



EPISODE #501

“LGB TEASE”

WRITTEN BY:
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EPISODE #501
"LGB TEASE"
FINAL COLLATED
June 12, 2007

CAST LIST

BETTE PORTER
TINA KENNARD
JENNY SCHECTER
SHANE McCUTCHEON
ALICE PIESZECKI
KIT PORTER
HELENA PEABODY
MAX SWEENEY
JODI LERNER
TASHA WILLIAMS

JENNIFER BEALS
LAUREL HOLLOMAN
MIA KIRSHNER
KATHERINE MOENNIG
LEISHA HAILEY
PAM GRIER
RACHEL SHELLEY
DANIELA SEA
MARLEE MATLIN
ROSE ROLLINS

PHYLLIS KROLL
JOYCE WISCHNIA
PAIGE SOBEL
BEV
NINA
JESSE
SHAUN
VICTORIA van KLEEF
ANGELICA
COUNSELOR
DUSTY
ED
JAMAL
LEXI
JARED SOBEL
WILLIAM HALSEY
MARISSA
AARON KORNBLUTH
GUARD
GRACE
ANDREA JILLS
MEGAN SWISHER
SAMANTHA
INVESTIGATOR

CYBILL SHEPHERD
JANE LYNCH
KRISTANNA LOKEN
JENNIFER BEALS
LAUREL HOLLOMAN
MIA KIRSHNER
KATE MOENNIG
GLYNIS DAVIES
OLIVIA WINDBIEL
LARA BARBALOLA
LUCIA RIJKER
DWAYNE BRYSHUN
PATRICK SABONGI
LINDSAY MAXWELL
JACKSON ALLAN
WALLACE SHAWN
NICOLA ANDERSON
BRIAN MARKINSON
KATHRYN KIRKPATRICK
SIMONE BAILLY
VENUS TERZO
JOANNE WILSON
ANNA HAGAN
JULIUS CHAPPEL

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SET LIST

INTERIORS

BEV & NINA'S HOUSE
LIVING ROOM
LOS ANGELES CORRECTIONAL FACILITY
PROCESSING AREA
STRIP SEARCH ROOM
STAIRWELL
CELL BLOCK HALLWAY
CELL
VISITATION ROOM
YOUNG PATHS PRE-SCHOOL
ADMISSIONS OFFICE
THE PLANET
SUSHI BAR
PARADISE HILLS APARTMENT 2-G
LIVING ROOM
HALLWAY
BEDROOM
SHAOLIN STUDIOS
HALLWAY
CONFERENCE ROOM
JOYCE WISCHNIA'S HOUSE
BEDROOM
JENNY/SHANE/MAX'S HOUSE
MAX'S STUDIO
BETTE'S HOUSE
KITCHEN
ALICE'S APARTMENT
LIVING ROOM
BEDROOM
HALLWAY
THE BREWERY
JODI'S LOFT

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EXTERIORS

YOUNG PATHS PRESCHOOL
PARKING LOT
PARADISE HILLS APARTMENT COMPLEX
DESERT NTC (ERSATZ FORT ERWIN)
BETTE'S HOUSE - JENNY/SHANE/MAX'S HOUSE
DRIVEWAY
POOL
WAX

"LGB TEASE"

TEASER

1 BLANK WHITE PAGE 1

The click of fingers on a computer keyboard as words appear:

"INT. BEV & NINA'S HOUSE - LIVING ROOM - NIGHT"

Jesse stands in the middle of the room, looking around for..."

And, with these words still super-imposed on screen

FADE UP:

2 INT. BEV & NINA'S HOUSE - LIVING ROOM - NIGHT 2

In fact, we're in Bette and Tina's house, circa 2004, albeit a highly stylized rendition of Bette and Tina's house envisaged through the prism of the O.C. screenwriter's imagination. Jesse (portrayed by JENNY) stands in the middle of the room, looking around for...

JESSE

Jim...? Jim...!

(panicked, under her
breath)

Where the fuck are you? Don't you
dare leave me alone here in the
middle of all these...

As Jesse panics, the screenwriter types:

"Nina walks up to Jesse, unctuous and a little predatory."

Nina (portrayed by TINA) approaches Jesse unctuously.

NINA

Jesse, can I get you a drink? A
Margarita... or a strawberry
Dykequiri?

Nina smiles at Jesse and licks her lips in a predatory manner.

JESSE

Thank you Nina, but I... Oh! There
he is. Jim!

(CONTINUED)

2 CONTINUED:

2

Jesse spots the BACK OF JIM'S HEAD and is relieved.

More words appear on the screen:

"As Jesse hurries to the safety of Jim, Bev and Shaun walk over and join Nina. Bev slings her arm over Nina's shoulder and they all ogle Jesse's cute little ass..."

Under the above, Bev (portrayed by BETTE) and Shaun (portrayed by SHANE) walk over to join Nina. Bev slings her arm over Nina's shoulder and they watch as Jesse bounces her cute little ass across the room.

FREEZE FRAME

"...cute little ass" is DELETED, and in its place is written, "lithe, elegant body..."

JUMP CUT

Back a few frames. Jesse repeats the same trajectory, exiting the room this time, but instead of bouncing she slinks, lithely and elegantly. She meets up with Jim (seen from behind), relieved to be back in the circle of his heterosexual sanctuary.

Bev, Nina and Shaun stare. Bev sighs.

BEV

Wow. She's really something.

SHAUN

Fuckin' hot.

NINA

Do you think she could be...?

Bev, Nina and Shaun all look at one another. Bev and Shaun both shake their heads in the negative.

BEV

She's too pretty and feminine.

SHAUN

Although if she ever wanted to, you know...

BEV

Taste the fruit?

2 CONTINUED: (2) 2

SHAUN

I'd be happy to peel it and section
it and squeeze the juice with her.

Nina steps in front of Shaun, body checks her.

NINA

Get in line, sister.

Bev glares at Nina. Nina looks sheepish.

NINA (CONT'D)

Sorry, baby.

BEV

Just promise you'll share her with
me.

Bev and Nina kiss lasciviously.

The screenwriter writes:

"As Bev sucks Nina's face, she simultaneously steals a glance
across the room at Jesse."

Still face-sucking, Bev's eyes drift over Nina's shoulder
Jessie's innocent smiling face.

MAIN TITLE

LGB TEASE

3 INT. LOS ANGELES CORRECTIONAL FACILITY - MONTAGE - MORNING 3
(D1)

FLASH. CLICK. HELENA, a prison number hanging around her
neck. Mugshot!

SMASH:

3A INT. LA CORRECTIONAL FACILITY - PROCESSING AREA - MORNING 3A

Helena dumps her valuables - jewelry, cash, cellphone - into
a Ziplock bag.

SMASH:

3B INT. LA CORRECTIONAL FACILITY - PROCESSING AREA - MORNING 3B

Helena is FINGERPRINTED.

SMASH:

3C INT. LA CORRECTIONAL FACILITY - STRIP SEARCH ROOM - MORNING
(D1)

Helena stands naked in front of a MATRONLY GUARD. She snaps A RUBBER GLOVE onto her hand. Helena looks on horrified.

SMASH:

3D INT. LA CORRECTIONAL FACILITY - STAIRWELL - MORNING (D1) 3D

The same GUARD marches Helena up a massive set of stone stairs. She passes a SHACKLED FEMALE PRISONER being led by another MALE GUARD.

SMASH:

3E INT. LA CORRECTIONAL FACILITY - CELL BLOCK HALLWAY - MORNING

CLANG. Heavy doors shut behind her. Helena enters a prison corridor, led by the Guard. The mostly black and Latina female inmates howl and catcall: *Hola Bonita! Hey sexy! Who's your Daddy? Hey fish! Over here! Wanna sit on my face? Wanna see what I can do with a mop handle?* Helena walks stiffly, looks frightened.

SMASH:

3F INT. HELENA'S CELL - MORNING 3F

The Guard stops in front of a cell at the end of another corridor. Takes out a key to open the cell door.

ON Helena, look of abject terror on her face as she peers into the cell. What does she see?

DUSTY - a big, bad prison butch.

4 INT. YOUNG PATHS PRE-SCHOOL - ADMISSIONS OFFICE - MORNING 4
(D1)

Sign on the door lets us know this is the Young Paths Admissions Office. Bette and Tina sit close together on a small sofa - let's not call it a love seat - across from a rather chilly and impenetrable admission director, VICTORIA VAN KLEEF. Bette ingratiates.

4

CONTINUED:

4

BETTE

We want Angelica to grow up surrounded by art.

TINA

We want it to be a part of her everyday experience.

BETTE

Our house is essentially a gallery. We rotate the display every week so Angelica can be acquainted with as many artists as possible.

Bette shoots a look to Tina. *What did I just say?* Victoria smiles at them; hard to know whether she's impressed or horrified.

VICTORIA

How wonderful for Angelica.

Tina gives Bette's hand an affectionate, reassuring little squeeze. The door opens, and a COUNSELOR escorts ANGELICA into the room. Toddler hurries to climb onto her mamas' laps. Picture of perfect family togetherness.

COUNSELOR

We had a nice time in playgroup, didn't we Angie? Angie put together the cow jumps over the moon puzzle.

TINA

Oh she loves puzzles.

BETTE

We have a woman-in-the-moon puzzle, made specially for Angie by Julia Condon, one of our favorite artists.

(to Angelica)

Isn't she one of our favorite artists, sweet pea?

Angelica responds in ASL, signing the sign for "play." Victoria is uncharacteristically charmed and intrigued.

VICTORIA

Wonderful. Does one of you have a deaf family member?

(CONTINUED)

4 CONTINUED: (2) 4

BETTE

Oh -- I -- we have a good friend who's deaf, and Angie picked it up from her.

Bette shoots Tina another discreet look. Tina smiles, this time a little more strained.

TINA

We think she might have an aptitude for languages.

5 INT. LA CORRECTIONAL FACILITY - CELL - MORNING (D1) 5

As the Guard locks the cell door behind her, Helena takes one look at her cell mate, turns back and grabs the bars.

HELENA

Wait! Please!

The Guard saunters back.

HELENA (CONT'D)

I just -- How will I know if my mother calls?

The Guard stares at her for a moment, snorts, shakes her head and walks away again. Helena turns back to face Dusty.

HELENA (CONT'D)

How do you do? Helena Peabody.

Helena extends her hand. Dusty cracks her knuckles, stares at her blankly, a woman of few words.

HELENA (CONT'D)

I don't expect to be here very long. We haven't been able to reach my mother, you see, which is why I'm in here. But as soon as she --

Helena climbs onto the bottom bunk bed, provoking Dusty to speak for the first time.

DUSTY

That's my bunk.

5 CONTINUED: 5

And that's a deep baritone. Helena springs from the bed. Turns and scampers up to the top bunk. Crawls back into the corner and hugs her knees to her chest.

6 EXT. YOUNG PATHS PRE-SCHOOL - PARKING LOT - MID MORNING (D1)

Hummers and hybrids and hopped up hatchbacks of the \$50,000+ variety. Bette, Tina and Angelica cross, Bette and Tina processing.

BETTE

It just came out. I'm sorry.

TINA

Look, I think it works in our favor that we're a lesbian family. We get diversity points for that. But I'm not sure they're ready for a divorced lesbian family. You know?

BETTE

So you think it was okay that we sort of let her think we're still together?

TINA

I think it was a white lie told for the greater good. I'd like her to go here. It's a really incredible school.

BETTE

Better than Beverly Montessori?

TINA

I admit it.

BETTE

(sees someone)

Oh no. They're here.

Tina looks up as two men, ED and JAMAL, approach with a small boy in tow. LUCAS.

ED

Hi, girls. Looks like we're on the same pre-school party circuit. How was your interview?

TINA

Fantastic.

(CONTINUED)

6 CONTINUED:

6

JAMAL

We think we stand a good chance. First of all, Ed's a Christian and I'm Muslim. Lucas is adopted, and he's half Jewish, a quarter Latino and a quarter Chinese.

BETTE

We figure we're in pretty good shape, too, with a bi-racial daughter of lesbian moms.

ED

And Rowena loved that Jamal teaches English as a second language to homeless immigrants.

BETTE

You met with Rowena?

JAMAL

We met her last summer at Geffen's party. She wants David on the board, and she knows we're close with him.

ED

She said, Don't bother meeting with the Director of Admissions. Rowena makes all the final decisions, you know. Anyway, good luck, girls.

They beep to open the door to their Mercedes GL450. Deflated, Bette and Tina continue on to Bette's Lexus hybrid.

7 INT. THE PLANET - DAY (D1)

7

A hubbub of activity as MAX sets up to videotape, adjusting lights and mounting a Sony HD camcorder on a tripod. ALICE has commandeered a corner of The Planet. SHANE is touching up Alice's hair and PHYLLIS is touching up her own makeup.

ALICE

I finally reached some social secretary who said --
(bad English accent)
Mrs. Peabody is abroad and wishes only to be disturbed in case of an emergency.

(CONTINUED)

7 CONTINUED:

7

SHANE

Did you say, Her daughter's in jail, you jack ass?

ALICE

I said, I know Mrs. Peabody is a broad. And not a very classy one.
(calls)
You ready, Phyllis?

PHYLLIS

How's my makeup? Not too much lipstick, I hope. I don't want to come off as a lipstick lesbian.

ALICE

Don't worry, Phyllis, you're a total stone butch.

Phyllis takes out a notebook, jots down.

PHYLLIS

Stone butch. I haven't heard that before.

(to Max)

I'm studying the lingo.

MAX

Good for you.

SHANE

Anyway, you're a fox. And I'm outta here.

KIT appears with coffees for all.

KIT

You can't go yet. Where you going?

SHANE

Paige found a place she likes. I'm going to check it out, and if it seems good, we're signing the lease. Coffee later.

She blows Kit a kiss. Exits. Kit and Alice exchange concerned looks.

(CONTINUED)

7 CONTINUED: (2)

7

KIT

She's really going through with this?

ALICE

I think it's a disaster.

PHYLLIS

What's a disaster?

ALICE

Shane is moving in with Paige and her son. They're signing the lease on an apartment today.

PHYLLIS

That's wonderful.

ALICE

Shane is pretty much the most commitment phobic person on the face of the earth.

KIT

She left the girl she really loved standing at the altar.

ALICE

And now she's setting up house with a basically straight woman with an eleven year old kid. I'm really worried.

KIT

When I see her and Paige together -- I don't know-- Shane doesn't seem on fire.

PHYLLIS

You can't judge by what they show out in the world. Maybe they have incredible fiery sex. Joyce and I have the most--

ALICE

Save it, Phyllis! Save it for the podcast.

Alice pats the empty seat next to hers. Phyllis sits.

(CONTINUED)

7 CONTINUED: (3)

7

ALICE (CONT'D)

(to Max)

Are we ready?

MAX

Rolling.

ALICE

Okay.

(direct to Max's camera)

Welcome to Alice in Lesboland, a bi-weekly podcast for bisexual and sapphically inclined ladies and their friends, brought to you direct from The Planet in West Hollywood. I'm Alice Pieszecki, and my guest today is Phyllis Kroll, the beautiful and accomplished executive vice chancellor of California University, here to talk with us about coming out in - shall we say - mid-life?

PHYLLIS

It's not my favorite hyphenated compound, Alice. But it evokes the word "crisis", and it certainly was that, in the beginning.

ALICE

Because of your family, right?

PHYLLIS

My family was a big part of it. It was confusing for them. My husband was pretty unhappy.

ALICE

Right. I remember that.

(to camera)

I was there when Phyllis's husband got... unhappy.

(to Phyllis)

But what about you, Phyllis?

PHYLLIS

At first I was terrified. I couldn't imagine my life-- But once I took the plunge--

(CONTINUED)

7 CONTINUED: (4)

7

ALICE

And boy, did you ever.

PHYLLIS

It's been a complete and total reawakening for me, Alice. I've met somebody --

ALICE

Ahh, your ladylove. Joyce.

Phyllis shivers a little at the very mention of her name.

PHYLLIS

Oh my, Alice. I just never imagined. We share so much in common, so many interests, and-- the sex, the sex is earth shattering. The best ever.

ALICE

Really? Even better than your first, because they say the coming out affair is usually the most mind-blowing and unforgettable.

PHYLLIS

Oh, it doesn't even compare, Alice. That was like kindergarten - no, pre-school - as compared to the post graduate thesis work I'm doing with Joyce. You were sweet --

ALICE

I was sweet?

PHYLLIS

But you're a little vanilla --

ALICE

What do you mean, I'm vanilla?

PHYLLIS

(consults her notebook)

Vanilla sex. Conventional. What the culture regards as standard or regular. You may recall that I was pushing for more experimenting --

7 CONTINUED: (5)

7

ALICE

I remember, I remember! Jeese... In celebration of all this great experimentation, Joyce is throwing you a coming out party tomorrow night.

PHYLLIS

Joyce insists there's a whole big beautiful lesbian world out there, and she wants me to have it at my fingertips.

(kisses her fingertips)

Joyce, je t'adore.

ALICE

So have you U-Hauled, Phyllis?

PHYLLIS

U-Hauled?

ALICE

The lesbian cohabitation ritual. You date for a few short weeks, then hire a U-Haul and move in with her. Are you and Joyce living together?

Phyllis grabs her notebook and jots down.

PHYLLIS

U-Hauled. That's a good one.

8 EXT. PARADISE HILLS APARTMENT COMPLEX - DAY (D1)

8

Shane, PAIGE and a very cute, very voluptuous real-estate agent, LEXI, cross from the rear of the building. Lexi walks a few steps in front of Shane and Paige, walks in a way that says, *Feel free to check out my ass*. Shane is doing just that.

LEXI

2-G is the best unit in the complex. Close to the pool--

Paige doesn't notice because she's too busy looking at the grounds and the neighborhood.

PAIGE

Jared's going to be so excited about the swimming pool.

(MORE)

(CONTINUED)

8 CONTINUED:

8

PAIGE (CONT'D)

It seems like a safe street. He can ride his bike.

SHANE

It's really nice.

PAIGE

Shane and I will talk, and we'll let you know by the end of the day. Okay?

LEXI

Okay, but I can't hold it any longer than that.

SHANE

I like it a lot. I just need to make sure about a few things. Business things.

Lexi shoots a look at Shane, gives her the once over.

LEXI

Lisa Pantolini says to say hi to you.

SHANE

Tell her I said hi.

PAIGE

Who's that?

SHANE

Just a girl I used to know.

LEXI

(re: Paige--)

When she said she was bringing her girlfriend, Shane-- I just figured it had to be the same Shane.

(to Shane)

I know Lacey, too. And Brandi Delaney. And Megan.

SHANE

Oh yeah?

Shane chuckles, slightly embarrassed. Paige shakes her head.

PAIGE

You have a long history.

(CONTINUED)

8 CONTINUED: (2)

8

LEXI

Lisa couldn't believe it when I told her you were moving in with someone. How long have you two been together?

SHANE

Not too long.

PAIGE

Five and a half months.

LEXI

She still talks about you all the time. She never really got over you.

SHANE

I'm sorry to hear that.

PAIGE

(teasing)

No you're not. I'll see you later, babe. I've got to go get Jared.

Paige gives Shane a quick kiss goodbye, gets into her car. As she pulls away, Shane turns back to find Lexi staring at her. She meets her gaze. Quizzical. Looks away. Looks back again, this time with intent.

9 INT. THE PLANET - DAY (D1)

9

Kit brings more coffee to Phyllis and Alice, who are still podcasting.

ALICE

So, Phyllis, I'll bet the CU LGBT student union would be thrilled to know that their EVC is in the club. Have you paid a visit?

PHYLLIS

Not yet, but I'm a little embarrassed because I know I should know this, but I'm actually not sure what the "T" stands for. Lesbian, gay, bisexual and -- tentative?

ALICE

Good one, Phyllis.

(CONTINUED)

9 CONTINUED:

9

MAX

It's not that ridiculous. Some youth centers add "Q." LGBTQ. For questioning.

ALICE

But the "T" is for trannies.

PHYLLIS

Trannies?

ALICE

Like Max.

Phyllis looks at Max. She's still confused.

MAX

Transgendered. People who've changed their gender from male to female or female to male.

PHYLLIS

Ohhhh. That's fascinating. I didn't know... Did you... Did you have a sex change operation?

MAX

I just went to San Francisco to have top surgery --

PHYLLIS

Top surgery?

ALICE

That's when they do your top...
(indicating with her hands)

PHYLLIS

Oh...

MAX

But I decided not to go through with it.

PHYLLIS

Why not?

ALICE

Yeah. You were so ready...

(CONTINUED)

9 CONTINUED: (2)

9

MAX

I thought about it a lot. It's such a personal decision... the problem with the surgery is a lot of times you lose sensation in your nipples and I didn't want to give that up... I mean a lot of trans guys don't feel complete until they can take off their shirt and really have a male contoured chest, but for me I decided I felt okay as a man without the surgery.

PHYLLIS

That's so interesting, I had no idea.

(jotting in her book)

"Trans"...

ALICE

But a little off topic for OurChart...

Max looks stung.

MAX

Why is it off-topic?

ALICE

Because OurChart is for lesbians --

MAX

I thought OurChart was for everybody.

(stressing)

"OURchart." That suggests it's inclusive.

Alice is obviously just shining him on.

ALICE

Yeah, yeah-- well, of course it is, but--

Alice's phone starts buzzing. Kit picks it up, looks at the read-out. She holds the phone up to Alice, whispers:

(CONTINUED)

9 CONTINUED: (3)

9

KIT

It's your soldier girl.

ALICE

Tasha!

(jumps up)

Sorry, Phyllis.

Alice rushes to grab the phone. Max looks on, pissed, not finished with the argument. Alice answers her phone, all silky and sexy.

ALICE (CONT'D)

Hi, baby.

Kit spies Bette and Tina entering The Planet. Crosses to greet them, browsing through a pile of mail. Holds up a postcard.

KIT

Look. I got a postcard from Jenny.

TINA

From China, I hope.

10 EXT. DESERT NTC (ERSATZ FORT IRWIN) - INTERCUTTING

10

Tucked behind a pile of rubble near a huge army tank, TASHA steals a moment on her mobile phone.

TASHA

I can't really talk. I just wanted to hear your voice... It's going well. Yeah, I'm ready...

(hears PEOPLE NEARBY)

Baby, I've got to go.

(soft and sweet)

Yeah, me too.

(smiles, rolls her eyes, whispers...)

I love you, too. I'll call if I can.

Tasha snaps shut her phone, pockets it. Walks back out in the open.

11 INT. THE PLANET - AS BEFORE

11

Bette passes Jenny's postcard to Tina.

(CONTINUED)

11 CONTINUED:

11

BETTE

Playa del Carmen. Not nearly far enough away.

TINA

Speaking of Jenny, I have to get over to the studio for a meeting on Lez Girls.

BETTE

(suggestive, teasing)
With Kate?

TINA

Kate got fired. William Halsey hated her movie.

KIT

Who?

TINA

The hedge fund billionaire who's financing our next three pictures. He's flown in on his private jet and Aaron is in full ass kiss mode.

BETTE

Ugh. Well, that's the movie business for you.

(to Kit)

Are you sure you don't mind watching Angie while I go finish getting everything ready at Jodi's?

KIT

Hey, there's nothing I like better than hanging out with my niece. Besides, it's my fault you all don't have a manny anymore.

Phyllis joins them by the counter, having overheard the last.

PHYLLIS

When does Jodi get back?

BETTE

Tomorrow night.

(to Kit)

Have you heard from Angus?

(CONTINUED)

11 CONTINUED: (2)

11

KIT

I told him I didn't want to hear from him. It's the only way I can do it. Clean break.

PHYLLIS

Listen, I think one of you might want to go talk to your friend over there. She seemed kind of upset after she got off the phone with Tasha.

POV: Across the room. Max is packing up after the podcast. Alice is sitting by herself, her head in her hands.

BETTE

Fuck. Alice really didn't need to go through this again.

Bette starts across the room.

PHYLLIS

I know it's wrong to say, but I think it's romantic.

KIT

I had a cousin who went to Vietnam. He's got two stumps now. It's not romantic.

We see Bette sit down next to Alice and put her arms around her.

12 OMITTED

12

13 INT. PARADISE HILLS APARTMENT - LIVING ROOM - CONTINUOUS

13

Paige pokes her head in. It looks empty. An unfurnished apartment with new, cheap, white wall-to-wall carpet.

PAIGE

Look at that. It's open.

Jared walks in and looks around, impressed.

JARED

(looking out the window)
We're right by the swimming pool.

(CONTINUED)

13 CONTINUED:

13

PAIGE

There's a big kitchen, way nicer than the one we have. I might even learn to cook.

JARED

Right. Can I go swimming?

PAIGE

After we move in. Come on. I'll show you your room.

Paige hears something.

PAIGE (CONT'D)

Wait here a sec, honey. I'll be right back.

13A INT. PARADISE HILLS APARTMENT - HALLWAY - CONTINUOUS 13A

Paige heads down the hallway. Jared does as he's told. Paige continues toward the noise. Flings open a door.

13B INT. PARADISE HILLS APARTMENT - BEDROOM - CONTINUOUS 13B

POV: INSIDE THE BEDROOM.

Shane is on her back, naked on the floor. Lexi, even more naked - or, rather, her nakedness more flagrant because of the size of her breasts - is on top of Shane, availing Shane the full enjoyment of her amplexity. It takes a moment for them to notice that they have company.

SHANE

Shit.

Paige shakes her head in disgust.

PAIGE

House.

She turns and walks away as Shane and Lexi scramble.

13C INT. PARADISE HILLS APARTMENT - HALLWAY - CONTINUOUS 13C

Paige storms down the hallway.

JARED (O.C.)

Mom, can I see my bedroom?

(CONTINUED)

13C CONTINUED: 13C

PAIGE

There's no point, honey. It's already been rented.

14 INT. SHAOLIN - HALLWAY - AFTERNOON (D1) 14

Tina hurries down the hall and through the door and into...

TINA

I'm sorry I'm late. I had to --

15 INT. SHAOLIN - CONFERENCE ROOM - CONTINUOUS 15

...and stops cold. Sitting at the table are Tina's boss, AARON, hedge fund billionaire WILLIAM HALSEY, and...

TINA

Jenny!

...who clearly doesn't think Tina's arrival warrants any kind of acknowledgement at all, so JENNY just goes on talking to William, or...

JENNY

Willy.

(turns to Aaron)

That's my nickname for him. He thinks it's a riot.

(back to William)

Don't you, Willy. You have to tell Aaron how you came up with the idea for the manatee scene while we were swimming with the dolphins at Xel Ha.

AARON

William, meet Tina Kennard. Shaolin's head of development.

TINA

Executive Vice President, actually.

AARON

(right back to Jenny)

I loved that scene, by the way. But you know what scene I really loved. The scene at the party where Jesse gets separated from her boyfriend and Nina comes over and totally hits on her.

(CONTINUED)

15 CONTINUED:

15

TINA

Nina hits on Jesse? I'm sorry. I'm a little confused.

Jenny finally turns to Tina.

JENNY

Hi, Tina.

TINA

Hello, Jenny.
(regrouping)
You look great. Very tan.

JENNY

I rewrote the script in Tulum, Mexico. Which is where I ran into Willy.

TINA

You ran into him?

JENNY

Well, my agents knew he was there.

WILLIAM

Everyone knows. I have a villa in Tulum. The lovely Jenny was my guest.

William smiles at Jenny. Jenny beams back at him. Somehow, the word "guest" seems to suggest so much. Tina cringe-smiles.

AARON

And she did a fantastic rewrite of Lez Girls while she was William's guest in Tulum. She did it on spec.

JENNY

What choice did I have? I was fired off my own movie.

AARON

It's the kind of initiative I really admire. I can't wait for you to read it, Tina.

TINA

How exciting.

(CONTINUED)

15 CONTINUED: (2)

15

WILLIAM

Jenny has insight into this world.
Vision. She's the only person who
could ever direct this movie.

TINA

She's -- ? What?!

Words fail. Jenny smiles at Tina. There's a knock on the door, and MARISSA enters with Jenny's Pomeranian, Sounder, all groomed and fluffy. Jenny jumps up and grabs the leash from Marissa without even acknowledging her.

JENNY

Oh, Sounder. Sounder this is Willy.
I told Willy all about you, my
little sweet potato.

(noticing, gasps and snaps
at Marissa)

I said orange ribbons! These are
mauve.

MARISSA

The groomer ran out of orange, and
I thought it would be better to
have all one color than to--

JENNY

I don't pay you to think.

(to Sounder)

Do I, Sounder?

(to Marissa)

Go find me some orange ribbons.

(an afterthought)

Please.

Jenny pulls Sounder onto her lap as Marissa exits. Tina whispers to Aaron.

TINA

Who is that?

AARON

Marissa. Jenny's assistant.

TINA

Since when does Jenny have an
assistant?

Aaron shrugs, indicates William.

16 OMITTED

16

17 OMITTED

17

SHOWTIME INTERNAL

18 OMITTED 18

19 INT. LA CORRECTIONAL FACILITY - AFTERNOON (D1) 19

Heavy doors clang shut. The prison Guard escorts Shane, Alice and Tina into the corridor. Alice and Shane are working Tina over.

SHANE

First of all, stop saying there's nobody out there for you. I see beautiful women everywhere I go.

As the three of them start down the corridor, the howls and catcalls begin: *Hola, girlies. How you hangin'? Who's your Daddy? I'd go gay for you, girl. Ever sit on one a these?*

Shane's head whips around. She's just spied a beautiful girl in one of the cells. The girl blows her a kiss. Shane returns the gesture in kind.

TINA

The point is, Shane, beautiful women see you. They don't look at me.

ALICE

That's bullshit, Tina. But you are in trouble. We recognize that.

TINA

I'm in trouble?

SHANE

Not trouble, but we're worried about you. You've been spending a lot of time with Bette, and now, with Jodi coming back, we're afraid you're going to get lonely--

19 CONTINUED:

19

ALICE

And go running back to men, and
when you go men, T-

SHANE

You, like, kind of disappear into a
fog of hetero-land --

ALICE

-- And we don't want to lose you
again.

TINA

Look, I'm interested in women.
Okay? It's just hard to find
someone -- I don't know -- after
Bette--

ALICE

Forget about Bette.

TINA

I have! It's just-- she set the
bar.

SHANE

You don't have to just go to bars.
There are lots of places. We're
going to help you.

ALICE

We're gonna be your wingmen, with
specially tuned gaydar.

TINA

(laughs)
Great.

They reach the end of the corridor, having endured/enjoyed a litany of appreciation and abuse the entire way. The prisoners shout out their disappointment as Shane, Alice and Tina disappear through another door.

20 INT. LA CORRECTIONAL FACILITY - VISITATION ROOM - CONTINUOUS

A grim chamber - shelf with a few folding chairs lined up in front of a dirty window with a grill at the bottom. The Guard shows them in.

GUARD

The prisoner is on her way.

The Guard exits. Shane, Alice and Tina take seats. Silent and tense. After a few beats, a door behind the glass opens and Helena enters. She walks to the glass and takes the seat opposite them. She's subdued. They try to cheer her.

ALICE

Helena. Love that jumpsuit. Orange is so your color.

SHANE

I would totally wear that. I swear.

TINA

Are you okay? You actually look amazingly beautiful.

HELENA

(unresponsive)

Have you heard from mother?

They exchange looks.

ALICE

I've put in a few calls to her, Helena.

(beat)

Like three hundred and fifty.

Helena nods, gets it, says nothing.

SHANE

We're trying to raise bail. It's just -- it's kind of a lot of money.

TINA

I don't understand why your bail is set so high. It's not like you murdered Catherine.

(CONTINUED)

20 CONTINUED:

20

HELENA

I would murder her, given half a chance.

ALICE

Helena!

(looks around for Guard,
whispers)

It's because she's a flight risk.
She has no ties to the community.
And her family is loaded.

TINA

And you stole kind of a lot of money.

HELENA

I didn't steal it. I was entitled to it.

ALICE

Of course you were. Totally. No one's disputing that.

SHANE

Except maybe the DA.

ALICE

Look, we're gonna keep trying.
Okay? I'm sure Peggy's gonna call me back.

(reasonable)

Helena, what did you do with the money? If you give it back, I'm sure they would drop the charges.

Helena goes hard and silent. Shane, Tina and Alice exchange looks, at a loss.

SHANE

Are they treating you okay here? Is it humane?

ALICE

(trying for humor)

I'll bet the sheets are polyester.

Helena doesn't laugh. She looks like she's going to cry.

(CONTINUED)

20 CONTINUED: (2)

20

HELENA

There are no sheets. The food isn't fit for a stray dog. And my cell mate is a massive homicidal psychopath who's probably going to murder me in my sleep.

SHANE

Shit.

TINA

Sit tight, Helena. We're going to get you out of here.

HELENA

How?

They have no idea. Helena starts to cry.

SHANE

Listen, until then, we'll visit you as often as we're allowed. You just promise us you'll stay safe.

HELENA

How do I do that?

SHANE

You lay low.

TINA

No. You stand up for yourself. Don't let anybody think you're afraid.

SHANE

I think you keep to yourself, don't get mixed up in anyone else's drama.

ALICE

No. You join a family and find yourself a Daddy.

SHANE

No. You stay out of that shit. You're invisible. You hear me?

(CONTINUED)

20 CONTINUED: (3)

20

TINA

No. You assert yourself. Remember, Helena, you're an alpha female. Let them know it.

Helena looks from one to the other to the other. They're clueless.

ALICE

Well whatever you do, don't drop the soap.

HELENA

Don't drop the soap?

TINA

No.

SHANE

Whatever you do.

21 INT. JOYCE WISCHNIA'S HOUSE - BEDROOM - NIGHT (N1)

21

Even the bedroom is adorned with evidence of Joyce's professional achievements - certificates, awards, photos of Joyce with famous clients and important people. Phyllis is lying in JOYCE'S arms, post coital. They catch their breath.

JOYCE

Wow.

PHYLLIS

Really?

JOYCE

Oh, sugar. Believe me when I say wow.

PHYLLIS

Even with all the fabulous women you've been with?

JOYCE

All the others pale by comparison. But you'll be able to compare tomorrow night if you want to.

PHYLLIS

(shivers)
I'm nervous.
(Joyce kisses her)
(MORE)

(CONTINUED)

21 CONTINUED:

21

PHYLLIS (CONT'D)

I don't know why I'm nervous. I go to hundreds of parties a year. I wine and dine billionaires and Nobel Laureates.

JOYCE

There will be at least one Nobel Laureate at your coming out party tomorrow. Two CEOs, a federal judge, a few Mensa members and a flautist with the London Phil.

PHYLLIS

And they're all -- ?

JOYCE

All sisters. Yep.

Phyllis hugs Joyce.

PHYLLIS

It's so wonderful to know that there are all of these wonderful women out there. And you're so wonderful for throwing such a wonderful party for me.

JOYCE

It's a big, beautiful lesbian world out there, baby.

Phyllis sits up.

PHYLLIS

Oh, shoot. I should invite Collette.

JOYCE

Who's Collette?

PHYLLIS

The Dean of the Applied Mathematics Department. She was so nice and came over and introduced herself to me the other day.

JOYCE

(teasing)

You're not running around on me, are you?

(CONTINUED)

21 CONTINUED: (2)

21

PHYLLIS

You're ridiculous. I only have eyes
for you.
(kisses her)

JOYCE

Have you thought about my
proposition?

PHYLLIS

You mean, that you and I U-haul it
together?

Joyce laughs heartily.

JOYCE

You rascal. Where'd you pick that
up?

PHYLLIS

I'm not a complete naif, you know.

JOYCE

Certainly not, judging from that
performance you just gave.

Phyllis smiles and curls up with Joyce.

22 EXT. BETTE'S HOUSE - JENNY/SHANE/MAX HOUSE - DRIVEWAY - NIGHT
(N1)

The view across. Bette is getting out of her car at the top
of the drive. We hear a car door slam from the (ostensible)
next door driveway. Shane drags herself around, is about to
enter her house through the kitchen door.

BETTE

Hey!

22 CONTINUED:

22

She walks over. Shane sits down on the porch, and Bette sits next to her.

BETTE (CONT'D)

How'd it go?

SHANE

She wouldn't even answer the door.

BETTE

Give her a little time.

SHANE

Whatever. I just-- fuck it-- I hope Shay doesn't find out.

Bette looks at Shane, shakes her head.

BETTE

Oh, honey.

She puts her arm around Shane, concerned and comforting. Inside the house, the KITCHEN LIGHT goes on. Shane glances back, brightens.

SHANE

Jenny!

Bette stands.

BETTE

I'll see you tomorrow.

SHANE

No, wait! Please. Don't go yet.
Just wait here for one minute.

Bette stays, reluctantly. Shane goes inside the house. We see her through the window. She picks Jenny up, twirls her around. Reluctantly, Jenny allows Shane to take her by the hand and lead her outside.

SHANE (CONT'D)

I just wanted you two to say hello to one another.

BETTE

(long, tense beat)
Hello, Jenny.

(CONTINUED)

22 CONTINUED: (2)

22

JENNY

Hello, Bette.

SHANE

(sighs)

Please be friends again. Please,
please, please, please, please.

JENNY

I never considered Bette not to be
my friend.

BETTE

We'll see. Okay? We'll try.

Bette forces a warmish smile. Turns and heads for her own
house.23 EXT. JENNY/SHANE/MAX HOUSE - BETTE'S HOUSE - TRANSITION 23

From night to day.

24 INT. JENNY/SHANE/MAX HOUSE - MORNING (D2) 24Jenny walks toward the door talking on her cell phone,
barking orders to someone.

JENNY

I need you to get my dry cleaning
picked up and returned to me by
five o'clock... I don't want to
hear that we've missed the same-day-
delivery drop off time, Marissa.
Just make it happen. And I might
need a ride to the party tonight if
I'm too tired from writing... I
don't recall ever saying this was a
five day a week job, Marissa. For a
writer/director, Saturday is no
different from Monday, Tuesday,
Wednesday, Thursday or Friday, so--

Jenny opens the door. Tina is standing on the stoop.

JENNY (CONT'D)

--if you want to still be my
assistant on Monday morning, you'll
be where I ask you to be on
Saturday night.

(snaps phone shut)

Tina.

(CONTINUED)

24 CONTINUED:

24

Tina forces a smile, trying hard to be friendly.

TINA

Hi, Jenny. I brought croissants and coffee.

Puts forward her offering. Jenny takes the coffee.

JENNY

Thanks, but I don't eat anything processed. A croissant is basically just a clogged arteries and hypoglycemia muffin.

Jenny closes the door behind Tina and sits down on the sofa, leaving Tina holding the bag of croissants. Tina follows and sits opposite Jenny.

TINA

But they're delicious.

Tina smiles, eats one. Jenny looks irritated as crumbs of flaky croissant fall to the floor.

JENNY

So why did you want to see me? Mornings are usually my writing time, so--

TINA

Actually, that's what I wanted to talk to you about. I read the script.

JENNY

Spiv loves it. He greenlit the movie based on my rewrite.

TINA

I know. I think it's fantastic.

JENNY

I'm glad you like the script.

TINA

I do. I think you've pulled it together and you've really come a long way and I just have a few notes that--

24 CONTINUED: (2)

24

JENNY

You have notes?

TINA

Just a few. I think I can help with the transition from Jesse's being repulsed by the very idea of sex with Karina to--

JENNY

If it was up to you, I wouldn't even be allowed on the set.

TINA

That's not true, Jenny. I never wanted to ban you from the set. I was trying to get the movie made, and--

JENNY

I thought you were my friend, Tina. I've never been treated so badly in my life. You made me a pariah.

TINA

I never meant to. Jenny, I was trying to get the movie made--

JENNY

You were trying to get ahead-- using my creation.

TINA

Jenny, I have total respect and admiration for the fact that Lez Girls is your creation, but I was just doing my job. Which is what I'm trying to do now.

JENNY

So you want to give me notes, do you?

TINA

Listen, I'm sorry for what happened. I really am. But now we have to work together and I sincerely want to help you make the best movie you can make.

Jenny takes a long, punishing pause.

(CONTINUED)

24 CONTINUED: (3)

24

JENNY

Thank you, Tina. I realize what an effort it was for you to dredge up an apology and I appreciate that you managed to formulate one. But I still don't see why I would take notes from you.

TINA

Because I'm your executive.

JENNY

Exactly. You're an executive. You're not a writer; you don't know anything about writing. Now I really need to get to work.

Jenny gets up, signalling an end to the meeting.

25 OMITTED

25

26 EXT. BETTE'S HOUSE - POOL - DAY (D2)

26

Hot, sunny LA afternoon. Tina and Angelica in the pool. Tina is just helping Angelica to get out, handing her up to Bette, by the side of the pool to receive her.

BETTE

(to Angelica)

Come on. Mama B will take you in for potty.

(calls to Tina)

(MORE)

26 CONTINUED: 26

BETTE (CONT'D)
I'll be out after I put her down
for her nap.

Bette and Angelica disappear inside the house. Tina lies back on the raft, basks in the sun. Enjoying it, she takes her bathing suit top off. Floats like that for a few beats.

27 INT. BETTE'S HOUSE - KITCHEN - MOMENTS LATER 27

Bette heading back out. Sees Tina in the pool, floating topless. It stops her in her tracks. She takes a moment to regain her composure before she continues on outside.

28 EXT. BETTE'S HOUSE - POOL - CONTINUOUS 28

Bette turns a chaise lounge to a comfortable angle so that she's not looking directly at Tina. Sits back.

BETTE
How come you didn't tell me about
Kate getting fired?

TINA
I don't know. Because you hate the
movie business so much.

BETTE
There's a lot to hate. But I hope
it didn't fuck things up between
the two of you.

TINA
There was nothing to fuck up. I
think she's back in New York.

Bette steals another glance at Tina.

BETTE
You and she never hooked up?

TINA
I'm not sure I want to answer that.

BETTE
You didn't, did you?

Tina re-hooks her bathing suit top, sits up.

BETTE (CONT'D)
So -- what are you doing for sex?

28 CONTINUED:

28

TINA

Excuse me?

BETTE

Well nothing happened with Kate and I know it's been a while... Are you seeing anyone?

TINA

You want to know if I'm getting laid?

BETTE

I'm sorry. Is that off limits too?

TINA

Yes, I think so.

(beat)

Anyway, it's not like I didn't go for months at a time without sex when we were together.

Tina grabs a towel and wraps herself in it. Picks up her bag and her clothes off the other beach chair and heads inside to get dressed.

BETTE

Ouch.

29 INT. ALICE'S APARTMENT - LIVING ROOM - EVENING (D2)

29

Lights low. Alice sits on the sofa, eyes red from crying. The television is on, muted, showing COVERAGE OF THE IRAQ WAR. Shane comes in from the kitchen with a bottle of wine and a couple of glasses.

SHANE

Come on. We'll have a drink before we go to the party. Cheer ourselves up. Get us in the mood.

ALICE

I don't want to get in the mood tonight.

Shane pulls the cork, pours.

SHANE

She probably didn't call because she wanted to make it easier for you.

(CONTINUED)

29 CONTINUED:

29

ALICE

They shipped out this morning at 0900 o'clock. She said she'd call me before they shipped out.

SHANE

I'm sure she had a good reason, Al. Tasha's not a flake.

Alice takes a sip of her wine. Shane knocks hers back.

ALICE

She still not talking to you?

SHANE

No, we talked. It's pretty much over.

ALICE

Your choice or hers?

SHANE

Hers.

ALICE

Liar.

SHANE

She's fine with it. She knows she deserves better.

ALICE

There's no one better than you.
(puts her arm around Shane)
But you definitely are a lousy girlfriend.

They sit back, arms around one another's shoulders, drinking wine and comforting one another.

ALICE (CONT'D)

Guess we'd better drag ourselves out to this fucking party.

SHANE

Yeah, we may be useless for ourselves, but Tina needs us.

ALICE

Yeah, Tina needs her wingmen.

(CONTINUED)

29 CONTINUED: (2) 29

They drain their glasses, clink the empties.

30 INT. LA CORRECTIONAL FACILITY - CELL - NIGHT (N2) 30

Two trays of food slide across the concrete. Helena climbs down from the top bunk to retrieve hers. Looks at the slop on her tray that is supposed to pass for her dinner. Audibly wretches. Gets up and paces.

HELENA
(to herself)
I can't eat this. I just can't--

Dusty, who has already cleaned her plate, looks at Helena's tray greedily. Helena hands her plate of soggy meat over to Dusty. Picks up her hunk of bread and tries to bite into it. It's hard as a rock.

HELENA (CONT'D)
Jesus. You could kill someone with this.
(realizing what she said)
Not that I would. Ever. Kill someone. I'm against killing.

Dusty slurps down the food from Helena's plate, smacks her lips. Growls.

DUSTY
Shit happens.

Helena goes ashen, scurries back onto her upper bunk and retreats into the corner, sucking on her crust of bread.

31 INT. THE PLANET - NIGHT (N2) 31

A symphony of clinking glasses. Six, to be exact. Three belong to Bette, Phyllis and Joyce, the rest to a bevy of attractive and distinguished looking women in the 30 to 50 range.

PHYLLIS
Oh my goodness, the board of trustees--

There's ANDREA JILLS, late 30s, sexy in a bookish way.

ANDREA
I heard you handled them brilliantly.

31 CONTINUED:

31

BETTE

She manhandled them.

Everyone laughs with lesbian inside-joke glee.

PHYLLIS

You heard about that?

MEGAN SWISHER, 50ish, intense and pushy.

MEGAN

It's legendary, Phyllis. It was the talk of the UP Conference.

PHYLLIS

No way.

BETTE

Phyllis, it's like I told you, the lesbians of academia are celebrating the advent of your landing among them.

And SAMANTHA, flirtatious.

SAMANTHA

We've had you on our radar since long before old Joyce here got her mitts on you.

JOYCE

(joking, but serious)

Well back off, girls. Old Joyce got in there first.

She puts her arm around Phyllis, possessive.

32 INT. THE PLANET - BAR - SAME TIME

32

Shane, Alice and Tina, leaning against the bar, looking out into the room and surveying.

ALICE

Okay, what about her?

POV: They're talking about the Bette/Phyllis/Joyce group.

TINA

She's absolutely stunning.

(CONTINUED)

32 CONTINUED:

32

ALICE
(realizing who Tina's
looking at)
Not Bette!

TINA
Okay, which one?

ALICE
With the long, dark hair and the
sexy school teacher skirt. Don't
you think she looks hot, Shane?

SHANE
Nice eyes. She might be a little--
you know--

ALICE
Serious?

TINA
She's probably a Pulitzer Prize
winning scientist or something.

SHANE
You're very smart, Tina. Don't sell
yourself short.

(CONTINUED)

32 CONTINUED: (2)

32

TINA

Look, I think she's attractive.
Okay? But I have no idea how to
approach her.

Alice and Shane look at one another. Sigh.

SHANE

Okay, wait here.

Shane strolls away.

33 INT. THE PLANET - MAIN - SAME TIME

33

Pad in hand, Marissa madly takes notes.

JENNY

First thing tomorrow morning I want
you to come over and collect all my
magazine tears. I'd like you to
start a character book for me for
each of the nine main characters.

MARISSA

I can't come first thing tomorrow
morning, but--

JENNY

What do you mean, you can't? Do you
have something more important to
do?

MARISSA

I'm going to church.

Jenny takes that in, seems to accept it. Then--

JENNY

Go later. Don't they have an
afternoon mass or something?

MARISSA

Not in the Episcopal church.

Shane is crossing.

JENNY

But I'm planning to write all
night...

(grabs Shane by the
sleeve)

(MORE)

33 CONTINUED:

33

JENNY (CONT'D)

Shane. I miss you. Come here.

Shane gives Jenny a squeeze and a kiss on the forehead.

SHANE

Hey, hot shot. I've got to go do something for Tina.

JENNY

For Tina? What about me?

SHANE

It's just going to take a minute. Okay?

(noticing Marissa)

I'm sorry. We haven't met. I'm--

JENNY

Oh, don't worry. That's just Marissa. My assistant.

SHANE

Marissa. Nice to meet you.

(to Jenny)

I'll be back.

MARISSA

Well I won't be here. Because I fucking quit.

Marissa storms off. Jenny rushes after her.

JENNY

Marissa! Marissa!

Marissa doesn't stop. She walks out the door. Jenny stops just short of the door. Screams after her.

JENNY (CONT'D)

You'll be sorry.

She turns back, finds that people are staring at her.

JENNY (CONT'D)

She just blew the opportunity of a lifetime.

OVER BY PHYLLIS

Shane, meanwhile, walks up to Phyllis and Joyce, who have now been joined by the beautiful and fiery CAMILLA. Shane greets Phyllis.

(CONTINUED)

33 CONTINUED: (2)

33

SHANE

Hey, lady. Nice party.

PHYLLIS

Have you met all of these wonderful women Joyce has gathered here for me?

JOYCE

Shane, this is Camilla Goldoni, who's visiting from Lucca on a Rockefeller--

PHYLLIS

That's a very prestigious grant, but I'm sure you know that.

Shane nods. Has no idea what they're talking about.

JOYCE

And this is Andrea Jills.

Shane high beam focuses on Andrea, who is even more lovely up close.

SHANE

Nice to meet you.

(to Andrea)

You have beautiful eyes. Has anyone ever told you that?

Andrea laughs at the obviousness of it, but is clearly charmed.

ANDREA

What's your story, Shane?

SHANE

I have no story. I'm a blank page.

ANDREA

Waiting to be written on?

Everyone laughs, including Shane. Joyce confers with Phyllis.

JOYCE

Sweetheart, I'll be right back. Why don't you get to know Cammie?

Joyce takes off to greet some more guests who are just arriving, and Phyllis dutifully does as instructed.

(CONTINUED)

33 CONTINUED: (3)

33

PHYLLIS

So how long are you in Los Angeles,
Camilla?

Shane, meanwhile, moves in on Andrea, who looks expectant.

SHANE

So, Andrea--
(before Andrea can answer)
You see my friend Tina over there?
She would really like to meet you.

Shane indicates Tina, now sitting at a table with Alice.
Andrea looks.

POV: Alice points to Tina so as to make sure there's no
misunderstanding. Tina looks embarrassed. Waves, half-
hearted.

Andrea turns back to Shane.

ANDREA

But I'm meeting you right now.

She smiles at Shane. Shane smiles back - she's a terrible
wingman.

34 INT. THE PLANET - SAME TIME

34

(CONTINUED)

34 CONTINUED:

34

OVER BY TINA AND ALICE

Alice and Tina have drifted away from the bar. Shane returns.

SHANE
(re: Andrea)
She was seeing somebody already.

TINA
Liar. I hate being single.

SHANE
I don't know. Being single is not
so --

Alice starts making a strange nodding motion with her head.
Shane looks back to find Paige looming behind her.

SHANE (CONT'D)
Paige.

PAIGE
I just want to know one thing. Why
did you ask me and Jared to move in
with you?

Shane turns, ready to take this outside.

SHANE
Do you want to go somewhere?

(CONTINUED)

34 CONTINUED: (2)

34

PAIGE

No, I just want you to answer me.

Bette, meanwhile, comes and joins Tina. Whispers in her ear.

BETTE

What's she doing here?

BETTE'S POV of Shane and Paige arguing. Tina shrugs. She and Bette share a look of dismay.

BACK WITH SHANE AND PAIGE

SHANE

Because -- I don't know -- I guess I thought it would be good for us.

PAIGE

Good for us. You mean like eating all your green vegetables?

(Shane is silent)

Why did you tell Jared that Shay was coming back?

SHANE

I didn't.

(sorting it out)

I told him he might -- I told him I wished he would -- that maybe it could happen --

PAIGE

And that we would all be one big happy family.

(to Alice)

Is that what she told you?

Alice blanches.

ALICE

I --

She turns to Shane, desperate for some directions. *What do you want me to say?* Shane gives her a look back. *I don't know.*

PAIGE

Look, it doesn't matter.

(to Shane)

I know you have a problem. I know this is who you are.

(MORE)

(CONTINUED)

34 CONTINUED: (3)

34

PAIGE (CONT'D)

And I can't expect you to change overnight. I can actually live with it.

Shane starts to panic.

SHANE

No. You shouldn't have to do that.

PAIGE

It's no big deal. It's just sex.

SHANE

No, it's not. I mean, it is. But you deserve more, Paige. You deserve someone who loves you and you alone.

PAIGE

And you don't love me?

SHANE

That's not what I meant.
(unconvincing)
Yes, I love you--

PAIGE

But you're not in love with me.

Shane goes silent. Everyone shifts uncomfortably, looks away. Paige stands there for another moment, staring at Shane. Then she turns and walks out. We follow her through the Planet, simmering with rage.

35 OMITTED

35

36 INT. THE PLANET - AS BEFORE

36

Alice, Shane, Tina and Bette take seats at a table.

BETTE

(re: Paige)
That was brutal.

TINA

Yeah, but Paige shouldn't have...

POV - Bette sees JODI entering front door with her suitcase, straight from the airport, looking around for Bette. She lights up.

(CONTINUED)

36 CONTINUED:

36

Tina follows Bette's gaze. Bette leaves her side and hurries to Jodi. They fly into one another's arms.

On Tina, watching. Jenny comes over and sits down next to Tina. Looks to see what Tina is looking at.

POV - Bette and Jodi kiss, long and deep, for all the world.

JENNY

Look at those two. They're so in love.

OVER BY BETTE AND JODI

They finally stop making out and head over to the table. Everybody greets Jodi.

ALICE/SHANE/JENNY

Hi/Welcome back/etc.

(CONTINUED)

36 CONTINUED: (2)

36

As Bette and Jodi sit, Phyllis rushes over to them.

PHYLLIS

Oh my gosh. I'm so glad you're here. I need some advice.

JODI

Hello, Phyllis. It's nice to see you, too.

PHYLLIS

I don't know what to do. Look. Joyce is over there, writing a big fat check for this wonderful party.

POV: Kit behind the bar. Joyce writing a check. She turns, sees Phyllis sitting with the girls. She waves.

Phyllis waves back to Joyce, winces.

BETTE

Don't worry, Phyllis, Joyce can afford it. I'm sure Kit's giving her a break.

PHYLLIS

She's so in love with me. She wants to U-Haul.

ALICE

Told ya.

PHYLLIS

And I had an epiphany tonight. I realized, I'm doing with her exactly what I did with Leonard thirty-two years ago. I'm just settling down with the first person who asks me. Thinking I don't have a choice, that I'd better take the bird in hand. But I met so many wonderful women tonight. So many beautiful women who flirted with me, who are attractive to me and attracted to me. I'm not ready to settle down girls. I want to play the field. I don't know how to tell Joyce.

(CONTINUED)

36 CONTINUED: (3)

36

On Joyce, strutting over toward the table, flush with the satisfaction of having just spent a bundle on the women she loves.

37 INT. THE BREWERY - JODI'S LOFT - NIGHT (N2)

37

Flowers, candles, and everything super tidy, organized and ordered. Jodi walks around the room, touching all the lovely things, silent and intense. Bette sits at the dining table, watching her. Finally, Jodi walks up to Bette, touches the table cloth.

JODI

I've never had a table cloth before. Very fancy.

(laughs)

The table was just too gross for you?

BETTE

I just thought you would like it.

JODI

It's nice. And very sweet. But it's my space.

BETTE

You don't like it.

JODI

I thought you weren't going to be such a control freak.

Bette looks stricken.

BETTE

Shit. I just -- it's so automatic -- I'm sorry. What can I do?

Jodi shakes her head.

JODI

I don't know.

Jodi walks away. Bette puts her head in her hands, upset with herself. Jodi takes off the scarf, wrapped around her neck. She pulls it taut between her two fists then heads back over to Bette.

BETTE

What that?

JODI

I'm taking control of you.

Jodi wraps the scarf around Bette's eyes. A blindfold. Bette panics.

(CONTINUED)

37 CONTINUED:

37

BETTE

What are you doing? I can't-- how are we supposed to communicate?

JODI

Shhh!

Jodi ties the blindfold at the back of Bette's head. Then takes Bette's wrists and pulls her to her feet.

JODI (CONT'D)

Stand up.

Bette stands. Jodi comes around to the front of her, brushes up against her and breathes very close to her mouth. Bette is turned on. She moves to kiss Jodi. Jodi backs away.

JODI (CONT'D)

Uh uh.

Jodi starts to feel Bette up, slowly and excruciatingly. She unbuttons the top button of Bette's pants, teases, then moves around behind her and rubs up against her, letting Bette feel her breasts against her back. Bette moans. Slowly, Jodi slips her arms around Bette, kisses the back of her neck, reaches her hands around and up under Bette's shirt. Makes Bette crazy.

JODI (CONT'D)

Did you say something?

Jodi bites Bette's ear, slides her hand down her pants.

38 EXT. WAX - NIGHT (N2)

38

A fire hose pointed, dousing flames. WAX is ablaze.

Tires screech. Shane's Jeep lurches into the parking lot.

A small crowd gathered, and several fire trucks. Shane jumps out of her Jeep. Pushes her way through the crowd to the front of the building. Stares up.

SHANE

Jesus Fuck! What happened?

An ARSON INVESTIGATOR walks up, speaks to Shane.

INVESTIGATOR

Is this your business?

(CONTINUED)

38 CONTINUED:

38

Shane is speechless. She just nods yes.

INVESTIGATOR (CONT'D)

Do you have any unhappy customers?

A disgruntled employee?

Shane looks at the Investigator.

SHANE

Not that I know of. Why?

INVESTIGATOR

The spread of the fire indicates it had multiple paths of origin, and from the color of the smoke, looks like gasoline was used as an accelerant.

SHANE

What does that mean?

INVESTIGATOR

Means it was probably arson. Any idea who might have done a thing like this?

He looks at Shane.

SHANE

No.

INVESTIGATOR

You don't have any enemies? Anybody who's maybe a little angry with you for one reason or another?

Shane takes a deep breath.

SHANE

Nobody I can think of.

The Investigator nods knowingly.

INVESTIGATOR

So I take it you don't want to file a report.

Shane shakes her head no.

39 INT. ALICE'S APARTMENT - BEDROOM - NIGHT (N2) 39

Alice is lying in bed, starkly awake, staring at coverage of the IRAQ WAR on CNN on mute. The doorbell rings. Alice looks at her clock. 3 AM. She gets up and climbs out of bed.

40 INT. ALICE'S APARTMENT - HALLWAY - CONTINUOUS 40

Wary, Alice goes to the door, hits the intercom.

ALICE
Hello--

INTERCOM
Alice?

Alice doesn't answer. She just stands there, frozen.

INTERCOM (CONT'D)
Alice, can I come in?

Alice hits the buzzer. Stands, waiting. After a few moments, we hear footsteps in the hallway. Then a knock on the door. Alice peers through the peephole. She opens the door. TASHA is standing there, dressed in civilian clothes. They just stare at one another for a long moment. Then Tasha walks toward Alice and backs her against the wall and kisses her, long and hard and intense. Finally Alice gets a word in.

ALICE
What are you doing here?

Tasha doesn't answer, just picks Alice up and carries her across the hallway and into the bedroom.

41 INT. ALICE'S APARTMENT - BEDROOM - CONTINUOUS 41

Tasha throws Alice down onto the bed.

ALICE
Are you in trouble?

TASHA
Shh.

ALICE
What's going on? Are you A.W.O.L.?

TASHA
Stop asking so many questions.

41 CONTINUED:

41

Tasha climbs on top of Alice and starts to undress her.

ALICE

Tasha--

TASHA

What? Aren't you happy to see me?

In response, Alice grabs Tasha and pulls her back into a long kiss. Tasha kicks off her shoes, and they both frantically tear off the rest of their clothes as they claw and cling and fuck in gratitude and relief into oblivion.

THE END