

GLAMOROUS

by Jordon Nardino

Network Draft

1-10-19

FADE IN:

INT. HIGH SCHOOL GIRLS' RESTROOM - DAY

We're on a line of MIRRORS as teenage girls touch up their makeup. An iconic image of high school, immortalized in *Heathers*. We roll past them, one after the other...

PRINCIPAL (V.O.)

Dear Seniors: I know it's your last  
day of high school ever...

...until we land at the last mirror and meet him: **MARCO MEJIA**  
(18, Latinx, he/him/his) putting on the last touches of a  
matte red liquid lip color. He looks himself over in the  
mirror and can't help but smile: he loves what he sees.

INT. HIGH SCHOOL HALLWAY - DAY

And it's another iconic high school image: the upbeat strut  
down the hallway, straight from *Clueless*. And Marco is all  
smiles and hello's as he rocks a fashionable femme ensemble.

\*  
\*  
\*

PRINCIPAL (V.O.)

And you're all eager to graduate  
and start real life.

As Marco continues his high-heeled strut...

INT. PRINCIPAL'S OFFICE - DAY

We're with the high school's faceless principal as she  
delivers the announcement we've been hearing into a mic.

PRINCIPAL (INTO MIC)

But as you leave this little place  
behind, take this advice with you:

INT. HIGH SCHOOL CLASSROOM - SAME

The principal's voice blasts over the speaker as bored  
students listen on from their desks.

PRINCIPAL (V.O.)

Discover the world, and yourselves.

At his desk, Marco counts down the seconds until the clock  
strikes three, tapping his fluffy pen in bored anticipation  
(echoing Britney in the ...*Baby One More Time* video).

PRINCIPAL (V.O.)  
Discover who you really are.

With the clock only seconds from striking three, Marco JUMPS to his feet and faces the class:

MARCO  
How bout we discover the exit?  
Class dismissed!

The class cheers Marco as, DING! The clock strikes three and he BOLTS for the door.

EXT. HIGH SCHOOL - DAY

And just like in *Dazed and Confused*, the doors to the high school burst open, and a throng of students rush out, with a sprinting Marco leading the pack. (In heels, no less!)

EXT. JULIA'S SUBARU - DAY

**JULIA MEJIA (40s, Latinx, she/her/hers)**, Marco's sturdy, no-nonsense professional mother.

JULIA  
(to the radio)  
Hey Siri, play Taylor Swift.

BAM! The door flies open and Marco dives into the car.

MARCO  
(to the radio)  
Hey Siri, play Kim Petras.  
(then, to Julia:)  
Drive!

MUSIC as Julia hits the gas, and the Subaru lurches forward--

EXT. JULIA'S HOME - DAY

--and BRAKES to a stop in front of this cozy suburban home. Marco looks out the window and sees something that makes him freak: a UPS DRIVER leaving a DOOR TAG.

MARCO  
No!

The Subaru door flies open and Marco sprints to the UPS driver, and slaps the door tag out of his hands! He grabs the driver's PACKAGE (not that, you perverts) and runs inside.

Julia (now out of the car) and the driver trade a look.

UPS DRIVER  
Hey Julia, you change your hair?

JULIA  
(touches her hair)  
Not since 2004, but thank you.

CUT TO:

### **YOUTUBE POV**

Marco's face is blasted with light as he speaks right at us. He's framed by the classic template of a YouTube video. And it has 52 views... an influencer he is not.

**Note: YOUTUBE POV is the finished, edited product of Marco's recording. It is full of quick edits, small jumps in time, and other lively additions to keep it fast & high energy.**

MARCO (INTO CAMERA)  
Hey guys, it's Marco, and I'm back  
with the very sold out 2019  
Downtown Diva Beauty Kit from Glam-  
o-rous Cosmetics.

As Marco shows off a cute MATTE BLACK KIT for camera...

### **INT. MARCO'S BEDROOM - DAY**

We pop out of POV to see Marco "behind the scenes" as he records. He sits at a Macbook, with a ring light and tripod-mounted webcam.

MARCO (INTO CAMERA)  
Six eyeshadows, three mattes three  
shimmers, one big-ass blush, and a  
liquid lip. Everything you need to  
turn a lerk, which is exactly what  
I will be doing when I snatch my  
high school diploma tomorrow.

As Marco speaks we get a tour of bedroom: small, tidy, nice without being privileged. Creative uses of Ikea furniture. And a tribute wall to his heroes: Kim Petras, Ariana Grande, Cardi B, and boner-of-the-moment Noah Centineo.

And we're back in **YOUTUBE POV** as Marco continues...

MARCO (INTO CAMERA) (CONT'D)  
And I'm about to show you how.

JUMP! We've cut ahead as Marco is wiping off the last of the makeup he was wearing when he began recording.

MARCO (INTO CAMERA) (CONT'D)  
 Yes, kids, under all that glitter  
 and lacquer, I'm just an ordinary  
 boy. Now let's go on and fix that.

JUMP! Marco's face is baked (foundation & concealer set with powder). He's applying eyeshadow with a crease brush.

MARCO (INTO CAMERA) (CONT'D)  
 So the eyeshadow picks up good.  
 Blends good. Very pigmented.  
 (beat)  
 And we got those classic Glamorous  
 neutrals going. It's a little  
 boring. But, it's nice. It's safe.  
 It's...  
 (face crack)  
 The same? Hold on a second.

JUMP! A very animated Marco brandishes a second (pink) palette for the camera.

MARCO (INTO CAMERA) (CONT'D)  
 Okay -- found it -- the 2018 Miss  
 Thing Face Kit from MAC. Now see?

Marco flips the pink palette open and the shadows & blush are worn down to the crusty edges.

MARCO (INTO CAMERA) (CONT'D)  
 It's the same colors! Look I'll  
 prove it.

JUMP! Marco holds his forearm up to the camera: it is STREAKED with seven colorful makeup swatches.

MARCO (INTO CAMERA) (CONT'D)  
 These are the Glamorous kit. And  
 we're gonna swatch the MAC kit  
 right next to it.

JUMP! Marco swatches the MAC kit right next to the Glamorous swatches. There's no denying it -- they're identical.

MARCO (INTO CAMERA) (CONT'D)  
 It's a copycat! I just paid \$54 for  
 a copycat beauty kit!

Marco wags both beauty kits at the camera.

MARCO (INTO CAMERA) (CONT'D)  
Do not cheat a gay man on a budget,  
we will Sherlock the house down.

Marco rubs his temples, then turns to camera, intense:

MARCO (INTO CAMERA) (CONT'D)  
Okay you know what? I have been a  
good and loyal Glamazon since I  
started beating my face back in 7th  
grade. So I hope you're listening  
to this wherever you are, Miss  
Madolyn Addison, because I have got  
something to say.

CUT TO:

A WALL OF PHOTOS

Modeling shots. Print work, ad campaigns, all from the late  
80s/early 90s Golden Age of supermodels. And they all revolve  
around one very blonde supermodel named "Madolyn".

MARCO (V.O.)  
You can contour yourself some  
cheekbones or a jawline.

The modeling shots evolve into NEWS STORIES. Madolyn the  
entrepreneur. Madolyn the businesswoman. Madolyn the founder  
& CEO of Glamorous Cosmetics.

MARCO (V.O.)  
But you can't contour the truth.

And we PAN past the photos to see where we are:

INT. GLAMOROUS - MADOLYN'S OFFICE - DAY

A gorgeous corner office with views of Manhattan for days.  
Behind a desk sits the woman herself: **MADOLYN ADDISON (50s  
going on 30s, white, she/her/hers)**. She's watching something  
on her laptop intently.

MARCO (V.O.)  
Glamorous is slipping. And the  
community knows it.

REVERSE to REVEAL: she's watching Marco's rant on YouTube.

MARCO (ON VIDEO)  
Glamazons deserve better. Your  
customers deserve better--

Madolyn clicks the screen to pause, freezing Marco mid-rant. She picks up her phone and hits a button.

MADOLYN  
 (into phone)  
 I need you to find someone and  
 bring him to me.  
 (then)  
 I need you to bring me...  
 (gravely)  
 Marco Mejia.

As Marco's paused face stares back at Madolyn, his finger pointed accusingly at her, MUSIC PUMPS and we SMASH to TITLE:

### GLAMOROUS

INT. HIGH SCHOOL GYM - DAY

The aftermath of a graduation ceremony. Caps, gowns, and proud parents abound. We find Marco striking one helluva pose with best friend **TINA (17, WOC, she/her/hers;** we'll recognize her from the montage scenes of Marco at school). Of note: Tina is not in cap & gown.

As Tina & Marco strain to hold their pose...

MARCO  
 Just get the shot.

REVEAL: Julia, iPhone in hand. She hits the button once.

JULIA  
 There.

MARCO  
 Keep shooting! We need poses! We need options! We need moods!

TINA  
 I'll just get my mom to do it, she knows our angles.

Tina's about to go when Marco stops her.

MARCO  
 Don't go yet, I got you something.

Marco produces a SMALL JEWELRY BOX and Tina is thrown. So is Julia, as she approaches.

JULIA  
Is my gay son about to propose to  
his straight best friend?

TINA  
You got me a gift? But you're the  
one graduating.

MARCO  
And you're the one who has to fill  
my heels on campus when I'm gone.  
So don't forget who you are.

Tina opens the box to reveal: a NECKLACE spelling her name in  
gold letters.

TINA  
Oh my god, I don't know what to  
say.

MARCO  
Say you will represent. Say that  
while I am trapped at that boring  
Republican college in the fall,  
that a little part of me will live  
on back home.

Julia reacts at "boring Republican college" but says nothing.

TINA  
It will! It will, I promise.

As Tina wraps her arms around Marco in a hug, Julia snaps a  
candid picture of their embrace. Like pros, Tina and Marco  
strike a pose for Julia.

MARCO  
Now get the shot.

As Julia complies with a single, begrudging "click"...

EXT. HIGH SCHOOL - DAY

Marco and Julia are making their way to their car.

JULIA  
"Boring Republican college."

MARCO  
Where's the lie?

JULIA

You know what's more boring than a full scholarship plus stipend at Duke University?

MARCO

This conversation?

JULIA

Student loans. State schools. A lifetime of depressed wages from not earning a bachelor's degree! Or was all your hard work for nothing?

MARCO

I get it. But sometimes I just... want more. Sometimes I just... want to be where the people are.

(then: singing)

"I want to see, want to see 'em dancin'..."

JULIA

Sure you do, Ariel. The seaweed is always greener in somebody else's lake. But down here on the ocean floor, you're going to get a free education at the eighth best school in America. What else do you want, a parade?

MARCO

Of course I want a parade--

JULIA

Marco, stop!

And like a mom who just stopped short in the car, Julia reaches over to Marco and blocks him in his tracks.

JULIA (CONT'D)

There's a white woman waiting at the car.

Marco sees her: a GLAMOROUS WOMAN in a trench, floppy hat, and chic sunglasses. The woman spots Marco and turns to him.

MARCO

Wait, is that...?

JULIA

Carmen Sandiego? I don't know and I don't want to find out.

The glamorous woman beckons Marco... and he walks her way! \*

JULIA (CONT'D)

Do not approach the white woman!

But it's too late. Marco is drawn like a moth to the flame.  
Marco reaches Julia's Subaru and the glamorous woman removes  
her sunglasses, finally revealing her identity. \*

MARCO

You're Madolyn Addison.

MADOLYN

And you're the boy with an awful  
lot to say about my company's  
products.

MARCO

(mortified)

You saw my review? But how? I'm  
nobody.

MADOLYN

I like to look for customer  
feedback online, even when they're  
at the bottom of the search  
results. And especially when they  
have so much to say.

Marco gazes at Madolyn as she removes her hat... \*

MADOLYN (CONT'D)

I have one question for you, Marco  
Mejia...

Madolyn extends her hands to Marco tenderly and SMILES.

MADOLYN (CONT'D)

Will you tell me more?

Marco is bewitched! He has a hard time composing himself.

MARCO

(Nervous gay stammering)

Madolyn's BLACK ESCALADE pulls up. A driver emerges and opens  
Madolyn's door. Madolyn gestures for Marco to get in when  
Julia finally steps up to intervene. \*

JULIA

Hello, miss, I'm this boy's mother,  
and his lawyer. What exactly do you  
want with him, besides his kidneys? \*

MADOLYN  
Just an hour of his time, nothing  
more.

JULIA  
And what does he get out of it?

MADOLYN  
How about, free makeup for life?

DING! Marco pirouettes around Julia and slides into the  
Escalade.

MARCO  
(to Julia)  
Sorry Mom, I gotta be where the  
people are!

MADOLYN  
I'll bring him back safe, I  
promise.

As Madolyn gets in after Marco, Julia quickly snaps a picture  
of the Escalade with her phone.

JULIA  
(shouts)  
Lady I have your license plate  
number and I know how to use it!

As the Escalade pulls away...

INT. DINER - DAY

Marco -- now out of cap and gown -- sits in a booth across  
from Madolyn. Marco eats like this is his last meal while  
Madolyn "dines" on a simple hot tea, studying him.

MADOLYN  
You said my company's slipping.  
What did you mean?

MARCO  
You know how you got shows you've  
been watching a while and they're  
not as good but you keep watching  
cause you got to know what happens?

MADOLYN  
That's what you think of our  
makeup?

MARCO

I mean I still like it. I just...  
used to love it.

\*

MADOLYN

But what specifically disappoints  
you about our products?

\*

\*

MARCO

I don't know, it's hard to explain.

Madolyn touches Marco's hand, looks him in the eye.

\*

MADOLYN

But it's important that you do.

A beat as Marco considers his words. He produces a used  
palette from his tote and opens it to illustrate.

\*

\*

MARCO

You know that moment when you wake  
up and look in the mirror for the  
first time? And your whole spread  
is there waiting for you. Powders,  
foundations, primers, brushes. Some  
people think makeup's there to  
cover up a problem, I know it lets  
me start again. Every time I look  
at paint and glitter, I know I got  
another chance to be whoever I want  
to be.

MADOLYN

I know exactly what you mean.

MARCO

So then you know what it's like  
when you open a palette and see  
repeat colors. Or the liquid lip  
doesn't dry right cause they made  
the formula cheaper. It feels like  
I love the product but it doesn't  
love me back. And that's not what  
I'm looking for when I paint. I  
mean, this stuff doesn't just touch  
my face. It touches me.

A smile crosses Madolyn's face as she looks at Marco.

MADOLYN

You make me feel young.

MARCO

That doctor of yours makes you look young.

Madolyn laughs! No one talks to her like that. \*

MADOLYN

This is all natural, young man.

MARCO

That face is about as natural as mine. And just as gorgeous.

MADOLYN

What are you doing this summer?

MARCO

Working for my mom in her boring law office before I go to my boring Republican college in the fall.

MADOLYN

How'd you like a chance at something a little less boring? \*

INT. JULIA'S HOME - LIVING ROOM - NIGHT

An impassive Julia sits on her couch as a very animated Marco finishes telling the story. \*

MARCO

And then she said I could be her personal intern. At Glamorous Cosmetics! All I have to do is show up on Monday. And she kept talking but I couldn't hear a thing, I mean, I was living -- and it pays! What could be better than that?

JULIA

I'll be right back.

Marco is confused as Julia leaves, but that confusion evaporates as she quickly returns with a LARGE POSTERBOARD.

REVEAL: the posterboard is labeled "MARCO'S CONTRACT." It's a crafty collage of magazine cutouts with printed captions like COLLEGE, LAW SCHOOL, and HOMEOWNER BY 30. It includes photos of heroes like Suze Orman, RuPaul, and Michelle Obama.

MARCO

Oh look it's my vision board.

JULIA

It's your contract. Our contract.  
The deal you made with yourself,  
and me, about your goals in life.

Julia makes a big show of looking at the Contract closely.

JULIA (CONT'D)

Now I can see the part where you're  
working for me at my office this  
summer, but... I don't see any  
makeup internship.

Marco's ready to pop off but catches himself, changes gears.

MARCO

I'm amending the contract. A better  
offer's come through. My client,  
which is me, would be remiss to  
ignore it.

JULIA

Better than work experience at a  
law office?

MARCO

A Fortune 500 C-Suite internship? I  
think so.

JULIA

You can't just change the Contract  
every time something shiny and  
blonde rolls up in an Escalade  
dangling free makeup.

MARCO

Okay, not every time -- how about  
just this time?

JULIA

Honoring the promises you make to  
yourself is important.

MARCO

Are you saying "no"?

It's a face-off and Marco can see Julia is not cracking. He  
storms off to his room when Julia stops him, looks at him.

JULIA

You know working in a candy factory  
has nothing to do with candy. It's  
sticky. It's noisy.

(MORE)

JULIA (CONT'D)

Kids drown in the chocolate. Spend enough time there and you'll hate sugar.

MARCO

It's not about candy.

JULIA

Then what is it about?

MARCO

It's just... look at the Contract. I've got college. Then consulting. Then business school. Or law school. I'm 18 and my life's baked. But for one summer, I can be in the city. Next to something I love, every day. Even if it's just three months, it's worth it.

Julia weighs Marco's words, and sincerity. A beat.

JULIA

There's always a cost for renegotiating a contract. You know that.

MARCO

A notary only costs \$50 an hour--

Julia produces a pen and quickly marks up the Contract.

JULIA

Not a fee. A cost. A debt to the counter-party that must be paid. A debt to me.

MARCO

Does that mean I can do it!?

JULIA

Yes.

Marco beams! He and Julia embrace for a beat. Julia presents Marco with the Contract and a pen. His enthusiasm tempers as he appraises his mother's intentions.

MARCO

Why do I feel like I'm walking into a trap? Is this like when Ariel signed her voice away to Ursula?

JULIA  
(sweetly)  
Of course not!  
(then, as Ursula)  
Now sign.

Marco takes his mother's pen, turns away, and signs the contract (visually echoing Ariel in *The Little Mermaid*)...

EXT. GLAMOROUS - **MONDAY DAY** (ESTABLISHING)

The midtown high rise Glamorous Cosmetics calls its HQ.

INT. GLAMOROUS - RECEPTION - DAY

DING! Elevator doors open, and Marco emerges, face beat, look sorted. He boils with confidence as he struts toward the reception desk like he was on a runway, turning the heads of the dozen HIP KIDS (all races & genders) waiting around.

Marco reaches the receptionist, and:

MARCO  
Hello, I'm Marco Mejia and I'm here  
to start my internship.

ALYSSASAYS (O.S.)  
Your internship?

Marco spins around to meet her: **ALYSSASAYS (19, she/her/hers)**, over-the-top and clutching a handheld GoPro Stick which always seems to be recording.

ALYSSASAYS (CONT'D)  
We're all here for the Madolyn  
Addison internship.

MARCO  
But... she invited me herself.

ALYSSASAYS  
She invited all of us, honey. To  
apply. This is a competition!

As a now-anxious Marco surveys the oh-so-cool crowd and realizes they are all sizing him up like he's the enemy...

END OF ACT ONE

ACT TWO

FADE IN:

INT. GLAMOROUS - RECEPTION - DAY

We're back with Marco as he surveys the crowd of chic influencers, intimidated. AlyssaSays clocks his fear.

MARCO

So all these people are here for the Madolyn Addison internship?

ALYSSASAYS

Yes! You sound scared.

Marco catches himself, and digs up some fake confidence.

MARCO

I'm just confused. You're all big influencers. Why do you want some internship?

ALYSSASAYS

It's an entire summer at the side of one of the hottest supermodels ever. The freebies, the parties, the content -- of course we want this. And you thought she was just giving it to you like that?

MARCO

(dejected)

I guess when we met I got so excited I didn't hear the fine print.

ALYSSASAYS

(offers her hand)

Alyssa Says good luck, you're going to need it.

MARCO

Oh I already know you, girl, I'm a subscriber.

AlyssaSays finds Marco's YouTube profile in a jiffy, and...

ALYSSASAYS

And you have 82 subscribers. Double digits, how cute!

AlyssaSays can see she's rattled Marco. She feels for him.

ALYSSASAYS (CONT'D)  
 Hey we're all just fighting for  
 second place anyway, I mean we're  
 up against Nowhere.

Like a vampire invited in the house, **NOWHERE (16, he/him/his)**  
 floats into frame, startling Marco! Head-to-toe streetwear,  
 with hip length black hair blocking his powdered white face.

NOWHERE  
 (whispered)  
 I love beauty.

Marco turns to AlyssaSays confidentially:

MARCO  
 Um, is he for real?

ALYSSASAYS  
 Um, yes, he is -- are you?

As AlyssaSays's question turns the screws on Marco...

VENETIA (O.S.)  
 Okay candidates, look alive!

Marco turns (along with everyone else) to see her enter:  
**VENETIA (20s, she/her/hers)** looking chic as hell.

VENETIA (CONT'D)  
 My name is Venetia Parker. I am  
 Madolyn Addison's right hand, and I  
 am everything that matters to you  
 this week as we winnow you down to  
 the winning candidate. So pay  
 attention, because if I have to  
 repeat myself then you probably  
 don't belong here in the first  
 place. Any questions?  
 (before anyone can ask)  
 Good! Now follow me.

The candidates follow Venetia. AlyssaSays turns to her GoPro.

ALYSSASAYS  
 (into her GoPro)  
 Alyssa Says, let's go!

As Marco trails the pack...

INT. GLAMOROUS - HALLWAY - DAY

Marco and the candidates follow Venetia on a brisk tour through Glamorous' modern offices.

VENETIA

Glamorous is one of the industry's most respected cosmetics companies, with over \$332 million in operating income in 2018 alone. All of that starts--

(gestures)

--here, in Product Development.

Venetia gestures to a large glass-walled office area...

INT. GLAMOROUS - PRODUCT DEVELOPMENT - SAME

And we're inside as Venetia's tour briskly passes by.

VENETIA (V.O.)

This is where Glamorous develops and designs everything that hits retail shelves.

The place looks like a science lab, except for eye shadow and lipstick. **LAWRENCE (50s, he/him/his)** marks up a proposed new eye shadow palette on an easel. (But we can't hear him yet.)

VENETIA (V.O.)

And that is Lawrence Collins, the head of Product Development. Madolyn's favorite makeup artist from her days as a supermodel. They built this place from nothing.

**BEN (early 20s, he/him/his)** is supposed to be taking notes for Lawrence but instead is distracted by the tour. We can finally hear Lawrence as our audio focus shifts inside here.

LAWRENCE

Ben? Ben? Are you getting anything I'm saying or are you too busy looking for a boyfriend?

On "boyfriend," Ben and Marco make eye contact through the glass and it deeply startles Ben! Ben looks away.

BEN

No! Lawrence, I would never.

LAWRENCE

That's too bad, I think that boy  
was checking you out.

BEN

Really!?

Ben looks back at the glass, and: the tour's gone. Sigh.

INT. GLAMOROUS - HALLWAY - RESUMING

Marco smiles over the Ben moment as the tour continues to a  
personal office suite that stops the tour in its tracks.

VENETIA

And here we have the office of the  
Senior Vice President...

INT. GLAMOROUS - CHAD'S OFFICE - SAME

**CHAD ADDISON (mid 20s, District 1, he/him/his)**, a sweaty  
gorgeous 6'20" Alan Ritchson look-alike, boxes shirtless with  
his personal trainer. The candidates really enjoy the view.

VENETIA (V.O.)

Madolyn's right hand man, and her  
son, Chad Addison.

(then, wryly)

But if you're one of his bajillion  
Instagram followers, you already  
knew that.

INT. GLAMOROUS - HALLWAY - RESUMING

The candidates crane their necks to get as much Chad as they  
can as the tour passes by.

MARCO

Omigod his abs have abs.

ALYSSASAYS

(working her GoPro)

I have to get this for my channel.

NOWHERE

(whispered, at Chad)

Choke me.

MARCO

I saw him on Grindr when I was  
waiting for the elevator.

ALYSSASAYS  
Hope you blocked him, kinda awkward  
if he sees your profile.

Marco scrambles to block Chad as the tour continues...

INT. GLAMOROUS - VENETIA'S DESK - CONTINUOUS

The tour stops at this small "pre-office" outside the spacious, private corner office suite. Venetia gestures to one desk, brimming with papers...

VENETIA  
This is my desk...

Venetia gestures to the empty desk beside it with a grin.

VENETIA (CONT'D)  
And that could be yours.

As the candidates coo over the desk, Venetia knocks on the door into the office.

MADOLYN (O.S.)  
Come in.

Venetia opens the door and leads the candidates inside.

INT. GLAMOROUS - MADOLYN'S OFFICE - CONTINUOUS

We've been here before, but Marco hasn't, and he's just as wow'd as the rest of the candidates as they enter Madolyn's beautiful, lavender-scented inner sanctum.

Madolyn emerges from her desk, commanding the candidates' attention. She sizes them up for a beat, then:

MADOLYN  
I handpicked you all for a reason:  
you're young, you're opinionated,  
and you use my products. But only  
one of you is going to get the  
chance to work at my side this  
summer, to learn everything I have  
to teach about being an  
entrepreneur, about being a leader,  
and about working in the beauty  
industry. And as a woman who  
started on the runway and wound up  
here, I have a lot to teach.

Madolyn gets closer to the candidates as she looks them over.

MADOLYN (CONT'D)

Some people think makeup covers up the truth. But to me, it just shows the world who you really are. So let's see the truth. Let's see who you really are.

Madolyn's words put a smile on Marco's face as MUSIC KICKS IN...

JULIA (V.O.)

So how's your little internship going?

MARCO (V.O.)

Three words: Uh-may-zing.

INT. JULIA'S HOME - LIVING ROOM - NIGHT (MONTAGE)

\*

A very animated, upbeat Marco tells a weary Julia about his day as she unpacks her work things.

MARCO

I mean, technically I don't have it yet because it's actually a competition. Sort of.

JULIA

Oh? You left out that utterly crucial detail.

MARCO

Hey I got this. I'm just that good.

INT. GLAMOROUS - VENETIA'S DESK - EARLIER THAT DAY (MONTAGE)

As Marco tells Julia the story of his first day at Glamorous, we FLASH BACK to watch in MONTAGE: Marco sits at the intern's desk, where he struggles with the complicated phone system.

MARCO (V.O.)

I mean you think answering a phone is easy but it's not. It's hard. And I'm good at it!

Venetia appears to rescue him as she presses the right buttons to make his phone quiet down.

INT. GLAMOROUS - PRODUCT DEVELOPMENT - DAY (MONTAGE)

Marco and the other interns follow Lawrence around as he shows them around the lab. They take notes intently.

MARCO (V.O.)  
And they got us in every  
department. They really want to see  
what we can learn.

Marco clocks Ben checking him out -- and is so distracted he knocks over a mascara display! As an embarrassed Marco scrambles to pick up the mess he's made...

INT. GLAMOROUS - CHAD'S OFFICE - DAY (MONTAGE)

Chad kicks back behind his desk, on a call, while Marco and a couple of other gloved intern candidates sanitize his gym equipment with spray and wipes.

MARCO (V.O.)  
Not everything we do is glamorous.

INT. GLAMOROUS - VENETIA'S DESK - DAY (MONTAGE)

Marco arrives with Starbucks carriers in both hands. Glamorous employees swarm him to take their orders, including AlyssaSays, who snatches the last one labeled "MADOLYN"...

MARCO (V.O.)  
And there's definitely some Hunger  
Games going on.

...and brings it into Madolyn's office herself. Marco sighs.

INT. SOHO WAREHOUSE - DAY

Marco and the other candidates wear HARDHATS as they trail Madolyn in a caravan on a tour through Glamorous's product archive. They crane their necks at aisles upon aisles of MAKEUP PRODUCTS stacked on industrial shelves to the ceiling.

MARCO (V.O.)  
But we're actually getting out in  
the city with Madolyn. We're seeing  
the way the business works.

\*  
\*  
\*  
\*  
\*  
\*  
\*

INT. DRESSING ROOM - DAY

And now the candidates are with Madolyn backstage at a fashion event, where she's pressing the flesh with friendly models as they get their makeup done. Everyone is gagged...

MARCO (V.O.)

And I'm even making some real friends!

...except Nowhere, who is staring at Marco unblinkingly. Marco smiles back, doing his best not to make it awkward.

INT. JULIA'S HOME - LIVING ROOM - NIGHT (MONTAGE)

Julia is done unpacking as she faces Marco with crossed arms.

JULIA

Friends? With who, the other candidates? They're the enemy. I thought this was a horse race.

INT. GLAMOROUS - HALLWAY - DAY (MONTAGE)

AlyssaSays and Marco hustle toward an open elevator, which Madolyn herself is entering!

MARCO (V.O.)

You're right. It is a horse race.

As they arrive, Marco distracts AlyssaSays with a question, which makes her look back over her shoulder as Marco SLIPS onto the elevator with Madolyn...

MARCO (V.O.)

And I am trotting my way to the winners circle.

AlyssaSays turns back to see Marco smile and wave at her as the elevator doors close on him and Madolyn.

INT. JULIA'S HOME - LIVING ROOM - NIGHT (MONTAGE)

Julia now has Marco on his heels as she approaches him like he was on the stand.

JULIA

And then what? If you win this, you have no idea what's next.

Marco is caught. As he searches for an answer...

MARCO

It doesn't matter cause I'm ready  
for it. I was built for this. I was  
made for this.

\*  
\*  
\*

Now the montage takes a twist, as we FLASH FORWARD throughout the week to watch Marco on his apartment hunt:

EXT. NEW JERSEY TRANSIT TRAIN - NIGHT (MONTAGE)

\*

Marco looks back at the Manhattan skyline as he speeds back to New Jersey -- drained, wistful, full of longing.

MARCO (V.O.)

Somewhere in that city there's a  
place for me.

\*

INT. MARCO'S BEDROOM - NIGHT

Marco in bed on his Macbook, Facetiming with Tina as they both do their lips. (They use their own in-screen images as crude but effective mirrors.)

TINA (ON SCREEN)

I left you a surprise today.  
(Marco's thrown)  
The box, on your desk.

It's in reach; Marco grabs it, opens up, and pulls a GOLD CHAIN FROM IT. He dangles it, curious.

MARCO

What is this...?

TINA

Just a little reminder where you  
come from.

Marco can finally see what's hanging from the chain: his name spelled in gold letters. It's fabulous!

TINA (CONT'D)

You wear it at that internship.  
Don't let anyone forget your name.

MARCO

(dispirited)  
I'm not getting the internship.

TINA

What? Of course you are. You got  
this. You always got this.

\*

Tina holds up her necklace as a reminder.

\*

MARCO  
Not any more.

As Marco puts the necklace away and resumes his lips...

DISSOLVE TO:

INT. GLAMOROUS - HALLWAY - DAY

A bleary-eyed Marco shuffles down the hall when Venetia sidles up next to him, waking him up.

VENETIA  
Late night?

MARCO  
Train takes two hours each way to  
get here. Every night's late.

\*

\*

VENETIA  
Well. Don't tell anyone, but  
Madolyn asked me about you.

MARCO  
(wow!)  
She did? Why? It's not like I'm  
earning tens across the board here.

VENETIA  
You're doing great. Between us, I  
think you got this.

INT. GLAMOROUS - CONFERENCE ROOM - CONTINUOUS

Marco and Venetia enter to find all the major department heads and support staff waiting for a meeting to start.

VENETIA  
Just don't fuck it up.

Venetia pats Marco encouragingly as he takes his seat against the wall with the other candidates. Madolyn arrives, signaling the meeting is about to start. All ears on her as:

MADOLYN  
Let's just jump in, shall we?

Marco admires Madolyn as takes her seat and crosses her legs with incredible grace. He immediately imitates her pose.

MADOLYN (CONT'D)

(to Chad)

You wanted to start?

\*

Chad stands, and produces a BRIMMED STRAW HAT with a RED RIBBON. Like a gondolier would wear in Venice. He wears it.

\*

CHAD

Gondolas! They're not just a boat  
in Italy.

Chad waits for a big laugh as assistants, just outside, roll in a mysterious, large object under a sheet. No one laughs.

Marco cocks his head at Chad in pity, like a girlfriend he can't bear to tell her new haircut sucks, as he continues:

CHAD (CONT'D)

They're the display cases that  
carry our products to consumers at  
retailers across the nation.

(then)

And after six months of intense  
market research and design, our  
gondolas just got one helluva  
upgrade.

Chad yanks the sheet off the mysterious large object dramatically, revealing it: a Glamorous-branded MAKEUP GONDOLA (aka display case).

CHAD (CONT'D)

(horn noise, horn noise)

All aboard!

Marco looks around the room to gauge people's reactions: most are guarded. Madolyn is poker-faced. AlyssaSays rolls her eyes. Nowhere tries to hide from the gondola with his hair.

MADOLYN

And this is what we came up with?

CHAD

It's a synthesis of every feature  
that got the best survey response  
from participants in our focus  
groups.

(beat)

It's what our customers want.

AlyssaSays leans in close to Marco to whisper to him:

ALYSSASAYS

(whispered)

If that thing's a boat, they should  
call it the *Titanic*.

Marco snorts with laughter! And everyone hears it. As all  
heads turn to him and he finds himself in the spotlight:

MARCO

Sorry, I just, uh, inhaled a bug. A  
big one. It was gross.

MADOLYN

Really? Because it sounded like you  
laughed.

Madolyn's frosty poker face absolutely terrifies Marco!

LAWRENCE

It was more like a snort.

MARCO

Not on purpose!

CHAD

Is there something you want to say?  
Whoever you are?

MARCO

I don't want to be rude.

MADOLYN

(warmly)

Then just be honest.

Marco sweats under the spotlight. Everyone is looking at him,  
waiting. Then he sees it: a discreet thumbs up from Ben.  
Marco is suddenly bolstered. Fuck it! Here goes nothing...

MARCO

I think it's fine.

(to Chad)

But when I look at it I don't think  
pretty thoughts.

Chad realizes he's still wearing the hat and chucks it.

CHAD

(to Marco)

This gondola is the product of 66  
hours of scientific market  
research. It is designed to capture  
visual interest, lure foot traffic,  
and trigger impulse purchases.

MARCO

Well I don't know anything about that. But I got over 6 years experience picking over makeup at department stores, drug stores, dollar stores, and all that's triggering for me is a headache.

Some laughs... but Marco ignores them as he stands and approaches the gondola. He's in the zone now.

MARCO (CONT'D)

I mean look at it, it's a tank. It's all hard edges. Sure it's clean, it's bright, and I can see all the merch, but... where's the fun? Where's the mystery? I want to open drawers. I want surprises. I want to find something I didn't know was there.

Madolyn finds herself nodding along with Marco, a rare crack in her studied reserve that people can't help but notice.

CHAD

We don't use displays to hide things we want to sell.

LAWRENCE

But we could. Maybe a little carousel you have to spin to see every eyeshadow.

BEN

Or a flap that accordions out into little shelves when you lift it!  
(catches himself)  
Or not.

MARCO

Exactly! That's fun.

And Madolyn's poker face cracks -- she's smiling.

CHAD

We already have a prototype. This one. And we're testing it tomorrow.

MADOLYN

Could we get a second prototype ready by then? Something that shows off this... alternate concept?

LAWRENCE  
(looks at Ben)  
I think so.

MADOLYN  
Then it's settled. We put both  
gondolas to the test tomorrow.  
Chad's, and Marco's.  
(smiles at Marco)  
May the best man win.

Everyone's looking at Marco and he knows it -- including  
Chad, who fumes as he glares at him. Off Marco as he does his  
best to keep a smile on...

END OF ACT TWO

ACT THREE

FADE IN:

INT. GLAMOROUS - RESEARCH LAB - DAY

This is where Glamorous stages its in-house focus groups: large, well-lit, and surrounded on all sides by MAKEUP STATIONS and MIRRORS.

Lawrence leads A DOZEN WOMEN in, where they discover TWO GONDOLAS stocked with Glamorous products; one Chad's, the other, Marco's.

LAWRENCE

(to the women)

Today we are interested in your beauty routine. We want to see you put together a look for a special night out -- whatever that means to you. And yes...

On the other side of the mirrors...

INT. GLAMOROUS - OBSERVATION - SAME

An audience of Glamorous executives, market researchers, and our intern candidates, watch through the mirrors, and on video feeds recording every second.

Marco, AlyssaSays, and Nowhere sit at the very front (the cheap seats, like a movie theater).

LAWRENCE (ON VIDEO)

...this is being recorded, but that's no reason to be shy. We just want you to have fun.

ALYSSASAYS

So what are they going to do, tell us which gondola they like better?

MARCO

Yea, by which one they use more. They're going to tell us which one they like without knowing it. That's the test...

(looks back at Madolyn)

Isn't it?

Madolyn keeps the answer to herself but smiles knowingly.

INT. GLAMOROUS - RESEARCH LAB - SAME

Ben is buffing Marco's gondola to a ridiculous extent, with his eye very self-consciously on the two-way mirror. Lawrence knows what's going on and does his best to startle him:

LAWRENCE

He's impressed, now get a move on.

BEN

Who's impressed? What are you talking about? I have to go!

Lawrence grins as Ben hustles out of the lab.

INT. GLAMOROUS - OBSERVATION - SAME

Marco is jolted by his own surprise as Chad sidles up to him.

CHAD

There room down here for me with the cool kids?

Chad uses his imposing physicality to crowd AlyssaSays and Nowhere out of the way. It's just him and Marco up front now.

CHAD (CONT'D)

This is exciting, huh buddy? First time you've ever been put to the test?

Chad puts his arm around Marco and embraces him aggressively. If they were friends, it'd be cool, but they aren't, so...

MARCO

Guess so.

LAWRENCE (ON VIDEO)

All right, ladies...

INT. GLAMOROUS - RESEARCH LAB - INTERCUT

Resume Lawrence and the group participants:

LAWRENCE

Begin!

The women begin scouring the gondolas for makeup products.

RESUME Observation as Chad & Marco watch closely.

CHAD

I never even knew a thing about makeup until Mom scooped me up after business school to help her run this place. I mean, I'm gay, but I'm not like gay, you know?

MARCO

(uneasy)

I think I'm getting the picture.

MIRROR POV: We're straight on different women as they apply makeup in the mirrors. Like the mirror itself was the camera.

CHAD

Makeup or mattresses, it all comes down to knowing your market. Knowing your competition. And knowing how to win.

MORE SHOTS of the women applying makeup... Lawrence monitoring their progress... everyone in Observation looking for a clue about which way the winds are blowing, until--

LAWRENCE (ON VIDEO)

And that's time!

INT. GLAMOROUS - RESEARCH LAB - SAME

Lawrence thanks the ladies as they leave in orderly fashion.

LAWRENCE

You can collect your payment out front.

Now Lawrence is alone. He looks to the mirror (where he knows his audience is watching).

LAWRENCE (CONT'D)

Moment of truth.

Lawrence approaches Chad's gondola and spins it to face the audience in Observation:

INT. GLAMOROUS - OBSERVATION - SAME

...and Chad's gondola is picked over. Undeniably. It's maybe half-empty? Chad smiles, content that he's won this contest.

LAWRENCE (ON VIDEO)

And now, for the newer prototype...

Moment of truth: Lawrence spins Marco's gondola around so the audience in Observation can see it:

It's completely empty. Picked clean! Marco wins. He beams!

LAWRENCE (ON VIDEO) (CONT'D)  
I think we have a winner.

A WOMAN'S HAND falls on Marco's shoulder.

MADOLYN (O.S.)  
I think we do, too.

Marco looks over his shoulder to see Madolyn smiling down at him like his Fairy Godmother.

MARCO  
You mean...?

MADOLYN  
(to Marco)  
Got any plans this summer?  
(to the other candidates)  
Because as much as you all  
impressed me...  
(to Marco)  
I only have room for one intern.

MARCO  
I, uh... I'll move some things  
around, we'll make it work.

MADOLYN  
You do that.  
(to Chad)  
And you...?

CHAD  
--will get our retailers to sign  
off on the pre-fab and get a time  
frame for full rollout.  
(looks at Marco)  
You did good, kid. You did good.

Chad leaves. Marco is still wonderstruck as the losing candidates shuffle out. AlyssaSays stops, phone in hand.

ALYSSASAYS  
Alyssa Says you're one fan closer  
to triple digits.

Marco checks his phone -- yes! AlyssaSays has subscribed to his YouTube channel. Wow!

ALYSSASAYS (CONT'D)  
 (like a "goodbye")  
 Comment, like and subscribe.

What is happening!? Marco can barely contain himself.

INT. GLAMOROUS - HALLWAY - MOMENTS LATER

Marco emerges from Observation, and DANCES down the hallway. He's deliriously happy (and oblivious to all the heads he is turning). This is a trailer moment, people! Queer joy!

INT. GLAMOROUS - OBSERVATION - SAME

Madolyn emerges to watch the oblivious Marco from the doorway. His joy is her joy. She feels his energy.

Chad emerges from Observation to clock his moment.

CHAD  
 What was that back there, you  
 putting me in my place?

MADOLYN  
 It was just business.

INT. GLAMOROUS - HALLWAY - CONTINUOUS

Madolyn starts heading for her office and Chad makes chase.

CHAD  
 It was humiliating!

MADOLYN  
 So was finding out we're selling  
 knockoffs on YouTube.

CHAD  
 We're chasing trends! Everyone does  
 it. Who are you going to trust, me  
 or some kid out of high school?

MADOLYN  
 His name is Marco, he is my intern  
 now, and he's going to be around  
 all summer. So you'd better find a  
 way to get along.

Chad loses a step as he processes this, aghast, until:

CHAD

Why am I never good enough for you?

Madolyn stops, gives Chad the courtesy of a face-to-face.

MADOLYN

Of course you're good enough for me.

CHAD

You don't act like it. Here I am, pouring my life into saving your company, and you're treating him like your son, not me.

(for real)

Am I that disappointing?

As Madolyn searches for an answer, Chad's eyes go wide!

CHAD (CONT'D)

Oh my god you paused, that's a yes!

MADOLYN

No it's not!

CHAD

Have fun with your new pet. When you get bored with each other, I'll still be here.

Chad leaves. He's wounded, and Madolyn feels guilty about it.

INT. GLAMOROUS - PRODUCT DEVELOPMENT - AFTERNOON

Ben and Lawrence are wheeling the last of the equipment in from the focus group. Lawrence clocks how downcast Ben is.

LAWRENCE

You know, if you like that boy, you should talk to him. Ask him out.

BEN

Ask "him" out? Who's "him"? Who are you even talking about?

LAWRENCE

Marco. You built his gondola, he could buy you dinner as thanks.

BEN

No one is buying anyone dinner, okay? We work together. If I wanted to ask him out -- and I don't!

(MORE)

BEN (CONT'D)

-- it'd be weird and creepy. And  
he'd probably say no. So who cares?  
Not me.

Lawrence can see right through Ben's brave face. A beat.

LAWRENCE

You know, when I met my husband,  
back in the dark ages of the  
Clinton era, we didn't have Grindr,  
we didn't have Scruff. We barely  
had the internet, and you had to be  
good at it; I wasn't. We had the  
gym, and the steam room, and bars,  
and dinner parties, and running  
into people on the street, but I  
didn't meet him any of those  
places. Do you know where we met?

(Ben's listening)

At work.

BEN

How did you know he liked you?

LAWRENCE

I asked. Maybe you should too.

Ben lets the question hang in the air as he keeps tidying up.

INT. JULIA'S OFFICE - AFTERNOON

It's our first look at Julia's legal office, which is clearly  
a one-woman shop -- and a busy one, too. She sits at her  
desk, piled with papers, on the phone, PENCIL in hand:

MARCO (ON PHONE)

And she said it's mine! And I start  
Monday! It's real, I signed a 1014  
and everything!

JULIA (ON PHONE)

1040, dear.

MARCO (ON PHONE)

I still need to look at apartments,  
is it okay if I'm home late?

JULIA (ON PHONE)

Of course. I won't wait up.

MARCO (ON PHONE)

Mom -- I can't believe it!

JULIA (ON PHONE)  
Neither can I.

Julia hangs up. A beat. Will she accept this news in peace?

Julia SNAPS the pencil in her hand. She looks very alarmed!

INT. GLAMOROUS - ELEVATORS - AFTERNOON

Bag in hand, a giddy Marco hangs up from his call with Julia and waits for the elevator to leave when Venetia joins him.

VENETIA  
I know I told you to keep your head  
down yesterday.

MARCO  
Yeah, I'm kinda bad at that.

VENETIA  
Good. This place needs more people  
who'll speak up. Everyone's afraid.  
I'm afraid.

MARCO  
Of who?

Venetia looks around, wary of prying ears, then:

VENETIA  
How about we talk about that  
tonight. Plans? You're celebrating,  
right?

MARCO  
Yeah, with a two hour train ride  
home.

VENETIA  
Stay in the city, my roommate's  
hosting at The Pink Room tonight.

\*  
\*

MARCO  
The Pink Room? What's that?

VENETIA  
It's a roaming underground queer  
dance party. Address hasn't dropped  
yet but it's usually near my place  
in Bushwick.

Marco looks Venetia over, surprised, and she clocks this.

VENETIA (CONT'D)

Hey my closet's not just pencil skirts and sweater sets. Speaking of, you can change at my place, if you want to skip that train.

(looks Marco over)

I know we can turn a look.

MARCO

I think I have to ask my mom.

Marco goes for his phone, and Venetia stops him.

VENETIA

Tonight, I think your drag name is Airplane Mode.

(beat)

Come on, it's your summer in the city. Don't you want to see what's actually out there?

Phone in hand, Marco unlocks... and puts it in Airplane Mode. DING! Venetia is elated as they board the elevator together.

INT. GLAMOROUS - CHAD'S OFFICE - NIGHT

The lights are off at Glamorous, except in Chad's office, where he's the only sign of life, doing pull-ups shirtless while he talks on his wireless headset.

CHAD

I don't care what you do. We have to get rid of that kid, and we have to do it fast.

(then)

Whatever it takes.

Chad struggles for one last pull-up... and gets it. As he falls to his feet, whips his headset off and tosses it across the room. Off Chad, full of energy and out for blood...

END OF ACT THREE

ACT FOUR

INT. VENETIA'S PLACE - NIGHT

We're on a dingy door. At last it opens and it's Venetia, welcoming Marco inside.

VENETIA

So here it is. Everything an  
assistant's salary and two  
roommates will buy you in deep  
Bushwick.

\*

Marco is clearly surprised and a little out of his element but is polite as he follows Venetia.

VENETIA (CONT'D)

(indicates)

That's the kitchen...

(indicates)

That's the living room...

Venetia indicates a CLOSED DOOR.

VENETIA (CONT'D)

That's Ernesto's room, he just  
booked a cruise ship gig, so he's  
gone all summer...

DIZMAL (O.S.)

You see my police tape?

**DIZMAL (20s, they/them/theirs)** emerges from their room half-naked, mid-way through mummifying themselves in POLICE TAPE. They stop as they clock Marco.

VENETIA

No, I didn't, but I have a friend  
from work who's coming tonight.

(to Marco)

Marco, this is Dizmal, they're  
hosting tonight at the party.

(to Dizmal)

And Dizmal, this is Marco, he's  
gonna be interning for Madolyn this  
summer.

\*

And like that, Venetia just taught Dizmal and Marco their respective pronouns. Welcome to 2019.

Venetia's phone lights up. She takes a call, apologetic.

VENETIA (CONT'D)  
Work drama, sorry.

Venetia steps away and a star-struck Marco is now alone with Dizmal as they looks him over.

DIZMAL  
Love that face. You wear it every day?

MARCO  
(touches his cheek)  
What face? I woke up like this.

DIZMAL  
Me too, bitch.

MARCO  
So you do drag?

DIZMAL  
I do everything, and everyone. Why, you like drag?

MARCO  
Love -- I'm obsessed!

DIZMAL  
Oh cool -- who are your three favorite drag queens--

Marco takes a big breath as he winds up to answer, when--

DIZMAL (CONT'D)  
Who weren't on RuPaul's Drag Race.

Marco is stymied and Dizmal seems to enjoy it.

MARCO  
I know there's other ones. I just... don't know their names.

DIZMAL  
That's okay. You're normal.

Dizmal finds the rest of the police tape and resumes mummifying themself as an outraged Marco makes chase.

MARCO  
Normal? Is that a read? Cause I don't just wear these heels, I can do cartwheels in them.

DIZMAL

This city's full of craaaazy kids on their Manhattan *rumspringa*. Then they go home, hang up them heels, and get on with their lives. Like I said, normal.

Dizmal pats Marco. Is it reassuring, or just condescending? Venetia is done with her call and swoops in to the rescue.

VENETIA

Stop hazing my intern! We have to get ready.

(looks Dizmal)

And you have to fix that tape, no one wants to see your ass tonight.

Dizmal finally turns around and exposes their bare ass to Marco & Venetia. (And honestly it's a really nice ass.)

DIZMAL

I got twelve alerts on Grindr that say you're wrong!

Venetia pulls Marco away...

INT. VENETIA'S BEDROOM - CONTINUOUS

...and into her bedroom, and Marco is instantly gobsmacked: it's basically a walk-in closet of wall-to-wall fashion.

VENETIA

(sees Marco's happy)

See anything your size?

MUSIC KICKS IN as we get some quick shots of:

- Venetia and Marco changing outfits
- Venetia and Marco completely re-doing their makeup

CUT TO:

INT. BUSHWICK BUILDING - HALLWAY - NIGHT

\*

MUSIC CONTINUES. A doorman waves Venetia and Marco into this dimly-lit party in the middle of nowhere. A wide-eyed Marco follows Venetia inside, as the MUSIC GROWS...

They pass a "sofa" made out of a torn-out car backseat, where one guy is straddling another, making out. The guy on bottom clocks Marco admirably, and cocks his neck -- "wanna join?"

Venetia clocks this moment and pulls a bashful Marco along...

INT. BUSHWICK BUILDING - DANCE FLOOR - CONTINUOUS

And wow: cool party people in their 20s and 30s dance to J Lo's "Dinero" in this industrial party space. Marco follows Venetia as he sees the crowd is facing a...

MAKESHIFT STAGE

...where Dizmal, mic in hand, studies a contestant who is shaking his ass to the music. Dizmal signals to the DJ to cut the music and the contestant stops shaking his ass.

DIZMAL

(to crowd)

All right -- let's give it up for whatever his name is. Sorry guys, I am very high. And I know we got some bigger booties out there. Come on up here and let me see you shake it. There's five drink tickets on the line here, let's go!

As a new contestant gets pulled onto the makeshift stage...

RESUME Venetia and Marco as they land at a folding table bar, where she orders them shots and he immediately downs his. (In the background, "Dinero" resets for the next contestant.)

VENETIA

Don't wait for me.

Venetia does her shot and orders another round.

MARCO

For the record, I know there's other drag queens. Lots of them.

VENETIA

You're still mad about that?

MARCO

Dizmal's making me sound like I'm just some kid from Jersey who wears his mom's makeup.

VENETIA

Aren't you?

(Marco gasps!)

Sorry, you're nobody. I am too.  
Welcome to life at the bottom.

MARCO

I'm not nobody -- I'm a goddamn  
boss. I think I showed everyone  
what's what at Glamorous. And this  
is just Week One.

\*  
\*

VENETIA

Oh honey you think it's always  
going to be that easy? Life is  
hard. Glamorous is hard. Trust me,  
I've got the scars to prove it.

A moment of introversion before she dives back in with Marco:

VENETIA (CONT'D)

People are going to try to show you  
up every chance they get. They're  
going to fight you. They're going  
to make friends with you just so  
they can trip you and kick you when  
you're down. If you're not ready  
for it, you might as well go home.

As Venetia's words hang over Marco...

\*

BACK ON STAGE

\*

Dizmal signals to cut the music on the latest contestant,  
even less impressed with her big booty abilities.

\*  
\*

DIZMAL

Okay let's call this. This is the  
worst big booty contest in Pink  
Room history and I'm sorry we even  
held it. You don't even deserve  
these drink tickets but rules are  
rules, so let's pick a winner--

\*  
\*  
\*  
\*  
\*  
\*  
\*

MARCO

(calls out)

I volunteer as tribute!

\*  
\*  
\*

All heads turn to Marco as he works his way through the crowd  
to Dizmal's feet at the stage.

\*  
\*

DIZMAL

Oh we have a new contestant?

\*  
\*

Dizmal pulls Marco up on stage, to the crowd's polite cheers.

\*

DIZMAL (CONT'D)

You gonna introduce yourself?

\*  
\*

MARCO  
 (into mic)  
 Marco Mejia.

Dizmal spins Marco around playfully, inspecting the goods.

DIZMAL  
 And where's that big booty, Marco  
 Mejia? Did you leave it in your  
 Uber?

The crowd titters with laughter. Marco pulls away from  
 Dizmal, determined, ready to win this.

MARCO  
 Just start the music.

DIZMAL  
 Okay playboy. Time to shake it.

Dizmal signals the DJ as they back off, giving Marco the room  
 he needs to shake it just like the other contestants.

The "Dinero" clip they've been using for the contest (J Lo's  
 fast-paced chorus) begins, and Marco shakes his ass to the  
 beat with aplomb, earning an immediate if tentative respect  
 from Dizmal and the crowd.

But then everyone notices something -- Marco isn't just  
 shaking his booty to the beat, he's lipsyncing. A fact that  
 becomes even more impressive when Cardi B's verse kicks in  
 and Marco hits every word perfectly, which he highlights for  
 the crowd by pointing to his lips as he performs.

Venetia has made her way to Dizmal's side as Marco's  
 performance builds to a rousing climax with a cartwheel  
landing into splits (as he bragged to Dizmal when they met).

The crowd's cheering. Venetia's proud. Marco's even won  
 Dizmal over, by the looks of it! Dizmal joins Marco on stage,  
 drink tickets in hand, ready to award the fighter his prize.

DIZMAL (CONT'D)  
 (to the crowd)  
 Little booty, big moves! Do we have  
 to vote or can we just call it?

MALE VOICE (O.S.)  
 NYPD!

MUSIC CUTS. Dizmal and Marco see: POLICE OFFICERS entering  
 the party, flashlights up. The crowd freaks! People start  
 RUNNING. They hop off stage.

MARCO  
Are we in trouble?

DIZMAL  
Not unless you're carrying.  
(then, realizes)  
Or you're underage.

\*

Shit! That's Marco. His alarm builds.

MARCO  
What do I do?

The crowd SURGES and separates Dizmal from Marco. He's all alone now, fighting the tide of people trying to escape the cops as they advance.

\*

END OF ACT FOUR

ACT FIVE

INT. BUSHWICK BUILDING - NIGHT

\*

We're back with Marco as he tries to get his bearings. No sign of Venetia or Dizmal. Crowd moving for the exits. Cops getting closer...

\*

Marco clocks an EMERGENCY EXIT that no one seems to be using. He sees an opening, and makes a break for it.

He makes it to the exit, pops outside...

EXT. ALLEY - NIGHT

...straight into the HEADLIGHTS of a waiting squad car. A bleep of their siren tells him they see him.

As Marco does his best to strike a pose with his hands up...

DISSOLVE TO:

INT. BROOKLYN CENTRAL BOOKING - NIGHT

We're with a worn-down Marco as he's lead in by a booking officer and discover it along with him: a JAIL CELL with a half-dozen fellow arrestees: some from the party, others from real life, all pissed off and scary.

And then there's Marco.

The officer leads him inside, and locks him in. Click!

Everyone in the cell is looking at their new, high-heeled family member and Marco knows it. A beat, then:

MARCO

So. Does anyone... like to dance?

INT. BROOKLYN CENTRAL BOOKING - LATER

Marco's cell mates are all lined up shoulder to shoulder... and dancing in sync. Poorly, but they're trying.

MARCO (O.S.)

(spoken in rhythm)

"I want your love / and I want your  
revenge..."

REVERSE to REVEAL: Marco is leading them, teaching them the choreography to Lady Gaga's "Bad Romance" video.

MARCO (CONT'D)  
 (still spoken)  
 "You and me could write a bad  
 romance / Oh-oh-oh-oh-oh Oh-oh-oh-  
 oh-oh-oh / Caught in a bad  
 romance."

Marco claps, signalling the lesson is over. The men await their notes:

MARCO (CONT'D)  
 (to the men)  
 We're getting there but we're not  
 there yet.  
 (to one man)  
 It's six beats on the "oh" not  
 eight.  
 (to another man)  
 And what are you doing with your  
 hand? Let me see your paws up.

The man complies, and gives Marco a "paw up."

MARCO (CONT'D)  
 Good! Now you've got it.  
 (gets back in position)  
 And we're ready to go again.

Marco is interrupted by the doors to holding opening.

OFFICER (O.S.)  
 Mejia, you've made bail.

MARCO  
 Tina! You made it!

Marco spins around to see his savior: his mother, Julia.

JULIA  
 Tina couldn't bail you out if she  
 wanted. She's underage -- just like  
 you.

Marco is paralyzed at the sight of his mother, then:

MARCO  
 (to officer)  
 Officer I'd rather take my chances  
 in here.

The officer opens the cell and leads Marco out.

EXT. BROOKLYN CENTRAL BOOKING - PARKING LOT - NIGHT

Marco follows Julia back to her Subaru. He looks for a reaction from her, but nothing. Only painful silence.

MARCO

Today wasn't all bad. I got the internship, remember?

JULIA

Great, maybe they'll give you lunch off for your court appearance next month.

Julia stays frosty and it makes Marco boil. Suddenly, he's emboldened. He wants her to hear this.

MARCO

I know what you're thinking. But I would do it all again. Because I had an amazing time. And I'd rather taste and touch what's out there in the real world than watch it on YouTube. And you can't protect me from that forever.

Marco finds his footing, more confident now as he continues:

MARCO (CONT'D)

I have to know what's out there. I have to be out there. I don't want to be a big fish in a small pond; I want to be in the ocean. I love it. I need it. Even if I sink. Even if I drown.

They finally reach the Subaru. It seems like Julia's going to stay silent, but she looks at Marco.

JULIA

Do you know why I make so many rules for you? Not because you did anything wrong. But because you're special.

MARCO

I know I'm special--

JULIA

You think you're special, because of how you look on the outside. But you're really special because of how you are on the inside. You're smart. You're focused.

(MORE)

JULIA (CONT'D)

You're resilient. You turn a night in jail into a dance number. You can't afford to throw that away on a mistake or a risk or a dream. Some kids have mommy and daddy to bail them out if they screw up. Or they just don't have that much to lose. But you. You, Marco, have so much to lose. Because your life is not pointless. It is not average.

Julia hasn't broken emotionally yet, but maybe she's about to, as she looks away to rummage in her purse.

JULIA (CONT'D)

I know it, I've always known it.

Sweet words, yes, but Marco knows what's under the sugar coating and his face betrays it.

MARCO

I know you're going to say I can't intern at Glamorous--

JULIA

I'm not.

(then)

I'm saying you have to take the internship.

It would be an understatement to say Marco is thrown!

MARCO

I do!?

JULIA

Every parent wants their child to make it to grandma's house safe. But maybe the people who really change the world have to make it through the woods on their own.

Marco is practically floating on air now. This is magic!

MARCO

I will not mess this up. I promise. I am going to change the world. You will too!

Julia opens the car as an excuse to look away from Marco.

JULIA

I already did, I had you.

Then he sees it: Julia is crying. Silently, but still.

MARCO  
Mom, your face.

JULIA  
It's nothing.

MARCO  
It's not nothing -- your mascara's  
running. It's 2019, even Duane  
Reade sells a waterproof.

JULIA  
I'm not crying.

MARCO  
Oh then I guess it's raining  
exactly on your face.

JULIA  
A bug flew in my eye. A big one. It  
was gross.

MARCO  
Hey that's my lie, I want it back.

JULIA  
Get in!

STAY OUTSIDE as Marco & Julia get in the car and she starts  
the engine.

JULIA (O.S.) (CONT'D)  
You know I'm still right about  
everything.

MARCO (O.S.)  
Yeah you are, except for those  
shoes.

\*  
\*  
  
\*  
\*  
\*

As Julia's Subaru drives off...

END OF ACT FIVE

ACT SIX

INT. LE PAIN QUOTIDIEN - DAY

We're at the end of a lunch with Julia and Marco as he checks the time and flags down the passing server.

MARCO

(to server)

Can we get the check?

(to Julia)

I gotta get back, they're real strict about time stuff.

JULIA

You know who else is strict about "time stuff"? Everyone.

MARCO

Is this lecture about lateness going to make me late?

JULIA

No. I have to go too, I have my own appointment. With a new client in the city.

MARCO

(thrown)

You hate taking clients in the city, the drive is boring and you refuse to get into podcasts.

JULIA

If we're going to keep having lunches like this, I needed the client to justify the commute.

Red alert! An alarmed Marco tries to peddle out of this...

MARCO

I can't really do this a lot, I have, um, commitments at work.

JULIA

Oh but you shall, for it is...

(dramatic pause)

The Cost.

(then)

Lunch, whenever I ask. No exceptions.

MARCO  
Even the weekend?  
(growing alarm)  
Even brunch!?

Julia laughs! Let's be honest: she's enjoying this.

JULIA  
(quoting Ursula)  
"If you want to cross the bridge,  
my sweet, you'll have to pay the  
toll."

MARCO  
Ursula!

INT. GLAMOROUS - ELEVATOR - DAY

CLOSE ON: A gold necklace spelling the name MARCO. Reveal:  
it's Marco's! And it swings as he hustles, balancing a COFFEE  
TRAY in one hand and a tote on one arm.

Marco hurries into the closing elevator and barely makes it!  
But he's not alone. He has company: a visibly nervous Ben.

They ride in silence for a beat, until:

BEN  
I'm Ben!

Yes that was too loud. Marco looks him over.

MARCO  
Yeah you're Lawrence's assistant in  
Product Development.

BEN  
I built your gondola.

MARCO  
How butch! I saw you on Grindr.

BEN  
You did!?

MARCO  
I mean I blocked you. As one does  
in the workplace, right?

BEN  
Right...

Ben is deflated as the doors open and Marco leaves.

\*

INT. GLAMOROUS - HALLWAY - CONTINUOUS

Ben trails Marco sadly, dejected, defeated, until--

MARCO

But maybe we can still hang out  
sometime.

BEN

(panicked)

We can!?

Ben sees Marco has turned and is facing him while briskly  
walking backward, juggling coffee and tote.

MARCO

Yeah. I mean, why not?

Ben catches himself being too excited and feigns aloof cool:

BEN

Yeah, I'll hit you up or something.

Marco's charmed until he checks the time -- yikes! He dashes  
off without a goodbye. Ben holds his breath, and...

...dances down the hallway! Elated! Energetic! This is his  
queer optimism! (And an intentional echo of Marco's  
celebratory dance in Act Three.) Ben finally opens his eyes  
and sees he is outside...

INT. GLAMOROUS - PRODUCT DEVELOPMENT - SAME

...where Lawrence seems to have watched the whole thing. Ben  
plays it straight as he shuffles in and back to work.

LAWRENCE

(loving this)

You finally talked to him.

BEN

Who!?

LAWRENCE

Your crush.

BEN

I don't have a crush. That's crazy.  
You're crazy. Get to work!

(searching)

Where are those new packaging  
samples?

Ben tries to shake it off, starts looking around. \*

LAWRENCE \*

Oh I gave them to our new intern.

BEN

What new intern?

Ben turns around and YELPS as Nowhere is standing right in front of him holding a stack of packaging prototypes.

LAWRENCE

Madolyn didn't need him and we got along, so it seemed like a win-win.

NOWHERE

(whispered)

I like the lavender.

As an alarmed Ben takes the packaging from Nowhere slowly...

INT. GLAMOROUS - VENETIA'S DESK - DAY

Venetia jumps off a call and to her feet as Marco arrives.

VENETIA

(re: the time)

Cutting it close?

MARCO

What about it?

(hands off tote)

Vogue Italia, Dazed, i-D...

(hands off coffee)

An iced coffee for you, and a grande latte extra foam double cup for our queen.

VENETIA

(takes her coffee)

Hey -- remember how I have a roommate who's out of town? \*

MARCO \*

Yeah, Ernesto. The cruise ship gig. \*

VENETIA \*

So he's got a whole bedroom not doing anything all summer, and those two hour train rides back to Jersey can't be too fun, so... \*

Venetia reaches into her desk and produces a KEY.

VENETIA (CONT'D)  
...wanna be our summer roommate?

\*

MARCO  
(brightens)  
Really!?

\*

VENETIA  
We kinda feel bad about getting you  
arrested so fair's fair. But if the  
landlord asks, you're Ernesto's  
cousin and not a subletter  
Venmo'ing me \$700 a month.

\*

\*

\*

A look of worry crosses Marco's face and he holds off.

MARCO  
I know that's not a lot, but it's  
still a lot for me.

VENETIA  
We'll find you some side hustle  
easy. Don't worry, we got this.  
(Marco snatches the key)  
Condragulations.

MARCO  
So what's the bad news?

VENETIA  
Iced coffee number one's about to  
burst my levees, the phone's yours.  
(gets up)  
Don't freak, you got this!

Venetia hustles off as Madolyn is leading somebody out of her  
office: AlyssaSays.

MADOLYN  
(to AlyssaSays)  
It's been a delight. We're really  
looking forward to working with  
you.

MARCO  
(gagged)  
You got a job here?

ALYSSASAYS  
I got a sponsorship. Alyssa Says  
she's proud to be showcasing  
Glamorous products on her channel.

AlyssaSays throws her arms around Marco in a happy embrace.

MARCO

Marco says that's awesome!

Whipfast, AlyssaSays jabs her finger into Marco's chest!

ALYSSASAYS

(snarling)

Don't steal my bit.

AlyssaSays leaves. Marco and Madolyn trade a loaded look.

MADOLYN

Madolyn says that girl is extra.

(takes her coffee)

Double cup?

MARCO

Yes, queen.

Coffee in hand, Madolyn is headed back into her office when--

MARCO (CONT'D)

Madolyn, I just want to say I know

I've only officially been your

intern for five hours and twenty

two minutes but I am living for

this. And you.

Madolyn stops, turns back, looks Marco in the eye for an intimidating beat. The phone starts RINGING.

MADOLYN

Let's have a talk.

A steely Madolyn beckons Marco to join her in her office.

MARCO

But the phone--

MADOLYN

That can wait. This can't.

Is she about to fire him?! Marco ignores the ringing phone and joins Madolyn in her lavender-scented sanctum.

INT. GLAMOROUS - MADOLYN'S OFFICE - CONTINUOUS

Marco creeps in after Madolyn as she sips at her coffee, looking out at the city, impossible to read.

MADOLYN

Why do you think I hired you as my intern?

MARCO

Because I'm smart and sassy and  
tell it like it is?

MADOLYN

Because you're nobody.

Madolyn can see her words sting, and a flash of sympathy  
across her face tells Marco she didn't mean it "that way."

MADOLYN (CONT'D)

You're a lovely young man, don't  
get me wrong, but no one around  
here cares about you or is afraid  
of you.

(looks away)

And I need that right now.

MARCO

I don't understand...

MADOLYN

Something's happening at my  
company, Marco. You were more right  
in your video than you knew.  
Glamorous isn't just slipping, it's  
plummeting. Like we're being  
sabotaged from the inside. And the  
worse part is, I don't know how. Or  
why. But now I have a way to find  
out: you.

MARCO

(gobsmacked)

Me? How? I'm just some kid.

MADOLYN

Exactly. You can be my eyes and  
ears and tell me what's really  
happening behind my back. And no  
one will suspect a thing, because,  
like you said, you're "just some  
kid."

Madolyn gets a little more animated as she elaborates:

MADOLYN (CONT'D)

You're going to make friends here.  
Find out what people doing behind  
my back. What they're hiding, what  
they're stealing. What they want  
your help with when they think  
you're on their side.

It finally dawns on Marco what Madolyn is asking of him. \*

MARCO \*

You want me to be your spy. \*

Madolyn grins as she turns to her wall mirror and produces a liquid lip. \*

MADOLYN \*

This business isn't all glitter and  
glamour and neither is life. \*

As Madolyn begins touching up her lips... \*

INT. JULIA'S SUBARU - DAY \*

As Julia does her own last-minute primping in the rear view mirror... \*

MADOLYN (V.O.) \*

Every morning you look in the  
mirror, it's not just a chance to  
start over... \*

INT. VENETIA'S PLACE - DIZMAL'S ROOM - DAY \*

Dizmal dances in front of a wall mirror as they put their  
lashes on. \*

MADOLYN (V.O.) \*

Or tell the world who you are... \*

INT. GLAMOROUS - PRODUCT DEVELOPMENT - DAY \*

As Lawrence diagrams something in a GLASS MARKERBOARD, we  
rack to his own reflection.... \*

MADOLYN (V.O.) \*

It's a chance to make your world a  
better place. \*

INT. GLAMOROUS - ELEVATORS - DAY \*

As Ben, on top of the world, checks his hair in the  
reflection of the elevator doors. \*

MADOLYN (V.O.) \*

To take a risk that really matters. \*

INT. GLAMOROUS - RESTROOM - DAY

As Venetia touches up her own lips in the mirror...

MADOLYN (V.O.)  
To work for what you really want.

INT. GLAMOROUS - CHAD'S OFFICE - DAY

As a shirtless Chad does dips on his office gym equipment,  
admiring himself in the mirror...

MADOLYN (V.O.)  
And fight for what you know you  
deserve.

INT. GLAMOROUS - MADOLYN'S OFFICE - RESUMING

Her lips done, Madolyn crosses to face Marco directly.

MADOLYN  
I'll teach you how. I'll teach you  
everything. My only question for  
you is, are you ready for it?

Marco answers Madolyn's question with: a smile. He bites his  
lip, trying and failing to hold back the excitement as it  
builds and builds.

Off this budding partnership...

END OF SHOW