

Imagining Audrey

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FADE IN:

INT. COSTUME SHOP - DAY

Upbeat music accompanies **Audrey Frankel** (24) and **Gabby Cozzi** (24) as they try on costumes in the shop in rapid succession.

Audrey exudes spunk and playfulness. Gabby has a cooler demeanor and quickly settles on a slinky pirate's costume. Audrey tries on almost every costume in the store.

AUDREY
I can't decide!

GABBY
Shocking.

AUDREY
Busty Lady Bug, Horny Unicorn, or
Sugar Plum Fairy Slut?

Gabby points to the 'slut' costume. Audrey holds it up.

CUT TO:

INT. ELEVATOR- BASTIEN'S LAKE SHORE DRIVE APARTMENT - NIGHT

The elevator stops at the penthouse. The doors open to a wild costume party. The Sugar Plum Fairy Slut (Audrey) and the slinky pirate (Gabby) enter the chaos.

INT. BASTIEN'S LAKE SHORE DRIVE APARTMENT - CONTINUOUS

Gabby snatches two colorful drinks and hands one to Audrey. They throw back the drinks. The waiter smiles at Audrey.

GABBY
(to Audrey)
Is that him?

AUDREY
No! I'll tell you when it's him.

They dance through the crowd to a roof top where a band (The DIRTY BOYS) plays against the backdrop of the city.

AUDREY (CONT'D)
I love the DIRTY BOYS!

Gabby grabs another drink and dances provocatively.

GABBY
Let's be the DIRTY GIRLS.

Audrey and Gabby dance wildly as RALPH STONE, the drummer becomes instantly enamored with Audrey.

BASTIEN BELLEMONDE dressed as a Matador (40+, European) joins them on the noisy dance floor. They dance provocatively.

BASTIEN
Who are you two lovelies?

GABBY
(points to herself, Audrey)
Gabby. Audrey.

BASTIEN
Which one of you knows the host?

GABBY/AUDREY
She does.

They point to each other. He laughs. The song stops

BASTIEN
I'm Bastien Bellemonde. You're
welcome to stay at my party,
beautiful party crashers!

He gives Audrey a seductive look as SABINE, a freakishly tall super model with dark skin and exotic features calls him.

AUDREY
Oh my God, was that *Sabine*?

GABBY
Who the hell's Sabine?

AUDREY
The super model. She's everywhere.

GABBY
Apparently.

Sabine and Bastien have an intimate quarrel in French. She appears to be jealous. He tries to calm her, unsuccessfully.

INT. BASTIEN'S APARTMENT - DINING ROOM/BAR- CONTINUOUS

GABBY
I'll get food. You get drinks.

Audrey looks past the costumed crowd and spies HUGH GARLAND (28, Harry Potter Handsome) working as a bartender.

Hugh looks flustered at first, then really happy to see her.

HUGH
What can I get for you?

AUDREY
Surprise me.

Hugh mixes up a concoction, hands it to her.

HUGH
It's called, **The One that Got Away.**

AUDREY
What's in it?

HUGH
Cranberry juice, orange juice, a little rum, and some Grenadine.

She tastes it. Smacks her lips.

AUDREY
It's a little too sweet for me.

HUGH
Not so sweet anymore?

AUDREY
(refers to slutty costume)
Tonight, I'm like a little tart.

She smiles seductively, trying to reel him in. He smiles and mixes another drink with a green hue.

HUGH
Try this one.

AUDREY
Green, hmmm. **Envy?**

She sips it and makes a face.

HUGH
Sour Grapes.

AUDREY
Not for Me.

HUGH
Good to know.

AUDREY
What's in it?

HUGH
Vodka, lime, and apple juice.

AUDREY
(pushes the drink back)
Maybe for alcoholic kindergartners.

He laughs mixes something pink and pretty. She sips it.

HUGH
Third time's a charm.

AUDREY
Delicious, cool, refreshing, with
an edge, yet just sweet enough.

HUGH
The Audrey. Frozen watermelon,
cranberry juice, Triple Sec, a drop
of Tabasco, and a squeeze of lime.

They stare into one another's eyes as she leans in.

AUDREY
You never called me.

HUGH
You said you needed space.

AUDREY
Not that much space!

HUGH
What are you doing here?

AUDREY
I know the guy who lives here.

HUGH
Did Judy from the catering company
tell you I was in town?

AUDREY
I heard you graduated. Congrats.

She leans closer and she kisses him on the lips. He's clearly
moved by the kiss. She kisses him again. He pulls back.

HUGH
Audrey... I, uh.

AUDREY
Welcome home, Hugh.

HUGH
(blurts out)
Audrey, I'm engaged.

AUDREY
What?

HUGH
I met someone in medical school.

AUDREY
You're getting **married**? Why didn't
your mom tell my mom?

HUGH
My parents don't know yet.

Gabby arrives with some food, looks at Hugh, Audrey.

GABBY
Is that him?

HUGH
I'm him.

GABBY
I'm Gabby.

AUDREY
I'm leaving.

Audrey moves out of his sight, crying. Gabby follows her.

CUT TO:

INT. BASTIEN'S APARTMENT - KITCHEN/BALCONY- NIGHT

Gabby consoles her on the balcony off the kitchen.

AUDREY
He's marrying someone else.

GABBY
So! You'll find someone else. Look
at you, Audrey. You're gorgeous.

AUDREY
What if Hugh's my destiny?

GABBY
You make your own destiny.

Ralph, the Dirty Boys' drummer blasts onto the balcony.

RALPH
(To Audrey)
There you are! I've been looking everywhere for you.

AUDREY
For me?

RALPH
Yes YOU! I fell for you the moment I laid eyes on you. *Who are you?*

AUDREY
I'm Audrey Frankel.

RALPH
I'm Ralph Stone. I'm the drummer-

AUDREY
I know who you are.

RALPH
You are magic.

He kisses her. She's taken by surprise, but goes with it.

CUT TO:

INT. BASTIEN'S APARTMENT - HALLWAY - CONTINUOUS

Audrey walks down the hallway and smacks into Bastien.

BASTIEN
Audrey! I was afraid you had left.

AUDREY
Still here. Crashing your party.

He takes her hand and leads her to his secluded bedroom.

BASTIEN
Come with me. Just for a moment.

AUDREY
Bastien, I'm not that kind of girl.

BASTIEN
I know. Trust me.

INT. BASTIEN'S APARTMENT - BEDROOM - CONTINUOUS

He leads her into his expansive bedroom and shows her a photo on his dresser of a young boy with his mother and father.

BASTIEN

Me with mon mere and mon pere.

AUDREY

You look just like your dad.

BASTIEN

(points to his mother)

Who does she look like to you?

AUDREY

Audrey Hepburn?

BASTIEN

(points to the photo)

You! You look just like Mon Mere!
Your eyes. Your cheeks. Your body.
Tell me, Audrey, are you Jewish?

AUDREY

I am.

He holds the photo up next to her, then kisses her. She watches her reflection kiss him back.

CUT TO:

INT. BASTIEN'S APARTMENT - ELEVATOR VESTIBULE - NIGHT

At the end of the party, Gabby and Audrey wait for the elevator. They get in. The doors close.

Moments later, Audrey and Gabby wait for the same elevator. This time, Ralph slips in with them. The doors close.

One more time, Audrey and Gabby get in the same elevator, and just before it closes, Bastien slips in with them.

CUT TO:

EXT. BASTIEN'S APARTMENT - FRONT ENTRANCE- NIGHT

THREE IDENTICAL CABS wait at the street. The first cab flashes its lights. Audrey and Gabby get in. It pulls away.

TWO CABS remain. Second cab flashes its lights. Audrey and Gabby get in with Ralph. It drives away.

ONE CAB left. Third cab flashes its lights. Gabby gets in, but Bastien stops Audrey and whispers something in her ear.

Audrey leans into the cab, says something to Gabby, then walks back into the building with Bastien. Cab drives off.

CUT TO:

INT. FIRST CAB - NIGHT

The first set of 'Gabby and Audrey' slide into the back seat. Audrey puts her head back. Gabby leans her head against it.

GABBY

Let's sleep at my house.

AUDREY

I'm too drunk to find my way home.

Audrey closes her eyes. Gabby leans into her.

CUT TO:

INT. SECOND CAB- NIGHT

Gabby, Ralph, and Audrey are sandwiched in the back. Ralph gives the driver directions to an obscure night club.

RALPH

I'm in the middle of a beauty sandwich. You're the bun; I'm the baloney!

AUDREY

Where are we going?

RALPH

Heaven.

He takes out a little vile of cocaine and hands it to her.

AUDREY

No thanks, I've never...

RALPH

A virgin. You're going to love it!

He snorts and hands the spoon to Gabby who snorts it. Audrey looks at her, incredulous. Gabby and Ralph exchange a look.

Audrey caves. Ralph hold her hair back. She snorts a line.

AUDREY
I don't feel anything.

RALPH
Do you feel this?

He kisses her passionately as the cocaine kicks in.

CUT TO:

INT. THIRD CAB - NIGHT

Gabby sits in the cab alone. She turns around and sees Bastien with his arm around Audrey walking back inside.

CUT TO:

EXT. GABBY'S LOFT - NIGHT

The first set of Audrey and Gabby get out of the first cab. Audrey staggers and holds onto Gabby as they walk inside.

INT. GABBY'S LOFT - NIGHT

They go through her storefront art gallery and then climb the stairs to her loft above it. Her art studio and living space are combined and adorned with cozy, Bohemian decor.

INT. GABBY'S LOFT - BATHROOM - CONTINUOUS

Audrey takes a shower, props herself up with one arm. Gabby slips in after her and holds her up from behind.

AUDREY
What are you doing?

GABBY
I want to make sure you don't fall,
unless you fall for me.

Gabby washes Audrey's body. Audrey hesitates, goes with it.

CUT TO:

EXT. AFTER HOURS NIGHT CLUB - NIGHT

Audrey, Gabby, and Ralph get out of the second cab. They're really high and move as if they're vibrating.

INT. AFTER HOURS NIGHT CLUB - CONTINUOUS

Audrey dances wildly in a seedy club. They snort again and don't even notice when Gabby leaves the club alone.

CUT TO:

INT. BASTIEN'S APARTMENT - OUTDOOR GARDEN/TERRACE

The party is over and Audrey and Bastien are alone on the terrace. They look out at the city. He kisses her. She melts.

CUT TO:

EXT. KAREN'S OFFICE - LINCOLN PARK BROWNSTONE - DAY

Audrey pushes the button for Dr. Karen Robbins, MSW, Hypno-therapist. She checks the time - 1:58.

INT. KAREN'S OFFICE - DAY

Audrey flops down on the couch in front of her therapist, KAREN ROBBINS (50+, attentive, fit, and calming).

AUDREY

Decision Phobia has ruined my life!

KAREN

What happened?

AUDREY

I saw Hugh.

KAREN

And?

AUDREY

He's marrying someone else!

KAREN

You thought he was boring.

AUDREY

He's stable.

KAREN

You were still in college when you broke up with him.

AUDREY

I regretted it ever since. I just feel like this is catastrophic! I broke up with him to 'find' myself, but I'm still lost!

KAREN

Close your eyes. We'll try past life regression one more time.

AUDREY

Let the regressing begin!

KAREN

Listen to my voice. I'm going to suggest to your subconscious that we open a door to access your higher self, your soul.

AUDREY

My soul?

KAREN

You believe in the soul?

AUDREY

Why not!

A SERIES OF SHOTS as Karen hypnotizes Audrey. She's in deep.

KAREN

When your essence has emerged to the forefront, open your eyes.

Audrey pops up, opens her eyes, has a childlike voice. She jumps up and hugs Karen. She's so emotional.

AUDREY'S SOUL

It's me! I'm so happy to see you!

KAREN

I'm happy to see you too, *Audrey?*

AUDREY'S SOUL

Let's just say I'm the *being who is imagining Audrey in this lifetime.*

KAREN

Do you have any unresolved traumas?

AUDREY'S SOUL

Yes, of course. Everyone does.

KAREN

Is there something in your past?

AUDREY'S SOUL

We don't have time for the past.
Besides, the past isn't really the
past when you're in my dimension.

KAREN

It's not?

AUDREY'S SOUL

No. There's no linear time here.
Everything is in every moment.

KAREN

I don't understand.

AUDREY'S SOUL

Of course you don't. You're
incarnated, so you only grasp
linear time. We've got a lot of
work to do.

KAREN

Who's **we**?

AUDREY'S SOUL

You and me. We signed up for an
experiment. You don't remember?

KAREN

No.

AUDREY'S SOUL

The human experience is like boot
camp and all these heartbreaking
moments are nothing more than
spiritual training that evolves our
souls. You can't run a marathon if
you don't train first.

KAREN

We're running a marathon?

AUDREY'S SOUL

Spiritually, we're going to try.

KAREN

Why?

AUDREY'S SOUL

Because the earth is decaying so rapidly that we may not always have the opportunity to inhabit physical bodies.

KAREN

Then what?

AUDREY'S SOUL

Then our earthly playground ceases to exist and our souls can't go out to play. However, if a person can live more than one version of her life during her lifetime, maybe her soul would evolve faster.

KAREN

How can you do that?

AUDREY'S SOUL

In your dimension, time is like an onion with layers of the same moment stacked on top of each other, separated only by a thin, transparent membrane. You're the only person who will know about this experiment. Just don't let them meet!

Audrey closes her eyes, her soul leaves. Karen looks stunned.

CUT TO:

EXT. AUDREY'S TRANCE SEQUENCE - DAY

Audrey stands at the base of an enormous tree and looks up into an endless blue sky. Branches diverge in all directions.

KAREN (V.O.)

Audrey, you can open your eyes now.

CUT TO:

INT. KAREN'S OFFICE - CONTINUOUS

Audrey opens her eyes and is back to being her previous self.

AUDREY

(eyes open)

Did I snore?

KAREN
Do you remember anything?

AUDREY
Looking up at a big tree.

CUT TO:

SIX MONTHS LATER...

EXT. AUDREY'S PARENTS' HOUSE - DAY

Audrey has become AUDI, the lesbian version of herself.

Audi's red Audi pulls into the snowy, untouched driveway of her parents' modest suburban home.

INT. AUDI'S AUDI - DAY

Gabby leans over and kisses Audi before they get out.

GABBY
Tell them today, okay?

INT. AUDREY'S PARENTS' HOUSE- CONTINUOUS

ISABELLE FRANKEL (60), Audrey's adorable, doting mother greets them at the door with a worried look on her face.

ISABELLE
Careful! I should have had your father hire that snow removal company. He's too old to shovel.

BERNIE (O.S.)
I'm not too old: I'm too lazy.

ISABELLE
Oh this he hears!

AUDI
Happy birthday, mom!

ISABELLE
Thank you, sweetheart.

GABBY
Hi Mrs. Frankel.

ISABELLE
You can call me Isabelle.

Audrey hugs her mom.

INT. AUDREY'S PARENTS HOUSE - CONTINUOUS

BERNIE FRANKEL (65) a chubby, bald man greets them at the door. He has a heart of gold underneath his caustic exterior.

AUDI
Hi Daddy. You remember Gabby.

BERNIE
No.

AUDI
Well this is Gabby, my roommate.

GABBY
Nice to see you again, Mr. Frankel.

BERNIE
It is?

GABBY
Not really.

Hugh's parents, MAGDA and GEORGE GARLAND (60-ish) arrive.

ISABELLE
Magda, George, look who's here!

MAGDA
Look how cute you are Audrey with the short hair.

AUDI
I look like I'm five.

MAGDA
It was cute then too!

AUDI
(she kissed Magda)
You look great.

MAGDA
Even with the extra ten pounds?

AUDI
You did not gain ten pounds.

MAGDA

For this and so many other reasons,
I wish you were going to be my
daughter-in-law!

GEORGE

(hugs Audi)
How's my favorite girl?

AUDI

Hi George. This is Gabby.

GEORGE

Hi Gabby. Is that your fancy car?

GABBY

It's our car. We bought it together
because we *live* together.

The subtext registers with George and Magda.

GEORGE/MAGDA

Enjoy in good health.

ISABELLE

(to Magda)
Is she coming?

MAGDA

He says he's bringing her.

ISABELLE

We'll be nice, I promise. Well, I
can't speak for Bernie.

AUDI

Hugh's coming with *her*?

MAGDA

So he says!

GEORGE

Cassandra wanted to meet our
family. You're our family.

MAGDA

(to Audrey)
And you always will be.

A SERIES OF SHOTS as the other guests arrive, eat, drink, and celebrate. Hugh and his fiancée, CASSANDRA arrive as the party is underway. She's a tall, stately African American woman.

AUDI
 (to Cassandra)
 I'm Audi, Hugh's oldest friend.

CASSANDRA
 I know who you are. I'm Cassandra.

AUDI
 So when's the wedding?

CASSANDRA
 In June. We're keeping it small,
 just close family and friends.

AUDI
 We're looking forward to
 celebrating with you.

HUGH
 (looks at Gabby)
 We hope you'll *both* there.

The underlying tension between Cassandra and Audi is palpable. Gabby smiles triumphantly. *He knows.*

Isabelle emerges from the kitchen with her birthday cake. They all sing, **Happy Birthday** as Audi takes photos.

Through Audi's lens, Isabelle's cheeks are puffed and poised to blow out the candles. She captures this image twice...

CUT TO:

INT. AUDREY'S PARENTS' HOUSE - DAY

Same party, same moment, same photo. This time, the photographer is **FRANKIE, the wild child, cocaine addict.**

Frankie's hair is dyed a harsh platinum with magenta and purple streaks. She wears spoon earrings and has new tatoos.

Isabelle blows out the candles. They cut the cake.

ISABELLE
 (to Frankie)
 Where were you?

FRANKIE
 Ralph had car trouble.

ISABELLE
 Why didn't you call?

FRANKIE
I didn't want to interrupt.

ISABELLE
(to Ralph)
You must be Ralph.

RALPH
I'm Must-Be-Ralph. You Must-Be-Mom!

Frankie and Ralph laugh. He scoops frosting with his finger and feeds it to Frankie. Then he kisses it off her lips.

HUGH
Audrey! You look so *different*.

FRANKIE
Same old me.

RALPH
I'm must-be-Ralph.

BERNIE
Who?

RALPH
I'm the drummer for the Dirty Boys.

BERNIE
(aggressively)
You look pretty dirty to me.

FRANKIE
Daddy, please. I'm their band's new
photographer! We're going on tour.

HUGH
What happened to law school?

RALPH
It would kill her creative spirit.

BERNIE
Audrey, are you crazy?!

FRANKIE
Calm down, daddy.

BERNIE
This is as calm as I get when my
only daughter shows up with a
homeless bum.

RALPH
I'm not homeless. I'm Must-be-Ralph!

RALPH (CONT'D)
Frankie, let me have the purse.

BERNIE
Frankie?

FRANKIE
It's short for Frankel.

ISABELLE
What did you do to your hair?

FRANKIE
It's a new look. Ralph likes it.

BERNIE
Ralph's an idiot.

FRANKIE
Ralph's right here.

Hugh exchanges a worried look with Isabelle.

RALPH
Frankie. Purse.

Ralph is all jittery. She hands it to him.

ISABELLE
What do you need her purse for?

RALPH
It's where we keep the Tampax and I'm having my period. Bathroom?

Frankie points. Ralph trots off to the bathroom.

FRANKIE
Ralph is a musician.

BERNIE
Ralph is trouble. I want him out of your life.

FRANKIE
Daddy, I'm not a kid anymore.

BERNIE
You're right. You're not a *kid*.
You're *my* kid. No more Ralph!

FRANKIE
You can't tell me what to do.

Ralph comes out of the bathroom hyped up, pinching his nose.

RALPH
Where's the cake?

BERNIE
(quietly to Audrey)
You better shape up, young lady.

FRANKIE
This is my life.

BERNIE
Not while I'm bankrolling it.

FRANKIE
Then stop. I don't need your money.

Hugh follows Ralph and tries to look him in the eyes.

RALPH
(defensively)
What are you staring at?

HUGH
(quietly)
If you harm Audrey in any way, I
will seriously hurt you.

RALPH
How about I seriously hurt you
right now? Save us some time.

Ralph gives Hugh a cocaine-powered punch in the face and sends him flying. Frankie runs to Hugh. They look at Ralph.

FRANKIE
What the hell! Ralph.

RALPH
He provoked me.

Bernie grabs the butter knife from the cake, threatens Ralph.

BERNIE
(to Ralph)
Get out of my house.

RALPH
I haven't finished my cake!

BERNIE
I'm calling the police.

FRANKIE
I'm sure it was an accident.

RALPH
Nope. No accident.

FRANKIE
Why did you hit him?

RALPH
He said he was going to hurt me.

FRANKIE
Hugh wouldn't hurt anyone...

HUGH
(rubbing his jaw)
I'd make an exception in his case.

BERNIE
(to Ralph)
Get out. NOW! Isabelle! Call 911!

FRANKIE
Daddy! Calm down.

BERNIE
I'm counting to TEN... One. Two.

RALPH
(jazzing it up, dancing)
Three. Four. Five. Six... let's
count together... Seven. Eight...
like Sesame Street.

Bernie lunges toward him with the butter knife. He laughs.

ISABELLE
(faking it)
911? We have an emergency.

RALPH
(stops dancing)
I am so out of here!

BERNIE
(sternly to Frankie)
He goes. You stay.

Ralph takes her purse, heads for the door.

RALPH
Goodbye, buzz-kill family.

She looks at Ralph holding her purse with the cocaine. She looks at her father holding a butter knife.

RALPH (CONT'D)
Frankie, now. Let's go.

BERNIE
I mean it, Audrey. If you go with him, you're out of our lives.

AUDREY
(to Isabelle)
I love you, Mom. Happy Birthday.

She gets up and leaves with Ralph.

CUT TO:

INT. AUDREY'S PARENTS' HOUSE - NIGHT

Audrey has become **DREY**, the skinny socialite on the arm of her wealthy boyfriend, Bastien. The party is long over.

DREY
Hello! Anyone home?

Bernie's asleep in the den. Isabelle greets them at the door.

ISABELLE
You missed the whole party!

DREY
I'm so sorry. Our flight from Paris was delayed and we had so many things to get through customs.

ISABELLE
I'm glad you're here. Why so thin? There's a food shortage in Paris?

DREY
Isn't it great! I'm a size two.

Bernie gets off the couch and comes to the front door

BERNIE
Audrey, why do you look like a concentration camp survivor?

DREY

Bastien, I'd like you to meet my
parents, Bernie and Isabelle
Frankel. This is Bastien
Bellemonde, my boyfriend.

BERNIE

What happened to your hair?

DREY

I got it done in Paris, mom.

ISABELLE

You want something to eat?

BASTIEN

Drey and I had dinner on the plane.

BERNIE

Who the hell's Drey?

BASTIEN

That's what I call Audrey.

DREY

I like 'Drey'- It sounds European.

BERNIE

Oh, you want to sound *European*?

DREY

You don't understand, daddy.

BERNIE

As a matter of fact, you are
European. Your grandparents came
over from Poland on a boat.

DREY

Bastien is French.

BERNIE

(sarcastically)
Oh, isn't that special.

DREY

Daddy, he's standing right here.

BASTIEN

It's perfectly fine, Drey.

Isabelle brings out some leftover birthday cake.

ISABELLE
Just a little smidgen!

DREY
I can't eat cake! I just bought a
whole new wardrobe in Paris!

BASTIEN
We really should be going. It's
late and we've had a long flight.

He nods coldly and motions that he'll meet her in the limo.

DREY
Daddy, why did you act like that?

BERNIE
I don't like him.

DREY
You don't even know him.

BERNIE
I know his type.

DREY
What type is that?

BERNIE
Everything is business with him.

DREY
Bastien loves me!

BERNIE
I'm sure he does, but you'll always
be a commodity to him, sweetheart.

DREY
It takes time to warm up to him.

BERNIE
I don't have that kind of time.

CUT TO:

INT. BASTIEN'S LIMO - NIGHT

They pull away from the modest suburban home. Bastien puts
the privacy window up so the driver can't hear them.

BASTIEN
Drey, my darling...

DREY
That did not go well.

BASTIEN
You're perfectly welcome to see them whenever you'd like.

DREY
They're my parents!

BASTIEN
Exactly. They're *your* parents. I don't need to be a part of this.

Drey gets really quiet. He takes her hand.

DREY
Are you asking me to choose?

BASTIEN
Not at all! I'm asking you not to include me in your family dynamic. I'm from a different culture. No need to tax everyone's patience.

DREY
I love them.

BASTIEN
Of course you do!

DREY
Can you at least try to like them?

BASTIEN
I had a magnificent time with you in Paris. You were so easy to be with and so elegant. I *plan to travel the world with you, Drey.*

He puts his arm around her and kisses her head. She snuggles in next to him, staring out at the dark sky.

CUT TO:

INT. KAREN'S WAITING ROOM - DAY

Audi sits in the waiting room. It's 2:00. Karen shows her in.

AUDI
I finally told them about Gabby at brunch on Sunday.

KAREN

How did it go?

AUDI

My father kept insisting that I'm not a *real lesbian*.

KAREN

And your mother?

AUDI

She wanted to know if Gabby was Jewish and how she felt about having children. Not Jewish, doesn't want kids.

KAREN

How do you feel about it?

AUDI

I don't know. I finally make a decision in my life and now I'm second-guessing myself.

KAREN

What are you unsure of?

AUDI

Everything! I just don't ever feel "all in" anywhere in my life. I love Gabby, but I never thought I'd end up with a woman. I keep thinking that I have some past life connection with Gabby.

Audi lays down and closes her eyes. Karen works her magic. Audi quickly slips into a hypnotic state.

KAREN

Audi can you hear me?

AUDI

Yes.

KAREN

Imagine a row of doors lined up in front of you. Each door represents a past life. See if you can find one with Gabby's name on it.

INT. AUDI'S HYPNOTIC TRANCE - DAY

Audi stands in front of a worn, weathered door with Gabriella Cozzi's name on it. She opens it and walks through it.

CUT TO:

INT. TRANCE - SLAVE HUT - FOREIGN COUNTRY - DAY

About a dozen, barely-clothed, dark-skinned, pre-pubescent girls (10-13) hover around a twelve-year-old in labor.

KAREN (V.O.)
Do you see anything?

AUDI (V.O.)
(voice trembling)
Yes. It's...

KAREN (V.O.)
Where are you?

Audi's first vantage point is above their heads, then a "whoosh" brings her into the laboring girl's body.

Blood everywhere and a mound of a baby inside her thin frame. The laboring young girl grabs her friend's hand.

Her friend cries and chants and prays. She tries to manipulate the baby from outside. The baby's head crowns.

AUDI (V.O.)
I'm in labor. I'm a young girl. The baby is stuck and I'm bleeding profusely. I'm in a dirty hut. I think I'm a sex slave or a servant.

KAREN (V.O.)
If this is too traumatic, move forward in time to the moment of your death.

AUDI (V.O.)
How?

KAREN (V.O.)
Imagine you're turning a dial, like on a kitchen timer.

The head of the baby emerges and lets out a weak wail. Her friend pulls the shoulders out.

The baby slips out alive as blood gushes everywhere.

AUDI (V.O.)
The baby is alive, but I'm dying.

Audi looks through the eyes of the laboring girl. Her sobbing friend is Gabby. Audi gasps.

KAREN (V.O.)
Describe it to me if you can.

AUDI (V.O.)
Gabby helped me deliver the baby
and now she's helping me die.

The slave girl dies and leaves her body. Her spirit hovers over Gabby who looks up as she cradles the baby and cries.

CUT TO:

INT. KAREN'S INNER OFFICE - DAY

Tears stream down Audi's cheeks, eyes still closed.

AUDI
She took the baby for me.

KAREN
Ready to leave that lifetime?

AUDI
I am.

KAREN
Stay with your soul and tell me
what you see after you leave.

INT. AUDI'S HYPNOTIC TRANCE - DAY

Audi's Soul kisses Gabby goodbye on the forehead, then becomes "infused" with a bright, blue-ish light, which she showers on Gabby and her new baby boy.

Her spirit resonates and hums, replenishing its energy. The light rejuvenates her.

AUDI (V.O.)
I feel energized and bright, like
I've become light.

She experiences a kind of "birth" as she speeds down a tunnel and into a bright, airy place with the SOUND of water flowing. There's no form, except vague outlines and imprints.

KAREN (V.O.)
What's happening now?

AUDI (V.O.)
I still exist, but I'm pure energy.
It's so soothing, like a warm bath.

INT. THERAPIST'S OFFICE - DAY

Karen holds a photo of her with a five-year old, her daughter, Juliette. Tears streaming down her cheeks.

KAREN
Stay there for a few moments and
just enjoy the sensation.

Audi looks visibly more relaxed and at peace. She opens her eyes, notices the photo and that Karen has been crying.

CUT TO:

INT. KAREN'S WAITING ROOM - DAY

Drey waits. The clock lurches to two o'clock. Karen comes out. She looks confused because it's two o'clock again!

The SOUND of the back door closing and the image of Audi walking away is visible only to Karen.

DREY
It's been a while since I've seen
you, but I need someone to talk to.

KAREN
Come on in.

INT. KAREN'S INNER OFFICE - DAY

Drey shows Karen her left hand and her new wedding ring.

DREY
It needs its own zip code.

KAREN
You got married!?

DREY
It was the happiest, saddest day of
my life.

Drey sits in Karen's inner office and regales her wedding.

CUT TO:

EXT. BUCKINGHAM FOUNTAIN/SUMMER - DUSK

The colorful fountain shoots up toward the sky with vibrant energy, accompanied by the SOUND of water flowing, splashing. Bastien's limo is parked close by.

INT. BASTIEN'S LIMO - CONTINUOUS

Bastien takes out some papers as she looks out the window.

DREY (V.O.)

Bastien took me to Buckingham
Fountain before some big event, so
we were all dressed up...

BASTIEN

Drey, I need to talk to you about
something, but first let me say,
you look beautiful tonight.

DREY

Thank you.

BASTIEN

(suddenly serious)
You know I'm a very wealthy man.

DREY

The rumors are true?

BASTIEN

If I were to ask you to marry me,
would you sign a pre-nuptial?

DREY

We've already talked about this. I
love you for you, not your money.

BASTIEN

Good. I've prepared something that
I think is more than fair to you.

He takes out a document from his tuxedo jacket pocket.

DREY

What are you saying?

BASTIEN

I need to be protected in the event of a divorce.

DREY

I wouldn't marry you if I thought we'd ever get divorced.

BASTIEN

Of course, darling, but I've got property that has been in my family for generations, which I need to protect. I'm sure you understand.

DREY

Are you asking me to marry you?

BASTIEN

I need you to sign this pre-nuptial agreement. Right now.

DREY

Shouldn't I read it first?

BASTIEN

It's boiler plate, really. I've been extremely generous, especially if you produce a male heir for me.

He shows her the section with big numbers. She looks amazed.

DREY

A male heir?

BASTIEN

I've got an empire to hand down to my son someday.

Drey skims it over. She hands it back to him.

DREY

If this your idea of a marriage proposal, it's lacking a little romance.

BASTIEN

I assure you, I'm not lacking romance. First things first.

DREY

I've been dreaming about a marriage proposal since I was a child.

BASTIEN
(hands it back to her)
You will have an exquisite proposal
and more, I promise.

DREY
When?

BASTIEN
Right after you sign this.

DREY
Shouldn't I consult someone?

BASTIEN
At the risk of being indelicate,
you aren't the one with the money
in this relationship.

DREY
I'm aware of that.

She's hurt. He's annoyed, but resurrects the situation.

BASTIEN
Drey, we will have a beautiful life
together and you won't ever need to
worry about money again. Trust me.

She takes the document and signs it without even reading it.
He tucks the document back in his pocket. He nods.

EXT. BUCKINGHAM FOUNTAIN - DUSK - CONTINUOUS

They get out of the limo where a photographer awaits. He
positions them and nods to Bastien who takes out the ring.

BASTIEN
Drey, will you marry me and make me
the happiest man in the world?

DREY
(jokingly)
Maybe!

Bastien places a huge diamond ring on her finger as the
photographer clicks away.

He waves his hand at a line of limos. The doors open and out
comes the wedding party, (Gabby and a few friends), a judge
in his robes, musicians, caterers. It's a surprise wedding!

DREY (CONT'D)
What's going on?

BASTIEN
I'm not one for long engagements.

DREY
We're getting married right now?

BASTIEN
I thought this would be romantic.

DREY
A surprise wedding!?

BASTIEN
It'll make a great story for our
kids, Buckingham fountain and all!

DREY
But my parents aren't here.

BASTIEN
We can have another party with
them. This is just for us.

Gabby hands her a bouquet. A string quartet starts up.

GABBY
Are you okay?

DREY
(near panic)
Is this really happening?

BASTIEN
(quietly to Audrey)
We don't have to do this. I thought
it would be magical, but if don't
want it. We can have a traditional
wedding in a year or two.

She gets swept up. The judge performs a short ceremony and
pronounces them man and wife.

They kiss. Camera flashes, champagne overflows, music and
laughter fill the night air. She looks sad behind her smile.

CUT TO:

INT. KAREN'S INNER OFFICE - DAY

Karen is attentive as Drey finishes her story.

DREY

They're not speaking to me. Can you blame them? How would you feel if your only daughter got married and you weren't even there? What's your daughter's name?

Karen gets painfully quiet for a moment.

KAREN

Juliette.

DREY

How old is she now?

KAREN

She's not.

DREY

What do you mean?

KAREN

She died in a car accident years ago when she was only five.

DREY

Oh I'm so sorry. I had no idea.

CUT TO:

EXT. BACKSTAGE AT A MUSIC FESTIVAL - DUSK

Frankie snorts cocaine with Ralph and his band mate, DARNELL (African American Stud) and his pregnant girlfriend, IRIS.

FRANKIE

Iris! You can't get high.

IRIS

Too late now.

FRANKIE

You could harm the baby. Darnell!

IRIS

He doesn't mind.

DARNELL

She doesn't do that much.

FRANKIE

Even a little bit is too much!

IRIS

I just do natural drugs like weed.

FRANKIE

Coke is not a natural drug.

RALPH

Why such a buzz kill, Frankie?

FRANKIE

Because Iris is pregnant!

RALPH

Frankie! Chill! You're starting to sound like your mother.

He kisses her mouth to shut her up. She pushes him away.

CUT TO:

EXT. MUSIC FESTIVAL - FRONT OF THE HOUSE - DUSK

Frankie snakes her way onto a small perch at the control panel, offering a few joints to the engineers. The Dirty Boys come on stage. The crowd goes wild!

P.O.V. Through her lens - Frankie captures the energy of the concert. Ralph hams it up for her as he sings with Darnell.

She gets jittery from the coke and drops acid to calm down.

The LSD sends her into a wild trip. Her vision is tinged with vibrant colors, fiercely sharp, then blurry.

SOUNDS 'whoosh' toward her like a speeding train, fascinating and terrifying at the same time. She's pretty messed up.

CUT TO:

EXT. HUGH'S OUTDOOR WEDDING - DUSK

Audi catches the bouquet at Hugh and Cassandra's wedding. Gabby kisses her and holds up the bouquet, triumphantly.

Cassandra leads Hugh onto the dance floor. He locks eyes with Audi as Gabby drags Audi onto the dance floor.

GABBY

You're going to get married next!

AUDI

I have to pass the bar exam first.

GABBY
Would you marry me if I asked you?

AUDI
Would you have kids with me?

GABBY
Why do you want kids so badly?

AUDI
I just do.

Gabby kisses her on the mouth.

GABBY
Whatever it takes, Audi Frankel.

Hugh changes partners, dances with Magda, then interrupts Audi and Gabby in a slow dance. He takes Audi in his arms.

HUGH
Did you think we'd end up here?

AUDI
Dancing at a wedding together
that's not ours?

He holds her close. She leans into him, near tears.

HUGH
Part of me was sure that we'd end
up together, Audrey.

AUDI
You never know who's going to
capture your heart and hold it
hostage. I never thought I'd end up
with another woman!

They dance. Audi takes out her cell phone and snaps a *selfie* of them. Close up, they look like the bride and groom.

CUT TO:

INT. KAREN'S INNER OFFICE - DAY

Karen listens to her own, pre-recorded voice, eyes closed, trying to hypnotize herself into a "super conscious" trance.

KAREN (V.O.)
Breathe in. Breathe out. Imagine
you are climbing a staircase that
leads to the sky....

Karen opens one eye, just a sliver. She closes it. Blackness. She breathes in and out and follows her own instructions.

She stays with it for a few more moments. She turns off the recording and her voice vanishes.

She scrolls through photos on her phone of her daughter, Juliette as a baby then as a little girl.

EXT. KAREN'S OFFICE - DAY

A SERIES of SYNCHRONIZED shots as Audi and Drey arrive and leave her office for their weekly two o'clock appointments.

INT. KAREN'S INNER OFFICE - DAY

The two Audreys lives unfold with uncanny similarities.

AUDI

I passed the bar and Gabby bought me a trip to the fertility clinic as a graduation present.

KAREN

Congratulations! How do you feel?

AUDI

Excited. Terrified. Conflicted. Shocking, I know.

KAREN

Motherhood is the most amazing journey. You'll be a great mom.

Switch to...

AUDI/DREY

Thanks...

KAREN

How far along are you?

DREY

I'm only three months pregnant, but I already feel connected to her.

KAREN

It's a girl?

DREY

I don't know yet.

KAREN
What does he say?

Switch to...

AUDI
(different day)
He says I can try again in a few
months.

KAREN
How's Gabby doing?

Rapid succession, different days...

KAREN (CONT'D)
How's Bastien doing?

AUDI
Detached.

DREY
Distant since the last miscarriage.

AUDI
Secretly, I think she's relieved.

DREY
He wants a son, so he spun his
sperm for a boy and left it at the
fertility clinic.

AUDI
I've been to the fertility clinic
three times and haven't been able
to conceive since that first time!

DREY
He travels a lot, so I can still
get pregnant when he's out of town.

AUDI
I reminded her that we have *two*
uteruses between us.

KAREN
What does she say?

KAREN (CONT'D)
What does he say?

AUDI/DREY
Not much.

EXT. KAREN'S OFFICE - DAY

Karen notices Frankie sitting on a park bench across the street. She approaches Frankie, sits down.

KAREN
Audrey Frankel?

FRANKIE
I used to be.

KAREN
You came to see me about six years ago. I remember you.

FRANKIE
That's good to know because I don't even remember me anymore.

KAREN
Let's go inside and talk.

FRANKIE
I can't pay you. I don't have any money or any health insurance.

KAREN
Can you drink tea?

Frankie follows her into her office.

INT. KAREN'S INNER OFFICE - DAY

Frankie flops down in the chair. She puts her head in her hands and sobs. Karen waits with compassion.

FRANKIE
Sorry, I just can't...

KAREN
It's okay. You don't have to say anything.

Karen hands her a steaming mug of tea. She takes it.

CUT TO:

INT. FERTILITY CLINIC - DAY

Drey is in the "depository" room alone when a nurse enters and checks her, covers her with a blanket.

NURSE
You have a visitor.

Drey gets teary as Gabby comes in and sits next to her.

GABBY
I thought It might be more fun to
have a baby with someone.

DREY
Thank you.

Drey holds her hand and stares at the stained ceiling tiles.

CUT TO:

INT. FERTILITY CLINIC - DAY

Audi stares at the same stained ceiling tiles.

GABBY
Who did you pick this time?

AUDI
A guy who reminded me of my Grandpa
Max. Who did you pick?

GABBY
The smartest guy in the freezer.

AUDI
Thanks for doing this with me.

GABBY
I'm pretty freaked out right now.
What if I actually get pregnant?

Audi reaches over and takes Gabby's hand.

AUDI
Do you ever think about our souls?

GABBY
Nope.

AUDI
How our souls are intertwined and-

GABBY
Audi, I'm not that deep.

AUDI
You're an artist.

GABBY

Only because I don't want to get a desk job or wait tables.

AUDI

Do you ever think about the destiny that brought us together?

GABBY

Not as often as you do, I'm guessing.

Audi turns and looks Gabby in the eyes.

AUDI

From my soul to yours, thank you for having a baby with me.

CUT TO:

INT. COUNTY HOSPITAL- NIGHT

Frankie races down the hall as Iris (Darnell's pregnant girlfriend) is in labor. Iris screams, closes her eyes.

FRANKIE

(Gently to Iris)
Open your eyes, Iris. I'm here.

IRIS

Darnell wouldn't have left me if Ralph hadn't- ARGGGGH... mother fucking piece of shit!

Iris screams from the pain of labor or drug withdrawal.

FRANKIE

Come on Iris, one more push.

IRIS

I can't.

Frankie makes a hilarious pushing noise.

FRANKIE

Uh oh! I just pooped in my pants.

They all crack up. Iris pushes. Frankie photographs the birth as the baby slips out, small, and blue, and not breathing.

NURSE

It's a boy!

Frankie stops photographing. She's terrified.

IRIS
Why is he so quiet?

The doctor and nurses work quickly, rub his body, suction his lungs. He releases a weak cry. Everyone looks concerned.

DOCTOR
He's tiny and will need to be in
the Neonatal Intensive Care Unit.

IRIS
Get me out of here! Now!

NURSE
Do you want to see him?

Iris turns her head to the side.

IRIS
Not if he could die.

FRANKIE
(to the Nurse)
Can I hold him just for a zap of a
second?

The nurse wraps him up. She hands the tiny baby to Frankie.

NURSE
(to Iris)
What's his name?

No answer. Frankie helps the nurse put him in an incubator. She reaches in and touches his tiny foot. She's in love!

CUT TO:

INT. HOSPITAL BIRTHING ROOM - DAY

P.O.V. Audi through her camera in a different delivery room. This one has Gabby screaming in labor. Audi photographs her.

GABBY
(screams)
Don't photograph me!

MIDWIFE
The head is crowning.

Gabby pushes the baby out! The nurse hands Audi the baby first while Gabby delivers the afterbirth.

AUDI
(to the baby)
Welcome to the world, little Trace.
I'm one of your new mommies.

She brings the baby to Gabby. Trace starts "rooting" but Gabby doesn't want to nurse him.

CUT TO:

INT. HOSPITAL - GABBY'S ROOM - NIGHT

Bernie and Isabelle arrive. Audi holds Trace. Gabby pretends to be asleep. They hover over the sleeping little bundle.

BERNIE
Technically, he's not our grandson.

ISABELLE
If he's Audi and Gabby's baby, then he's our grandson. Get with it.

Audi lets Isabelle hold him. Bernie examines his skin.

BERNIE
Am I hallucinating or is this kid a Schfartza?

AUDI
Daddy. That's a horrible word.

BERNIE
What? It's Yiddish. It means dark.

AUDI
Don't say that word ever again.

BERNIE
I'm not being racist. It's a color.

AUDI
Trace is multi-racial.

BERNIE
As if it's not hard enough for the kid to have two mothers, now he's got to be a minority!

ISABELLE
Think of all the colleges he'll be get into as a minority.

GABBY
(eyes still closed)
He'll get into college based on his
brains. His father was the smartest
guy in the freezer.

They look at her. She still doesn't open her eyes.

JOYCE (35, a confident, Asian woman) breezes in with a
bouquet of flowers for Gabby. She surveys the situation.

ISABELLE
Who are you?

JOYCE
I'm Joyce, a friend of Gabby's.

Gabby opens her eyes when she hears Joyce's voice.

GABBY
Joyce!

JOYCE
Audi called me. These are for you.

Audi motions for them to leave, but Bernie isn't budging.

BERNIE
For her you'll open your eyes.

GABBY
Let's give them a moment alone.

BERNIE
They need a moment alone?

AUDI
Gabby has just been through a big
ordeal and they're close friends.

BERNIE
How close?

GABBY
Bernie. Out!

She points to the door.

BERNIE
(to Audi)
You're going to let her talk to me
like this?

AUDI
Yes I am. Let's go.

ISABELLE
(quietly to Gabby)
He just fell asleep in my arms. Can
I walk with him?

Gabby nods. Isabelle leaves with the baby. Bernie and Audi follow her out. Gabby and Joyce exchange an intimate look.

CUT TO:

INT. KAREN'S INNER OFFICE - 2:00 PM - DAY

INTERCUT the sessions with Audi, Frankie, and Drey. They each sit in the same chair, while Karen sits in her chair.

Each time they switch, they're all wearing different clothes to indicate time passing.

AUDI
I love Trace more than I love her!

She shows Karen a photo on her phone of two-year old Trace.

KAREN
He's beautiful.

AUDI
If it was a choice between Gabby
and Trace, I wouldn't even flinch.
Am I a horrible person?

KAREN
It's called motherhood.

AUDI
Did you feel that way about
Juliette? That you loved her more
than anyone in the whole world?

KAREN
I still do.

AUDI
Did that get in the way of your
marriage?

KAREN
(flustered, hesitates)
My husband dying got in the way of
my marriage. Sorry, bad joke.

AUDI
You must miss them terribly.

KAREN
I do. All the time.

Switch to...

DREY
These hormones are turning me into
a shrew. It's like having PMS in
overdrive, all the time.

KAREN
Have you thought about adoption?

DREY
Bastien insists on his own flesh
and blood.

KAREN
How does that make you feel?

Switch to...

FRANKIE
Better. I stopped doing coke.

KAREN
Great! What made you stop?

FRANKIE
It's too expensive and I broke up
with Ralph.

KAREN
How come?

FRANKIE
Because he's a lying, cheating,
bastard, drug-addict, scum bag.

KAREN
How does it feel to be on your own?

FRANKIE
I have to figure out how to support
myself. I'm baby sitting right now
for Iris and Darnell's son, Zap.

Frankie shows Karen a photo of Zap on her phone. It's the
same photo and same child as Audi's son, Trace.

KAREN
He's adorable.

FRANKIE
I've got to get my life together
for my sake and his.

KAREN
What's the next thing you can do to
move your life forward?

FRANKIE
I need a job, but I'm not qualified
to do anything except photograph
stoned musicians.

KAREN
What would you like to do...?

Switch to...

AUDI
I'd like to work less, see Trace
more, and fall back in love with
Gabby or fall in love with someone.

KAREN
Anyone particular in mind?

AUDI
Hugh, but he's married.

KAREN
Do you still see him?

AUDI
Our parents are still best friends,
so I see him at family functions.
We get together for lunch now and
then, but he thinks I'm a lesbian.

KAREN
Are you?

Switch to...

DREY
I don't know. I thought I was in
love with him, but maybe I was just
kidding myself. He was the solution
to my biggest fear.

KAREN
What's that?

DREY

That I wouldn't be able to support myself. Bastien was so charming in the beginning, but really cold now.

KAREN

Can you forgive yourself for substituting love for security?

DREY

Sure, but what do I do now?

KAREN

What do you want to do?

AUDI/DREY/FRANKIE

(rapid succession, edited)

Something! Anything!

AUDI

Become joyful and playful again.

FRANKIE

Grow up and become a better person.

DREY

Be on my own and make a difference.

CUT TO:

INT. FREE CLINIC - WAITING ROOM - DAY

Drey looks out of place in her fancy clothes as lower-income, mostly immigrant families populate the waiting room.

The kids play. The moms talk. Harried nurses hustle them back and forth. Drey sits stiffly in a little chair.

A flyer on the community bulletin board catches her eye:
After School Matters Photo Instructor (Unpaid position).

CUT TO:

INT. FREE CLINIC - EXAM ROOM - DAY

She sits on the crinkly-papered exam table.

HUGH

Audrey? Is everything okay?

DREY
Everything's fine. I needed to talk
to you in person and didn't want to
bother you at home.

HUGH
What's up?

DREY
I want to have a baby.

HUGH
Are you propositioning me?

DREY
I've had six miscarriages and one
ectopic pregnancy.

HUGH
I didn't know. I'm so sorry.

DREY
I was hoping you could help me.

HUGH
Do you want to adopt?

DREY
I want to find a surrogate.

HUGH
What does Bastien say?

DREY
He's in the South of France for a
few months on business.

HUGH
You'd both need to be on board.

DREY
I've got some of his sperm on ice.

HUGH
In your freezer?

DREY
He keeps a stash of male spun sperm
at the fertility clinic.

HUGH
Sounds cozy.

DREY

I know you don't like Bastien.

HUGH

I'm sorry. That wasn't nice of me.

DREY

We're prepared to pay the surrogate a generous sum, cover all her health care costs, and make a large donation to your clinic.

HUGH

It's a tempting offer, but I'm not in the rent-a-womb business. I'm sorry, Audrey. I can't help you.

DREY

I understand. I'd still like to make a donation to your clinic.

HUGH

That would be great. We're a free clinic and it would really help.

CUT TO:

INT. IRIS AND DARNELL'S APARTMENT - DAY

Frankie arrives as Iris and Darnell are smoking a joint. Iris passes Frankie the joint. She takes a small drag.

DARNELL

Why do you always show up when we're getting high?

FRANKIE

Aren't you always getting high?

Frankie goes to a dark closet where a dilapidated crib houses a softly crying, **ZAP**. He hugs Frankie desperately.

FRANKIE (CONT'D)

There's my little man. Hi Zap!

She takes him into the other room. Darnell and Iris are happily high, completely unconcerned about Zap.

FRANKIE (CONT'D)

What time did he eat dinner?

IRIS

We'll order in.

FRANKIE
He's hungry and looks like he's
been crying for hours.

DARNELL
Come here little guy.

Darnell takes a hit and blows some smoke at Zap, as if trying to get him high. Zap coughs and clutches Frankie.

FRANKIE
(horrified)
You can't get him high!

DARNELL
Start 'em young.

She takes Zap into the tiny kitchen and searches for some food and finds only drink mixes.

FRANKIE
Darnell, give me fifty bucks.

DARNELL
What are you, high?

FRANKIE
I need money for food.

DARNELL
I'll call the Mexican place. He
likes their fries.

Darnell takes out a huge wad of drug dealing cash.

FRANKIE
I'll take a hundred. Two.

DARNELL
We don't eat that much.

FRANKIE
I'm going to take a cab both ways.

He flips her two hundred dollar bills.

CUT TO:

INT. TRADER JOE'S - DAY

Frankie gives him a couple of samples of macaroni and cheese. He devours them as she gulps down some free coffee.

Gabby turns the corner and sees Frankie. Gabby tries to bolt, but Frankie sees her and chases her.

FRANKIE

Gabby! Hi! How are you?

GABBY

Is this your son?

FRANKIE

He's my friend's son. Zap, can you say hello to my friend Gabby?

ZAP

More!

Frankie takes a couple more samples and smiles at the worker.

GABBY

That's quite a name.

ZAP

Zap. Zap. Zap.

FRANKIE

Do you still have your art gallery?

GABBY

I do, but I'm really busy.

FRANKIE

I want to pay you back the money I owe you.

GABBY

Great.

FRANKIE

I don't actually have the money yet, but people are always asking me for photos of famous rock stars.

GABBY

Is that so?

FRANKIE

I could have a show at your gallery and invite everyone I know in the music business. We'd sell a lot.

GABBY

I'll think about it.

FRANKIE

You can take double off the top.
Pay yourself back with interest.

GABBY

I don't know, Audrey.

FRANKIE

I go by Frankie now. I don't do
drugs anymore. I'm getting help.

GABBY

Really?

FRANKIE

I broke up with Ralph. I'm cleaning
up my act. This show would really
help me get a fresh start, pay you
back, and bring in new clients.

Frankie is really sweet and loving with Zap. Gabby softens.

GABBY

You think you can sell a lot?

FRANKIE

I know I can!

CUT TO:

INT. GABBY'S ART GALLERY - NIGHT

Frankie shows up with a new look, still artsy, but not as
severe as her persona during the heavy drug days.

She and Gabby hang up her photos for a show, which are mostly
of famous rock stars. There's a section of portraits.

One self portrait has three nude silhouettes that overlap,
creating an abstract image. Each figure is double exposed
with a different visual, (clouds, water, and flowers).

FRANKIE

Maybe we should take this one down.

GABBY

I love that one!

FRANKIE

People want celebrities. Not me.

GABBY

We're leaving it up. It's so you!

The two women have regained some of their previous familiarity. A hired bartender arrives with his wares.

BARTENDER

(to Gabby)

You know I only take cash.

GABBY

I know. Do you want it now?

Gabby takes out her purse and pulls out a big wad of bills.

BARTENDER

The end of the night is fine.

Gabby puts the wad of cash in her purse, then hides her purse in a filing cabinet in a back office. Frankie notices this.

A SERIES OF SHOTS as Frankie's gallery opening gets underway.

Music plays. Alcohol flows. The hipster crowd arrives. People dance and gyrate. There's a very tribal feel.

Frankie is at the center, reveling in it. Iris arrives with Zap, Darnell, and Ralph whom she ignores. Frankie has several photos of him and the Dirty Boys.

The hipsters are thrilled! Ralph signs autographs on the promo card, fueling her success. Gabby looks pleased.

INT. GABBY'S ART GALLERY- BATHROOM - NIGHT

Iris maneuvers Frankie into the tiny bathroom. She takes out cocaine and a spoon from her cleavage. She looks at Frankie.

IRIS

I got it for you! From Ralph.

FRANKIE

You're killing me!

IRIS

This is his best blow ever.

Iris snorts again. Frankie caves. They snort together.

FRANKIE

I hate Ralph!

IRIS

I love you!

The women look at one another. Iris kisses her on the lips.

Frankie leaves the bathroom. The crowd is alive, pulsing and laughing with the sounds of drinking and clinking.

RALPH

There's more where that came from.

FRANKIE

I'm not talking to you.

RALPH

Come on, Frankie. I'm a rock star. Getting groupie head is part of my job description.

She tries to walk away but gets stopped by the crowd. He leans his body against hers, strokes her back and butt.

She gets distracted by someone asking her about her work. She and Ralph hold their gaze for a moment. She's hooked.

A SERIES OF SHOTS as Frankie works the crowd, her senses heightened from the cocaine.

Hugh arrives looking nerdy and out of place. She's really happy to see him. She hugs him while still holding Zap.

FRANKIE

Hugh! What are you doing here?

HUGH

I'm on Gabby's mailing list.

FRANKIE

I'm so happy to see you.

HUGH

(refers to Zap)
I didn't know you had a child.

FRANKIE

He's not mine.

ZAP

(hugs her tightly)
I am yours!

FRANKIE

(to Hugh)
This is Zap. Can you say hi to Frankie's oldest friend in the world? Can I get you a drink?

HUGH

No thanks. I've got a shift at ten.

FRANKIE
A shift? What are you, a Mortician?

HUGH
Emergency room doctor. Your parents
didn't tell you?

FRANKIE
I don't speak to my parents very
often. Is your wife here?

HUGH
We split up.

FRANKIE
Oh. Can I get you a drink?

HUGH
Still no. But thanks.

ZAP
I want a drink!

FRANKIE
(to Zap)
You do? What do you want? Gin and
tonic? Rum and coke?

ZAP
Coke. Coke. Coke. I want coke!

FRANKIE
(to Hugh)
Excuse me. Please stick around. I'd
love to get caught up. It's just a
little crazy right now.

She takes Zap to the bar for a drink.

RALPH
I'll be in my limo.

She pretends to ignore him and hands Zap back to Iris.

She sneaks into the back room, takes money out of Gabby's
purse from inside the filing cabinet drawer.

As she's walking out, Karen walks in. Frankie is surprised.

FRANKIE
Karen! You're here!

KAREN
Of course. I wouldn't miss this.

FRANKIE

Go on in. I'll be right back.

Karen goes into the throbbing gallery as Frankie slips into the hermetically-sealed limo. Karen sees her get sucked in.

INT. RALPH'S LIMO - NIGHT

Ralph sprawls out on the back seat, legs spread.

FRANKIE

This is business, Ralph. I'm not here to play with you.

RALPH

Too bad. I was going to let you blow me for a hit of the best coke.

FRANKIE

In your dreams.

RALPH

I've had a lot of head in my day, and you give some of the best-

FRANKIE

Save it for the next girl, Ralph.

She pulls the money out of her cleavage. He takes out the blow. She snorts a little and tucks the rest into her boobs.

INT. GABBY'S ART GALLERY - NIGHT

Frankie is edgier as she snakes her way through the party.

Hugh and Gabby stand in front of the large black and white abstract self portrait, which Karen admires it as well.

Frankie grabs a camera and takes a few photos of Karen, Gabby, and Hugh in front of her self portrait. Ralph photo bombs one of the shots.

HUGH

I love this photo of you.

KAREN

I do too!

Ralph disrupts the conversation.

RALPH

I'm buying it!

GABBY

Hugh already expressed interest.

RALPH

He hasn't bought it yet, has he? No red dot!

GABBY

No red dot.

RALPH

I'll pay double. Triple! Wrap it up. Frankie's naked ass is mine!

FRANKIE

Forget it, Ralph. I'm selling it to Hugh.

RALPH

Not unless he outbids me.

FRANKIE

I'm giving it to him as a gift.

RALPH

(mimicking her words)

This is business, Frankie.

Ralph checks the price. It's a thousand dollars. He whips out a wad of cash and quickly counts thirty, one-hundred dollar bills in cash. Gabby looks at Hugh. Karen looks at Frankie.

HUGH

I can't match that. Take it.

FRANKIE

I'll make you another one.

RALPH

Naked Frankie is all mine.

Ralph takes her off the wall and walks it outside to his limo, holding it overhead like a trophy he just won. Karen keeps her eyes on Frankie who's high and wired.

CUT TO:

INT. GABBY AND AUDI'S LOFT - ABOVE THE GALLERY - NIGHT

Audi reads to TRACE (2) in his little bed behind some curtains in a make-shift room in the open loft.

They both fall asleep. Time passes. Gabby sneaks in and takes a quick the shower to erase the scent of another woman.

CUT TO:

EXT. CHICAGO PUBLIC HIGH SCHOOL- SKETCHY NEIGHBORHOOD - DAY

Drey parks her big black Mercedes as close as possible to the door. She looks afraid to get out.

She grabs her designer purse and camera bag and walks in.

INT. CHICAGO PUBLIC HIGH SCHOOL- SKETCHY NEIGHBORHOOD

She's stopped at a metal detector and the security guard checks her bag, eyes her expensive outfit and camera.

DREY

I'm here to teach the After School Matters Photography class.

SECURITY GUARD

Down the hall, to the right.

He points her in the direction. The halls speak volumes about the school with renegade graffiti and decrepid lockers.

Inside the classroom, about ten students wait for her, mostly African American, some Hispanic, and other ethnic origins.

No upper-middle class white kids, she's in over her head.

DREY

I'm Drey. I'm going to be teaching you photography. If you'll take out your cameras, we can begin.

The kids are quiet, look at one another.

MALE STUDENT

We thought you was going to bring us some cameras.

DREY

You don't have cameras?

FEMALE STUDENT

He's messing with you. Most of us have cell phones, so we can use those for the competition.

DREY

What competition?

FEMALE STUDENT

Visions of the Future. The winner gets a camera and a scholarship.

DREY

I'll tell you what. If you come to every class and do the work, I'll bring the cameras and teach you photography the right way.

FEMALE STUDENT

For real?

DREY

I guess you'll have to show up every week to find out.

MALE STUDENT

How do you know we're not going to walk off with the cameras?

DREY

I trust you.

They're all quiet. She looks them each in the eyes.

FEMALE STUDENT

Why are you teaching us?

DREY

Because I'm happiest when I'm shooting something.

MALE STUDENT

You don't want to say, '*shooting something*' in this neighborhood.

The kids laugh. She's aghast at his edgy humor.

DREY

Photography is life. Let's start with time. Every moment of your life happens, then slips out of your hands like flowing water. Photography lets you capture the image of a quick moment. Not the moment itself.

(MORE)

DREY (CONT'D)

However, in that one twenty-fifth of a second you can illuminate an entire essence of a person or a profound experience or tell a compelling story or evoke a deep emotion. **Photography is magic.**

Drey draws a pitcher of water on the blackboard with a flat plane instead of a drinking glass.

DREY (CONT'D)

Let's start with light. Without light, there is no image. Imagine that light is like the water in this pitcher. You need to splash enough light on the plane of your film, or on the digital surface in order to see an image. If you overflow the surface with too much light, you'll over-expose the image and blow out the details. If you have too little light, the surface will remain too dense and dark. Are you with me?

MALE STUDENT

How do we win the contest?

DREY

By creating an image that's technically sound and visually powerful. You'll want originality, authenticity, story, and emotion.

FEMALE STUDENT

How do we do that?

DREY

That's the magic. I will teach you the mechanics of photography, but I can't teach you to see or to imagine. The dreaming is up to you.

FEMALE STUDENT

Are you going to do it too?

MALE STUDENT

Yeah. You do it too, Tre.

DREY

It's Drey.

MALE STUDENT

Drey. Tre. Whoever you are- you got
Visions of the Future in you?

DREY

I do. You're on!

CUT TO:

INT. CAMERA SHOP- DAY

Drey buys ten cameras. She doesn't flinch as she hands the sales person her husband's credit card.

EXT. STREETS OF CHICAGO - DAY

A SERIES OF SHOTS as Drey photographs some of Chicago's neighborhoods. Through her lens she captures urban scenes of homeless families, prostitutes, dumpster diving, etc.

A toothless, homeless guy teases her one spring day.

TOOTHLESS GUY

Bring me a copy of that photo?

DREY

Sure will.

TOOTHLESS GUY

You promise?

DREY

I Promise.

She turns around, he smiles, and she takes a shot of him.

CUT TO:

INT. GABBY'S ART GALLERY - CONTINUOUS

Drey enters. Gabby and her girlfriend, Joyce exchange a look.

GABBY

Is Bastien back in town yet?

DREY

No. He comes home tomorrow. Why?

GABBY

I need to show you something.

She takes out a celebrity magazine.

DREY
Since when do you read US Weekly?

GABBY
It helps me poop.

She opens up to an article: **Super Model Love Child. How Did Sabine Keep it a Secret for so Long?**

In the photo, Sabine and a man hold hands with a little boy (same kid as Trace and Zap). The man is definitely Bastien.

DREY
Sabine has a child?

GABBY
Look closer.

DREY
With my husband!

CUT TO:

EXT. GABBY AND AUDI'S LOFT - DAY

The same beautiful spring day (different life/same poster), and Gabby and JOYCE walk Trace in the stroller (same kid).

INT. GABBY AND AUDI'S LOFT - DAY

Trace wants to play instead of nap. Gabby and Joyce want to play with one another. Gabby spikes his bottle with Benedryl.

The subtle, sexual subtext heats up as Trace sips on the bottle and falls asleep. Gabby carries him to his room.

Joyce gets naked and poses provocatively. Gabby sketches her furiously. The sexual energy is electric.

GABBY
You remembered to put the 'closed' sign on the gallery door?

JOYCE
And I forwarded the office phone to your cell, which I turned off.

Gabby takes off her clothes, moves toward Joyce. They nearly touch, which is even more erotic.

Gabby poses, while Joyce sketches with intensity. They switch again, closer to touching, but still in artistic foreplay.

The sexual tension is at it's peak when the door opens and Audi walks in, blathering non stop about how worried she is.

AUDI
Is Trace okay? I've been calling
you for an hour! What happened?

She's stunned when she sees them naked together.

GABBY
Audi...

AUDI
(screams)
WHAT THE FUCK GABBY!

Joyce and Gabby exchange a look. Audi screams again.

GABBY
(tries to calm her)
Audi, stop screaming. You're going
to wake Trace.

AUDI
Why is Trace not waking up?

Gabby looks at Joyce, as if warning her to keep it a secret.

GABBY
We tired him out at the park.

AUDI
Did you drug him again?

JOYCE
She drugged him again.

AUDI
He's a child not a goldfish. You
can't put him on a shelf when you
don't feel like being his mother.
You're not fit to be a parent.

GABBY
He's MY son. I'm the one who gave
birth to him, remember?

AUDI
(to Joyce, aggressively)
What are you still doing in town?
(MORE)

AUDI (CONT'D)

I thought you got offered some big teaching job in Rome for two years!

JOYCE

I did. We leave tomorrow.

She looks at Gabby. It's true.

CUT TO:

INT. INTERNATIONAL TERMINAL (WELCOMING AREA) - DAY

The place is packed. Drey watches people emerge from customs. She spies Bastien, but he doesn't see her. She follows him.

INT. INTERNATIONAL TERMINAL (BEFORE SECURITY) - CONTINUOUS

Audi, Trace, Gabby, and Joyce are in the throes of goodbye. Trace reaches up for Gabby. Joyce gets a look from Gabby.

Joyce leaves quickly as Gabby picks up Trace. Audi photographs their beautiful and heartbreaking goodbye.

AUDI

I thought maybe we'd come visit over Christmas. Give you two a chance to get settled first.

GABBY

It's over between us, Audi.

AUDI

I know, but you're still his mom.

GABBY

You're more his mom than I am.

AUDI

Thank you for having him. I know you never wanted a child.

GABBY

I wanted you and I thought that was the way to keep you in my life.

AUDI

I really wanted us to be a family.

GABBY

You weren't really in love with me.

AUDI

I was in love with you! I still am.

GABBY

I'm not the great love of your life, Audi. I'm your best friend who seduced you. Let's be honest.

AUDI

You're still my best friend!

GABBY

I want to be someone's great love! I want to be the soulmate whose destiny brought us together.

AUDI

You are my destiny. Trace is my destiny. Please don't go.

GABBY

I love you, Audi. I'll always love you. Take care of our little man.

She kisses Trace gently on the head and hands him to Audi. Gabby hugs Audi, then walks away quickly.

CUT TO:

EXT. AIRPORT - DAY

Bastien gets in his limo. Drey jumps into an Uber waiting close by. The Uber follows the limo at a safe distance.

CUT TO:

EXT. STREETS OF CHICAGO - DAY

A Zip Car meanders through the west side as if scouring for a score. Frankie parks the car and gets out with her camera.

She takes a few last photos of people on the street and sees the same toothless guy from the Drey lifetime.

She photographs him and captures some of the same images.

TOOTHLESS GUY

Hey! You said you were going to bring me a photo.

FRANKIE

What are you talking about?

TOOTHLESS GUY

The other day when you took that picture of me. You promised! And you changed your hair.

Frankie walks away from him, turns around and snaps one more photo (same last shot that Drey took of him).

EXT. WAREHOUSE/CRACK HOUSE - DAY

Frankie goes boldly into a very decrepid building. She clutches her camera bag and keeps walking. DARKNESS.

Two men wait for her at the end of the hall in a dank room.

CUT TO:

INT. FRANKIE'S STUDIO APARTMENT - DAY

Frankie holds four-year old Zap in her arms as they look out the window. He looks like he belongs to her.

FRANKIE

What do the lions say, Zap?

He makes a little roar. She imitates him. Iris comes out of the bathroom, pinching the cocaine into her nose.

IRIS

I can't believe you sold your cameras for all that blow.

FRANKIE

Shhh!

IRIS

Like Zap's going to tell anyone.

FRANKIE

It's really good blow...

IRIS

Almost as good as Ralph's.

FRANKIE

Better. I'm going to sell most of it, buy new cameras, and pay off some bills. I'm starting over!

IRIS

If I don't snort it all first!

Frankie goes into the bathroom.

INT. FRANKIE'S STUDIO APARTMENT - BATHROOM - DAY

She takes her magnifying makeup mirror, tilts it, lays a line of cocaine and snorts it. It's oddly surreal and ugly.

She looks at herself in the mirror, then snorts another couple of lines. She holds onto the doorway as she leaves.

CUT TO:

EXT. LINCOLN PARK ZOO- DAY

Zap runs ahead of Frankie and Iris. Frankie chases him. They lay down on the grass in the garden outside the Conservatory.

Frankie looks up. The sky moves so quickly from bright to dark then sharp, electric lightning attacks her vision.

Her body goes into a seizure and then completely limp.

Iris laughs at first, thinking she's kidding. Zap looks scared. Frankie doesn't move. Iris screams for help!

A crowd surrounds Frankie. Someone performs CPR, calls 911. Iris freaks out and grabs her house keys from her pocket.

An ambulance wails in the background. The paramedics arrive.

CUT TO:

INT. AMBULANCE - DAY

They work on her and revive her to a pulse. They search her pockets and find her phone and some cocaine.

CUT TO:

EXT. LINCOLN PARK ZOO- NEARBY PARK - DAY

Iris pushes Zap on the swings. She looks terrified as Zap cries and the ambulance races by them.

She waits, then takes Zap back to Frankie's apartment.

INT. AUDREY'S STUDIO APARTMENT - DAY

Iris puts Zap on the bed. He crawls under the covers and tries to play hide-and-seek while she ransacks the place.

She finds the stash of coke in a sugar cannister, packs it in her diaper bag, scoops up Zap, and leaves a big mess.

CUT TO:

EXT. HOSPITAL - DAY

The ambulance pulls up. A medical team races to her as they open the ambulance door and wheel her out.

INT. HOSPITAL - DAY

The Emergency Room staff goes to work on her immediately. One of the nurses replays her voice messages on speaker mode.

ISABELLE (V.O.)
Audrey, it's mom. Call me back.

In another Emergency Room cubicle, Hugh hears Isabelle's voice and races toward the phone, toward Frankie.

HUGH
I know her. Audrey!

He looks at the corpse-like Frankie on the table as they pump her full of drugs. A defibrillator shocks her heart.

CUT TO:

INT. HOSPITAL - WAITING ROOM - DAY

Hugh comes out and hugs Isabelle. He takes her to see Frankie in the I.C.U., hooked up to all kinds of machines.

CUT TO

EXT. SABINE'S HOUSE - DAY

Bastien's limo pulls up to a gated Gold Coast townhouse. Sabine opens the door and kisses him. A little boy runs up.

Drey watches from just down the block. She goes to the front door, knocks. Sabine opens it and let's her in.

CUT TO:

INT. SABINE'S HOUSE - DAY

Enormous modeling photos grace the walls in her ultra-contemporary home, along with photos of Bastien and Armand.

Sabine shows her to the den where Bastien plays with Armand and some new toys. Bastien stands up and looks at Sabine.

SABINE

(to Drey)

He has always loved me. I'm relieved that you finally know.

DREY

How long have you two been together?

SABINE

On and off since I was seventeen. We met in Paris on my first modeling job.

Bastien comes out and looks completely guilt-free.

DREY

(to Bastien)

Why didn't you marry her instead?

BASTIEN

Because I married you.

SABINE

He promised his dying mother that he'd marry a Jewish woman. I think she didn't want to ruin the family lineage with a dark-skinned wife.

BASTIEN

Let's leave *mon mere* out of this.

DREY

(to Bastien)

After all I've been through trying to have a baby with you.

BASTIEN

Why are you so surprised that I have a mistress? You must have known or at least suspected it.

DREY

(to Sabine)

It must be hard to be in love with a man who marries someone else.

Sabine looks startled, then softens a tiny bit.

SABINE

It's not ideal, but we've managed
to have a life together anyway.

DREY

I see. And a child! He's beautiful.

Drey looks at Armand (the same boy as Trace and Zap). He comes over to her and hugs her. She holds him for a moment.

Armand takes her hand and wants to play with her.

BASTIEN

Drey, now that you know about this-

DREY

Please, Bastien, don't say it.

BASTIEN

We could work it out so that-

DREY

I'm asking you to stop talking.

Armand climbs in her lap and shows her a book.

CUT TO:

INT. REHAB CENTER - DAY

Frankie looks healthier. She has a bright smile when she sees Hugh and Isabelle at her graduation ceremony from rehab.

There are about fifteen graduates and an assortment of family members in attendance. Frankie goes over and hugs them both.

FRANKIE

I'm so happy you're here.

ISABELLE

I'm so happy you're here!

FRANKIE

I'm so sorry about everything, mom.
Dad couldn't make it?

ISABELLE

He loves you, but...

FRANKIE
(as she hugs Hugh)
Thank you for being there for me.

The graduation gets underway as their leader calls all graduates to the front. Frankie flashes them a hopeful smile.

CUT TO:

EXT. STARBUCKS COFFEE SHOP- DAY

Audi and Hugh sit outside at a Starbucks with Trace.

AUDI (V.O.)
I started seeing Hugh again since
he separated from his wife.

KAREN (V.O.)
How's that going?

A dog comes up and eats Trace's muffin. He's about to cry and he sees Audi laughing. Hugh gives him his muffin.

AUDI (V.O.)
We're old friends. He's great with
Trace. His wife didn't want kids.

Audi looks softer, more feminine. Hugh looks at her with tenderness and love. Trace opens his arms to Hugh.

CUT TO:

INT. BASTIEN'S APARTMENT - BEDROOM - DAY

Drey packs some clothes and personal things. She lingers on a photo from their engagement/wedding day.

DREY (V.O.)
As much as I loved the lifestyle, I
wouldn't love myself if I stayed.

KAREN (V.O.)
It's good that you know that.

DREY (V.O.)
I don't want to touch a dime of his
money. At least not right now.

KAREN (V.O.)
Why not?

DREY (V.O.)
 Because I want to figure out who I
 am without his money.

CUT TO:

EXT. CHICAGO PUBLIC HIGH SCHOOL- SKETCHY NEIGHBORHOOD - DAY

A Zip Car pulls up, but this time Drey gets out, no more big Mercedes. She's got a small camera bag with her.

INT. CHICAGO PUBLIC HIGH SCHOOL- SKETCHY NEIGHBORHOOD - DAY

It's the final class. The students are excited to see her.

DREY
 Submissions are due tomorrow.
 Before we look at your final
 images, I want you all to know, no
 matter what, you're all winners!

MALE STUDENT
 'Cause we already got the cameras!

DREY
 Because you worked so hard and
 learned so much.

One of her female students presents her with a book.

FEMALE STUDENT
 This is for you.

She hands Drey an oversized book of photos, entitled: **VISIONS FOR THE FUTURE**. The images are spectacular, moving, poignant.

CUT TO:

INT. STARBUCKS COFFEE SHOP- DAY

Frankie works behind the counter and smiles at the customers.

FRANKIE (V.O.)
 There are times when I miss the
 lifestyle, but I also really love
 being sober. You can't imagine how
 tiring it is to spend ninety-five
 percent of your time being high or
 trying to be high. I had no life!

KAREN (V.O.)
You have one now.

FRANKIE (V.O.)
I've been sober for six months.

KAREN (V.O.)
Congratulations!

FRANKIE (V.O.)
Life is full of surprises.

Iris walks in with Zap who is so excited to see Frankie.

ZAP
Frankie!

FRANKIE
(hugging Zap)
I missed you! Look how big you are!

IRIS
He asks me about you every day.

FRANKIE
(quietly to Iris)
Iris, I'm sober for the first time
in twelve years and I plan to stay
that way. I can't see you.

IRIS
You owe me a favor. I took all that
cocaine out of your apartment.

FRANKIE
Shhhh.

IRIS
So you wouldn't get busted and go
to jail. You owe me.

FRANKIE
Did you sell it or just snort it?

IRIS
Darnell sold it and he got busted.
Now he's in jail.

FRANKIE
That's not my fault, Iris.

IRIS

You owe me a favor. Can you watch Zap for me for a little while?

FRANKIE

I can't. I'm sorry. I love Zap.

Iris gives her a blank stare. Zap clings to Frankie as Iris peals him away from her. Frankie gives her a muffin for Zap.

IRIS

Do you have a break soon?

FRANKIE

I just took my break.

Iris sits Zap at a far table, his backpack under his chair.

IRIS

(to Zap)

You be a good boy for Frankie.

He nods. She dashes out the door and into a waiting car. Zap watches. He turns to Frankie and lifts up his arms.

CUT TO:

INT. KAREN'S INNER OFFICE - DAY

Karen looks worried.

FRANKIE

He has no family and I can't leave him with social services.

KAREN

Where is he now?

FRANKIE

Staying with me at my parents' house.

KAREN

How's your father handling it?

Before Frankie answers, Karen asks Drey the same question.

DREY

When I got the call about the plane crash, the first thing I thought of was Armand. He's just a little boy.

KAREN
Where is he now?

DREY
Staying with me at my parents'
house.

KAREN
How's your father handling it?

Before Drey can answer, Karen asks Audi the same question.

AUDI
I never would have thought she'd
want custody and take Trace away.

KAREN
How are you handling that?

AUDI
It's not easy.

KAREN
How are you parents' handling it?

CUT TO:

INT. PARENTS' SUBURBAN HOUSE - NIGHT

INTERCUT the three Audreys at dinner with her parents. Drey has Armand. Audi has Trace, Frankie has Zap.

Drey sits across from her father. Drey barely eats.

ISABELLE
You used to love my brisket.

DREY
I still love your brisket, mom.

ISABELLE
You can eat it now that you don't
have to starve yourself.

DREY
It's delicious. Thank you.

She cuts up some brisket into small bites for Armand. She speaks French to him.

BERNIE
Does he speak English?

Armand nods. Drey smiles at him. Bernie softens.

DREY
We're getting to know one another.

BERNIE
I never liked Bastien!

DREY
I know, but you can never say
another word about him. Understand?

Drey refers to Armand. Bernie nods.

ISABELLE
I think you're a wonderful person,
Audrey for taking in this boy.
After all he's been through, losing
both parents so suddenly.

DREY
I love this boy.

Armand smiles at her.

BERNIE
Audrey, I never thought your life
would turn out like this.

DREY
Neither did I, but here I am.

BERNIE
I'm still mad about your wedding
and all those years, but when I see
you with this orphan kid I could
cry. You're still my Audrey.

They're in a stand off, eyes still locked.

DREY
I'm sorry about the wedding. I'm
sorry about all of it, I really am.

ISABELLE
Well, you're back now. Eat!

Armand holds up some peas on a fork and offers them to
Bernie. Drey and Bernie look at one another.

CUT TO:

INT. PARENTS' SUBURBAN HOUSE - CONTINUOUS

Audi and Bernie across the table. Same look, different life.

BERNIE

You're a lawyer! Why didn't you take care of this before she left her only child in your custody!

AUDI

Daddy, please. We have a strong case, but the courts often rule in favor of the biological parent.

BERNIE

What about the smartest guy in the freezer?

AUDI

I just want to know if you'll be my character witnesses.

BERNIE

What kind of character? You bring the cutest child in the world around for me to fall in love with then you tell me we might not have any parental rights!

ISABELLE

Bernie, lower your voice.

TRACE

(to Bernie)
Grandpa, hungry?

Trace tries to feed him some peas (same motion as Armand to Bernie). Bernie looks up at Audi.

BERNIE

We can't lose him.

INT. PARENTS' SUBURBAN HOUSE - CONTINUOUS

Frankie and Bernie are locked in the same stare.

BERNIE

How are you going to take care of a kid when you can hardly take care of yourself?

ISABELLE

We'll figure it out.

BERNIE
Your mother is no spring chicken.

ISABELLE
I'm sitting right here, Bernie.

BERNIE
(to Frankie)
How are you going to manage this?

FRANKIE
I'm going to take it one day at a time and do the best I can.

BERNIE
What are you going to do for money?
Kids cost money. LIFE costs money.

FRANKIE
I'll keep going to meetings and work mornings at Starbucks. By the time I get off work, Zap will be getting out of pre-school.

Zap eats the peas with his hands. Frankie shows him how to eat them with a fork. He holds the fork, eats peas with the other hand. He offers Bernie some peas from his hand.

BERNIE
The kid's not even trained.

FRANKIE
He's not a dog, daddy. He's a little boy. (To Zap) Nice work.

She shows him how to put the peas on the fork's prong.

ISABELLE
I'm just grateful that you didn't die, Audrey. I was so scared.

Frankie gets up and hugs her mom. Bernie softens.

FRANKIE
I'm really sorry for everything. I wish I could take it back.

BERNIE
So do we!

She looks at Bernie. He has tears in his eyes. Zap puts a forkful of peas in his mouth. Too much!

FRANKIE
 (hand under Zap's mouth)
 Spit some out so you don't choke.

He opens his mouth and the peas cascade into her hand.

BERNIE
 Who names a kid, Zap?

Zap puts some peas on the fork and offers some to Bernie.

ZAP
 (to Bernie)
 Hungry grandpa?

FRANKIE
 (quietly to Bernie)
 He's just a kid, Daddy. All he
 wants is love and place to belong.

She gets really choked up. *That's all she wants.*

BERNIE
 You'll figure it out, Audrey.
 You're a smart girl, especially
 when you're in your right mind.

She hugs him. He's hesitant at first, then hugs her back.

CUT TO:

EXT. LINCOLN PARK ZOO- NEARBY PARK - DAY

Karen is out for a morning run. Kids play. Mothers chat.
 Karen slows down, checks her heart rate monitor, breathes.

She lays down on a park bench and turns her face to the sun.
 She opens and closes her left hand, tries to sit up, but the
 heart attack grips her like a tight fist and pulls her down.

She looks up at the sky as the clouds shift and dance.

CUT TO:

EXT. KAREN'S OFFICE - LINCOLN PARK BROWNSTONE - DAY

Frankie arrives first, rings quickly, paces nervously. She
 checks her watch, 2:00 PM.

Audi bounds up the steps with eagerness and crashes into
 Frankie. They eye one another suspiciously.

AUDI
Excuse me. I've got an appointment.

FRANKIE
So do I.

AUDI
With Karen Robbins?

FRANKIE
Yeah.

AUDI/FRANKIE
At two.

Drey saunters up the steps and buzzes Karen's doorbell. She's oblivious to the other two. They watch her closely.

DREY
(notices them)
May I help you?

AUDI
Who are you?

DREY
Who are you?

FRANKIE
We're your worst nightmare.

A young guy comes out of the building, plugged into his headphones. Frankie grabs the door. They sneak in.

INT. KAREN'S OFFICE - LINCOLN PARK BROWNSTONE - CONTINUOUS

Her office door is locked, so Frankie takes out her Driver's License and "cards" the door open. The other two see it.

AUDI
That's impossible. Your license says your Audrey Frankel, but...

AUDI/DREY/FRANKIE
I'm Audrey Frankel.

Frankie opens the door to the waiting room. Empty. She shimmies open the door to Karen's inner office.

Two cats meow fiercely, starving. Frankie feeds them.

FRANKIE
Artemis? Diana? Where's Karen?

AUDI
 Something bad happened to her.
 She'd never let the Goddesses
 starve!

Drey looks at them with a mixture of suspicion and disgust.

DREY
 Who are you two, really?

FRANKIE
 I'm Frankie.

AUDI
 I'm Audi, a nickname my former
 lover, Gabby gave me.

DREY
 Gabby? My best friend Gabby?

FRANKIE
 How was Gabby, you know...

AUDI
 She was pretty awesome, until she
 left me for another woman.

FRANKIE
 Oh no! Really?

DREY
 Will you two please stop! What is
 going on here?

AUDI/FRANKIE
 Who are you?

DREY
 If you must know, I'm Drey, short
 for Audrey, a name my late husband,
 Bastien gave me.

AUDI
Late husband? Bastien Bellemonde
 was your husband and he died?

Drey nods, assumes the posture of the grieving widow.

FRANKIE
 No offense, but Bastien was kind of
 a *Bastiard*.

AUDI
 He was a little self-important.

The two of them exchange a look. Drey is mad.

DREY

(waves them off)

This is crazy. There was probably too much MSG in the Chinese food and you two are my imaginary migraine friends.

FRANKIE

We're hardly imaginary.

DREY

So, what are you, my clones?

FRANKIE

Doubtful.

AUDI

Do you think Isabelle and Bernie could have pulled off a science experiment thirty-six years ago?

FRANKIE

And kept it a secret? Isabelle?

AUDI

You know, I always wanted a sister.

FRANKIE

Me too.

DREY

I don't know who you people are, but you have nothing to do with me. How are you not freaked out?!

Audi snoops around Karen's desk and shows them the desk calendar with all of their names for Friday at 2:00 PM.

They attempt to hack into her computer.

DREY (CONT'D)

Is that legal?

AUDI

No. It's trespassing. I'm a lawyer. I usually don't break the law, but I'm making an exception this time.

FRANKIE

(to Audi)

You're a lawyer? I'm so proud of you.

AUDI
Thanks. What do you think her
password is?

FRANKIE
Try, 'Juliette?'

AUDI
Genius.

Audi gets into her computer and scours the files.

AUDI (CONT'D)
(reads quickly)
Here we go... "Audrey had no memory
of our first hypnosis session
together when she first told me
about the experiment. All she
remembered was a vision of a big
tree."

FRANKIE/AUDI/DREY
I remember that!

DREY
Will you two stop! You're not real.

Frankie slaps Drey across the cheek.

FRANKIE
Do all your imaginary migraine
friends pack that kind of a punch?

DREY
You're an idiot.

FRANKIE
At least I'm not a bitch.

Drey rubs her cheek as Frankie shakes out her hand, which
shimmers and starts to evaporate.

AUDI
Girls, please. No fighting.

FRANKIE
(freaked out)
Did you see that?

AUDI
What?

Frankie shakes her hand. It shimmers, starts to disappear.

DREY

That's what you get for hitting me.

Drey's cheek shimmers and starts to disappear.

AUDI

Uh, Drey, your face...

DREY

Thank you for noticing. I go to great lengths to look younger, the face creams, the injections...

AUDI

Your wrinkles are disappearing - with your face!

Drey quickly takes out her compact mirror. She freaks out.

DREY

Make it stop!

Audi's amused, until she sees Frankie's stunned expression.

AUDI

What?

FRANKIE

Audi, your tush!

AUDI

I love my tush.

Audi's tush begins to evaporate.

FRANKIE

We can't all disappear.

AUDI

At least one of use should get to live.

FRANKIE/AUDI/DREY

ME!

DREY

You don't understand, I can't die! I have a son and I'm the only person he has in the whole world.

AUDI/FRANKIE

So do I.

The three of them take out their phones and show each other their photos of the same child.

DREY

Armand. His parents, Bastien and Simone died in a plane crash. He has no other family. I tried for years to get pregnant. Never could.

AUDI/FRANKIE

Me too.

AUDI

Gabby gave birth to Trace, then moved to Rome with her new girlfriend when he was two.

FRANKIE

Zap's parents aren't around. His mother is a coke whore living on the streets and his father is in jail for dealing drugs.

DREY

Classy crowd.

FRANKIE

He's just a little boy.

AUDI

With a really cool name.

FRANKIE

Thanks. I named him.

The three continue to disappear.

AUDI/DREY/FRANKIE

If I die, he'll be all alone.

FRANKIE

You guys are like Kryptonite.

AUDI

We're Kryptonite for each other.

DREY

What if we just scatter off into our own lives again and pretend-

AUDI

No more pretending.

DREY
We're all going to die!

FRANKIE
Eventually, no one gets out of here
alive, but what if one of us could
survive?

DREY
How?

FRANKIE
Maybe if we can all agree which one
of us gets the future, the others
can merge their life energies to
that person. It's worth a try.

AUDI
How do you *merge energies*?

FRANKIE
Hold hands? I don't know.

DREY
We have to do something.

AUDI
Let's decide right now who gets to
live. It's our only hope.

DREY
How do we decide?

AUDI
Let's each state our case, then
vote.

FRANKIE
You're such a lawyer.

AUDI
(to Drey)
You go first.

They look at Drey. It's her turn to state her case.

DREY
I just became really rich, so I
could give a lot of money to
charity and do a lot of good things
with it if I live.

FRANKIE

There's no way I'm voting for you because your rich! Tell me something real about yourself.

DREY

I married a man I didn't love and pretended not to notice his infidelity. I just became a mom and really love Armand. He already lost two parents. I'm different now.

AUDI

What were you like married to him?

DREY

I was a superficial, self-centered, self-involved, little twat!

FRANKIE

I might vote for you just because you called yourself a twat!

AUDI

Anything else?

DREY

I had an amazing lifestyle, trips, homes, you name it! Now I volunteer at a high school in a rough neighborhood in the city and teach photography. I love those kids. Maybe I don't deserve the future, but I really want it. I promise to become a better person if I get it.

They look at Frankie. It's her turn.

FRANKIE

I don't know if I deserve the future, but I really want it too, not just for me, for Zap. I was a cocaine addict and spent most of my time high photographing music festivals. It was an amazing adventure until I almost died of an overdose. I hurt a lot of people and I'm really sorry for the pain that I caused my family. I had to walk through fire to get my life back and every day is a challenge, but I want to make it up to them and be there for Zap.

DREY
Anything else?

FRANKIE
I'm still in love with Hugh.

AUDI
Me too!

FRANKIE
(to Audi)
Your turn.

AUDI
I left a successful law practice to
work in immigration, primarily
advocating for women and children.
I'm involved in my community and
spend most of my free time with
Trace and Hugh who's now divorced.

Frankie tears three pieces of paper, hands out pens.

FRANKIE
Let's vote!

DREY
This is silly.

They write down a name on a piece of paper and pass it left.
Audi gets Drey's. Frankie gets Audi's. Drey gets Frankie's.

AUDI
Drey voted for - herself!

FRANKIE
What a surprise.

DREY
What did you expect?

FRANKIE
Audi voted for - me! You voted for
me? No one ever voted for me.

Frankie is so moved, she can hardly speak.

DREY
You voted for her?

AUDI
Because she's got a big heart and
an adventurous spirit. I like her.

DREY
It looks like Frankie gets it.

FRANKIE
How do you know who I voted for?

DREY
Didn't you vote for yourself?

FRANKIE
(to Drey)
Open it.

DREY
Frankie voted for - Audi!

Audi is moved to tears. She looks at Frankie.

AUDI
You did? Thank you! Why?

FRANKIE
Because you did such a good job
with our life. You're a good
person, a good citizen.

AUDI
Yeah, but I didn't have any fun!

FRANKIE
Well, I had way too much fun.

DREY
We're right back where we started.

FRANKIE
Are we? I get to disappear knowing
someone voted for me.

DREY
But we're still disappearing.

FRANKIE
Then before we're all gone, let's
do the only thing left to do.

AUDI
What's that?

FRANKIE
Forgive ourselves and each other.

DREY
You want us to forgive you?

FRANKIE

I want us all to forgive all of us.
You for being superficial, me for
being hedonistic, you for being too
afraid to really live!

AUDI

She's right. Let's forgive each
other, out loud and in our hearts.

FRANKIE

Let's never forget how much we all
loved our crazy little lives.

Frankie takes each of their hands. They connect as they
continue to disappear.

One of the cats jumps on the keyboard. Karen's voice jumps
out of the computer. It's the same recording as when she
tried to hypnotize herself.

AUDI

That's it!

DREY

What?

KAREN (V.O.)

Take a deep breath in. Hold it for
a count of ten. Imagine you're
traveling up an elevator that takes
you into the sky...

The three of them lay down on the floor, eyes closed, holding
hands. Karen's voice resonates into the Blackness.

The SOUND of a heartbeat overlaps the SOUND of running water.

CUT TO:

INT. AUDREY AND HUGH'S HOME - MORNING

Audrey opens her eyes and gets out of bed in a cozy bedroom.
She looks like the original Audrey, but older.

On her dresser is a wedding photo of her and Hugh (same photo
as the 'selfie' that Audi took at his wedding to Cassandra).

The photo reverberates with sounds and movement, as if it's
being recaptured in time. It stops, trapped on the dresser.

Next to it is an invitation to a photography opening with her triple self portrait (the one they fought over and Ralph bought) and the address to Gabby's gallery.

INT. AUDREY AND HUGH'S HOME - BATHROOM - CONTINUOUS

Audrey walks into the bathroom with a dazed look while Hugh bathes MAX (this life's version of Trace/Zap/Armand).

Max raises his arms to her and she instinctively leans down and hugs him. Then she slumps down on the floor next to Hugh.

HUGH

Today's the big day! You okay?

AUDREY

I have no idea how I got here.

HUGH

Okay, no more hormone shots.

AUDREY

What hormone shots?

HUGH

Please tell me you're kidding.

AUDREY

I don't know what you're talking about. I don't even who he is.

HUGH

(really concerned)

Audrey, this is Max. Our son.
Max, mommy's just kidding. Let's
get out and get some breakfast.

Audrey draws a blank. Hugh tries to hide his panic as he quickly gets Max out of the tub and wraps him in a towel.

CUT TO:

INT. HOSPITAL - RADIOLOGY AND IMAGING - DAY

A SERIES OF SHOTS of Audrey from inside the coffin-like MRI machine. The SOUND of the whirring is ominous.

INT. NEUROLOGIST'S OFFICE - DAY

Audrey and Hugh meet with a specialist regarding her brain.

SPECIALIST

(to Audrey)

The MRI looks good. No hemorrhaging, no lesions, no growths, lots of gray matter.

HUGH

You're still a genius, honey.

SPECIALIST

It sounds to me like she may have Dissociative Amnesia- a type of memory loss where periods of time are absent from a person's memory. This could be a result of a trauma, or stress, or a chemical imbalance.

HUGH

Could it be cause by the in-vitro hormone shots?

SPECIALIST

Anything's possible. Audrey, how old you are?

AUDREY

Twenty-four.

HUGH

Sweetheart. You're thirty-six.

AUDREY

(starts to cry)

You mean, I lost twelve years of my life!

SPECIALIST

Give it some time. You may recover those missing years.

AUDREY

What if I don't?

SPECIALIST

Audrey, have you had any psychiatric care over the years?

AUDREY

I saw a therapist a few times in my early twenties.

CUT TO:

INT. HUGH'S PRIUS - DAY

A SERIES OF SHOTS as they drive around to various spots to "trigger" her memory.

AUDREY

Oh God! What if I have Alzheimers?

He leans over and kisses her.

HUGH

What did I just do?

AUDREY

Kissed me.

HUGH

If you had Alzheimer's, you wouldn't be able to make new memories. Your short term memory is still in tact. We'll start fresh from here. It's going to be okay.

They drive by Buckingham Fountain, a flash of recognition.

AUDREY

Something happened here. A wedding?

HUGH

Close. I proposed to you here.

AUDREY

How sweet. What did I say?

She smiles at him. She hasn't lost her sense of humor.

CUT TO:

EXT. GABBY'S ART GALLERY - DAY

Hugh and Audrey arrive early. In the window she sees the "last goodbye" photo of Trace and Gabby from the "Audi" life.

The photo reverberates and she hears the SOUNDS of the noisy airport. Then the photo freezes in time.

HUGH

Do you remember taking that?

AUDREY

No, but I keep getting this weird Deja Vu. I can't explain it.

INT. GABBY'S ART GALLERY - DAY

All her photos from her previous incarnations grace the walls: music concerts, street scenes, babies being born, etc.

There are a series of abstract self portraits (three images, double-exposed), similar to the one from the "Frankie" show.

A SERIES OF SHOTS as Audrey views the photos from her other incarnations. They stir visceral and auditory sensations.

- Photos of babies being born (Zap and Trace)
- VISIONS OF THE FUTURE project (Drey and her students)
- Street photos and the homeless guy (from Drey and Frankie)
- Concert photographs filled with energy (Frankie)
- Photos of her Isabelle's birthday (Audi and Frankie)
- Photos of her son, Zap/Trace/Armand

AUDREY

(refers to photos of Ralph)
I took those?

HUGH

I have no idea about those years. I was married to Cassandra then and she was pregnant with Max.

AUDREY

What happened to Cassandra?

HUGH

We split up.

AUDREY

Did I have anything to do with it?

HUGH

We don't need to relive *everything*.

He kisses her as their parents meander over with Max.

MAGDA

Hugh told us about the *situation*.

AUDREY

Don't say anything about it to anyone else. I don't want to frighten anyone, especially myself.

ISABELLE

Audrey, how could you not remember me? I'm your mother.

AUDREY

Mom, I remember you! I just don't remember the last twelve years.

MAGDA

Am I ten pounds fatter than the last time you remember seeing me?

AUDREY

You did not gain ten pounds!

MAGDA

Stop worrying. She's fine.

BERNIE

(to Audrey)

Stop taking those drugs!

Ralph breezes in and interrupts them.

RALPH

There's my favorite Rolling Stone photographer. Hey Frankie!

She looks at Ralph, confused. Hugh points to a photo with him on stage and mouths the words, Dirty Boys.

ISABELLE

You must be Ralph.

RALPH

That's me. Must-Be-Ralph! You Must-Be-Mom. Good to see you, Frankie.

AUDREY

It's good to see you too.

RALPH

It is?

AUDREY

It isn't?

RALPH

Let me show you my favorite photo.

He shows her the photo she took on LSD. The memory reverberates with vivid colors and wild movements. Then it all stops, frozen in time with the photograph.

The gallery fills up with guests. The photos reverberate with a life of their own as she tries to climb into her memory.

Her students arrive and surround her. She doesn't remember them, but fakes it based on her intuition and Hugh's help. Karen arrives and looks relieved to see her.

KAREN

Audrey! I'm sorry I missed our appointment on Friday. I had a mild heart attack, but I'm fine now.

AUDREY

Who are you?

KAREN

I'm Karen. You've been coming to see me for twelve years.

AUDREY

I have?

KAREN

You don't remember?

AUDREY

I just remember seeing you a few times in my twenties. I don't remember a lot. I'm sorry.

Hugh overhears them talking.

HUGH

Audrey had an appointment with you on Friday? Sweetheart, you never told me you were seeing a therapist. I've never seen any bills from her. Are you sure?

Karen looks stunned, then quickly recovers.

KAREN

Hugh! Thanks for calling me.

HUGH

I don't believe we've ever met.

KAREN

No? No. I feel like I know you from what Audrey told me about you.

HUGH

Really. When was the last time you saw Audrey?

KAREN

Actually, I've seen her on and off throughout the years. Please come see me on Monday. I think I can help you.

Gabby calls everyone to attention to make a speech to Audrey.

GABBY

I'd like to thank everyone for coming today. I'd especially like to thank my best friend, Audrey Frankel for this inspiring collection of photographs. Audrey, you always amaze me with your talent and your heart. You truly have a gift.

Her Female Student comes forward and presents her with the same book of photos as she received in the Drey incarnation.

FEMALE STUDENT

Speaking of gifts, we have a gift for you. On behalf of our class, we want to thank you for being our teacher and our friend. You made a big difference in all of our lives.

Audrey looks at the same **Visions of the Future** book as images jump out at her, jostling her memory with mystical powers.

AUDREY

Thank you. These are so beautiful. I don't what to say.

BERNIE

I know what to say. You're my daughter, Audrey. Whenever you come into someone's life, you make that person's life so much better.

He's too choked up to finish. She hugs him.

AUDREY

Thanks, Daddy.

She spies the photo of Karen that she took during the "Frankie" incarnation at her other gallery showing.

Karen stands in front of Frankie's self portrait, next to Hugh, Ralph, and Gabby. Audrey stares at it, mesmerized.

CUT TO:

INT. KAREN'S INNER OFFICE - DAY

Karen sits across from Audrey, her desk a mess from the ransacking of the other Audreys. They face one another.

KAREN

We've been on a journey together.

AUDREY

We have?

KAREN

If you'll allow me to, I'd like to hypnotize you. It might help.

Karen walks Audrey through the hypnosis. She closes her eyes.

AUDREY'S SOUL

(opens her eyes)

It's me. The experiment is over.

KAREN

What happened to Audrey?

AUDREY'S SOUL

We merged her soul back together into a compilation version. She'll eventually remember pieces of her different lives. The past is just a story we tell ourselves anyway, so she can rewrite her history.

KAREN

Did the experiment fail?

AUDREY'S SOUL

Not completely, but there wasn't enough gained to let others live more than one version of their lives.

KAREN

What do you mean?

AUDREY'S SOUL

There's a reason you have linear time in your dimension. A soul can only evolve when it perceives the end of its own life. In Audrey's case, all her mistakes led her back to the same place - forgiveness.

KAREN

Did I fail somehow?

AUDREY'S SOUL

No! You had the hardest job between
the two of us, carrying all that
grief for so long so you'd open you
up enough to do the work with me.

KAREN

I don't understand.

AUDREY'S SOUL

(hands her the photo)

Karen, I'm the being who's
Imagining Audrey, but I'm also-

KAREN

Juliette!

Karen hugs Audrey's Soul in a moment of pure connectedness.

FADE OUT.