

**LOVE**

"PILOT"

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INT. MICKEY'S APARTMENT - LOS ANGELES - NIGHT

MICKEY (late 20s, bright, tough) hangs a shelf above her bed in a studio apartment. Her CAT hisses at the window.

MICKEY  
(to cat)  
What's wrong, Grandpa?

Mickey sees a MAN crawling through her open window.

MICKEY (CONT'D)  
Fuckin' SHIT!

Mickey grabs a book and chucks it at the man's head.

MAN  
Ow! Jesus!

MICKEY  
... Eric?

She turns on a lamp and sees ERIC (20s, scruffy, chubby) squeezing through her window. He falls onto the floor.

ERIC  
Awww mama. Come here. I love you!

MICKEY  
Dude, you're bleeding.

ERIC  
I am?  
(stares at hand, mesmerized)  
Wow. That's how much I missed you. My hand's bleeding, my *heart's* bleeding--

MICKEY  
What am I looking at? Acid?

ERIC  
(smiling)  
Molly.

MICKEY  
Unbelievable.

She walks into her KITCHEN and pulls out a first aid kit.

ERIC  
Maybe I cut my hand on your fence? I had to climb many fences to be this romantic.

MICKEY

Ring a doorbell next time. No. Don't.  
Just go. You're not supposed to be here.

ERIC

I need you mama. I don't wanna break up.

Mickey kneels beside Eric to tend his wound. She softens.

MICKEY

Yeah. This week's been rough for me too.

ERIC

But me too though. Kissy?

She knows he's bad but -- fuck it. Mickey kisses Eric. He touches her with his bloody hand.

INT. GUS'S BEDROOM - LOS ANGELES - NIGHT

Bedtime. GUS (late 20s, goofy, sincere) stands at the foot of his bed doing an interpretive dance to the *Boston Legal* theme on TV. His girlfriend NATALIE laughs in bed.

NATALIE

I think this is more for you than for me.

GUS

You're welcome!

Gus crawls back into bed next to Natalie (20s, grounded, conservative). They kiss and turn back to their laptops.

GUS (CONT'D)

When is your dad's birthday again?

NATALIE

November 9th.

GUS

Cool. I got a fun gift idea for him.  
(shows laptop screen)  
Some slippers that look like beagle paws.

Natalie turns her laptop to Gus. It's a WEB-SITE OF RUGS.

NATALIE

You should get a rug for your place.

GUS

Uh-huh yeah, I like that red one.

NATALIE<sup>TV</sup> Calling - For educational purposes only

I liked the green one.

GUS

I was just gonna say, green's probably my second favorite.

MOMENTS LATER: Gus and Natalie have mild "relationship sex" in bed. They talk as Gus goes down on her.

NATALIE

I'll just get the green rug for my place--

GUS

No I like the green rug. It's a waste to buy two. Let's buy one... *for one place.*

NATALIE

Are you--do you want to move in together?

Gus re-positions and has sex with Natalie doggy-style.

GUS

I do. Maybe get our own place? Do you?

NATALIE

Mmmmmmm... yes!

GUS

(faster, more turned on)  
Then let's! Move in! TOGETHER!

Gus orgasms as the *Boston Legal* end credits theme plays.

INT. GUS'S BEDROOM / MICKEY'S BEDROOM - LATER THAT NIGHT

Mickey lays awake in bed, next to Eric who is snoring with a bandaged hand --- as Gus lays awake in bed, next to Natalie who is fast asleep. He pulls out his laptop.

Gus stares at his laptop's screen. *This is it.* He takes a panicky breath... and orders ONE GREEN RUG. The screen's message says: "EXPECT 4-6 WEEKS FOR DELIVERY..." CUT TO:

EXT. FARMLAND - EARLY MORNING

Somewhere miles away in Middle America... in a snowy field... a GIANT WAREHOUSE stands alone... silent.

INT. WAREHOUSE - CONTINUOUS

Inside it's loud and WORKERS bustle with INVENTORY. A FORKLIFT turns the corner with a palette of GREEN RUGS.

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We follow a SINGLE GREEN RUG as it travels down an assembly line, gets packaged in a LONG BOX, and loaded onto a DELIVERY TRUCK driving outside into the snow.

A PRE-CREDIT SEQUENCE begins and we hurtle through "4-6 weeks of delivery" in a fast TWO-MINUTE BURST of FLASHES:

INT. VACANT APARTMENT - DAYS LATER

Gus and Natalie tour an empty apartment with a LANDLORD.

LANDLORD

... and the water pressure is perfect.

Gus and Natalie nod to each other. They'll take it.

EXT. HIGHWAY - DAY

The delivery truck barrels down a highway with Gus's rug.

INT. GUS AND NATALIE'S NEW KITCHEN - DAYS LATER

Gus and Natalie, unpacking in their new kitchen, argue over a broken Kerry/Edwards '04 mug.

INT. MICKEY'S APARTMENT - NIGHTS LATER

Mickey and Eric come home from a night of partying. Eric snorts a line of coke and rubs some on his gums. Mickey puts on some music.

MICKEY

Sit on the bed.

He does what he's told - but not without kissing her.

MICKEY (CONT'D)

Ew! Cocaine kiss.

They both laugh and kiss again. She feels it.

MICKEY (CONT'D)

My tongue is numb.

ERIC

Good.

Mickey straddles Eric for a lap-dance.

ERIC (CONT'D) ing - For educational purposes only

Well okay. I ain't mad at this.

INT. GUS AND NATALIE'S NEW BEDROOM - NIGHT

Gus and Natalie assemble a bed. It falls apart and Gus throws a temper tantrum with angry tears. It's a huge turn off for Natalie. The bloom's coming off the rose.

INT. MICKEY'S APARTMENT - NIGHT

Mickey and Eric hate-fuck. Fast and angry. Eric is basically frothing at the mouth, he's so high.

ERIC  
I AM GOD'S WARRIOR!

MOMENTS LATER: After sex. Mickey, exhausted and relaxed, rolls over in bed. Eric's up and around, pacing the room - lit cigarette in one hand, phone in the other.

MICKEY  
Who are you texting? It's so late.

ERIC  
It's early.

He's right. The sun is about to rise.

MICKEY  
Tell me you're not texting Remo for blow.

Eric ignores her while he shuffles around, opening and closing doors, drawers, etc.

ERIC  
Babe, you still got that travel "Connect Four" thingy?

MICKEY  
Huh? Why?

Eric puts on a song. It's way too loud.

MICKEY (CONT'D)  
ERIC!

ERIC  
I WANT TO PLAY A GAME FROM MY YOUTH!

He holds the empty coke bag to the light and flicks it. Nothing. He peels the bag apart and licks the residue.

MICKEY  
Y'know you have a real drug problem Eric.

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Mickey opens a little jar of sleeping pills and pops one in her mouth.

EXT. GAS STATION - DUSK

The delivery truck gasses up at a pump in the desert.

INT. GUS AND NATALIE'S NEW BEDROOM - NIGHTS LATER

Gus does an interpretive dance to the *Boston Legal* theme as Natalie watches in bed, not amused. He crawls in bed.

NATALIE  
Have you brushed your teeth?

GUS  
(lying)  
Yes.

Gus kisses Natalie on the cheek.

GUS (CONT'D)  
I love you.

NATALIE  
Egh.

GUS  
What? What's wrong?

NATALIE  
You... say "I love you" too much.

GUS  
Too much? I say it once in the morning before work and once more before bedtime--

NATALIE  
-- and at the end of every phone conversation--

GUS  
Yeah, because if you die, I don't want my last words to be, like, "I gotta go" or "I see a cop" or whatever.

NATALIE  
*If I die?! You say "I love you" to me before you leave a room! Sometimes I'll hear you saying it to my dog.*

GUS      TV Calling - For educational purposes only  
Oh, so fucking sorry to be AFFECTIONATE!

NATALIE

That is not affection! It's pressure!  
It's like if I don't say "I love you"  
back then it'll be a huge thing.

GUS

Well do you? Do you love me? I love you.

NATALIE

Stop saying that!

Gus loses his temper and slams a door over and over.

GUS

I love you! I love you! I LOVE YOU!

NATALIE

I CHEATED ON YOU!

GUS

(crying and slamming)  
WHO CARES?! I LOVE YOU! I LOVE YOU!!!

NATALIE

I FUCKED ANOTHER GUY!

GUS

I LOVE YOU! I LOVE YOU!

INT. ERIC'S HOUSE - NIGHTS LATER

Eric lays next to Mickey on his couch.

MICKEY

You're begging now?

ERIC

I'm not begging. I just really, really,  
really would like you to give me a beej  
right now. Please? I promise it will only  
take like, one minute. Probably less.

MICKEY

Ha! That's funny.

MOMENTS LATER: Eric's pants are around his ankles. Mickey  
is on her knees. She caved. He moans with pleasure.

ERIC

Yes. Keep going. Do the swirly thing...

He pushes her head closer and she smacks his hand away.  
At that moment, the DOOR OPENS and ERIC'S PARENTS (old, purposes only  
normal) walk in on them, stupefied.



ERIC (CONT'D)

Ma!

MICKEY

Mmm...?

(she turns her head)

FUCK!

EXT. ERIC'S HOUSE - NIGHT

Mickey furiously storms out. Eric chases after her.

ERIC

I'm sorry! My parents are Irish! They'll just pretend this never happened!

MICKEY

No! Living with your mom and dad isn't cute anymore! You tell people it's some sort of "life hack" but it's just sad.

INT. GUS AND NATALIE'S NEW BEDROOM - NIGHT

Gus, hurt and angry, packs a shitty duffel bag.

NATALIE

You don't have to leave. Why are you being so mean now?

GUS

Because you fucked another guy! I can't be nice if you fuck another guy!

NATALIE

So what's that mean? You're going to be an asshole forever to me?

GUS

YES!

NATALIE

Oh my god. Seriously? Because we broke up, that means we can't be friends? I really want to be friends.

GUS

NO!

NATALIE

We can't be even be *friendly*?! You're nice to everyone! If somebody who is nice to everybody hates me then it'll kill me!  
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 (MORE)

NATALIE (CONT'D)

(cries)

... Just be my friend, ok?

Gus puts his hand on Natalie's shoulder.

GUS

Ok. Fine. We can be friends.

NATALIE

Argh! NO! This is why! You're too fucking nice!

GUS

WHAT AM I?! Too nice?! Mean?! What's so fucking wrong with being fucking nice?!

NATALIE

Because you're not living up to your full potential!

GUS

HUH?! That is NOT TRUE!

NATALIE

Gus. I love you. But you'll never reach your full potential if you're licking my pussy all the time.

Gus is stunned. He knows it's over.

EXT. ERIC'S HOUSE - NIGHT

Mickey and Eric continue to argue outside.

MICKEY

I can't wait around for you to grow up and get your shit together! There are things I want to do. I want to get married, have kids-- I want to be able to send my kids to sleepaway camp!

ERIC

Snooze, snooze, snooze. You're putting me to sleep ma.

MICKEY

Oh sorry, please forgive me for wanting to be an adult--

ERIC

You don't want to be an adult! You love this shit. You love getting to be the "mature one." Isn't that what this whole thing is? ~~that what this whole~~ for educational purposes only

(MORE)

ERIC (CONT'D)

As long as I'm the fuck-up, you're not.  
Bullshit! You love to be a fuck-up. At  
least I have the balls to fucking admit  
it!

Mickey knows he's right. ERIC'S MOM pokes her head out.

ERIC'S MOM

Eric honey, I don't mind your friends  
coming over at night but you gotta do mom  
a favor and keep it down, ok?

Mickey rolls her eyes, walks away. She knows it's over.

EXT. NEIGHBORHOOD - DAWN

Delivery truck exits a freeway and enters a neighborhood.

INT. MICKEY'S STUDIO APARTMENT - DAY

Mickey, heartbroken and bleary-eyed, pounds nails into  
her bedroom wall, trying to hang the shelf from before.

EXT. GUS'S OLD APARTMENT - DAY

Gus, heartbroken and bleary-eyed, drives his car with  
boxes of his stuff to his old place. There's a NO VACANCY  
sign out front and a LONG BOX leaning by the door. Huh?

MOMENTS LATER: Gus drives away with a GREEN RUG in back.

INT. MICKEY'S STUDIO APARTMENT / GUS'S CAR - SIMULTANEOUS

Mickey pounds nails into her wall SOBBING, as Gus drives  
SOBBING. The TITLE APPEARS ON-SCREEN over them both:

## "LOVE"

EXT. CONVENIENCE STORE - LOS ANGELES - EARLY MORNING

A 7-Eleven just before dawn. **CAPTION: THREE MONTHS LATER.**

INT. CONVENIENCE STORE

The sliding doors part and Gus enters with shaggier hair  
and looking slightly sadder. He greets a CLERK (50s,  
female, grouchy) behind the counter. inter. - For educational purposes only

GUS

Morning.

The clerk says nothing. Gus steps into the candy aisle.

INT. CONVENIENCE STORE CANDY AISLE

Gus weighs his choices of candy, taking his time. We're no longer breezing through 4-6 weeks. We're in THIS DAY.

INT. CONVENIENCE STORE - MOMENTS LATER

Gus steps up to the counter and puts down an armful of TWIX BARS. The clerk adds up the tally.

CLERK

Breakfast of champions huh?

GUS

Yeah, not too healthy, I guess.

CLERK

My son eats just like you. He's 17. Ick!

GUS

I know. It's gross. It's bad. I'm bad.

CLERK

How old are you? Someone your age knows better than to eat candy for breakfast. I bet your parents are real proud of you--

MICKEY (O.S.)

Jesus Christ, lay off the guy.

REVEAL: Mickey is waiting behind Gus in line. Butting in.

CLERK

Pardon?

MICKEY

Don't shame this guy. I don't see any fresh produce sections. Fuck, people come here for tobacco and lotto tickets. Your slogan should be "No Judgments."

CLERK

He's not complaining.

MICKEY

Hey fella. How'd this lady make you feel?

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GUS

Um. I dunno? Like a weirdo.

MICKEY

Well... it's okay if you're a weirdo.

Mickey and Gus lock eyes. And hold. Strangely touched.

CLERK

That's \$6.78.

Gus puts down some cash and backs away. The doors slide open. Gus watches Mickey address the clerk.

MICKEY

I'll have a pack of cigarettes and some lotto tickets too.

The clerk scowls at Mickey. The doors slide shut. Mickey looks over... and Gus has vanished.

EXT. CONVENIENCE STORE - MOMENTS LATER

Mickey drives off in her car, as Gus drives away in the other direction. The sun rises. **CAPTION: "MORNING"**.

EXT. SATELLITE RADIO BUILDING - MIDTOWN - MORNING

Mickey pulls into a high-rise's UNDERGROUND PARKING LOT.

INT. SATELLITE RADIO STUDIO - MORNING

DR. GREG (late 40s, satellite radio host) sits at a microphone with headphones on, listening to a CALLER.

CALLER (O.S.)

-- and it's like, there's times where I just think, "Ok, am I being used here?"

DR. GREG

Uh-huh, uh-huh. Well you know there's a saying I like and it's "we choose to be used." Isn't that true?

CALLER (O.S.)

Wow. That's so true.

DR. GREG

I like that saying. It's a good saying.

REVEAL: Mickey is seated next to Dr. Greg with a stack of note-cards. She gives him the "time" signal. He nods.

DR. GREG (CONT'D)

Well thanks for calling. Unfortunately we have to wrap up this morning's edition of "Love is Blind." I'm Dr. Greg Blind. Stay tuned for "Pat's Reflections" here on The Self Network, satellite radio's official advice station. *"You listen but we hear."*

The song "We Gotta Love Thang" kicks in. Mickey waits patiently, holding a glass of water out for Dr. Greg.

BOARD ENGINEER (O.S.)

We're clear.

Dr. Greg takes the glass of water from her and chugs it.

MICKEY

Great show, Dr. Greg.

DR. GREG

You can't use orange marker on these cards anymore. Under these lights? On these cards? It's unreadable. I thought that said "blister." This is basic associate producer stuff. Understand?

MICKEY

Totally. No orange. I realized that halfway through. Won't happen again.

She re-fills Dr. Greg's glass with water from her bottle.

DR. GREG

(winks, smiles)

Alright, I'll stop being annoying. Let's do the post-mortem in my office.

INT. DR. GREG'S OFFICE - LATER

Mickey sits across from Dr. Greg at his desk in a glass walled office. Outside is a variety of STATIONS' STUDIOS.

DR. GREG

We have to get rid of that engineer Rob. I'll call him. Does that make me evil?

MICKEY

No! Please. This is a business.

DR. GREG

Can you call Rob for me? Never mind, I'll do it. If you do it, Rob will think I'm a pussy. Get him on the phone for me and then I'm taking off for the day.

Mickey collects her things and heads for the door.

DR. GREG (CONT'D)

And for tomorrow, do me a favor and write up a list of topic ideas. Let's say 15.

MICKEY

On it. You see those ones I gave you?

DR. GREG

Yeah. Some were ok but a lot of that stuff-- poly-amorous love, sadomasochism-- eh, that's not really what our listeners want to hear on their drives to work.

MICKEY

Really? I just figured since the show's big message is "love who you are" that'd include being open to the different ways--

DR. GREG

Hey you might be ok with it, your friends might be ok with it, but our listeners aren't and I'm not. Question! What's a good band to workout to? Something new.

MICKEY

I dunno. The Monkees?

DR. GREG

Haha! You're the best, Mickey. On second thought, call Rob for me? Thanks!

She forces a smile on her way out. Strange guy. CUT TO:

INT. GUS'S NEW BEDROOM - MORNING, MEANWHILE

Gus sleeps in a bed covered with Twix wrappers and self-help books. A FRISBEE hits Gus's window and wakes him up.

INT. GUS'S APARTMENT - MORNING

Gus in PJs walks through a PRE-FURNISHED TEMPORARY-LIVING APARTMENT (a'la The Oakwood). The only thing *not* pre-furnished is his GREEN RUG. He slides open a glass door--

EXT. GUS'S BALCONY - CONTINUOUS

--and steps out onto a balcony and picks up a Frisbee. Some COLLEGE KIDS (two guys, two girls) yell from below.

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COLLEGE GUY

Hey can you toss our Frisbee down? Sorry!

GUS

Sorry? You kidding? Who cares? Have fun.

Gus throws the Frisbee back to them. Poorly.

GUS (CONT'D)

You're all up early.

COLLEGE GUY #2

We haven't gone to sleep yet!

GUS

Ok. Fun. Yeah. I was up late too. What's the special occasion?

COLLEGE GIRL

We go back to college tomorrow.

GUS

You're on spring break?

COLLEGE GUY

Study abroad.

GUS

In Los Angeles?

COLLEGE GUY #2

Uh-huh. I was an intern at Animal Planet.

GUS

Cool. Very familiar, yes.

COLLEGE GUY

So our college puts us up at The Springwood for a semester.

COLLEGE GIRL #2

Since this shit-hole is, like, one step up from a dorm room.

COLLEGE GIRL

Haha yeah, I'll miss all the drug dealers and child actors and sad divorcees here.

GUS

(a little wounded)

Haha yeah, I'm just here on business. But I'll let you get back to your Frisbeeing.



COLLEGE GUY

Well hey man, we'll be here all night partying. Drop by. We got booze and weed!

GUS

Alright then! Work-time for me. You all have fun now. Stay safe, you goofs!

Gus backs up into his apartment. CUT TO:

MICKEY AND GUS'S DAILY MORNING ROUTINE SEQUENCE:

Mickey and Gus do their separate MORNING ROUTINES...

... Gus, in his pre-furnished apartment, takes a shower and eats cereal while watching a true-crime show.

... Mickey, finishing her graveyard shift at the radio station, leaves work as most other employees arrive.

... Gus drives through THE SPRINGWOOD, a depressing living community behind GRIFFITH PARK and exits the gate.

... Mickey, in her car, grabs a FLASK from the glove box and takes a pull. She drives out of the underground lot.

... Gus drives his car onto a STUDIO BACK-LOT, as Mickey parks her car outside a DINER.

INT. DINER - MEANWHILE

Mickey eats breakfast with her friends SOPHIE, ELLIOT and MEGAN (cool kids; all with bed-head). Mickey eats bacon.

MICKEY

-- and it's like, I think listeners *do* want to hear about S&M in the morning. Who's against getting horny before work?

SOPHIE

Are you drunk?

MICKEY

A little.

ELLIOT

Kind of early in the day, isn't it Chief?

MICKEY

Dude, I work a night shift. So for me, this right now is like 5 P.M.

MEGAN

So what do you do when it's 5 P.M.?

MICKEY

I drink.

(everybody laughs)

But fuck, these graveyard shifts have been killing me. I can't fall asleep when the sun's up. It's bugging me out.

SOPHIE

You want a sleeping pill?

MICKEY

Like what? Ambien? Nah. I take one of those and I wake up having to apologize to everyone in my life.

MEGAN

I remember that night.

MICKEY

And yet, I don't.

They laugh again. Mickey munches on some more bacon.

INT. BOY'S BEDROOM - MORNING

A BOY reads comics on his bed. His SISTER barges in.

BOY

Doesn't anyone knock in this family?

SISTER

Dad's gonna kill you when he finds out you took his Temlar crystals to school.

BOY

I didn't take dad's Temlar crystals--

She dumps out PURPLE, GLOWING CRYSTALS from his backpack.

BOY (CONT'D)

Ok I *borrowed* 'em! What could go wrong?

They look over and see a DONKEY in a SORCERER'S ROBE.

SISTER AND BOY

Grandma?!

ASSISTANT DIRECTOR (O.S.)

Aaaaand *CUT!*

An ASSISTANT DIRECTOR steps into the bedroom, which we reveal is a SET for a *Wizards of Waverly*-like kids show.

ASST. DIRECTOR

Okay, let's re-set for another take.

Gus, a backpack of textbooks over his shoulder, approaches the Assistant Director on set.

GUS

Mike. Hey.

ASST. DIRECTOR

What's up? What do you need?

GUS

Tutor time.

ASST. DIRECTOR

You're really gonna do this now?

GUS

Well yeah, they have to go to class.

ASST. DIRECTOR

Do you even pay attention to what goes on here? We lose this donkey in an hour.

GUS

I know, I'm sorry but--

ASST. DIRECTOR

Give me 15 minutes, ok man? Please. I'm dealing with two kids and a live animal here. Be a team player.

GUS

Sure. I'm a team player. Of course.

Gus backs off and steps over to ARYIA and CREEDANCE, the two child actors from before (both age 11), on set.

GUS (CONT'D)

Hey kids. It's going to be another 15 minutes, ok?

ARYIA

Are they cancelling class because of this donkey?

GUS

No. No. I won't let that happen.

CREEDANCE Calling - For educational purposes only

How old is that donkey, Mr. Sondag?

GUS

Gosh, I dunno. I can go ask and find out.

CREEDANCE

You think the donkey is my age?

ARYIA

Grow up Creedance! It's just a donkey. We had one on-set last season.

CREEDANCE

Shut up, Aryia!

GUS

Whoa. Easy. You two get so testy during argument scenes.

INT. TV STUDIO - MINUTES LATER

Gus watches off-stage as Creedance and Aryia act again with the donkey on-set. The robe falls off the donkey.

ASST. DIRECTOR

Cut! Okay let's get that robe back on the donkey and we'll take it back to Creedance's "What could go wrong?" line-- No. Let's reset and start from up top.

Gus, restless, approaches the Assistant Director again.

ASST. DIRECTOR (CONT'D)

(very friendly)

Aw buddy! Has it been 15 minutes already?

GUS

Yeah. 20 actually.

ASST. DIRECTOR

Can you give me 20 more?

GUS

No. I can't. I mean, legally, I can't. If someone reports any of this, I could lose my job. We both could.

ASST. DIRECTOR

Ok, ok--

GUS

Come on. You know this.

ASST. DIRECTOR

The donkey goes in 20 minutes. When the donkey goes, the kids are yours. I promise. Okay, team player?

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GUS

No. My time now.

ASST. DIRECTOR

Seriously? That's the tone you're taking?  
No one cares about this except you. We're  
all just trying to get this shot and  
every time you come over, we're set back  
10 minutes--

GUS

That cannot be true.

ASST. DIRECTOR

If we don't get this shot now, we lose  
the donkey and we have to--  
(raising his voice slightly)  
Come in this weekend and finish.

A nearby batch of CREW MEMBERS over-hear and listen.

GUS

Grow up. Don't make me a bad guy here.

ASST. DIRECTOR

Come on, Gus. Five minutes. I'm pleading.

GUS

Mister Newton, I respect your passion but  
you have your job to do and I have mine.

Gus steps away and walks off with Aryia and Creedance.

ASST. DIRECTOR

(passive-aggressive)

Alright everybody! Time's up! We'll come  
back to this *some other day!*

The crew groans. Gus fumes. Creedance digs in his heels  
and yells at Gus in front of the crew. He makes a scene.

CREEDANCE

Mr. Sondag! Gus! GUS! STOP!

GUS

Young man. It is my duty to educate you.

CREEDANCE

You're a fucking dick!

The crew gasps... but no one scolds him either.

GUS

And this is the example we're setting. Copyright © 2010 by [unreadable] for educational purposes only

EXT. DINER - MEANWHILE

Mickey and Sophie walk to their cars post-breakfast.

SOPHIE

So hey you want some sleeping pills?

MICKEY

What are you, my dealer?

SOPHIE

Yes. I run an Ambien Empire. *I'm a li'l sleepy Scarface.* So what's keeping you up? Eric still texting all the time?

MICKEY

No. He stopped. Finally. And all it took was two agonizing months of ignoring him.

SOPHIE

Well that's great. Good for you.

MICKEY

Yeah but now he's stopped texting and there's nothing left to ignore. It makes me sad-- it makes me sad I'm sad. I thought I was doing better.

SOPHIE

You are. This is just residual bullshit. All of this proves you're over him.

MICKEY

I guess. Still. Okay gimme pills already.

EXT. STREET INTERSECTION - DAY, LATER

Mickey, driving from the diner, stops at a red light. Across from her, Gus, driving from work, also stops. The light turns green. The two pass unnoticed. **CAPTION: "DAY"**

EXT. AIRPORT PARKING STRUCTURE - DAY

Gus parks in an AIRPORT PARKING STRUCTURE.

INT. AIRPORT BAGGAGE CLAIM - DAY

Gus waits at a BAGGAGE CAROUSEL with his friends NICK (bro-ish) and MANNY (big softie). They're all laughing.

NICK

Holy shit, this old guy next to us on the plane was hilarious. He kept telling us dirty jokes that always ended with a guy getting his dick cut off or something.

GUS

Haha. That old guy is my new best friend.

MANNY

Hey man, thanks for picking us up. I know it was a tight squeeze with your job and--

GUS

Nah. Happy to do it. I missed you dudes.

NICK

We missed you too buddy. It was awesome getting out of the city for a week. How was your big move out of The Springwood?

GUS

It's funny. It didn't end up happening.

NICK

That one-bedroom fall through?

GUS

Kinda. There just wasn't enough time to move all my stuff out of me and Natalie's place. So.

NICK

So you're at Springwood another month?

GUS

One more month. Then I'm out. Really.

NICK

Just go over to Natalie's and grab your stuff. We'll help. Natalie won't care.

GUS

Yeah I dunno. I mean we only lived there for a few weeks so... maybe we need more time. Like what if we get back together?

Manny and Nick exchange concerned glances. Silence. Gus points at a suitcase passing by on the carousel.

GUS (CONT'D)

... Is that your suitcase?

NICK

No.

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No.

EXT. MICKEY'S NEIGHBORHOOD - DAY

Mickey parks her car and walks up to a beautiful HOUSE --

EXT. BACKYARD - CONTINUOUS

-- and into its BACKYARD where a small BUNGALOW resides.  
REVEAL: Mickey's studio apartment is a guest-house behind her landlady's home. Mickey realizes she's locked out.

MICKEY

Shit.

Mickey peers over at her landlady's house.

INT. GUS'S CAR - MEANWHILE

Gus drives with Nick riding shotgun and Manny in back. They sing along to the '00s station on satellite radio.

GUS

So you two had a fun vacation?

MANNY

Yeah, I mean, at first I was nervous about travelling with Nick's parents because I didn't know if they'd like me--

NICK

C'mon, my parents love you.

MANNY

I love them too. But you know.

NICK

Well I didn't tell you, but on our first day in Oahu, my dad pulled me aside and said "Me and your mom really love Manny."

MANNY

Really? Aw. That's cool.

Nick reaches back and takes Manny's hand. They have a sweet couple moment. Gus, missing Natalie, gets jealous.

GUS

So happy for you guys.

MANNY

Should we tell Gus?

NICK TV Calling - For educational purposes only

Yeah. You want to or should I?



MANNY

You do it.

GUS

What's going on?

NICK

Dude, Manny and I are getting married!

GUS

Whoa! Ok! Congrats! Wow.

(very overwhelmed)

SO HAPPY for you. My two best friends!

MANNY

I had no idea he was going to propose.

NICK

Me neither. But there we were in Hawaii with my family and it just seemed right.

MANNY

The wedding's next summer.

GUS

(eyes filling with tears)

Like I said. SO HAPPY for you two.

NICK

Aw buddy. You okay?

GUS

I'm great! Such happy, HAPPY news. Y'know I always imagined *this summer would be when me and Natalie would get married...*

Gus's hands begin to SHAKE. He GASPS for breath.

NICK

Fuck. Is this a panic attack? Pull over.

GUS

Don't be nuts. There's no need to-- *acck!*

Gus's arms freeze against his chest and his hands come off the wheel. The car SWERVES. They all SCREAM!

MANNY

We shouldn't have told him at the wheel!

INT. LANDLADY'S HOUSE - MOMENTS LATER

A back-door creaks open. Mickey sneaks in her landlady's house and tiptoes into the kitchen. She scans a key rack.

FEMALE VOICE (O.S.)

.... Are you robbing me?

Mickey whips around and sees her landlady DANIELLE (mid-60s, cool but kind of batty) behind her, drinking tea.

MICKEY

Danielle! Hi. Sorry, I locked myself out. Usually I keep a spare under my mat but--

DANIELLE

I took it. I didn't want any intruders to get in. That's the first place they look.

MICKEY

Ah. Ok. Maybe next time, give a heads up--

DANIELLE

You don't want another intruder breaking into your place, right?

MICKEY

To be fair, he wasn't really an intruder. More like my boyfriend. But point taken.

DANIELLE

Well, I got that bill for the damages to my fence, if you can give it to him.

MICKEY

Y'know what? I'll pay it. He and I aren't really talking anymore.

DANIELLE

Huh. That's why it's been so quiet.

EXT. VENTURA BOULEVARD - MEANWHILE

Gus swerves his car and parks in the middle of the street. He steps out mid-panic attack and walks between busy lanes of honking traffic. Nick and Manny follow.

GUS

Seriously guys. Happy news. Ignore this!

Gus loosens his collar and takes off his socks and shoes.

GUS (CONT'D)

I just need to jog this out!

Gus, in full-blown panic mode, starts jogging between the lanes of traffic. Nick runs after him, yelling.

NICK

Look man! I know you don't want to hear this now, but you need to get the fuck out of The Springwood! Your heart is broken, I respect that, but I've never seen you so freaked out. Even back in college. And I'll give you the same advice I gave you then. *Get fucked up! Go wild! Get laid!* Every girl you hook up with, you end up dating for 5 years. Just loosen up for once! Why torture yourself when you can be stupid and have fun?

Gus tries to run across the street. Cars slam on their brakes and skid toward Gus, as he yells at Nick.

GUS

I have fun! I'm not sad. I'm *melancholy!* I'm feeling my feelings! This is when I should be taking care of myself most. I can't just start living recklessly now!

A car swerves around Gus and he jumps out of the way.

INT. MICKEY'S STUDIO APARTMENT - DAY

Mickey closes her curtains and collapses onto the bed. She takes out Sophie's sleeping pills but puts them back.

MICKEY

Fuck it.

She shrugs and pops a pill. And *one more* to be safe.

EXT. SPRINGWOOD TEMPORARY HOUSING COMPLEX - DUSK

Gus drives back home through The Springwood as the sun sets. Hordes of COLLEGE STUDENTS party in the courtyard.

EXT. SPRINGWOOD PARKING LOT - DUSK

Gus walks up to some COLLEGE DUDES watching an AMBULANCE.

GUS

Whoa. What happened?

COLLEGE DUDE

Some old lady died. One of the tenants told us she fell in the shower and I guess the water kept running on her body for like a week so when the neighbors found her, the bathtub was full of mush.

GUS  
 (eyes welling up)  
 Jesus! Why? Why are you--?! Don't tell me  
 these things! That's very-- fuck you man.

COLLEGE DUDE #2  
 See dude, I told you it was gross!

COLLEGE DUDE  
 You told me to tell him!

EXT. SPRINGWOOD APARTMENT BUILDING - DUSK

Gus, raw and emotional, opens the door to his building.  
 He stops. His hands SHAKE. He feels another PANIC ATTACK--  
 --until he sees the COLLEGE PARTY raging in a COURTYARD.  
 He walks toward the LIGHTS AND COLORS... MATCH ON:

INT. MICKEY'S STUDIO APARTMENT - DUSK

Mickey lays in bed, wide awake, lightly TRIPPING on the  
 LIGHTS and COLORS forming on her walls from the Ambien.

MICKEY  
 Awww shiit.

Mickey hears vibrating and picks up her phone. Her  
 Ambiened-out eyes fixate on a text from Eric:

ERIC'S TEXT  
*"Wanna meet at Bliss House tonight? 3294  
 Wilton. Miss you Mickey."*

MICKEY  
 Awwwwww ssshiiitt!

EXT. LOS ANGELES - NIGHT

The sun sets over L.A. **CAPTION: "NIGHT"**. CUT TO:

EXT. SPRINGWOOD COURTYARD - NIGHT

Gus walks around the OUTDOOR PARTY, taking it in and  
 feeling out of place. Hordes of COLLEGE KIDS drink,  
 dance, and go wild. He starts to exit, when he hears:

COLLEGE GUY #1 (O.S.)  
 Look! Our buddy from the balcony!

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 Gus sees the 4 Frisbee-playing college kids from before.

COLLEGE GUY #1 (CONT'D)

Dude you dropped by! That's awesome!

GUS

Oh. Yeah. Thanks. I heard the music and I, uh-- I'm Gus by the way.

COLLEGE GUY #2

Gus! I'm Chris. This is Nate.

COLLEGE GIRL #1

I'm Hailey.

COLLEGE GIRL #2

Reese.

NATE

You get a drink yet man?

GUS

No, I don't-- I'm not a drinker.

NATE

Right on. We've met lots of folks at The Springwood who just got out of rehab.

GUS

No I mean, I've never been a big drinker.

Nate pushes a RED CUP OF BEER into Gus's hand.

NATE

Fuck! Tonight you will be! Hey hey hey!

Nate and the gang chug. Gus takes a small sip.

INT. MICKEY'S STUDIO APARTMENT

Mickey lays in bed, staring at Eric's text with AMBIEN VISION. The phone's colors THROB and SMEAR. She debates texting him back, when Mickey gets a call from Sophie.

MICKEY

Sophie. My girl.

SOPHIE (O.S.)

I was calling to see if you fell asleep. I realize now that's a bit of a Catch-22.

MICKEY

I'm awake. Your pills didn't work. I mean I feel a li'l sleepy but... *(trails off)*

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SOPHIE (O.S.)  
 ... Micks? You still there?

MICKEY  
 You heard of this club The Bliss House?

SOPHIE (O.S.)  
 Um, I've been there a couple times. Why?

MICKEY  
 Eric texted me to meet him there.

SOPHIE (O.S.)  
 What a loser.

MICKEY  
 You think I should go?

SOPHIE (O.S.)  
 No! You hate Eric. Plus, you sound super drugged up. Go to sleep now. And please, promise me you won't meet up with Eric.

MICKEY  
 I promise, I promise, I promise. Bye.

Mickey hangs up and instantly texts Eric.

MICKEY'S TEXT  
 "See u soon!"

She jumps out of bed and starts to get ready.

INT. MICKEY'S STUDIO APARTMENT - NIGHT

We see Mickey in a BIZARRE, DRUGGED-UP version of the "GETTING SEXY FOR THE CITY" montage...

... styling herself in cracked-out clothes and make-up while eating spoonfuls of peanut butter

... listening to two music players at once while Skypeing with a friend, running an iron, and pre-heating an oven

... gulping a cup of coffee before checking herself in the mirror and stepping outside with a TV at full volume

INT. UBER CAR - MOMENTS LATER

Mickey rides in the back of an Uber car, when another text comes in on her phone. It's from Dr. Greg.

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DR. GREG'S TEXT

*"You take care of that Rob thing yet?"*

MICKEY

Oh shit!

MOMENTS LATER: Mickey, phone to her ear, rides in the back of the Uber. A VOICE comes on the line.

ROB

Hi. This is Rob.

MICKEY

(clears her throat)

Hi Rob, this is Mickey Dobbs. Greg's assistant? Anyway, you know me. I needed to call you, and I'm sorry to have to say this over voice mail, but--

ROB

Hello?

MICKEY

Hello? Is this one of those trick answering machine - voice mails?

ROB

Mickey? Is that you?

MICKEY

Sorry! Weird! I totally just thought I was leaving you a voice mail! Your voice doesn't normally sound so ... message-y.

ROB

It's me. Is everything okay?

MICKEY

Wow. That's a huge question! In a general sense, like in an "everything" sense? No. But in a "this moment" sense? God. I don't know how to say this, because I've literally never said this but Greg wanted me to tell you-- I'm gonna be straight with you, Rob! I respect you! But... you're fired. From, you know, work.

ROB

WHAT?! Greg told you to fire me?

MICKEY

And I hate myself now. And I didn't even do anything! It's nothing personal.

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ROB

Right. "Nothing personal." You're just Dr. Greg's henchman, that's all.

MICKEY

C'mon dude. Aren't we all henchmen?

ROB

Huh? What the fuck does that mean? Are you high right now? You sound like you're on drugs.

MICKEY

... Drugs?

A car HONKS outside Mickey's Uber. She covers her phone.

ROB

Oh my god! Are you firing me over the phone while you drive on drugs!

MICKEY

Fuck you! I'm in an Uber!

(beat)

I'm sorry. Ok. Feel free to use me as a reference.

Mickey hangs up as her car pulls up to the Bliss House.

EXT. THE SPRINGWOOD COURTYARD - NIGHT

Gus dangles his feet in the pool with his new friends Chris, Nate, Hailey and Reese as the party rages on around them. Gus is veeeerrry loosened up.

NATE

How you feeling buddy?

GUS

So geeeed. Good. Geed.

HAILEY

Are you drunk? You high?

GUS

Yes... and... yes.

CHRIS

When did he smoke pot?

NATE

By that table. When we got more drinks.

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REESE

Have you smoked pot before?

GUS

No. Also a pill.

NATE

You took a pill?

GUS

Thanks. I've never been WASTED!!!

HAILEY

Are you okay? Do you feel alright?

GUS

I feel *great*. Genuinely. My buddy Nick was right. I just needed to loosen up. This whole time I've been at Springwood, I've had this, like, feeling in the pit of my stomach y'know? Like that feeling you get at night when you think there's a killer inside your house and he's coming down the hallway to kill you so you just sit there waiting in terror? The Dread, I call it. I've felt it my whole life but at Springwood, The Dread is inescapable.

The college kids look at each other, not knowing what to say. An ANGRY MAN yells at a BIG GROUP around the pool.

ANGRY MAN

Hey! QUIET! Families live here! This is a living community, not Fort Lauderdale!

Gus stands up and yells at the Angry Man.

GUS

Hey MUMMY! Maybe we're just young people celebrating this one special moment in our lives before we fucking slip in a shower and turn to mush because no one we love is around to save us! FUCK YOURSELF!

The Angry Man backs away and the college kids cheer.

GUS (CONT'D)

Don't let me forget this feeling! I love you all!

Gus drunkenly hugs his new friends by the pool.

INT. BLISS HOUSE LOBBY - NIGHT

Mickey steps into the Bliss House's crowded, ornate LOBBY. She scans the crowd and texts Eric.

MICKEY'S TEXT

"At BH. U here?"

Mickey straightens out her AMBIEN VISION to take in the lobby, filled with people of ALL AGES in CONSERVATIVE clothes. *Definitely not a club. More like a church.*

Mickey grabs a STRANGER by the arm.

MICKEY

Excuse me, where am I?

STRANGER

The Bliss House.

(smiles)

Is this your first time? Welcome.

Mickey backs away for the door-- *only to bump into Eric looking more cleaned-up and happier.* He hugs Mickey.

ERIC

Mickey! I'm so glad you came!

MICKEY

Yeah. This bar's fucking weird.

ERIC

This isn't a bar. Have you never heard of Bliss House?

MICKEY

What, it's like a night club?

ERIC

No. I like to think of it as a church for all churches. This midnight service is the best one. You'll love it.

MICKEY

Shit, I can't-- I have to get up early in a couple days.

Eric takes Mickey's hand and guides her into...

INT. BLISS HOUSE HALL - CONTINUOUS

... a LARGE HALL, with 120 or so people seated auditorium style. Eric guides Mickey to their seats. For educational purposes only

ERIC  
Best seats in the house.

They sit down. Mickey looks down at a STAGE in the CENTER of the hall, theatre-in-the-round-style with a LECTERN.

MICKEY  
So this is your new jam huh?

ERIC  
I know it might seem strange, but I felt the same way when I first came. But for once, *I'm happy now* and I guess I just wanted to share that happiness with you.

MICKEY  
I can respect that. Let's do it up.

Mickey tries to sober up as HOUSE LIGHTS lower. NEW AGE MUSIC plays and CLERGY in COLORED ROBES enter. One of the HIGH ELDERS addresses the CONGREGATION at the lectern.

HIGH ELDER  
Good evening! Let us gather and celebrate the majesty that is time and space in all its dimensions. If the mind is a cube, which it is, then let us empty our collective cube of all sights, sounds, tastes, and colors. *Enteh enteh!*

Eric and the rest of the congregation surrounding Mickey respond in unison:

CONGREGATION  
*Enteh enteh!*

Mickey takes this all in.

MICKEY  
Holy fuck.

MICKEY AND GUS'S MASS GATHERINGS SEQUENCE:

We see Mickey witness a MIDNIGHT SERVICE at BLISS HOUSE as Gus PARTIES at THE SPRINGWOOD in peak fucked-up mode:

... Gus loses himself on the dance-floor, as Mickey warms up to the CHURCH CHOIR's music and joins in singing

... Gus shares a joint with Reese, as Mickey gets swept up and raises her arms in unison with the CONGREGATION

... Gus and Hailey make out as Mickey stares at a GLOWING ALTAR (and has a momentary religious experience)

... Mickey and Gus SYNC UP in their individual moments of LOSING THEMSELVES to JOY and ECSTASY: Mickey prays, as Gus and other semi-naked PARTY-GOERS jump into the pool.

EXT. SPRINGWOOD BUILDING - LATER

SPRINGWOOD SECURITY clears out the party and sends people home. Gus walks with his new friends, wet and giddy.

GUS

Oh my god, how fun was that?!

NATE

You're a fucking maniac.

GUS

You guys are a fucking maniac.

CHRIS

Alright, I have to pack. Hailey. Reese.  
See you on the airport shuttle?

REESE

Uck. Yes. In four hours.

HAILEY

I'm sleeping all the way back to Boston.

Nate and Chris high-five Gus, and go into the building.

REESE

What about you Gus? Up to anything now?

GUS

Uhhh yeah. Sawing. Some. Logs.

HAILEY

You want to help me and Reese pack?

Gus is speechless.

INT. BLISS HOUSE HALL - MEANWHILE

The choir stops singing. Mickey drips with sweat and smiles. The High Elder speaks from the stage.

ELDER

Before we adjourn into this good night,  
let us welcome our newcomers. Rise.

The congregation claps. Eric encourages Mickey to stand. She stands up and politely smiles to people, bugging out. For bug-in-al purposes only

ELDER (CONT'D)

Now, please newcomers, step down and join me now to be baptized.

A few NEWCOMERS start walking down the aisles to the center stage. Eric nudges Mickey. She shakes her head no.

ERIC

C'mon. I saw how much you loved it.

MICKEY

... Fuck it.

Mickey squeezes by a row of people and walks down to the center stage-in-the-round. She's freaking out.

INT. HAILEY AND REESE'S SPRINGWOOD APT. - NIGHT

Gus sits on a bed as Hailey and Reese pack suitcases. They're all out of their wet clothes and in towels.

GUS

Crazy. Your place is identical to mine.

HAILEY

It sucks we have to fly back. We wanna move to L.A. after college.

REESE

We never did anything fun while we were here. We had these wild plans-- oh god.

GUS

Like what? Six Flags?

REESE

No. Like-- (laughs)-- never mind.

HAILEY

We wanted to have a three-way.

REESE

Hailey! You shit! Oh my god.

HAILEY

Just while we were in L.A. because all the guys at our school are fucking dorks. Have you ever had a three-way?

GUS

... Me? I thought you were asking Reese.

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No, I know Reese hasn't. Have you?

GUS

Trying to remember. Hmm I don't think so.

Hailey and Reese sit down next to Gus and touch him.

GUS (CONT'D)

Is this the three-way? Is it happening?

REESE

Yes Gus. I think that was clear.

GUS

Okay cool. I just wanted to acknowledge it, since I know it's a goal for you two.

INT. BLISS HOUSE - MEANWHILE

A half-Christian/half-rave ritual takes place on-stage as Mickey stands in the back of a line of newcomers.

HIGH ELDER

Step forward.

A newcomer at the front of the line steps forward, bows, and is baptized with an ORB held by the High Elder.

MICKEY

What the fuck?

The line moves forward and Mickey takes another reluctant step. *The ritual's WEIRD DANCE-CULT MUSIC plays under...*

INT. HAILEY AND REESE'S SPRINGWOOD APARTMENT - NIGHT

Gus makes out with Hailey and Reese, all naked in bed.

GUS

This is nice. Yes.

REESE

You want to have sex?

GUS

Yeah yeah, sure. I got a condom.

(putting on condom)

Hey, uh, you two should kiss.

HAILEY

Nah that's ok.

REESE

Yeah we don't want to.

GUS (CONT'D)

You're not into it? I noticed you hadn't.

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REESE

It doesn't really work for us.

GUS

Oh ok. I got you. I'm sort of, like, the conduit. So maybe that's something we go over? Ground rules. Because I feel like there's a lot of gray areas at play here--

HAILEY

Get in me.

She pulls Gus on top of her. He looks at Reese sheepishly and reaches out to touch her boob.

INT. BLISS HOUSE - MEANWHILE

Mickey stands second in line at peak freak-out. The High Elder stares into Mickey's eyes and speaks to her.

HIGH ELDER

Step forward.

Mickey looks up into the crowd and sees Eric motioning for her to step forward. She freezes. She can't move.

INT. HAILEY AND REESE'S SPRINGWOOD APT. - MEANWHILE

Gus, Hailey and Reese fool around. He makes conversation.

GUS

So how'd you two meet? In college?

REESE

No. We knew each other before then.

GUS

High school. Cool. Yeah, I went to my college with some high school buddies. At first I was worried I'd be overdependent--

HAILEY

We knew each other before high school.

GUS

No shit. Like junior high?

REESE

Before that.

GUS

Elementary?

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REESE

We're sisters.

GUS

Ahh-GAH!

(reels off bed, stands up)

No! Why?! No! Ewww!

HAILEY

Relax. What's wrong? Y'know, for most guys, this is-- whatever-- a fantasy.

GUS

To be a participant in incest?

REESE

Whoa. Hey. This isn't incest.

HAILEY

We're not kissing. We never touched.

GUS

C'mon! You two are naked in front of each other. That's incest by a mile.

HAILEY

So I guess it was incest when we took baths together as little girls?

GUS

That's WORLDS apart! I took baths with my sister but we're not seducing strangers!

Gus gathers his clothes as Hailey and Reese watch.

GUS (CONT'D)

Sorry, I'm not judging. It's just-- it's a surprise and in all fairness, you should've given me a heads up. You're good people but its time for me to scoot.

He exits holding his clothes. The girls roll their eyes.

INT. BLISS HOUSE - MEANWHILE

All eyes are on Mickey as the High Elder repeats himself.

HIGH ELDER

(growing impatient)

Step forward.

Mickey takes a step forward. She starts to kneel and bow, until-- she stands back up and addresses the High Elder, for purposes only



MICKEY

Excuse me? Is it cool if I say something?

HIGH ELDER

Yes child. Share what's in your heart.

Mickey steps up and speaks into the microphone.

MICKEY

I just wanted to talk about something I feel... has been deeply explored in this room tonight with... thine... so many eyes. And that is love. Love is freedom. Love is messy and magical. Love is ordinary and unavailable to no one on this planet. I feel love in this room!

The congregation applauds. The High Elder tries to resume the service but Mickey's on a roll.

MICKEY (CONT'D)

I can hear you love who you are, just as I love who... I are? What I'm saying is, if our big message is "love who you are" that should include being open to the different ways people express love. Love can be... wanting to do weird shit and not be ashamed. Love can be a ball in your mouth or even things with food if that's what you're into!

She's lost the congregation. They're growing restless.

MICKEY (CONT'D)

And this isn't just stuff my friends talk about. This stuff interests our listeners too! Y'know, like that young demo you're always going after, Greg? FORGIVE ME ROB!

Everyone's confused as fuck. The High Elder takes back the microphone and pulls on Mickey's arm.

HIGH ELDER

Thank you for sharing, dear.

MICKEY

(not ready yet)

I took an Ambien and went out, but I have a lot of good things to say about love. This church is weird but you're not bad people! Eric...

Mickey spots Eric in the crowd. He wants to die.

MICKEY (CONT'D)

... I did think I loved you. In a way.  
But I don't anymore. I'm happy this is  
important to you. But it's not for me.  
And you're right... I am a fuck-up.

Eric nods. He's angry, embarrassed, and touched. It's  
over. The High Elder turns to his security guard.

HIGH ELDER

Bastion? A little help?

A HUGE GUARD named "BASTION" comes at Mickey.

MICKEY

Soooo I'm gonna hit the road and wish you  
all the best. Stay coolsies! Dobbs out!

Mickey rubs the High Priest's orb, Apollo Theatre-style,  
as Bastion drags her off.

MICKEY AND GUS'S WALKS OF SHAME:

After hours. Mickey tries to hail a cab outside Bliss  
House, but gives up and starts walking up the street.

Gus walks across the Springwood courtyard where party  
trash is scattered everywhere. A bonfire smolders.

Mickey and Gus SYNC UP in their individual moments of  
walking home. They share an epiphany: They're alone.

INT. WAREHOUSE - MEANWHILE

Back at the warehouse, a forklift carries a palette of  
RED RUGS. One RED RUG moves down an assembly line, gets  
packaged into a LONG BOX and thrown on a delivery truck.

EXT. CONVENIENCE STORE - EARLY MORNING

The same 7-Eleven store from before. Just before dawn.  
Mickey walks up and enters through the sliding doors.

INT. CONVENIENCE STORE - MOMENTS LATER

Mickey waits in line at the counter with a bottle of  
water. The sliding doors part and Gus enters. He grabs a  
bottle of water and gets in line behind Mickey.

EXT. MICKEY'S GUEST HOUSE - MORNING

A DELIVERY MAN knocks on the door of Mickey's guest house. There's no answer. He leaves behind a LONG BOX addressed to "MICKEY DOBBS" outside her door.

INT. CONVENIENCE STORE - MORNING

We return to Mickey and Gus waiting in line. They're both silent. Gus speaks up.

GUS  
It's cold in here.

MICKEY  
Huh? Sorry?

GUS  
Don't you think it's cold in here?

MICKEY  
Yeah. They shouldn't run the air conditioning in the morning.

GUS  
Exactly.

The two go back to waiting in silence. And just as they go in for a second look...

END CREDITS.