

UN-REAL

Written by

Sarah Gertrude Shapiro & Marti Noxon

11/14/13
DOUBLE PINK PAGE
Pg. 61

**DIRECTORS NOTE: ACTION PLAYED ON THE MONITORS AKA
"EVERLASTING" FOOTAGE WILL BE MARKED WITH ITALICS.**

1

INT. LIMO THREE - DAY

1

Bird's eye view of RACHEL (29) lying on the floor of a moving vehicle in a dirty down jacket and black jeggings.

She clasps a notebook, wears a walkie talkie and an earpiece in her ear. The camera pulls up slowly to reveal sparkling pedicured toes ringing her head like a crown of thorns. The camera continues up, now we realize she's lying on the floor of a moving limo with 5 "smoking hot" girls in evening gowns getting drunk on champagne. The sound of the world fades in: chattering girls, champagne glasses clinking.

Rachel shouts up from the floor while staying out of view of the CAMERA MAN and SOUND GUY, who are smashed in the corner:

RACHEL

OK! You guys wanna know who he is?

Inside the limo are:

COURTNEY (25), stunning but calculating brunette "MODEL"
Phoenix, AZ;

ANNA, a beautiful blonde, ATTORNEY, type A control freak;
Savannah, GA.

GRACE (24) half Costa Rican swimwear designer.

MARY (36) gorgeous SINGLE MOM, Financial Advisor - Dallas,
TX; HOLDING A TEDDY BEAR

FAITH (29), a Southern Pentecostal Holy Roller, 6'2",
athletic firefighter from Greenville, Mississippi.

One of these things is not like the other.

WOMEN ALL TOGETHER

Yes, please! Duh! Hell yes,
please!

RACHEL (YELLING)

His name is...Adam Cromwell!

The ladies SQUEAL. Frantically start googling his name.

RACHEL (CONT'D)

And no WikiLeaking his identity.
We've got google alerts on your
asses.

Images of ADAM pop up on their smartphones.

COURTNEY

Yummy.

GRACE

Que Guapo... Wait, he plays polo?
I love horses--

MARY

Oh. Wow. How old is he?

Mary awkwardly adjusts her TEDDY BEAR.

ANNA

Ohhhh... what a cutie! Please tell
me he's Ivy League--

Courtney stops. Sees HUGE number of hits on CROMWELL FAMILY.

COURTNEY

Wait, Adam Cromwell, of the
Cromwell Hotels?

Courtney lets out a terrifying guttural yelp - a Lioness
caught scent of hot blood dripping from her prey.

COURTNEY (CONT'D)

He's an F'ing...C-R-O-M-W-E-L-L.
(to Anna)
Screw Ivy League, he's an Earl!

Courtney blushes from bow to stern and can barely breathe.

FAITH

(thick southern drawl)
What's "An Earl?"

Courtney rolls her eyes at Faith and whispers to Anna.

COURTNEY

How are we even in the same limo
with THAT? It's an insult.

Anna doesn't take the bait and is kind to Faith.

ANNA

An Earl -- less than a Baron but
more than a knight. And Cromwell,
they're like the British Kennedys
or the Hilton's before Paris.

MARY

They've made recession- proof investments all over the UK and through their hotel properties. Made out like bandits during the downturn. They're brilliant.

COURTNEY

Game on, Ladies. His ass is MINE.

The others all react. Courtney already wins most hated.

RACHEL

OK, ladies, I need your phones. Now.

Rachel drags herself over the mountain of sparkling girls, lugging backpack and ORANGE HARD DRIVES. Notices that Anna is on a call, frantically attempting to wrap up with work.

ANNA

No if you are standing *inside* my office, the left filing cabinet labeled 'depositions'... No, if you have your back against--

RACHEL

Anna! Phone!

Rachel puts out her hand, demanding Anna's phone.

ANNA

(incredulous)

They can't be *serious* about no phones for 8 weeks--

RACHEL

8 weeks if you're lucky, 1 night if you're not. No books, magazines, music. NOTHING.

A loud speaker/open walkie belts out:

LOUD SPEAKER

All Field Producers to control room. Field Producers report to the control room.

RACHEL

That's me. Stay here!

Rachel opens the limo door and CHRIS, an awkward production assistant, leans in. He's shocked to see her.

CHRIS

Oh my God, it's you--

RACHEL

Yup. It's me. Everybody, this is
Chris. Chris is a P.A. It's his
job to keep you here. Anybody
leaves this limo, I'll tell
Cromwell you have herpes.

2-3 OMIT

2-3

3A OMIT

3A

4 OMIT

4

5 EXT. MANSION - FRONT - DAY

5

Rachel rounds the bend- we PUSH IN to a CLOSE UP of Rachel finally we see what she's seeing. We boom up to HIGH AND WIDE - revealing a massive mansion- like OZ on the hill.

Swarms of crew dance around the place carrying fake trees, cherry branches, lights and cameras to and fro preparing the house for shooting. Rachel contemplates the mansion HUMILIATED and ASHAMED, takes a deep breath, holds her head up high and proceeds into the bustling production area. DAN (stress haggard AD) is the first to see her, his eyes widen with surprise. As she proceeds other people on the crew GASP and WHISPER, ALL OBVIOUSLY SHOCKED TO SEE HER.

6 INT. CONTROL ROOM - DAY

6

The control room is FRANTIC and BUSTLING and swirling with activity as crew members dash through, running around in last minute prep for the show. ADRENALINE IS PUMPING for everyone.

INEZ gorgeous Latina frantically finishes the "WAR BOARD": a magnetic white board that serves as the production map for the entire show. Including a stunning 8x10 of the man of the hour - ADAM CROMWELL.

*
*

CHARLES, A BIG STRAPPING MAN, enters the room bedraggled, carrying a heavy backpack and ORANGE HARD DRIVES.

INEZ

Limo one. You look like crap.

Charles a gets whiff of his armpits, hands the drives to Inez.

CHARLES

(mildly bitchy)

Yes, 5 nights on red-eyes. You know I dragged my fabulous ass to Hollywood so I could walk around smelling like I'm still on ground patrol in Baghdad.

Next comes JAY. He hugs Inez, hands her ORANGE DRIVES.

INEZ

Odelay Cabron -- what did you bring us from the road? A new STD?

JAY

You know I always keep it double wrapped.

JULIA (O.C.)

And how are our Sistah's?

REVEAL - Julia, (36) super sexy Executive Producer, standing by the control board and giving them all the once-over. Jay cringes at the horrible S word. But still moves to Julia and kisses her on the cheek:

JAY

I convinced the "Sistah's" that Cromwell's got a legit taste for brown sugar.

*
*

He hands her two headshots of African American girls.

JULIA

Good. Either of them stayers? We're still getting spanked for the racism thing.

JAY

I think Shamika could do it, she's educated, classy, went to Spelman.

JULIA

Seriously? Can you imagine? Adam Cromwell in his castle in England, "Oh Father, may I present my paramour *Shamika*?"

(then/sharp)

That's not going to fly. We have a real live prince here--

INEZ

Not a prince. He's the son of the Earl of Jersey-Shire.

JULIA

Jersey-Shire? Can't we change that? It sounds so bridge and tunnel.

(moving on)

Whatever. We'll keep the one with the crazy name until we have a water date, watch her freak out when her weave gets wet.

(moving on)

Where is limo three?

*

JAY

It pulled in behind me.

INEZ

Right. Your "Mystery freelancer" in three?

JULIA

Yup. Get that footage in here.

Inez pins up photos of 11 girls.

7 EXT. MANSION - SIDE GARAGE - DAY

7

In the distance Rachel sees JEREMY, a handsome camera man building his camera in the crew area near the garage. She's NERVOUS to see him but STEELS HERSELF for the obviously uncomfortable encounter. She's about to proceed but suddenly LIZZIE appears and gives Jeremy a kiss.

Shocked to see Lizzie, Rachel panics, puts her hoodie up and ducks behind a bush (or any big object).

After a beat, Rachel timidly peeks out and watches Jeremy and Lizzie talk. Lizzie frowns, fixes Jeremy's hair, adjusts his jacket and shirt then finally walks off. Jeremy messes his hair back up, goes back to building his camera.

Rachel finally peeks out, confirms Jeremy is alone now, and gets up the nerve to continue towards Jeremy, who is absolutely FLABBERGASTED to see her...

JEREMY

(not unkindly)

Rachel? What the hell are you doing here?

RACHEL

Hey.... Jeremy...so I...

WALKIE/LOUDSPEAKER (O.C.)

*LIMO THREE TO CONTROL ROOM WITH
FOOTAGE ON THE DOUBLE.*

RACHEL

God. I gotta get in there. I'm so sorry. I'll find you.

Rachel looks at Jeremy apologetically, then races off.

7A INT. MANSION - LOWER LEVEL HALLWAY - DAY

7A

Rachel walks down the steps and hesitates at a sign marked "Control Room." She takes a breath and heads down the hall.

8

INT. CONTROL ROOM - DAY

8

Rachel walks in. The room falls silent in utter shock. Julia smiles slyly, deadpans:

JULIA

Surprise.

Inez is slack-jawed. Charles and Jay can't speak. Long beat:

CHARLES

Holy crap.

Another beat. Jay tries to make light of it.

JAY

No way. The whack is back!

*

Inez still hasn't caught her breath. But somehow manages to cross frame and give Rachel a big, fake hug.

INEZ

You're the mystery freelancer?

RACHEL

I guess so -- ?

Rachel shoots Julia a questioning look and offers up her orange hard-drive and headshots to a chilly Inez.

INEZ

(shakes head/walks off)

Unbelievable.

EDDIE (28) - sweet, nerdy Editor loads the footage up as Rachel unloads her backpack. Charles approaches her cautiously.

CHARLES

(whispering)

You look a hot mess. You sure you ready to be here, honey?

RACHEL

No, Sir. No, I am not.

CHARLES

Have you seen Jeremy?

RACHEL

Yeah. With Lizzie.

*

Charles grins, kisses her on the forehead.

CHARLES

Wonderful. Let the drama begin.

(then)

Glad you're back, doll. Watching you is like my own personal reality show.

Eddie's cued up the footage. Everyone looks as it plays:

ON MONITORS (EXT. PORCH OF CUTE LITTLE RETIREMENT HOME)

Faith next to wheelchair- sweet Southern Baptist GRANDMA

GRANDMA

*We asked the good lord to bring us
a blessing for our little Faith
before she went off to the show.
So we took up collection at church
and got her the bosom God saw fit.*

Grandma holds up a BEFORE photo.

BEFORE: Flat chested tomboy firefighter in uniform.

Rachel prompts Grandma by yelling

RACHEL

Who do you praise Grandma DeLuth?

GRANDMA

Praise the Holy Spirit! In Jesus name! Amen!

RACHEL

And Faith, what about that thing you told me? About the guys at the firehouse?

FAITH

Oh. I don't know if I should talk about them...

RACHEL

They'll be mad if you don't. This is network TV!

FAITH

Well. Okay.

(grows emotional)

I guess I was saying that in my town, they all think of me as one of the boys. Getting this opportunity, maybe now people will see me as a real lady.

GRANDMA

Praise Jesus.

ON ROOM

Laughter in control room at this. Jay shoots a reluctantly impressed look to Rachel. Nods. That was great.

ON MONITOR - (INT. MARY'S HOUSE)

Mary is talking to her 4 year old daughter:

MARY

Mommy's going on a big adventure and she might come home wearing a beautiful white dress...

A beat. Then Rachel enters frame. Says to Mary, excited:

RACHEL

Hold on. I've got an idea.

TIME CUT TO:

Mary models a wedding dress for her daughter who's set up an audience of teddy bears. Rachel AGAIN enters and whispers something to the toddler and then runs back off camera.

The 4 year old carries one of the TEDDY BEARS to Mommy.

4 YEAR OLD

Mommy, will you give 'Mr. Bobo' to my new daddy?

Mary chokes up a little.

MARY

Yes baby. Yes I will.

ON ROOM

Rachel cringes watching herself work her evil magic on a kid. Applause. Rachel's footage was the best by far.

JULIA

Okay. That's what I'm talking about. Producing. Tricking those dumb-ass red-necks into finding their inner Television Divas.

(re: Rachel)

If you bozos were better at it I wouldn't have to bring this lunatic back.

CHARLES

Wow. Manipulating a toddler. You really are back.

INEZ

Well, the firefighter getting fake tits was my idea.

Everyone looks at Inez questioningly.

INEZ (CONT'D)

I found her, I cast her, I've been talking to them for months -- they never would have thought of it--

Julia cuts off Inez, giving her no credit.

JULIA

Moving on, character breakdowns. Obviously, Faith is our "homely tear-jerker." And a virgin, right?

*

RACHEL

I don't know. Dr. Wagerstein, you sure about that?

DR. WAGERSTEIN (58), the network mandated SHOW PSYCHOLOGIST/NEW AGE QUACK, basically lets them do anything and provides info from 'Confidential Psych Evaluations.'

DR. WAGERSTEIN

Marked "zero" for sexual partners.

RACHEL

Do we really need it? She's shy about that stuff. And we have so many other angles on her. Firefighter, boob job, Jesus Freak--

JULIA

Getting soft on me, soldier? There's no chance a dog like that stays past tonight. I want my sound byte before she goes.
(pushing her)

*

Even better she should say it TO Adam! "The minute I saw you, I knew you'd be the first to quench the flame in my lady loins." And then she gets dumped. It's perfect.
(off Rachel's hesitation)

If you won't do it, maybe Inez--

RACHEL

No, no, it's fine. I got it.

JULIA

Good.

(then)

And on to Mary. Sad, old 'Financial Advisor' Mary. I want her giving that stupid bear to Adam and, you know, "My daughter and I could really benefit from *investing* in a man like you" kinda crap -
blah blah.

*
*
*

RACHEL

That's tough. She's guarded, smart. Her last relationship was...*rough*.

DR. WAGERSTEIN

She does show some signs of PTSD...
abuse survivor. It's true. But
her totem animal is--
(rifles through file)
Water-buffalo. Resilient.

JULIA

See? She's a buffalo. And she
knew what she was signing up for.
They all do.

RACHEL

I'll work on it. I'll get you
something.

JULIA

So tonight. Protect the ones we
want around for a while -- that's
Evil Bitch Courtney, and the
marriage material; Anna, Grace --
maybe Sha--whatever her name is. I
want them sober... And keep
Courtney hungry - starve her til
she's mean like a pitbull. Then go
ahead and pickle the rest of them.
Cash bonuses for vomit, nudity, cat-
fights or a 911 call.

*

CHARLES

T-minus 58 minutes!!

JULIA

Here we go. Everyone get out there.
Prep limos. Prep entrances.
Rachel, walk with me.

9

INT. MANSION - GREAT ROOM - DAY

9

Rachel follows Julia into the GREAT ROOM, where the crew
dresses the room with candles, velvet pillows, etc.

JULIA

So... How you doing?

RACHEL

Okay. It's a little surreal. I
just, I wanna make sure we're
clear, I really can't travel any
more OK? I need to be home.
My counselor said I have to make it
to my appointments, keep a routine.

*
*
*
*
*

JULIA
(cuts her off/big smile)
Bob, Stacy! Good to see you.

BOB and STACY, the suits from The Network, approach. Rachel retreats, giving Julia privacy to talk with them.

BOB
You sure about this whole Rachel thing? Bringing her back...

JULIA
I'm sure. I've got it handled.

BOB
(nervously concedes)
Well... You *have* outdone yourself with *Adam Cromwell*-. And he signed his deal?

STACY
Amazing promo potential. Our very own Prince William looks for his American Kate-

*
*
*

Inez is walking by and pipes up.

INEZ
Not a prince. His dad is the Earl of Jersey-shire--

Julia shoots Inez an annoyed look.

STACY
God. Can't we change that? Even Earl of Sandwich sounds better.

*

JULIA
We're looking into it.

BOB
Good. And he signed his contract?

JULIA
(lying)
Yes sir. We are good to go.

Julia smiles and moves away from them, rejoins Rachel.

JULIA (CONT'D)
No travel. Fine. Just tell me you're ready to get back in there.

RACHEL

I think so... And, look, I know I
haven't thanked you--

JULIA

Screw thanking me. Repay me.

(whispers/anxious)

After the crap you pulled, we almost got canceled. I basically had to kidnap a prince to get this season green-lit - and he hasn't exactly signed his contract yet.

Rachel is SHOCKED. An unsigned contract is a huge deal.

RACHEL

Holy crap Julia -- we can't start shooting until we have his signature--

JULIA

Um hum. Just smile and wave.

Julia smiles at The Network, walking up the stairs -- then snaps at a PA.

JULIA (CONT'D)

I want ten times more pillar candles in here. *Ten times.*

(then)

You're the idiot-whisperer. Get in there and *make* him sign.

RACHEL

Me? I suck at guys, Julia...

MADISON, a petrified PA approaches. *

MADISON *

Ms. Portsmouth? *

JULIA *

Yeah. What!?! *

MADISON *

I'm the PA assigned to watch Adam Cromwell and, uh there's kind of a problem. *

JULIA *

Spit it out! *

*
*

MADISON

The thing is he kinda -- took off.

*

JULIA

Holy hell! (To Rachel) I gotta go
razzle-dazzle the network, keep
them from noticing their star's
gone AWOL. You drag him back here.
This is on you!

*

*

*

*

*

*

PUSH IN ON RACHEL, who takes this in. Fuck.

*

END OF ACT ONE

9A

OMIT

9A

*

ACT TWO

10 OMIT 10

11 EXT. STABLES - DAY 11

Rachel races up in Julia's production golf cart. Parks.

ON ADAM, British, 28. He's killer handsome, intelligent in a way not usually associated with reality TV stars. He's texting on his phone as Rachel approaches.

RACHEL

Adam? Hi. I'm Rachel, from the show. Listen--

ADAM

I called a friend to pick me up. And I'm not changing my mind, so...

RACHEL

Okay. Okay. I hear you.
(thinks/then)
Thing is, my job is kinda on the line with my boss and...

ADAM

Julia?
(sarcastic)
She's a turtle dove.

RACHEL

Oh...you have no idea. Can I just kill 10 minutes down here while I figure out what to do when I get fired?

ADAM

(long look/then)
Ten minutes. In silence please.

Rachel mimes locking her lips and throwing away the key.

11A INT. LIMO THREE - SIDE OF MANSION - DAY(PREVIOUSLY SC.14) 11A

Courtney is doing Faith's makeup, a glass of cheap champagne in hand. She's a little wasted, gluing crazy long fake eyelashes on Faith. Anna shakes her head at Courtney, scolding her:

ANNA

That looks a little extreme.

COURTNEY

Oh, shoot. I used the super sticky glue. But I think it's nice.

(squirms)

I need to use the bathroom so bad.

MARY

I know, I can't hold it any more.

She moves to open the door but IT'S LOCKED. CHRIS, the PA, stands on the other side of the door.

MARY (CONT'D)

We have to pee! Please!!

CHRIS (O.S.)

They'll fire me. You have to stay inside!

COURTNEY

I bet you let your DOG out to pee, you asshole! Let us out!

Courtney and Mary start pounding on the door.

12 OMIT

12

13 EXT. STABLES - DAY

13

JULIA (O.S.)

(on walkie)

Come in NOW, Rachel!

RACHEL

(apologetic/to Adam)

Sorry.

She turns off her walkie. Then looks at her watch.

RACHEL (CONT'D)

Just 8 more minutes. Of me.

Adam considers her. She's weirdly silent. He breaks:

ADAM

Look, there's no way I can do what they are asking me to do...

(MORE)

ADAM (CONT'D)

Julia took my shirt off, oiled me up and wanted to shoot me riding a *polo pony like that.*

(she laughs/then)

Imagine dear Grandmother Cromwell finding that on the internet... I just can't.

RACHEL

Grandmother Cromwell's online?

ADAM

She's savvy. The thing is, this kind of bollocks is exactly what I promised my family I wouldn't do.

RACHEL

Hmm. I see the problem. But, seriously, have you not watched the show?

ADAM

Barely. But it was weird, when I did, I couldn't turn it off.

RACHEL

It happens to everyone. We make actual TV crack.

ADAM

(smiles/then)

Do you make the girls do rubbish like that too?

RACHEL

Well, we don't technically *make* anyone do anything, but after 9 years on the air, I guess they just know what we want.

ADAM

After 9 years, who still watches? It doesn't work.

RACHEL

C'mon -- 2 out of 27? I guess America likes those odds.

He laughs. Liking her despite himself.

14A OMIT

14A *

15 EXT. STABLES - DAY

15

Adam is now talking more openly with Rachel.

RACHEL

So I saw you were in the British
Military Academy. That's pretty
hard-core, huh?

He takes this in. Yes. And then darkens a little.

ADAM

So I hear.
(off her look)
I didn't last very long.

RACHEL

No! Was that when--

ADAM

Those pictures came out? Me and
Prince Harry wearing socks on our --
"junk?" Afraid so.

She nods. A beat as they stare out at the paddocks.

RACHEL

So...what did you do after that?

ADAM

Drifted for a bit. But then I started a little polo club on the loveliest piece of property in Argentina.

(MORE)

ADAM (CONT'D)

My father invested -- but when he finally came down and saw the land, he wanted to blow it out into a 1200 room behemoth resort. I told him absolutely not. So -- he cut me off, all the investors bailed...

RACHEL

Fun. Wow.

ADAM

The business papers in England had a field day. So now I have a half built resort, I'm in debt to my eyeballs and I'm the shame of the Cromwell empire.

(then)

That's how Julia found me in Argentina - pissed on Fernet - and for one drunken moment, it seemed like doing the show could at least stop the horror show or change something...

RACHEL

Well it can, for you.

ADAM

How do you mean?

RACHEL

You need to make a new name for yourself, apart from the Earl. A few weeks of good PR in US Weekly and Hello! -could do the trick.

ADAM

You don't beat around the bush do you?

RACHEL

Dude, it's OK we all have agendas here.

ADAM

Oh yeah - what's yours?

Rachel is taken aback. People don't usually ask HER that.

RACHEL

Oh, wow. Honestly. I don't even know. Just trying to keep my head above water.

ADAM
(intrigued)
You're kind of odd.

RACHEL
Okay... I'll take that as a
compliment.

She looks at him for a beat, thinking. Then stands and says:

RACHEL (CONT'D)
Well, I've got to get back up
there, face the music and find out
if the back-up guy is still
available.

ADAM
Oh. There's a back-up guy?

RACHEL
Always.
(then)
It was really nice talking to you.
Good luck with the hotel.

Rachel gets up to leave and is walking away.

ADAM
Who is he?

RACHEL
Sorry? What?

ADAM
The backup guy.

RACHEL
Oh I don't know, some Doctors
Without Borders guy. Found a cure
for malaria or something.
(genuine)
Take care.

ADAM looks lost in thought. Considering what Rachel said.
She heads back toward base camp.

Jeremy rounds the bend looking for Rachel.

JEREMY

Hello.

RACHEL

Hi, Jeremy. I really have to get back up there.. but I'm sorry.. for

JEREMY

What? Disappearing for 6 months or calling my house at 3am playing Fleetwood Mac and... crying? Were you wasted?

JULIA (OVER WALKIE)

Rachel, you're killing me. To the control room on the DOUBLE!

Rachel turns down her walkie.

RACHEL

I was in a really complicated place..

JEREMY

(laughing/ kind)
Nice way of putting it.

JULIA (OVER WALKIE)

Rachel!!!

Rachel launches into a speech we can tell she's rehearsed.

RACHEL

I just want to say that the whole thing... I was like profoundly exhausted and sunburned and practically bathing in white wine by the end of that trip and that night...we just shouldn't have even-

JEREMY

(gently stops her)
Whoa Rach. We don't have to talk about it if you don't want to.
(then)
It's water, or in this case an obscene amount of tequila, under the bridge.

RACHEL

You sure?

JEREMY

Yes. Can we just go back to being
bros? I miss you.

He grabs her into a bro hug, gives her a noogie.

JEREMY (CONT'D)

I'm just glad you're alive you
little shit.

She leans into his hug but then pulls away.

RACHEL

So you and Lizzie are back together
and you got her a job on set?

JEREMY

Yeah, you know she's been wanting
to get out of the salon forever
so...

RACHEL

Must be nice to have your
girlfriend on set?

JEREMY

Fiancee.

RACHEL

Right -- what?

JEREMY

(hesitant)

That's part of why I was calling
you. Lizzie and I... are engaged.

Rachel is pained but gives a big hug, voice cracking.

RACHEL

Congratulations! That's amazing.

ALICA (OVER WALKIE)

Rachel. AT THE END OF MY ROPE.

RACHEL

I really gotta go. Great talk!

JEREMY

Rach--

RACHEL

All good! Julia needs me!

She runs away trying get out of sight before she cries,

OFF Rachel, sucker-punched.

END OF ACT TWO

UN-REAL

COLLATED DOUBLE WHITE

11/10/13

26-27.

ACT THREE

17	OMIT	17
18	OMIT	18
18A	OMITTED	18A *
19	EXT. MANSION - TERRACE - DUSK	19

Rachel fleeing Jeremy, still upset comes upstairs to Julia. *

JULIA *

Well? How'd charming the prince go? *

RACHEL *

No idea. I just told him about the backup guy and left him alone. *

JULIA *

(hissing) *

We don't have a backup guy!(gets it) Genius. *

Julia spots Adam walking across the lawn, back from the stables. Julia gives her a look, *

RACHEL *

(to Julia) *

Make it look like we're about to roll. *

Rachel crosses to meet him. *

RACHEL (CONT'D) *

Oh, hi. Did your ride bail or? *

(sarcastic/ jazz hands) *

Ya just wanna hug me before you go? *

ADAM *

Ha! No. I guess I just started feeling badly ... about the girls. Did your backup guy workout? *

RACHEL *

Oh. Yeah, he's in wardrobe. Did you need me to call you a car or something? 'Cause I gotta go. *

ADAM *

No. I'm good. Thank you. *

RACHEL *

OK. Good luck. Great almost working with you. *

Rachel almost jogs away from him. He calls out: *

ADAM *

Uhm. Wait! Will you wait, please? *

Rachel stops, turns around. *

ADAM (CONT'D)

I'll do it. But I can't sign this
insane contract until London wakes
up and my lawyers can review it...
They want the right to make action
figures of me?

*
*

Julia, standing nearby hears this and shoots Rachel a glance.

RACHEL

(to Adam)

Uh, probably too late, but give me
a second. Are you sure? There is no
time for flip flopping.

ADAM

I gave my drunken word.

Rachel crosses to Julia. Adam watches them whisper.

JULIA

I could get blacklisted for shooting him without a deal. What a prick. And that's not the tune he was singing in Buenos Aires two weeks ago.

*
*

RACHEL

Above my pay-grade Julia. You wanna break the law or shut down the show?

JULIA looks around: crew frantically prepping the set would all be unemployed. Tight smile to Bob and Stacy. Finally.

JULIA

(yelling loudly)
Sun sets in 11 minutes people!
Let's get ready to roll.

JULIA (CONT'D)

(to Rachel)
Just get His Royal Highness to sign by the end of the night or we've got trouble.

*
*

She pats Rachel, then moves off. Rachel to herself:

RACHEL

(sarcastic/ soul-sick)
Awesome. Great to be back.

Rachel grabs Adam by the arm and pulls him out of frame.

END OF ACT THREE

UN-REAL

COLLATED DOUBLE WHITE

11/10/13

29.

19A

OMIT

19A

*

END OF ACT THREE

ACT FOUR

20 EXT. MANSION - FRONT - NIGHT 20

The mansion is LIT UP. There are cameras everywhere and a crane. Looks like a BIG TIME HOLLYWOOD SET.

Rachel, stressed and pacing, talks on her cell. Production CHAOS around her as everyone races to get the first shot.

RACHEL

No Dr. Skinner I do realize therapy is mandatory but...can we skype?

(then/lies)

What? My stress level is...medium.

(beat)

No, that oppressive sense of dread you hear in my voice was just something I was born with.

*
*
*
*

DAN (44) a pack-a-day haggard Assistant Director, screams into a walkie that pipes into a loud speaker.

DAN

Everyone settle and to their marks.
Hold the work!

RACHEL

(on phone/hushed)

...I'm so sorry, I've got to go,
I'm going to, I've got to go.

She abruptly hangs up and heads into the mansion.

21 INT. CONTROL ROOM - NIGHT 21

Rachel races into the control room. Julia stands in front of the monitors as the show gets under way.

ON MONITORS

Adam gets touched up on his mark by Lizzie. Host chats up a cute PA.

Jeremy appear on the monitors (in a cameraman's shot).

22 OMIT 22

23

EXT. MANSION - FRONT - NIGHT

23

Dan makes contact with the DP - thumbs up.

DAN

Roll cameras!

ON MONITOR

Mary's teddy bear kind of freaks Adam out. She hides it, humiliated.

ON ROOM

EDDIE

(laughing)

Psycho mom.

(horror movie sound)

Eeeh! Eeeh! Eeeh! Eeeh!

ON MONITOR

Anna is sweet and demure, he offers her a stiff handshake.

ON ROOM

JULIA (INTO WALKIE)

God. All the crap he put us through and the guy's a stiff? He's sleepwalking! Rachel, fix him!

Rachel hangs her head, God help her, and races out of the room, down the hall and turns up the stairs.

28A

INT. MANSION - FOYER - DINING ROOM - NIGHT

28A

The contestants enter the house and head toward the Great Room. Adam follows, but he is intercepted by Rachel and pulled into the dining room.

RACHEL

Hey.

ADAM

What's up with the MILF with the teddy bear? I mean she's hot but.... And the stripper? Are they all like that?

*

RACHEL

No. Listen. I know this is going to sound douchey, possibly even manipulative, but there are a lot of really amazing girls here. You have my word.

He looks at her incredulous.

RACHEL (CONT'D)

OK, maybe more like 'several.'

ADAM

Which ones?

RACHEL

Why don't you go be charming and find out for yourself? Because right now you're kind of coming off like a serial killer.

She pushes him towards the party, he looks terrified.

ADAM

Can we at least get some music or something?

RACHEL

Nope. Screws up the editing.

ADAM

How the hell are we supposed to have a party?

She gives him the international sign language for DRINK.

29

INT. MANSION - GREAT ROOM - NIGHT

29

Adam raises a glass of champagne.

ADAM

Ladies, I look forward to getting to know each and every one of you.

Adam downs the entire glass in one gulp, grabs another one.

ON RACHEL

Standing near camera. Charles approached.

CHARLES

How's it going, doll?

Rachel does JAZZ HANDS, says sarcastically:

RACHEL

Still beats a desk job any day right?

He follows her gaze to Jeremy, who's adjusting a shot across the room. Jeremy glances in her direction, then they each look away.

CHARLES

A piece of unsolicited advice, my little puppet master? The way you get inside people's heads, it's phenomenal.

(re: Jeremy)

But leave that one alone. When you went down in flames, you almost took him with you.

Rachel looks confused, doesn't know what he's referring to in terms of taking Jeremy down with her...so inquires.

RACHEL

What do you mean?

But Julia interrupts before Charles can answer.

JULIA

(over walkie)

Hello?! What's happening here?
BORED!!! Let's start one-on-one time and someone get me anything I can actually put on television?

Charles and Rachel give each other a look, head off.

30

EXT. MANSION - TERRACE OFF GREAT ROOM - NIGHT

30

Inez, now in the waiter outfit, is standing very near Faith. Sees an opportunity.

INEZ

I see Faith, I'll prep her.

RACHEL (INTO WALKIE)

No, I got it. Inez stand down!

But Inez has already started a B-line for Faith. She manages to get to Faith and pull her aside before Rachel can get to her.

INEZ

Hi Faith! Inez...from the phone...

FAITH

Oh. You're a waiter? I thought...

INEZ

Oh no, it's like a disguise. They picked me to manage you guys tonight. Since I'm on camera, I've got to blend in.

FAITH

That's clever, huh? Nice to finally meet you.

Inez gestures to Faith's fake boobs.

INEZ

They look *great* by the way.

(then)

Anyway, I wanted to say that for the one-on-one, you really need to make an impression. And you don't have much time. It's important that you get right to the point.

FAITH

Which point?

INEZ

About yourself. About everything. I mean is there anything you feel like you really want to tell him?

FAITH

No. I mean I was just planning to chat, like "how dee doo" stuff.

Inez sees Rachel approaching and rushes to close the deal.

INEZ

OK - well what we need you to do is talk about being a...virgin.

FAITH

Excuse me?

INEZ

We think it's really great and we know he's going to love it. It's hot, you know? Guys are so into that these days.

FAITH

Who told you that?

INEZ

It was just -- Rachel. She's had this plan the whole time.

FAITH

Rachel? I thought -- oh my God...

Faith starts crying, truly panicked now. Rachel hustles to get to her. Shoots a look to Inez, angry.

RACHEL

Lovely Inez. Real smooth.

COURTNEY and some of the other girls laugh at Faith.

COURTNEY

It's like watching bigfoot cry.

(then)

I'll be glad when all the *losers*
are gone, you know?

30A

INT. MANSION - TERRACE OFF GREAT ROOM -- NIGHT

30A

Rachel moves to Faith, who is still in tears.

RACHEL

Faith--

FAITH

Why would you do that to me? I
thought we were friends. That was
your plan? To make me...

Faith shakes her head, runs off. Rachel catches Inez
smirking. Then chases after Faith, wheels turning.

RACHEL

Jeremy! Pick up Faith on the
stairs. And -- anybody on level 2!
Send Adam toward the stairs!

31

OMIT

31

31A

INT. MANSION - TOP OF STAIRS - NIGHT

31A

Faith bolts up the stairs, almost RUNS over Adam -- but he
stops her.

ADAM

Woah, woah. Hold on. Faith,
right? You okay?

Jeremy films the exchange at a respectful distance.

FAITH

Sorry. I'm fine. These lashes...
I just got a little something in
my...

ADAM

(kindly)

Come on. Why don't you sit down.
Catch your breath.

Faith nods, follows Adam off -- Jeremy, right behind them. A third ENG cameraman and boom operator race up the stairs chasing Adam.

32

INT. CONTROL ROOM - NIGHT

32

Julia watches Faith and Adam on the monitor.

ON MONITOR (TO BE SHOT INT. LIBRARY) Faith sits into frame. Looks like a Godzilla in sequins. Her eyes are still red -- she's embarrassed. Adam feels for her:

ADAM

You alright?

FAITH

Sorry. I just... I'm not very
good at this. Talking to...men.

ADAM

Except at work, right?

FAITH

That's different. And these other
gals... I think maybe I'm a little
out of my league.

ADAM

I disagree. Completely.
(genuine)
Out of all them, I was most
interested in talking to you. You
think any of them could walk into a
burning building?

FAITH

Courtney might. She's so cold, I
think she might be fire proof.

He laughs. A nice moment. She's a pleasant surprise to him.

JULIA (OVER WALKIE)

This is garbage Rachel!

*

JULIA (OVER WALKIE) (CONT'D)
*She's a linebacker in lipstick!
What happened to 'rip off my
fireproof pants and give me the
hose, Adam'!? I need my promo
moment!*

Rachel bolts, in a controlled panic.

33

INT. MANSION - TOP OF STAIRS - NIGHT

33

Rachel runs down the hall.

RACHEL (INTO WALKIE)
I'll get you something else. I
promise.

She notices Mary at the bottom of the stairs, looking for a bathroom.

RACHEL (CONT'D)
Mary!

She races down and pulls Mary into the dining room.

34

INT. MANSION - DINING ROOM - NIGHT

34

RACHEL
(catching her breath)
So... Hey... Mary, how's it going?

Rachel hands Mary a glass of champagne and DOWNS ONE HERSELF.
LIQUID COURAGE for the task at hand.

RACHEL (CONT'D)
So how are you feeling about Adam
so far?

MARY
Well, I've seen him across the room
twice and he looks young enough to
be my stepson, so needless to say
I'm madly in love. No one will
tell me -- how the hell old is he?

Rachel considers whether to be honest. Decides yes.

RACHEL
He's 29.

MARY

Oh my God. 29...

(getting it)

This *is* a set up! I'm the Old
Desperate One--

RACHEL

Not at all! You're a total catch--

MARY

Please--

RACHEL

And he's completely open to you.
He told me you're a MILF.

MARY

(gross)

MILF. Nice. You know I'm a
financial advisor at a top firm?
That I'm able to support my
daughter because I'm really f'ing
smart and good at my job?

*
*
*
*

RACHEL

I do.

MARY

So you'd think twice about ruining
my reputation by making me look
like a lunatic on national
television?

RACHEL

(earnest)

Of course.

MARY

(stops/more vulnerable)

OK. So, with that in mind, you
really think Adam Cromwell, 29
years old, son of an *Earl*, is
"open" to a 40 year old woman and a
kid?

RACHEL

I *know* so.

MARY

And why should I believe *you*?

RACHEL

Because I looked into Lily Belle's
eyes and swore I'd protect you.

(MORE)

RACHEL (CONT'D)

And I'd have to be a sociopath to
lie to a 4 year old.

This statement lands. Mary can't argue with that.

RACHEL (CONT'D)

Listen, I know being a mom means
the world to you and I'm telling
you, it also makes you the most
beautiful woman in the room.

A walkie call comes into Rachel's ear from Dr. Wagerstein.

DR. WAGERSTEIN (O.C.)

Rachel, Julia asks me to remind you
her husband was physically abusive.
And... she says -- use it.

Rachel stops and goes blank. Wants to run away.

MARY

Are you ok?

Then over walkie, in Rachel's ear but Mary can't hear.

JULIA

*What's the hold up Rach!? She's
getting older by the minute.*

Rachel looks around hopeless.

MARY

Rachel?

JULIA

*Tick tock tick tock! Just gut this
bitch! You air-balled the virgin-
you owe me this one.*

*
*

Rachel swallows hard.

RACHEL

(cringing/but manages)
And Adam... He would never...ever
hurt you.
(with difficulty)
I've spent time with him. I
promise. He's a good man.

MARY

(considers/then)
Give me the damn bear.

Mary moves off, her whole demeanor different now.

35 INT. CONTROL ROOM - NIGHT (REINSTATED FROM BLUE) 35 *

ON MONITOR - (TO BE SHOT INT. MANSION - LIBRARY) Adam talks with Faith, when Mary comes over and interrupts: *

MARY *

I'm sorry to barge in like this, Faith. But could I borrow Adam? *

FAITH *

Oh. Okay, sure. *

Faith leaves. Mary makes deep eye contact with Adam. *

MARY *

Hello handsome. *

ON Julia watching the monitors. *

ON MONITOR (TO BE SHOT INT. MANSION - LIBRARY) Mary's choked up. Way too intense for a first date. *

MARY (CONT'D) *

...being a mother is the best thing in my life. And I want to share that with a man... My daughter, she asked me to give you this. *

She hands Adam the bear. He is freaked out. *

Julia BANGS the table. Says into the walkie: *

JULIA *

That's what I'm talking about. *

ON ROOM *

The room watches the shot on the monitors and applauds. *

Julia shoots Bob and Stacy (in the back of room) an "I told you so" look. They force a smile, then leave the room. *

Rachel is priceless. Julia is a genius. *

36 INT. MANSION - TOP OF STAIRS - NIGHT 36 *

Rachel stares off into space, chewing on her thumb cuticles viciously. Jeremy sees her. Hands off to another cameraman. *

JEREMY *

First day back and you're already chewing your fingers off. I remember what that means. *

UN-REAL

DOUBLE BLUE

11/11/13 6pm

42A.

He takes her hands in his. Holds them up.

RACHEL

What? That I just screwed over a contestant or that I have to get a Prince to sign a contract that reads like a pact with Satan?

JEREMY

It's always something with Julia.
(then)
Rach. Now that I see you back in action...What are you actually doing back here? This place...doing Julia's twisted crap, clearly messes with you.

*
*
*

RACHEL

Let's just say she made me an offer I couldn't refuse. Like, literally.

JEREMY

God. I don't even want to know... Or do I? Are you ok?

RACHEL

Totally. It's gonna be different this time.
(joking)
I have "boundaries" and a shrink.

JEREMY

Like Julia gives a crap about 'boundaries' and shrinks -

*

RACHEL

I'm serious. I'm not even traveling.

*
*
*

JEREMY

I am. On private jet crew with Julia and the prince - that'll be a nightmare.

*
*
*
*

RACHEL

Oh wow. You got promoted. That's great.

*
*
*

JEREMY

Thanks...Yeah...(then) What I'm saying is - you know Julia plays you. She's going to suck you back in, pal.

*
*
*
*
*

RACHEL

You don't think I can say no to
her, do you?

JEREMY

(friendly teasing)

You'll be back on travel by the end
of the night.

RACHEL

Will not.

JEREMY

Prove me wrong. Please.

(pointed)

For your own good.

*

Rachel takes this in. He moves off. Then Julia comes in over the walkie:

JULIA (OVER WALKIE)
*Enough with the dried up losers and
 frigid workaholics. Rachel find me
 something juicy, anything!*

Rachel is still reeling from the conversation with Jeremy. But then sees Grace crossing. She moves toward her, almost on automatic pilot.

RACHEL (INTO WALKIE)
 On it.
 (to Grace)
 Grace...

37

INT. CONTROL ROOM - NIGHT

37

ON MONITOR (TO BE SHOT INT. MANSION - ADAM'S BEDROOM)

Now GRACE is sitting across from Adam. They both glow -- the instant attraction is obvious. Suddenly all of Adam's reserve melts. He is Prince Charming.

ADAM
*Did I hear that you like to ride?
 Horses, I mean. We should do that
 while we're here.*

GRACE
*Oh yeah my father actually has a
 horse ranch in Peru...probably more
 rustic than what you're used to.*

ADAM
*Are you kidding me? Do you know I'm
 building a polo club in Argentina?*

GRACE
What, wait, really? Where?

ADAM
*Buenos Aires.
 (and then)
 Do you want to take a tour of my
 fake home?*

GRACE
I'd love to.

ON ROOM

UN-REAL

COLLATED DOUBLE WHITE

11/10/13

44A.

Julia is alarmed, walkies Rachel.

JULIA

Rachel! Too much! It's episode one. She's supposed to be marriage material, not his Peruvian concubine.

38 INT. MANSION - UPSTAIRS HALLWAY - NIGHT 38

But Rachel doesn't need to be told, she's already on it. She races down the hall and into Adam's bedroom.

39 INT. MANSION - ADAM'S BEDROOM - BATHROOM - NIGHT 39

Rachel grabs Adam and pulls him into the bathroom. She shuts the door and grabs for his waist pack. *

ADAM

Seriously-Don't tell me you're coming on to me now? *

RACHEL

No I'm taking your mic off, and just so you know this is the only room in the house that isn't bugged. And you can't do that. *

ADAM

What? *

RACHEL

The first time we get any heat off you -- it's only for Grace? *

ADAM

You told me to find a nice girl! *

RACHEL

Yeah, but save it for Episode 5, 6. It has to be a horse race! *

ADAM

You're saying I can't be attracted to the girl I'm attracted to? *

RACHEL

Not yet! You're not stupid, don't pretend like you are. *

ADAM

What's stopping me from getting Grace's number and walking out right now? No contract, remember? *

Rachel looks stumped. Searches. Then:

RACHEL

We have footage on you. If you walk now you'll be that snobby douche who was too good for the girls. The tabloids will eat it up. There goes the new image and all the good press for the hotel.

Adam takes this in. Fuck. Then:

RACHEL (CONT'D)

Just sign. Then Julia can't slander you--

LOUDSPEAKER

Everyone back to work! Back to the floor please. Hot set.

ADAM

I can't play Julia's game. I can't be that fake. And it's just -- cruel. Like Faith. She's a good, decent person -- and she's only here as the butt of some mean joke. It's shocking, I'll go mental.

Rachel thinks. Knows exactly what he means. Then:

RACHEL

Thing is, this is a game. Literally. You *have to* play. (gets an idea) But that doesn't mean you can't mess with the rules.

ADAM

I don't get you.

RACHEL

Wanna do something that will feel really good -- and flip Julia all the way out?

This is a moment of genuine connection. This is the real Rachel, not the dragon. But what are they up to?

END OF ACT FOUR

ACT FIVE

40 INT. MANSION - GREAT ROOM - NIGHT

40

The Art Department puts finishing touches on the JEWEL CEREMONY. Everyone's exhausted. The crew is yawning.

DAN

Last looks!

JULIA (O.C.)

Looks good. Let's do this!

DAN

It's 5:15 people. 32 minutes to sunrise. We have to hustle.

Girls take off their shoes, rub feet, do touch ups, etc.

DAN (CONT'D)

Everyone back to their marks!

Everyone moves back into position. Rachel stands off camera but in Adam's eye-line. They glance at each other. Then:

*

DAN (CONT'D)

Sound speed! Camera speed!

41 INT. CONTROL ROOM - NIGHT

41

Julia watches the monitors with Jay and Inez.

JULIA

ACTION!

ON MONITOR (TO BE SHOT INT. GREAT ROOM)

The HOST addresses the girls.

HOST

Ladies, as you know, five of you will be going home tonight. Adam. Are you ready?

ADAM

Yes. This decision has been very difficult. You're all exceptional.

42 INT. MANSION - GREAT ROOM - NIGHT 42

Adam and Rachel exchange a tiny smile.

43 INT. CONTROL ROOM - NIGHT 43

ON MONITOR

ADAM

*Shamika, will you accept these
jewels as a token of my affection?*

ON ROOM

JAY

Yes! Brown sugar! Boom!

INEZ

Whatever, she's gone in 3 episodes.

JULIA

Camera 8 push in on MILFY and hold
it there.

ON MONITOR - A camera pushes in on Mary.

ADAM (O.C.)

Mary, will you wear this jewel?

ON MONITOR

We see quick cuts of SEVEN OTHER GIRLS getting bracelets.

*Adam stares down at the podium, only THREE GIRLS and TWO
DIAMOND BRACELETS left. The camera catches FAITH's defeated,
bracing-herself-to-get-dumped, face. COURTNEY looks calmer.*

Adam takes a deep breath.

ADAM (CONT'D)

Anna.

Anna blushes and comes forward.

ADAM (CONT'D)

*Anna Esquire, will you accept these
jewels as a token of my affection?*

ANNA

Yes, your honor, I will.

Adam looks down at the last remaining diamond pin.

JULIA

*Loser Cam get on Tranny Firefighter
and Camera 9, repo to Evil Bitch.
She's about to win this.*

*Faith looks ill, humiliated tears welling up in her big,
false eye-lashed eyes. Adam takes another deep breath, sighs.*

ADAM

Faith.

She looks around to make sure she heard right.

ON ROOM

Julia flips.

JULIA

No no no no no!!!

She storms out of the room.

ON MONITOR: Courtney hisses:

COURTNEY (HISSING)

Whhhhaaat!?

FAITH

Really?

*He smiles at her, nods. Faith, giggling and grinning, lumbers
up struggling against her dress and spanx.*

ADAM

*Faith. Will you accept these
jewels as a token of my affection?*

FAITH

*(almost whooping)
Yes! Yes I will!*

*Adam shoots a triumphant glance at Rachel who returns his
smile. Gives him a subtle thumbs up. COURTNEY FREAKS OUT.*

44

INT. MANSION - GREAT ROOM - NIGHT

44

Charles signals to a camera guy, says urgently:

CHARLES

*Loser cam! Repo to Courtney! Get
in her face! She's going to blow.*

But Julia, FURIOUS, bursts into the ceremony.

JULIA
Hold the ROLL!

Julia pulls Rachel and Adam onto the terrace.

45 EXT. MANSION - TERRACE OFF GREAT ROOM - NIGHT 45

Julia drags Rachel and Adam onto the terrace. Courtney bolts.

JULIA
What did you not understand about
"we almost got canceled?" You will
undo this! He just CUT my villain
for the entire season, and villains
get numbers! I'm playing ball and
he's screwing me--

*

ADAM
I just did what I felt. In my
heart. Faith makes me feel
.....safe.

Adam and Julia face off, fuming. Rachel gets between them,
pulls Julia back while also noticing Courtney flee across the
mansion's vast lawn pursued by camera men with lights.

RACHEL
I got this. It's gonna be good TV.
I swear.

46 EXT. MANSION - BACK YARD - NIGHT 46

Courtney is furious, refusing to go on camera and ICE COLD.

RACHEL
Listen, if you walk off now without
saying your piece, then they get
the last word. Is that what you
want?

Rachel gently pushes Courtney into the interview set-up.

46A INT. CONTROL ROOM - NIGHT 46A

Julia looks at the magnetic white board with the bracket for
the season and angrily wipes the cards off the board - her
plans are dashed.

JULIA

Eddie - what are we going to do with this bitch? If she's not Drama Queen for the season, what is she?

EDDIE

We don't have a "Drunk Slut" yet.

JULIA

Can you build a drunk slut montage out of her footage?

Eddie slams together some footage.

EDDIE

We need sound bytes... something.

JULIA (INTO THE WALKIE)

Rachel- we're turning her into the "Drunk Slut", get us sound bytes - and you better wrap this up with a bow sister.

46B

EXT. MANSION - BACK YARD - NIGHT

46B

Courtney is steely and clamped.

COURTNEY

Let's do this.

Rachel hands Courtney two tequila shots.

RACHEL

(very friendly)

This will help. It will all be over soon and you can go home.

Courtney angrily does the shots, Rachel makes sure Jeremy was rolling on it. He gives her thumbs up.

RACHEL (CONT'D)

Better?

COURTNEY

Whatever.

Rachel composes herself. Breathes. Finally:

RACHEL

So, what do you think happened here tonight?

Courtney hesitates, searches for an answer.

COURTNEY

He's a lovely guy but the truth is I just wasn't feeling the chemistry.

RACHEL

Oh, really, so you think you dumped him? That's fascinating.

COURTNEY

I just didn't feel a spark. But he's lovely.

RACHEL

You said. The weird thing is, he told me you came on really strong.

COURTNEY

Me? I mean that was very unusual for me, I don't usually make the first move. Guys come to me.

RACHEL

And do you think that was because you drank too much or....?

COURTNEY

What?

RACHEL

So you don't think you have a drinking problem?

COURTNEY

(glares at her)

I don't have anything even close to a drinking problem.

RACHEL

And you don't lead with your sexuality?

COURTNEY

Please. My sexuality? I just lead with 'get on your knees and worship at the church of Courtney bitches!'

Eddie splices together Courtney, chopping her sound-bytes into bits and rearranging them for Julia.

ON MONITOR

COURTNEY

*I don't make the first move, guys
come to me.*

*Slow motion footage of her exiting the limo and planting a
big kiss on Adam.*

*Eddie Frankensteins together: (note ~~strikeout~~ indicates words
omitted (/) indicates jump cut)*

COURTNEY (CONT'D)

*I ~~don't~~ have ~~anything close to~~ a
drinking problem.*

With footage of her taking tequila shots.

COURTNEY (CONT'D)

*My sexuality/is/get on your knees
and worship at the church of
Courtney bitches!!*

With slowed down footage of her laughing maniacally.

*Then out of context shots of Adam rolling his eyes, edited to
make it look like it's in response to Courtney.*

*WIDEN OUT TO see Julia watching the montage. Eddie watches
her expectantly. A moment, then Julia yells.*

JULIA (INTO WALKIE)

It's a wrap!

ANGLE ON RACHEL (still outside with Courtney)

Rachel sags with relief.

48-49 OMIT 48-49

50 OMIT 50 *

51 INT. CONTROL ROOM - DAWN 51

Inez is teaching Madison how to do walkie check ins.

RACHEL (CONT'D)

*

THE GUY and THE GIRL, in formal attire, stand on a highly decorated GAZEBO -- talking intently. The moment the show's been leading up to. He's about to dump her or propose.

THE GUY

The last 8 weeks have been the best
of my life.....

THE GIRL

Me too.

Suddenly, out of nowhere, a bunch of crew members CELL PHONES LIGHT UP. People start buzzing. Whatever news they just got, it's juicy enough to interrupt this very important moment.

The camera turns, catching the disruption and RACHEL, JULIA, and INEZ all in video village.

Inez shows Rachel her phone and says to her:

*

INEZ

Holy crap, that was your girl,
right?

Rachel squeezes her eyes tight, ignores her, grabs two glasses of champagne and downs them. Something's wrong, a volcano bubbling up inside her.

DAN AD

OK people! Let's settle. And keep rolling. Quiet on the set.

BACK TO THE COUPLE

THE GUY

So I've been thinking... Really looking into my heart.

Suddenly a VERY SUNBURNED Rachel, crashes into the scene.

ON RACHEL, as she addresses the couple.

RACHEL

Sorry, sorry you guys ...

They laugh nervously and look around. Rachel GRABS A BOTTLE OF CHAMPAGNE, tucks it under her arm, gets way too close to THE GIRL and grabs her face intensely.

RACHEL (CONT'D)

You are somebody's child.
(to The Girl/deadpan)
I lied to you.

JULIA

Rachel! NO! If you do this...

But Rachel is in a trance and can't hear her.

RACHEL

He's not going to propose to you.
He's about to dump you.

All the air goes out of the universe. The crew falls silent. The girl's face goes blank with humiliation. Rachel yells:

RACHEL (CONT'D)

I'm done. I'm done.

RACHEL (CONT'D)

This job is Satan's Asshole! I quit!

The Girl shoves The Guy and runs towards the mansion. People are scrambling everywhere. ENG cameras chase The Guy who is chasing The Girl - BRIAN one of the ENG cameramen spots Jeremy chasing Rachel and decides to focus on that.

BRIAN

(yelling to another ENG)

Yo! I'm gonna follow our boy.

Rachel runs up the staircase to a LIMO waiting with keys in the ignition. It's decorated with "Just Engaged" streamers and cans. Jeremy grabs her, stops her.

*
*
*

*
*
*

JEREMY

Rachel, you can't drive right now. *

She stops, momentarily lucid and vulnerable. HOLDS UP HER PHONE to show him the article everyone was looking at.

RACHEL

Guess what just hit the news?
Remember Sabine? From last season--

JEREMY

(he's seen it)
It's not your fault--

RACHEL

She was sober, Jeremy. Now she's in rehab - for heroin. *

(then/self loathing)
Guess who told her it was fine to drink? Just because it made good TV
remember? Big fat tears, wah! *

Rachel finishes the CHAMPAGNE, throws it on the seat. *

RACHEL (CONT'D) *

My life wasn't supposed to turn out like this. *

JEREMY

I want to get you out of here. *

RACHEL

Stop Jeremy. Just stop. You're a really good person and I'm not. *

JEREMY

Rachel that's not true, don't-- *

RACHEL

You should stay away from me. *

JEREMY

Give me one reason why. *

RACHEL

Everything I love turns to shit. *

She wrenches the door out of his hand, slams it closed, peels out. *

BRIAN, has snuck up, still filming Jeremy as a goof. *

BRIAN (O.C.)

J! You tapped that, right? Is it
true? "Crazy in the head, crazy in
bed?"

*
*
*
*

Not amused, Jeremy punches the camera man in the face. The camera drops to the ground.

53

INT. CONTROL ROOM - DAWN

53

Now a crowd has gathered around the monitors. Snickering. None of them see that RACHEL has entered. She stands at the back of the room, staring blankly, disassociated from her body. She's never seen the footage. She's didn't know what Jeremy did after she left.

She swallows hard with the realization that he actually did have feelings for her and then notices Jeremy has wandered in and seen it as well. They exchange a charged look.

Then Julia enters. Sees what's going on.

JULIA

Shut it down, Eddie.

Eddie abruptly stops the footage.

JULIA (CONT'D)

What? None of you ever had a bad day? Get out.

Everyone scurries guiltily away. After they're gone, Rachel turns to Julia:

RACHEL

You didn't have to do that.

JULIA

Yes, I did. I need your head in the game.

RACHEL

OK, well... Can you just sign this paperwork saying I reported to work on time, sober. And then I have to catch a *bus* to community service and therapy. Hurts to be *this* fabulous.

JULIA

You actually don't. I handled it.

RACHEL

The DUI? Reckless endangerment... That stuff can't be "handled."

Julia holds up her hand like the Pope, shaking her head.

JULIA

And yet -- it's handled.

RACHEL

(cautious)

Julia. The therapy, is actually kind of... helping...

JULIA

You're *fine*. And besides, you have therapy here.

Dr. Wagerstein waves from the corner, where she's meditating. Rachel looks worried.

JULIA (CONT'D)

I need my dragon well rested.

RACHEL

(a bit sheepish)

If you *really* want me well-rested, what about dropping the charges? I mean, you're the one pressing Grand Theft and--

JULIA

You didn't get the contract signed.

RACHEL

I did everything I could.

JULIA

Look, I care about you. How can I drop the charges until I know you can show up and be responsible? That you've learned from all this?

RACHEL

So it's concern. Because sometimes it seems a little like blackmail.

JULIA

No. Blackmail would be threatening to call your mother, Chairman of -- what is it again?

RACHEL

Stanford School of Psychiatry.

JULIA

Right...and tell her your whole story. I'm sure she'd be very impressed.

RACHEL

(a beat/then)

Thank you. I see the difference.

You're just trying to help--

(and then/ snaps)

The only problem is I'm a grown-up
so...

*
*
*

JULIA

(snaps back)

No, no no! I am a frigging grown-up

Rachel. I don't know what the hell
you are.

*
*
*
*
*

Just then Adam Cromwell KNOCKS on the Control Room door -
holding his UNSIGNED CONTRACT and a pen. Julia and Rachel
scoot him out into the hall.

53A

INT. MANSION - HALLWAY - GREAT ROOM - DAWN

53A

Jeremy is in the hallway packing up his CAMERA GEAR. He
lingers, wondering what's up.

ADAM

I'll sign the contract, but I have
conditions--

JULIA

Yeah, it doesn't work like that.

ADAM

Yeah, I'm changing the rules.

He glances at Rachel, who smiles a tiny bit. Quick study.

ADAM (CONT'D)

One of the travel dates has to be
at my resort. I want shots of the
signs and a verbal mention of the
hotel name. And Rachel travels
with me.

Jeremy's ears perk up and he stops what he's doing.

ADAM (CONT'D)

Everywhere. On the private jet--

JEREMY

(blurts/despise himself)

What? No. No way.

Adam looks at Jeremy, confused, and then back to Rachel.
Then they're all looking at Rachel. She almost whispers:

RACHEL
I can't. Please--

Julia shrugs, turns back to Adam.

JULIA
You've got a deal.

Jeremy and Rachel lock eyes.

ADAM

What was that all about?

Rachel doesn't answer, looks terrified but vaguely excited.

FADE TO:

54-59 OMIT 54-59

59A OMIT 59A *

59B OMIT 59B

59C INT. CONTROL ROOM - DAY 59C

Rachel comes in with a tray of cold Mac&Cheese and sits down in front of the monitor. Charles joins, she gives him a fork.

CHARLES

Private jet crew, with Jeremy huh?

Rachel nods her head. Charles looks concerned but jokes. *

CHARLES (CONT'D)

Amazing. You can't write this stuff. *

Charles and Rachel share the tray of Mac and Cheese. He puts his arm around her. The blue lights on the monitors flicker on their faces.

CLOSE ON THE MONITORS:

A hidden camera view of THE LADIES HOUSE:

** Anna sneaks into a bathroom and throws up.*

** Mary putting pictures of Lily Belle around her room.*

** Shamika does YOGA in her room.*

** Faith is on her knees, praying...*

*

** Grace is rolling a joint and then throws her sweat-shirt over the security camera.*

** Dutch Angle Jeremy packing up his camera gear in the hall.*

*

Rachel hits the switcher and make Jeremy full screen.

*

BACK ON RACHEL

Staring at the monitors. We push into her eyes as she watches the monitors and push slowly in and in - until we're up close and can see the blue flickering reflection in her eyes.

*

*

*

And we pull back, only now realizing:

That she's on a monitor too.

MATCH CUT:

60 OMIT

60

*

61 OMIT

61

*

62 INT. JULIA'S BEDROOM - DAWN

62

*

We see Julia in luxurious bed, in high end pajamas, looking at her iPad. She takes a big gulp of white wine. Reveal on iPad, that Julia is WATCHING a monitor feed of Rachel from the control room.

*

*

*

*

END OF SHOW