete is holding his meaty finger in front of Willa.

PETE

Are you really ready to be here? Or  
is this unpredictable behavior going  
to continue?

WILLA

We don't need to do this. I'm in a  
better place and I'm helping-

PETE

Please, show us you're in better  
place then. Someone who can make  
rational choices or I'll have to make  
some decisions here. You know, I told  
Brett this was horrible idea. He  
trusted you, don't know what that  
says about his place here.

Willa contemplates his words and releases Gemma.

WILLA

Fine. I'm sorry Gemma, I wanted to  
make sure everything got taken care.  
I rushed through some steps.

GEMMA

Really? Willa-

Gemma limps to sit down on the curb, confused.

PETE

That wasn't that difficult, now was  
it?

WILLA

Excuse-

(deep breath then  
under breath)

One. Two. Three. Four. Five.

(to Pete)

I'm sorry for the disruption. Won't  
happen again.

She keeps walking. Behind her Pete tries to pick up Gemma and take her back to set. She flips him off. They ARGUE.



EXT. GRAND ARMY PLAZA SET - MOMENTS LATER

Willa walks back through set, past Emily, Gavin, and Brett. Brett joins her.

WILLA  
I'm still here. Nothing to worry about. You're job is safe.

BRETT  
Thank you.

WILLA  
Sure thing. I should know by now, getting involved only causes more problems right?

BRETT  
Willa is not about that.

WILLA  
Yeah. Yeah.

BRETT  
Really it isn't. We just have to make sure everything goes smoothly, and without the public's intervention.

Brett goes back to Gavin and Emily. Willa looks down at the ground and keeps walking. In the corner of her gaze one of cowboy boot STILETTOS can be seen. The heel has broken in half.

Willa walks over to pick up the two pieces of the shoe, noticing the crack in the heel is clean halfway through. She looks around before pocketing the bottom of the heel.

INT./EXT. SET - EARLY EVENING

Brett and Willa are looking through the script while eating soup. Brett splashes some on the page.

WILLA  
Dude!

BRETT  
Shit sorry.

WILLA  
Here I go, cleaning up after you again.

BRETT

Oh really? You know I always feel like it's the other way around-

WILLA

Let's just- I can't even see what this line says. Ratso saying something about pimps not realizing who's really in charge? Is that really what Pete's trying to say? Sex workers are the ones with the real power? Who is gonna watch this movie?

BRETT

I know some of the dialogue is heavy handed. I think Pete's just worried people won't get that he's moved on and like worked through stuff.

WILLA

I don't really think **it's** something you can just pivot away from. This is such a veiled attempt at winning over public opinion.

BRETT

Lesser men have succeeded in doing so. Who knows? He seems so filled with joy over this whole thing. Hopefully he'll see that I've supported him all the way through. Besides, it seems so arbitrary what people forget and remember anyways.

WILLA

Everyone still remembers Charlie Sheen's "winning" moment.

(beat)

You think it's because it became a meme? Like, if he was totally boring about going crazy everyone would just drop it?

BRETT

I mean, well- Okay, do you think if you're "mental health break" was more meme worthy you'd be online famous by now?

WILLA

No, stupid question.

(beat)

I'll go grab another copy of this page. Be right back.

BRETT

Willa, I was simply-

WILLA

Drop it, I'm back in the belly of the beast anyway. Sold my soul!

Brett looks down at the page covered in soup.

INT. PRODUCTION TRAILER - MOMENTS LATER

Willa is at the door when she notices it's slightly ajar. The dim and slightly green florescent lights bounce off scripts everywhere creating a green hue. Willa looks around. She inches closer inside. By the window in the corner is where the photocopier sits. The machine, vital to the production of *Midnight Cowgirl*, is absolutely destroyed. Smashed to pieces.

WILLA

Oh my god!

She runs out to the tent.

INT./EXT. SET TENT - CONTINUOUS

Willa appears in Brett's view.

WILLA

Brett! Brett! Come here!

They both run back to the trailer.

INT. PRODUCTION TRAILER - CONTINUOUS

Brett looks at the photocopier.

BRETT

Jesus? What happened?

WILLA

It was unlocked. Maybe someone broke in?

BRETT

You didn't do this, did you? Some retaliation against Pete.

WILLA

What are you crazy? I just told you- I may think that man is a jerk, but I wouldn't risk losing my job. We need to call the police.

BRETT

Who the fuck would do something like this? First a toe, now this...

Brett's on the phone ASAP. Willa starts looking around while dialing the cops. She steps on something. She looks down. It's the POCKET KNIFE. Willa picks it up. She pulls out the heel from her pocket.

BRETT (cont'd)

...but the cost of getting everyone an Ipad is gonna be a tad pricier than a new photocopier I'd imagine...

She turns her phone flashlight on. Opening the pocket knife she compares the two. At the hinge of the pocket knife is a patch of RED HAIR STRANDS, stuck. Willa pulls at it. Brett turns the phone's speaker away from his mouth.

BRETT (cont'd)

(quietly)

Could you call the cops? Instead of doing whatever you're doing?

(beat)

What's that?

WILLA

It's-

BRETT

(into his phone)

Yeah we'll have to get a new one, can we get one by 6am tomorrow?

Brett stops looking. She puts the heel and knife in her pocket. The flashlight turns off.

WILLA

Nothing.

Willa dials.

INT. WILLA'S HOTEL ROOM - NIGHT

SUPER: Day 9. 41 days left.

The pocket knife and heel are sitting on Willa's side table. Louise, the cat is in a cat bed. Willa sits in front of a body length mirror next to the bathroom door, surrounded by makeup.

SCROLL UP TO:

INT. ADELE'S HOTEL ROOM - CONTINUOUS

Adele is sitting at the end of her bed with stolen copies of the script. She rips them up slowly and dips them in paper-mache paste. She's creating something we can't see.

INT. TEXAS THEMED CLUB ENTRANCE - NIGHT

Later. In a narrow hallway Brett and Willa walk forwards. It's furnished with guns and taxidermy. The sound of MUSIC gets louder as they approach.

BRETT

You think perhaps we've arrived a little too early?

WILLA

No I made sure to try and make it on time, so I think we're fashionably late.

Brett looks down at his phone. An email reads: "Cowgirl Slay-a-thon 8pm."

BRETT

Getting here at 8:30 might come off as too try-hard and desperate.

WILLA

No it's not. All that nonsense is so annoying. Maybe you'll get the one-on-one time with Pete you've wanted so darn much.

(beat)

This hallway feels more like a western-themed catacomb entrance or something-

BRETT

I want him to know I care. He's been so distant since we got here.

WILLA

What, you have a crush on him?

BRETT

No, but even if I did, don't think it's a little homophobic of you to suggest that as a joke?

WILLA

(sarcastic)

Yes, I'm extremely homophobic. I thought that's why we were friends.

BRETT

I want to move up in this whole rat race, don't you care about your career?

WILLA

Yes, of course. I just don't want anyone to think I'm wearing myself too thin.

BRETT

I guess it is best for you to keep a low profile.

A few PEOPLE behind them is Adele, still in her disguise.

INT. CLUB BAR AND DANCE FLOOR - CONTINUOUS

The dark club is filled with DANCERS imitating square dance moves with little effort. No one is dressed up. PEOPLE sit near the bar drinking western themed drinks. Colorful lights switch to the beat. Amanda is already dancing and the only one wearing a cowboy hat.

Pete is sitting next to Gemma at the bar. Gemma is glued next to Damien, trying to subtly put him in between her and Pete.

PETE

Every actress has their own process.

GEMMA

Are you accusing me of having the wrong process?

PETE

Never. Couldn't if I wanted to.

GEMMA

Give me a reason to talk and I will.

PETE

I'm trying to- never mind.

Pete, annoyed, gets up to leave. Until now we haven't seen the cast on Gemma's foot. She quickly puts her cast in front of Pete, making him stumble and almost fall. He grabs the bar and stands up. Everyone around them pretends not to notice.

Brett and Willa enter. Brett heads straight for Pete, stopping him from walking away from Gemma, planting him back in his seat. Pete tries to calm down.

BRETT

Let me refill your drink.

Willa looks to the BARTENDER before acknowledging them, trying to order. She gets their attention.

WILLA

Cosmo.

PETE

Really?

Willa turns to him. He still looks noticeably on edge, hiding something beneath the surface, but trying to appear amiable.

WILLA

Yes, really. I think they're fun and people will come around again on the Cosmo.

PETE

That's not it. Are you from New Jersey?

WILLA

(suspicious)

I am. Moved to NY for college. How'd you know?

PETE

You're in a cool bar in the city and you're ordering a Cosmo. No hard feelings, I'm from there too.

WILLA

No kidding. You seem so-

PETE

So what?

WILLA

Los Angeles type. You don't really talk about your life or anything that much.

PETE

I have a little self awareness, I'm not exactly the most down to earth person. But, I'm trying to change. You saw how I was before. Not sure if anyone believes me but I am. Most good director's are assholes though.

Willa squints.

WILLA

So people need to be assholes to make anything good?

PETE

Maybe, assholes tend have passion for something at least. I care about this story, I grew up wanting to make a movie like *Midnight Cowboy* ever since I was a teen. It changed my life.

Brett has been eavesdropping and trying to find a good time to drop in.

BRETT

(yelling slightly)

I mean, completely.

PETE

What?

BRETT

I agree with you. I saw it when I was a freshman in college and I knew I wanted to be a part of a project like this.

PETE

Yeah.

Beat.

WILLA

Is my turn to say how much I love the movie?

PETE

No, no. You've at least seen it, right?



WILLA

Of course.

Awkward lull. Willa gets her drink and moves over towards Gemma.

WILLA (cont'd)

Hey, how's the foot?

GEMMA

Could be better.

Willa looks over and sees Brett is already in Pete's face. Damien sits drifting into space. Adele is examining Gemma and Willa from across the room and dance floor.

WILLA

I wanted to say sorry- about before.

GEMMA

Yeah, whatever-

WILLA

That was pretty shitty. I'm sorry.

GEMMA

Okay.

WILLA

What?

GEMMA

It's obvious you're looking out for yourself, no big deal.

WILLA

I would've been fired.

GEMMA

Pete never said that.

WILLA

It was implied. I thought you'd understand that.

GEMMA

Willa, it's fine. You're like a guy's guy. I get that, it's just not my vibe.

WILLA

You chose to work on this movie too, for him.

GEMMA

It's a job, you said yourself. Some people just take it really far.

WILLA

Are you serious? I didn't leave you bleeding on the floor-

GEMMA

I don't want to fight with you right now. It's a party. I'm trying to have fun.

Gemma grabs Damien and tries to get him to dance and support her so she can move with the cast, he doesn't get up. Willa fiddles with her glass.

INT. CLUB DANCE FLOOR - LATER

Music THUMPS. Everyone's slightly buzzed. Amanda is dancing with Brett and Willa. She hands them both something. She spins around wildly. Nearby is Gemma and Damien, still sitting together. Off to their side is Pete. He's WHISPERING to himself.

PETE

Trip me? Try to trip me? I'm not gonna let anyone trip me.

Adele is standing in a corner with her arms crossed over in the corner. Charlie comes up to her dancing.

CHARLIE

Girl! You have to dance, don't be such a Debby Downer-

ADELE

I broke my arm.

Adele picks up her drink with one hand, and brushes her hair behind her ear with the other.

CHARLIE

Nancy, you are such a hard nut to crack, but I'm gonna do it. I figure people out, that's my thing.

ADELE

Some things are better left unsaid.

CHARLIE

(condescending)  
Oh, so you like being mysterious?

Adele thinks about it for a moment and breaks her concentration on Pete and Gemma and looks to Charlie.

ADELE

You're right. I don't know why I get like that. You ever do that?

CHARLIE

That totally reminds me of the time my ex told me I didn't have BPD-questioning my perception? Gaslighter-

Adele looks over and sees Damien is alone. She looks over to hallway but can't see well, only making out Pete's frame in the darkness.

ADELE

Speaking of gas, I- uh... I have to go to the bathroom.

Adele swiftly gets up. Charlie brushes it off and goes to look for another person to interrogate. Unsure what to do Adele frantically moves through the dark dance floor. She bumps into Willa. Willa stops dancing and looks at Adele.

WILLA

(slightly shouting)

All good there?

ADELE

Your friend-

WILLA

What?

Willa cups her hand around her ear. Adele point over to Gemma and Pete in the bathroom entrance hallway. She speaks into Willa's ear.

ADELE

That's Gemma, right? I just saw Pete go in there after her. Shouldn't we do something?

Willa slows down for a second. Her focus zooms on Gemma who's opening the bathroom door. Gemma closes the door to the bathroom as she enters. Seconds later, Pete opens it, closing the door behind them.

WILLA

We...

Beat. Everyone is moving around them. Willa continues to look forward.

WILLA (cont'd)  
No- I don't think we have to worry.  
It's a gender neutral restroom.

ADELE  
But it's Pete Miller-

WILLA  
I don't know what you mean by that.

ADELE  
(surprised)  
Yes you do. He's a fucking pig.

WILLA  
Who are you anyways? You're like one  
of the stand ins, right? If you're so  
worried why don't you go check.

ADELE  
I can't go alone- I thought you'd  
help.

WILLA  
Seriously, who are you? Do I know  
you? Brett-

She turns to Brett, who's obviously on something. He's dancing with his eyes closed.

WILLA (cont'd)  
Do you know who this is?

Willa turns back around only to be next to no one. Adele is gone. Brett leans his head back while simultaneously twirling Amanda around.

BRETT  
Huh?

WILLA  
Uh- never mind.

Willa slowly resumes dancing, trying to remain in the moment. Amanda reaches for her hand trying to get her to move.

AMANDA  
Yeehaw!

INT. CLUB BATHROOM HALLWAY - CONTINUOUS

Adele walks towards the door to the bathroom. It seems to get further and further away until she rubs her hands together and takes a deep breath. She opens the door. We zoom away from the hallway back to the dance floor.

INT. NIGHT CLUB DANCE FLOOR - CONTINUOUS

Everyone is dancing and moving around as the door to the bathroom closes again. Focus on Willa.

FLASHBACK

INT. POLICE STATION - NIGHT

Willa sits at an OFFICERS desk.

WILLA

No I can't say I saw anything,  
personally.

OFFICER

Are you sure?

Willa hesitates.

WILLA

Well I guess- No. I didn't notice  
anything was happening... no one ever  
mentioned anything to me.

She almost backtracks, before looking down and remaining silent.

CUT TO:

EXT. CONEY ISLAND BEACH - DAY

SUPER: Day 30. 20 days left.

Overcast. The cast and crew fill out a small patch of the beach. Willa listening to music and highlighting the script while Gavin and Emily work with the stand ins. Adele and Charlie continuously run where they're directed.

GEMMA (O.C.)

Then get some more fucking money and  
shoot this in Miami!

Willa takes one of her earbuds out. Gemma's voice grows louder.

GEMMA (O.C.) (cont'd)  
The whole point is that their in a better WARMER place in this scene. Why would we shoot here?! It's about to rain!

PETE (O.C.)  
It's not up to you! I hired you. Remember? You're only here because of me.

GEMMA (O.C.)  
I know Gavin agrees with me-

Pete comes into view walking away from a production trailer and straight for Gavin. Adele takes out her phone trying to film without being to noticeable. Her camera's POV.

PETE  
You take direction from me. Not Gemma, not anyone else. **Unless I** have told them to tell you to do something! Are we clear?

GAVIN  
Hold up. Calm down!

Willa side eyes this disruption, choosing to focus on working and keeping her head down.

PETE  
I'm the director. When did everyone forget!?

Pete stares at everyone around him. Brett comes into view.

BRETT  
Why don't we take an hour, wait for the clouds to clear up-

PETE  
You too. Everyone listens to me, got it?!

BRETT  
Yes, I-

Gemma comes into view.

PETE

Get her out of here until we start shooting!! I don't want to see her face! We start in 10!

Emily sighs and starts talking into her walkie-talkie. Everyone starts moving and getting into places.

INT. GEMMA AND DAMIEN'S HOTEL ROOM - NIGHT

SUPER: Day 35. 15 days left.

Gemma and Damien sit on their bed with microphones in hand. A camera sits on a tripod in front of them.

DAMIEN

You know I've had a paranormal experience before, why would you say that?

GEMMA

I don't exactly think that necessarily justifies rude behavior though-

DAMIEN

It's about respect.

GEMMA

Ghost aren't even real!

Damien sighs.

DAMIEN

We gotta cut this. Start over.

GEMMA

Fine.

DAMIEN

I wasn't even trying to instigate anything babe-

Gemma puts her mic down and opens her phone.

GEMMA

Sorry, I'm not focused. It's that gossip account. They talked about us again. They got some video from set.

DAMIEN

What?

GEMMA

They're trying to get our fans to stop listening-

DAMIEN

How do you know that?

GEMMA

They're using this movie role against us. Just cause it's a Peter Miller movie. If only they knew.

Damien looks over her shoulder at her phone.

DAMIEN

You think people would really stop listening? I don't.

GEMMA

This person says: "Working with that shit bag says so much about Gemma's character. *Dated and Related* was never that good anyway. I just watched for eggplant emoji wet emoji" What does that mean? Are they for real? Are we gonna get canceled?

DAMIEN

No. This movie is gonna be huge. Almost every Peter Miller film has been nominated for an Oscar. You'll have more fans than ever once this comes out. The whole cancellation thing is fake anyways.

GEMMA

But what if the movie never finds a distributor because it's Peter Miller? And we lose all our sponsors? We'll never be successful.

DAMIEN

Well, does he seem liked a changed man? Is this whole redemption thing for real? You're on set the most.

GEMMA

I guess. He does get angry, but hes never done anything, that like crosses that type of line- so I guess it's nothing?



DAMIEN

Then lets keeps quiet about it for now. We don't have to confirm anything to the audience until later. We can like take a mental health break.

GEMMA

But if so much as raises his voice at me again...

Gemma holds up the comments on her phone.

GEMMA (cont'd)

I'm done.

INT. PRODUCTION TRAILER - MORNING

SUPER: Day 41. 9 days left.

Willa and Emily sit next to a brand new photocopier waiting for the call sheets and sides to finish printing.

WILLA

Has he seen the video yet?

EMILY

Definitely. We're probably gonna have to start doing that like phone locker thing they have at concerts.

WILLA

Is he getting that paranoid?

EMILY

This and the photocopier, somethings up-

Amanda opens the door and walks in, a little spacey.

AMANDA

Are they ready yet?

EMILY

Almost. You seen the it?

AMANDA

Seen the what?

WILLA

The video.

AMANDA

Oh. I caught a glimpse. I don't get the fuss. There's no sound anyway, no one can hear what Pete's saying.

WILLA

Did you turn the sound on?

AMANDA

How would I do that? It was on instagram.

WILLA

Press the sound button.

Amanda waves it off.

AMANDA

I, for one, am ready to get started today. How often does a role like this even come along? People get so up in arms about the creative process. Back in my day this wouldn't even make the news.

Amanda exits tilting far to the right.

EXT. BOWERY GRAND HOTEL ENTRANCE - DAY

In the gray area between Chinatown and the Lower East side. The hotel sits above a furniture store with a red awning, standing out on the block. In front of its window is a blue metal balcony. The tiny door to the staircase and elevator is almost hidden, nestled next to the furniture store.

On the side walk the cast and crew are spilling out and filtering in. Costumes, equipment, and FOOTSTEPS. All moving around the street.

INT. BOWERY GRAND HOTEL STAIRCASE - AFTERNOON

After lunch. The narrow hallway has a dropped ceiling with certain panels beating down brightly. Shooting close on Gemma as Josephine and April as Ratso. We catch them at the end of the scene. April readjusts Gemma's collar and dusts off her hat.

APRIL

Let's see how ya look. You look fine. Fine. You don't think you could give me another ten now could ya?

Gemma pulls out a ten dollar bill and almost hands it to April, pulling back at the last second.

GEMMA

Where can I reach you? I wanna make things right with you, for setting me up and all.

APRIL

Don't mention... Shit you guys?

Different angle, we can now see Pete and Gavin. In the cramped alcove at the bottom of the staircase. Crew members are squeezed together, some are half-inside and half on the street. Pete takes his head set off.

PETE

What? We almost had it.

APRIL

I'm sorry, I don't think she would have any trouble reaching me. Don't we both have phones? I mean it just seems so unrealistic, like I'd have her Instagram, Snapchat maybe, and phone number at this point.

PETE

Let's do the scene as it's written first. Let's not interrupt scenes, all right?

We can see Emily rush in to readjust the actors' posture. MAKEUP CREW pats Gemma and April's faces. Willa, over in the corner, crosses something out in the script. SCRATCH. Pete puts his headphones back on. The 2ND AC reappears quickly. CLAP. The scene begins again.

PETE (cont'd)

ACTION!

APRIL

Let's see how ya look. You look fine. Just perfectly fine. You don't think you could give me-

PETE

CUT!

WILLA

(to Pete but everyone can hear)

She said, just perfectly fine. The line's fine, not just fine.

Out of nowhere Gemma SIGHS at Willa.

GEMMA  
Did we really have to cut **just** for that?

WILLA  
Not exactly my fault-

GEMMA  
Seems like a lot of things aren't you're fault.

Willa looks at Gemma confused.

WILLA  
Really?

PETE  
You know what? We're gonna take this one more time alright? Let's keep our thoughts to ourselves, no need to get hysterical.

CLAP.

PETE (cont'd)  
ACTION!

APRIL  
Let's see how ya look. You look fine. Fine. You don't- don't think you could give me that ten now do ya?

Gemma pulls out a ten dollar bill faster this time and almost hands it to April.

GEMMA  
Where can I reach ya? I wanna make things right with you, for setting me up and all.

APRIL  
Don't mention it.

April attempts to get the bill out of Gemma's hand without success. We can see their hands stumble over the action a little.

GEMMA  
I mean it dammit!

APRIL  
The hotel on Houston.

Gemma hands over the ten dollars.

APRIL (cont'd)  
Alright now, get your ass in there.  
She's waiting.

GEMMA  
Alright, alright.

April jogs down the stairs as Gemma heads upwards, the camera accidentally showing the cast on her foot. Gemma stumbles slightly, but keeps moving.

PETE  
CUT!!  
(beat)  
Think we got it!

GAVIN  
I wanna take that again-

PETE  
It'll do.

He grabs Emily's attention.

PETE (cont'd)  
Set up for the next scene.

Gemma overhears.

GEMMA  
We're really not gonna take that again? There wasn't much time to rehearse. I'd be more comfortable taking it again.

PETE  
We're already behind schedule. It doesn't feel worth it-

GEMMA  
Just one more time?

GAVIN  
Maybe we should?

PETE  
Enough. We're moving on, that's it. Gemma, if you feel that way rehearse more on your own time. Stop acting like an entitled child.

GEMMA

You son of- Fuck this! Loser. I quit!

Pete notices everyone looking at him, waiting for him to be his old self.

PETE

I didn't mean that. You don't mean that. Miscommunication everyone.

Gemma walks off. Pete exhales in frustration.

PETE (cont'd)

She'll be back. Don't take that seriously. Willa mark take 2.

INT. BOWERY GRAND HOTEL ROOM 102 - LATER

Before Amanda's scene as Mrs. O'Daniels. Amanda sits on a bed looking over the script. Emily stands reading lines with her, playing Josephine. Gavin is standing near marking their choreography.

AMANDA

Take it easy boy...

Different angle. Pete is sitting near Willa. Both focusing on their own work as Amanda speaks louder and louder behind them.

AMANDA (cont'd)

...most of those girls are troubled and confused. I'd say you know exactly what you want.

EMILY

Oh you bet I do ma'am.

AMANDA

But I bet you got one thing in common with those other girls. You're lonesome...

Amanda gets up and in Emily's face. We continue to see and hear them in the background as Pete checks the time and turns to Willa.

PETE

I need you to help me.

WILLA

Excuse me?

PETE

Please, talk to Gemma. Tell her to change her mind.

WILLA

I'm the last person who should go do that.

Amanda starts SINGING.

AMANDA

Lonesome! Lonesome!...

PETE

I think this might have something to do with the animosity between you two. She wouldn't quit out of no where.

WILLA

We don't even know each other. And she's still here, I'm sure you can wait this out.

Amanda's YELLING.

AMANDA

I'm gonna run you ragged!!

EMILY

WOOOOOOOH!

Intercut Pete and Amanda.

AMANDA

You and me we're gonna have fun together.

PETE

I don't have time to wait around, people could get the wrong ideas. I need you to help.

WILLA

Pete-

AMANDA

You and me, we're gonna have fun together. It don't have to be joyless!

PETE

I'll talk to the production office and see what I can do.

(MORE)

PETE (cont'd)

But you'll be walking away with a larger paycheck. I know rehab is expensive, I'm sure you've got a lot to pay off.

AMANDA

Why don't you and me get right down on our knees, right now? How's that strike you?

EMILY

Where?

PETE

What do you say?

AMANDA

Right here! Here! Why not?! Why not?!...

Amanda gets down and drags Emily with her, forcing her to pray. Amanda continues to YELL as Emily tries to get up and away from Amanda's grasp.

AMANDA (cont'd)

Open your heart!! Don't run!!

Focus on Willa.

FLASHBACK:

EXT. LOS ANGELES STREET - NIGHT

Willa stops running. LIGHTS flash around her revealing BLOOD on her shirt.

END FLASHBACK

INT. BOWERY GRAND HOTEL ROOM 102 - CONTINUOUS

WILLA

Sure. If it'll make thing run smoother. Get this all over with.

Pete gets up and shakes Willa's hand.

PETE

Glad to hear it.

He walks over to the group rehearsing, leaving Willa. We over hear Emily and Amanda.



EMILY

No that was good. I'd brush your teeth though.

AMANDA

My breath smells that bad?

EMILY

I can smell the alcohol from here.

AMANDA

Emily!

EMILY

Just saying...

EXT. BOWERY SET - LATE AFTERNOON

From Adele's POV we see Willa outside of Gemma's trailer holding her bag around her shoulder. Brett comes up to Willa with a cup of coffee. We see then WHISPER. Willa shakes her head and KNOCKS on Gemma's door. Brett walks off. Gemma opens the door, clearly distraught.

Willa sets her bag down outside the door and walks into the trailer, leaving it behind. The door closes. Adele waits a moment before walking to the door, making a beeline for Willa's bag. As she gets closer she can hear fragments of Willa and Gemma talking.

GEMMA

NO! Why should I put up with this?  
I'll talk.

WILLA

It's not about putting up with anything...

Adele opens Willa's bag and drops SOMETHING inside. She hesitates before walking away.

WILLA (cont'd)

It's a privilege to get a lead role like this. And this will probably be your only chance. You'd really give that up and quit?

Adele contemplates.

FLASHBACK

INT. OFFICE - EVENING

POV of LAWYER (40s). Adele sits across from them, exhausted.

LAWYER

I say you take his offer to settle.  
Go live in the mountains; get out of  
all this chaos. All the bureaucracy,  
who needs it?

The lawyer CHUCKLES. Adele SIGHS.

ADELE

If that's what you think is best.

LAWYER

We could all be god's strongest  
soldier if it was a little easier,  
but honestly, who has the money! Or  
the time...

END FLASHBACK

INT. BOWERY SET - NIGHT

Gemma and Damien are sitting with each other looking at Instagram. Willa and Brett sit not too far away on the steps of a trailer.

BRETT

I can't believe you pulled that off.  
I thought she'd speak to the press.  
Use that video as ammo.

He points to Gemma, wearing her cowboy hat, obviously in costume, not quitting.

BRETT (cont'd)

I really wasn't sure if you were  
gonna be ready to be here. I thought  
you'd breakdown again. Glad you've  
come to your senses.

WILLA

Don't know about all that.

BRETT

I'm gonna go grab some froyo. Only so  
much time before Pete comes back. You  
want some?

WILLA

No I'm good. I got a granola bar.

Brett exits. Looking through her bag, Willa discovers a small figurine made out of paper-mache. On closer inspection, Willa sees that it's fragments of the script. It's light. She shakes it, hearing something RATTLE inside. Peeling away at the paper and cracking it in half she reveals a note scratched into a metal rectangle:

"Extremely disappointing Willa. You only get so many chances. Third time's a charm? 279-700-4359"

She searches around her immediate surroundings, no clues in sight. She gets up taking her bag and rushes off.

INT. CONVINCENCE STORE - NIGHT

Willa shuffles through an array of health vitamins. She looks at her hair and brushes her fingers through. An abnormal but not sickly amount of strands come out. She picks up a MULTIVITAMIN.

WILLA

(muttering)

Support bone and hair health. Support crazed lunatics who drove you to the brink and hurt an unknown amount of people. Support financial stability and getting your own life back and only yours at any cost because nothing else feels real.

Willa SIGHS and walks to check out.

INT. HOTEL LOBBY - NIGHT

Willa walks towards the elevators, the little scrap of metal in her hand. She keeps glancing at it. Adele appears behind her also returning from set, still disguised, but without her wig, strands of her red hair peek through under a hoodie. She's not paying attention, on her phone. BEEP. An elevator door opens. They both walk in.

INT. HOTEL ELEVATOR - CONTINUOUS

Adele puts her phone away. She looks up to see Willa. She almost step backwards before committing and standing next her. Willa looks at Adele, confused. She keeps staring at Adele trying to place her. The elevator doors close. Willa nonchalantly presses her floor's button.

The red hair. Willa's eye's open wide. She thinks back to the moment she picked up the pocket knife. She quickly reaches for her phone, looking at the phone number on the metal note. Adele frantically presses the button for her floor, looking for an escape plan. Willa dials the number.

Adele's phone starts vibrating. Willa looks at her in confusion and puts her phone away.

ADELE

Please, you have to hear me out.

WILLA

Adele?

FLASHBACK

INT. LA RESTAURANT - NIGHT

Willa sits across from Brett.

BRETT

Apparently they couldn't find anyone to corroborate her story. Just rumors though.

Willa starts tapping her fingers, visibly uncomfortable. She gets up. We follow her.

INT. RESTAURANT BATHROOM - CONTINUOUS

Willa swings the door open. Her breathing grows HEAVY. She goes over to the sink, SPLASHING water on her face. She VANDALIZES and DESTROYS everything in her sight. Willa looks up into the mirror.

WILLA

You said you didn't see anything.

She starts REPEATING herself, becoming intelligible. She backs away for a moment. SMASH. The mirror is in pieces. We rest with her severed reflection until shes on the move, running.

INT. RESTAURANT - CONTINUOUS

Willa runs up to Brett with the blood on her shirt, YELLING.

WILLA

He's guilty Brett! He's guilty!

PEOPLE taking out their phones and recording her. The FLASH blinds her.

WILLA (cont'd)  
PETE MILLER IS GUILTY.

Brett tries to calm her down, but she runs out of the restaurant.

END FLASHBACK

INT. HOTEL ELEVATOR

ADELE  
Willa-

WILLA  
What are you doing here? You can't be here- Everyone thought you moved to Colorado to commune with the mountains or some shit.

ADELE  
I did. There's more to it-

WILLA  
(uneasy)  
Why are you here? I swear I thought it was nothing. I didn't even talk to you that much on that shoot.

Willa's tone changes as she composes herself. She looks at the piece of metal.

WILLA (cont'd)  
It was nothing. And now you're trying to what? Blackmail me?

BEEP. The elevator doors open at Willa's floor. She impulsively grabs Adele's arm and pulls her out of the elevator.

ADELE  
Hold on.

INT. HOTEL HALLWAY - CONTINUOUS

Willa drags Adele as she tries to get her arm out of Willa's grasp.

INT. WILLA'S HOTEL ROOM - CONTINUOUS

Willa SLAMS her door shut. Adele and her are face to face.

WILLA  
Explain yourself.

Adele remains silent.

WILLA (cont'd)  
Say something!

ADELE  
I could ask the same of you. Why are you working for Pete again? You know what happened.

Willa is about to shove Adele, instead she almost screams.

WILLA  
I didn't see anything.

ADELE  
Yes you did, everyone did. You saw how he treated me. You know how he treats everyone.

Willa takes deep breaths and set her bag down.

WILLA  
Anyone could have seen anything. We brushed passed each other a couple times. I didn't see anything.

ADELE  
Anything as in explicit. I see. But, you could have backed me up. None of you backed me up. Every single one of you is pretending nothing ever happened and working with him again. And then you go and help him with Gemma. Disgusting. You need to pay.

Willa looks to the door and then back to Adele. She can't escape.

WILLA  
Can we get to the point? What do you want out of me?

ADELE  
How can you act like that? You want me to explain myself?

WILLA

What?

ADELE

You think you can get away with just sitting on the side lines? Acting like nothing happened and nothing involves you. No, you're gonna help me and you barely deserve the chance to do that.

WILLA

I want to do my job, get my apartment back, and move on. That's all I'm trying to do.

ADELE

That sentence right there. That's what landed you right here, flip-flopping for money. Next thing is to take one of you chamaeleons out, hurt one you more detrimentally than last time. Something that will really delay shooting, get investors to notice, and finally listen. Amanda isn't finished with her scenes yet, if we can make sure she can't work again then maybe Pete will stop trying to get this movie made.

Long silence.

WILLA

That's your plan?

ADELE

And you have a better idea?

WILLA

No, I don't have any ideas. But why would you do something like that? You'd need to do something worse. It also has to be connected to Amanda's personality, something that she would accidentally do.

ADELE

I knew you'd be the right person.

WILLA

Adele, you don't know what you're doing. I'm not gonna help you.

(MORE)

WILLA (cont'd)

I'm trying to not get involved in this whole thing between you two. I won't say anything, but I'm not gonna help.

Willa closes her eyes and takes a deep breath, trying to calm down. Adele sits down next to Willa. FLASH. Willa opens her eyes to Adele taking a selfie of the two of them. Willa tries to cover her face. Too late.

ADELE

You want me to send this Pete? I've got a date and time on this. AS soon as he sees this you're fired.

Willa looks at the door again. She looks to Adele's phone. She tries to grab it. They wrestle over the phone.

ADELE (cont'd)

Ow!

Adele manages to get away from Willa's grip. Willa sits back down.

WILLA

I'll help you, this once. And then you'll leave me alone? Promise me you'll delete the photo?

ADELE

Sure. I'll be out of your hair soon. If that's even what you really want.

WILLA

Here.

Willa pulls out a tiny bag with pink powder in it and hands it to Adele.

WILLA (cont'd)

Brett owes Amanda since the party.

ADELE

What is it?

WILLA

2CB. Its a mix of acid, coke, and molly. Maybe adderall and ketamine in there too. Brett told me I could have it **and** specifically not to give any to Amanda, cause you know, it's acid, coke, and molly. Might not mix well with the all the alcohol. I don't know how anyone does this stuff.

(MORE)



WILLA (cont'd)  
 I haven't touched it, can't handle  
 all that. More of one drug at time  
 kind of person.

Adele holds up the bag. She takes a small vile out of her  
 own pocket and puts something in the bag before handing it  
 back.

ADELE  
 Now we're golden.

WILLA  
 She'll be okay? Right?

INT. HOTEL ELEVATOR - NIGHT

ADELE (V.O.)  
 Amanda likes company, specifically  
 two young gentlemen who visit her at  
 promptly the same time every week. I  
 thought I'd figure out a way to  
 deliver it to her

Adele stands next to Willa with a wig and sunglasses on. The  
 doors open. Amanda enters with two younger Italian men,  
 TOMMASO and ENZO(20s). They hold tiny towels and are dressed  
 in equally tiny swimsuits.

AMANDA  
 Ladies.

WILLA  
 Hi.

ADELE  
 Hey guys.

Tommaso and Enzo stand on either side of Amanda. They all  
 enter the elevator.

AMANDA  
 Finally get chance to check out the  
 pool.

She winks. As they squish into the elevator it becomes  
 cramped. Willa is in the corner, Adele watching her every  
 move. The men tower over Amanda, speaking in thick accents.

TOMMASO  
 (whispering to Amanda)  
 My darling, it is beyond desires.

Enzo brushes his hand against Amanda's. Amanda brushes a  
 piece of lint off Enzo's shirt.

ENZO  
Impossible become possible...

WILLA  
Amanda?

AMANDA  
Yes?

Willa pulls the baggie out of her pocket and hands it to Amanda.

WILLA  
This is from Brett, for the-

AMANDA  
Oh thank you!

INT. HOTEL LOBBY - CONTINUOUS

In front of the elevators the welcome desk is empty. A compact SCREEN and MACHINE sit on top of the desk, where the person should be. Above it is a sign reading:

"Fast and Easy Check in!"

BEEP. The elevator stops and opens.

Amanda, Enzo, and Tommaso all walk off in the direction to the pool. Willa and Adele head towards the exit.

INT. HOTEL POOL - LATER

Couple hours have gone by. Amanda, Tommaso, and Enzo are sitting in the jacuzzi. Amanda LAUGHS.

AMANDA  
Last time I was in Italy I slept with  
Rupaul. I'm sure he'd like the two of  
you.

ENZO  
Of *Drag Race*?

All of sudden her hand reaches for her chest. HEART ATTACK. The boys reach for her as she tilts over, close to drowning.

Tommaso starts guiding her out of the jacuzzi while Enzo jumps out CALLING OUT for help and grabbing his phone on a deck chair near buy.

They speak in Italian to one another. Amanda speaks in english.

TOMMASO

(to his phone)

911! 911!

(to Enzo)

I don't have wifi or an international plan!

ENZO

Tommaso! We can't be caught here!  
What do we do? We'll be questioned!  
Arrested! They find out were here and  
without visas!

TOMMASO

Calm down! They don't have to know  
anything we don't tell them. Maybe we  
were swimming. Happened to see her  
over in the jacuzzi, there are things  
that can be said-

Amanda reaches out for her phone over on the floor.

AMANDA

(strained)

My phone. Tommaso. Grab my phone. The  
password it's 7667.

Enzo opens Amanda's phone. He has 911 on the other line.

AMANDA (cont'd)

Call Emily. Call Emily.

Enzo has both phones at either ear. He speaks english.

ENZO

(to his phone)

911? Yes we have emergency at the  
hotel of best western of Herald  
Square.

(to Emily)

Is this a Emily? Please come down to  
the pool there is emergency. Amanda  
has pain of the heart! It is  
breaking!

Emily can be heard distantly SCREAMING through the phone.

ENZO (cont'd)

(to 911)

Of Herald Square! Yes of Herald  
Square!

(MORE)

ENZO (cont'd)  
 (to Emily)  
 Hurry to please, please!!

Tommaso is trying to get Amanda onto a one of the deck chairs. She drags, almost frozen. From far away, PITTER-PATTER. The RUSTLING of thick jackets gets closer.

EXT. HOTEL ENTRANCE - MOMENTS LATER

Willa and Adele walk past an ambulance. They ignore the SIRENS and keep moving.

WILLA  
 I thought you said it wasn't life threatening?

ADELE  
 It is-

INT. HOTEL LOBBY - CONTINUOUS

The BLARING of sirens is close by. Willa and Adele are reentering the hotel from outside. From the direction of the pool EMTS are carrying Amanda out on a cot. Willa and Adele stop walking, trying to grab their attention.

WILLA  
 Is she okay?!

The EMTs keep moving, ignoring the pair. At the desk TWO POLICE MEN stand at the MACHINE and looking around for a hotel employee. None to be found. Brett appears from the direction of the pool. He sees Willa. She looks to Adele quickly.

WILLA (cont'd)  
 If he gets too close he might recognize you without the fake nose.

ADELE  
 Meet me at the hospital. We still need to-

WILLA  
 Yeah, fine.

Adele walks off quickly as Brett approaches Willa.

BRETT  
 Another thing gone haywire huh?

WILLA

Do you know what happened?

BRETT

Non-life threatening heart attack,  
thank god most of her scene was shot  
already. You want to jaunt dow to the  
hospital?

WILLA

She was seriously hurt. You acting so  
casual.

BRETT

She's gonna be fine. What the big  
deal?

WILLA

It's not all business all the time.  
We could've done something before,  
all the drugs. Something like this  
was bond to happen.

BRETT

Yeah she's a great plug, but don't  
get high on you're own supply.

WILLA

I'll see you at the hospital asshole.

BRETT

Willa, come one!

Willa doesn't respond. Brett, annoyed, walks out of the  
hotel to the hospital.

INT. WILLA'S HOTEL ROOM - CONTINUOUS

BUZZ. Willa gets a notification and pulls out her phone and  
replys to a text .

EXT. STREET - CLOSE TO MIDNIGHT

Willa walks down the street periodically checking her phone.  
A sickly blue hue starts to take over the block. Willa  
becomes enveloped as she get closer to the source. She  
checks her phone, an EMAIL from her bank is on screen:

"Payment Due Reminder

A payment is due on your... "

EXT. SLEEP CHAMBERS ENTRANCE- CONTINUOUS

Store front. In big blue blocky letters "SLEEP CHAMBERS" lights up in dark contrast to the rest of the street. They sit above two big windows with tile frosted glass. In smaller letter on the right window is the words: **Where the sleepless rest.**

Willa approaches the door. A little arrow points to a buzzer. ZZZZZZZZZZ. CLICK.

INT. SLEEP CHAMBER HALLWAY - CONTINUOUS

White tiles line every inch of the space. Willa walks down the hallway. The air becomes cold, she squints as the blue light intensifies.

INT. SLEEP CHAMBER LOBBY - CONTINUOUS

Diffusers line the perimeter of the room. The blue continues to bounce off every surface. Neo-romantic paintings are all in intricate royal blue frames. Off to the right is a another darkly lit hallway.

The OWNER(40s) is leaning on a desk. They're dressed in a lilac blue ensemble with sparkly large glasses.

OWNER  
Take a seat Willa.

They point to a velvet sofa across from them. Willa sits.

WILLA  
Is he here?

Her eyes begin to close. She slumps into the sofa, fast asleep.

CUT TO:

INT. BETH ISRAEL HOSPITAL - SIMULTANEOUSLY

Adele continues checking her phone as she enters the busy wing of the hospital. NURSES and ATTENDANTS speed around. Charlie appears, noticing Adele.

CHARLIE  
Nancy!

She waves her hand, then motions to Amanda's room as she slips inside.

Adele walks around hospital beds and PATIENTS sitting in chairs. The amount of people seems to grow as she gets closer to the room. Adele opens the door, leaving it ajar.

INT. HOSPITAL ROOM - CONTINUOUS

Adele enters the room to see Amanda asleep. She's surrounded by random cast and crew. EMILY sits closest to Amanda's bedside on her phone. Rhys talks with a crew member in hushed tones over in the corner.

RHYS

... it's like acting specifically for the brand, they bring me in cause I got the right mix of talking like I'm in commercial and a side of emotion. I don't wanna be too grandiose and say I'm a pioneer or anything-

CREW MEMBER

So you're an actor?

RHYS

Yes, but I'm explaining why I'm special. Don't you get what I'm saying?

CREW MEMBER

No, not really...

Charlie is standing next to Emily. Adele walks up on the other side of the bed.

CHARLIE

(to Adele)

Almost everyone's been in to visit.

(to Amanda)

We love you Amanda.

Charlie reaches for Amanda's hand. Emily slaps Charlie's hand away. Charlie brushes it off.

ADELE

Has Willa been here?

Emily looks up from her phone.

EMILY

No I don't think so. She hasn't answered any of my texts.

ADELE

Me neither.

EMILY

I don't think I've ever seen you  
without the wig on. Like the red.

Adele smiles and then looks at her phone again and checks  
the open door. Charlie starts speaking in a despondent tone.

CHARLIE

This all could of been prevented.

EMILY

How's that?

CHARLIE

If you look at your birth chart and  
your astrological map you can tell  
what places to avoid. I don't go to  
Tennessee, never will.

EMILY

How could she have avoided New York  
City? I can't believe you'd write off  
a whole city just cause you...

INT. HOSPITAL WING - CONTINUOUS

We exit the hospital room, everyone huddled inside continues  
to talk around Amanda as we get further and further away,  
holding on the door.

BACK TO:

INT. SLEEP CHAMBER ROOM - NIGHT

Cramped Victorian style room. Willa's sitting slumped over  
at a square wooden table, slowly waking up. She opens her  
eyes and slowly peels her forehead of the table. In front of  
her is a teapot and two cups. A little light hangs above the  
table. On the other side of the room is a white sensory  
deprivation-esque pod.

She rubs her eyes and looks around.. She cracks her back and  
slowly rises continuing to examine the room. She opens the  
teapot, steam rises. She recoils at the smell.

Finally she gets up and looks at the white pod. A latch is  
on the side. She inches closer. The floor CREEKS under her  
steps.

BEEP. Willa jumps back. The pod door OPENS. Pete is inside,  
upright and in a velvet jumpsuit. A GAS MASK covers his  
mouth and nose. The mask is connected to the pod.



His eyes flutter open. He see Willa, but doesn't react, slowly taking off the mask.

PETE  
You made it. Hello.

WILLA  
Pete, why am I here? The whole sleep charade, is this necessary?

PETE  
Good evening to you as well.

Pete steps out of the pod into pair of neatly set out slippers. He gestures to the table and sits down. Willa hesitantly joins him. He lifts the tea pot.

PETE (cont'd)  
You signed the paper work before they put you out right?

Willa looks confused and shakes her head. Pete moves on.

PETE (cont'd)  
Tea?

WILLA  
I- what kind is it?

PETE  
They won't tell me.

WILLA  
Who?

PETE  
It's sleep chambers' secret recipe. Special tea for post-sleep clarity. No more brain fog.

WILLA  
Um... sure. I guess I could always be more clear...

She moves her cup closer to his. He pours the tea. It SPLASHES in the cup as they sit in silence.

WILLA (cont'd)  
Can I ask?-

PETE  
Ask what?

WILLA

You don't sleep in a normal bed? At home?

He chuckles, setting down the teapot. He takes a sip, wincing at the taste.

PETE

Sleep. Elusive, yet necessary. I've seen too many sunrises Willa. After weeks and months all I think about is that perfect night where I'm not tortured. No more nightmares.

WILLA

I take melatonin. Have you tried that?

PETE

Yes.

WILLA

Right of course. Sorry.

PETE

Have some of the tea.

Willa forces a smile and sips the tea, she almost gags before swallowing.

PETE (cont'd)

You've been so helpful this past month. You've helped me so much with all these attacks- attempts to destroy this project. Your not that erratic woman who scared everyone half to death anymore. I know I can trust you.

WILLA

I don't know...

PETE

So I ask this of you. Can you help me find out what or who has been sabotaging me? I want to find out who released that video. Who destroyed to photocopier. I suspect their behind all the injuries we've had as well.

WILLA

Me? I rather just keep working and get through this, we only have so much time left. I'm sure everything will work itself out.

PETE

Whoever it is has made it clear they don't want **my** film made. I can't see why. It's insane, I've apologized. I've spent months in therapy going over how much my mother fucked me up. What more do they want? They don't get to do this. Help me Willa. I'll give you an executive producer credit. You'll have any job you want.

WILLA

If I help all this will be over with and I'll get my paycheck, right?

PETE

I'm promising more than that. Take it.

Willa thinks back to the bank statements and the eviction notice. All the time she spent rebuilding her life after breaking down.

WILLA

Yes.

BACK TO:

INT. HOSPITAL WING - LATER

Adele sits outside of Amanda's room staring at a vending machine not too far away. She watches a hospital VISITOR sitting across from her pull cooking pot lid out of their drawstring bag. They examine it closely before putting it back in their bag, trying to protect it's contents.

She looks away and from the corner of her eye, Pete comes into view. Adele quickly puts the hood of her jacket up as he walks past her, trying to hide. He enters Amanda's room. Following not too far behind is Willa. Their eyes meet.

INT. SPA SAUNA - NIGHT

Adele sits in red lit sauna. She's all alone. We see her grow with rage as we get closer. The steam grows. The sauna grows hotter.

The CRACKS open and a gust of wind rushes in. A small WOMAN (30s) enters and sits down. We see her study Adele.

WOMAN

You look a little red. How long have you been in here?

Adele snaps out of her haze. She looks at a small clock.

ADELE

Not long, hour or so.

WOMAN

Oh you should get out. Drink some water! You don't want to faint.

ADELE

I was thinking, got distracted.

WOMAN

Take care of yourself! Don't let get caught up in your own head.

Adele fiddle with her hair and pushes it behind her ear.

ADELE

I'm planning something important. Takes as much time as it takes.

WOMAN

Oh got a fun birthday party?

ADELE

Something more serious.

WOMAN

Funeral?

ADELE

Might have to be. You never know what people will do.

Adele gets up leaving the woman to stare ahead in confusion.

INT. SPA LOCKER ROOM - CONTINUOUS

Adele SPLASHES water on her face from a sink right below a mirror. The bright lights make her squint. She hears LAUGHTER from around a corner and side eyes the noise.

INT. HOTEL GARAGE - DAWN

Willa stands on look out as Adele is underneath a huge CAR. It's brand new and reflects the lights from around the garage. CLINK.

ADELE

If Pete has both his main actress hurt and unable to film he'll have to cancel shooting. He'll have too.

WILLA

You really need this?

Adele appears from under the car and stands up to face Willa. She has a wrench in her hand.

ADELE

Yes. I do.

Willa stares at Adele.

INTERCUT

Adele's face at the club. It's hazy in Willa's vision. Adele's asking for her help.

WILLA

Then we'll get it done.

Willa grabs the wrench and goes under the car.

EXT. NYC STREET CROSSING SET - DAY

SUPER: Day 45. 5 days left.

Gavin approaches with a battery in his hand.

GAVIN

This is what we waste fucking money on.

The closed down crossing obstructs traffic on all sides. April stands with Brett and Emily next to the CAR. Gemma lingers on the other side of the car pressing a refresh button over and over for something on her phone.

Gavin opens the camera and replaces the battery. We see and hear April, Brett and Emily from his POV.

BRETT

After you mention the gas mileage that's when you go I'm driving here-

EMILY

Watch it, I'm driving here!

APRIL

Right. These old men, their dignified types, need a middle man to help find the ladies with good gas mileage, like this new 2024 Hyundai Sonata. Then I go into- I'M DRIVING HERE. WATCH IT. I'm driving here.

BRETT

Exactly. I'M DRIVING HERE. ASSHOLES, they just want damages. Blah blah you get the picture...

The camera CLICKS closed. Gavin turns to the side noticing Willa. She's sitting near the camera and monitor staring into space with a binder of the script in her lap.

GAVIN

Shouldn't you be over there? Might be some new words here and there.

WILLA

Um... probably. You're right.

Willa gets up. The script falls. Gavin picks it up and hands it to her.

GAVIN

Everything alright? You're usually a bit more chipper, about work at least.

WILLA

I'm good. Didn't get a lot of sleep.

Gavin nods.

GAVIN

Hang in there. We'll be out of this cursed city soon.

WILLA

You think New York is cursed?

GAVIN

Just a joke, lots been going wrong recently. You should hear Pete, sounds like conspiracy theorist.

WILLA

Maybe it is.

Gavin chuckles.

GAVIN

Yeah.

Willa walks off towards April, Emily, and Brett.

EXT. NYC STREET CROSSING SET - LATER

POV of the camera. April sits in the drivers seat of the car next to Gemma. In the background we can see two ACTORS standing still waiting for their line. The car moves towards the cross walk.

GEMMA

Do I seem like that type of person?  
How much do you want up front. Here.

Gemma pulls out a phone. The two background actors start walking. April accelerates.

APRIL

These old men, their dignified types,  
need a middle man to help find the  
ladies with good gas mileage, like  
this new 2024 Hyundai Sonata.

The car lightly SMASHES into one of the actors side.

APRIL (cont'd)

I'M DRIVING HERE. WATCH IT. I'M  
DRIVING HERE.

ACTOR

FUCK YOU.

They move out the way. April keeps driving. POV returns to the whole set.

APRIL

UP YOURS.

She turns and gives them the finger. She continues driving for a moment. Suddenly panick starts to set in on April's face.

APRIL (cont'd)

GUYS!!! The BRAKE. IT'S NOT WORKING.  
HELP!!

GEMMA

SOMEBODY HELP STOP THE CAR!!

The vehicle keep moving. April DRIVES over obstacles and past set. Unsure what to do she turns the car.

APRIL  
IT WON'T STOP!!

CRASH. The car hits a parked car on the side of the road. Crew members run towards the car. Confusion ensues.

BLACK OUT

INT. PRODUCTION TRAILER

Outside the window we see PARAMEDICS and POLICE walking around and attending to the scene. We turn to see Willa and Brett sitting, tired and dejected. Brett slouches down and bangs his head against the table.

BRETT  
Pete's right, this production is cursed. How many more people are going to get hurt?

Willa continues looking out the window.

WILLA  
How many people were hurt on Pete's other movies? We have no idea.

BRETT  
What are you on about?

WILLA  
Maybe it's retribution.

BRETT  
Willa, nothing happened. All rumors. I thought you let all that go.

WILLA  
I did-

CREEK. The door opens. Pete enters.

PETE  
(to Brett)  
There you are. Jesus. It's a shit show out there. Can you handle the Hyundai reps?

BRETT  
Sure thing.



Brett attempts to look more poised and gets up exiting.

PETE  
(to Willa)  
You need to work faster.

WILLA  
I will. I didn't know this was gonna  
happen.

PETE  
What? Willa, I need answers. Now.

WILLA  
I might have some leads.

INT. HOSPITAL - DAY

April and Gemma are both sitting up on hospital beds with an open curtain between them. They have small band-aids on them with minimal scars.

CUT TO:

INT. HOTEL POOL - NIGHT

Adele floats in the empty water, staring at the ceiling.

ADELE  
Nothing is working. No one will  
listen to me.

She sinks under the surface. AUGHHHHHH. We can hear her muted scream through the water. She BREAKS to the surface.

ADELE (cont'd)  
One option left.

BUZZ. She looks over to her phone next to her towel. She swims toward it. Looking like a shark as she approaches the ladder.

INT. WILLA'S HOTEL ROOM - LATER

BANG. BANG. BANG. Willa is alone in the darkness of her room. The BANGING on the door grows louder. The light turns on. Willa looks at the door nervously before trying to prepare herself.

ADELE (O.S.)

Willa! Open up!

BANG. BANG.

WILLA

I'll say this is too much. First to her and then to him. Both of them will stop and I'll be fine. Everything will be fine. That's what I'm gonna do. I'm gonna put a stop to all of this and do my job. Get my life back.

BANG. Willa gets up. The room tilts around her until she opens the door. Adele walks in, phone in hand.

ADELE

I'm getting called in for a special meeting. Look it says Nancy and Charlie report early at 5am. Did you rat me out?

Willa uneasily looks at a lamp, examining the off/on switch.

WILLA

I didn't say anything about you.

ADELE

Then what is this about?

WILLA

I told you, I didn't say anything about you.

ADELE

What did you say?

Willa remains silent.

ADELE (cont'd)

What did you say?

WILLA

He asked if I knew anything. I told him he should pay closer attention to the stand ins. That that was my best guess.

(beat)

I know how that sounds, but he would've been able to tell if I was lying. I only said that. But, I'm already helping you.

(MORE)

WILLA (cont'd)

You don't need to worry, I'm sure nothing will happen. Hidden in plain sight type of move.

Adele sits, running her hands through her hair.

ADELE

This isn't going to work. I thought warnings would work. I thought the car crash would be enough, but April and Gemma are still ready as ever to show up on set tomorrow. None of you are listening to me. Not a single investor gives a fuck. Still power fueled monkeys. Always will be. Doesn't matter who gets hurt.

WILLA

Why don't you leave, get out before anyone realizes it's you-

ADELE

No, it all needs to end. The numbness you all spread. It's a disease. It keeps growing and all the pain that man has caused, it's still there. It's in the air. Ignored cause none of you got hurt like I did? That pain is real. It never went anywhere. When his power grows so does that pain, it just gets thrown back and around.

Willa stares at Adele. She has a choice to make. Help Adele or help Pete. No more playing both sides? How much longer can she help them both?

ADELE (cont'd)

The abandoned building for Ratso's apartment. Everyone in one building. Not split up focusing on their own shit. Take you all down at once.

WILLA

All of them?

ADELE

All of them.

Willa racks her brain, looking for something substantial.

WILLA

Is that really necessary? You'll go to jail.

ADELE

I'd rather take the whole ship down than let Pete's ghost control the life rafts. Every time one of you sits there and pretends your not important enough to do anything he get the power he was always looking for. All them will just flip flop to whatever feels safest. But you, I know you've been torn up inside trying to keep yourself from exploding. Denying your instinct.

INT. CONDEMNED BUILDING APARTMENT SET - DAY

SUPER: Day 49. 1 day left.

Cast and crew are in the rundown apartment. SET DECORATORS are making final touches while Gemma and April rehearse. Pete is with Gavin and Emily behind the camera. Charlie and Adele sit off to the side. Charlie is examining Adele's palm.

CHARLIE

Dark things in your past. And your future, something you can't escape. Something people try to escape but rarely do. I'm so sorry Adele, you never deserved that. But can't you use that anger some other way?

Adele holds back and tears her hand away.

ADELE

You can't tell all that from my hand.

CHARLIE

Look at mine. Here you'll see-

ADELE

Hypocrisy. Someone willing to do anything for power. Once you notice that how could you do nothing?

CHARLIE

Haha. Okay seriously, don't you see my journey?

She traces.

CHARLIE (cont'd)

What it took to get here?

ADELE  
No.

CHARLIE  
Fine.

Adele looks around for Willa. She's not in here usual seat.  
Adele checks her phone.

ADELE  
How much longer do you think we'll be  
setting up until the next scene?

CHARLIE  
Emily said around around 15 minutes  
or so.

Adele taps her finger looking to the exit.

ADELE  
I'll be back.

We follow Adele off set.

INT. HALLWAY - CONTINUOUS

Adele keeps walking calling Willa. BRING. BRING. She turns  
at a doorway.

INT. DILAPIDATED ROOM - CONTINUOUS

ADELE  
You should go back, before everyone  
starts asking for you.

Willa is next to a mysterious lump under a tarp.

WILLA  
You really want to do this?

ADELE  
There's no other choice. Do you have  
them?

Willa pulls out a box of matches and hands them to Adele.

WILLA  
Can't we just talk to him, get him to  
give you more money or something? Why  
do we have to hurt everyone?

ADELE

I don't want money. I don't want power. I need revenge. I need everyone to see it. See every little action that lead them here. Get out there or you'll end up with the rest of them.

Adele strikes one of the matches. It lights up her face. Willa expects a grin, but instead Adele watches the match burn with a longing and dejected expression.

WILLA

Fine, I'll go. If I can save myself you know I'll do it.

ADELE

30 minutes.

INT. CONDEMNED BUILDING APARTMENT SET - 25 MINUTES LATER

Willa walks past actors and crew. She returns to her seat, looking around. Pete is listening to Brett giving him all of his attention for the first time. Emily and Gavin are talking and laughing quietly. April and Gemma are going over their lines.

She sit down taking it all in. The set decorators, lighting and costume crew start to filter out. The lights around set grows brighter. Everyone seems to have this glow surrounding them. It stops when Willa rubs her eyes.

Pete is talking into his walk-talkie ignoring Brett. Emily and Gavin are giggling at April and Gemma. Gemma scrolls through her phone hitting the refresh button on something. Willa holds her concentration, but the light that dissipated only a few seconds ago returns.

PETE

Everybody! Can I get Everyone to circle up?!

Willa shakes her head and gets up. Everyone gathers around Pete. Willa looks at her phone. 2 minutes.

PETE (cont'd)

I wanted to do a little huddle and thank everyone for getting to this point. We only have so much left and I really couldn't be happier. I don't want to get too sentimental but I really thought my time was out.

(MORE)

PETE (cont'd)  
I didn't think I'd ever make another movie. The fact that I get to not only make another movie but know that because of everyone of you, except for Gemma maybe...

Pete laughs. Gemma doesn't.

PETE (cont'd)  
I've been able to grow and change.

BEEP. Everyone looks to Willa. She looks down at her phone. 1 minute. Pete notices her not paying attention.

PETE (cont'd)  
Anything you'd like to share Willa?

We hold on Willa, here eyes frantically move around the eyes staring back at her. She might've said get out. She might've said run.

Or maybe she said nothing.

BLACKOUT

THE END