Screenplay
INT. BANQUET HALL-- VOW RENEWAL RECEPTION -- NIGHT

KIT ZILKOFF navigates a crowd of happily intoxicated, ostentatious party guests. Men and women of Baltimore’s most affluent class clink champagne glasses, laugh, and dance.

KIT (V.O.)
This is me, Kit Zilkoff.

As Kit passes, adults enthusiastically pull her aside and embrace her.

KIT (V.O.)
I have no idea who any of these people are.

Kit smiles and nods weakly at the adults, continuing to make her way around the banquet hall.

KIT (V.O.)
That’s because this is not my party; it’s my parents’. They’ve just renewed their vows.

Cut to KEN ZILKOFF. Ken has his arm around a beautiful, sexy woman in her forties. The woman kisses him on the cheek.

KIT (V.O.)
This is my father, successful investor Ken Zilkoff. This is not my mother.

Pull back to reveal Ken surrounded by other women of this swanky variety fawning over him.

KIT (V.O.)
None of these women are my mother.

Ken spots Kit.

KEN
Ladies, my smoking hot daughter, Kitty-Kit-Kit-Kat, has graced us with her presence. Kit hails all the way from New York City, where she is a knock out cinematic success.

KIT
Dad, I’m a P.A. at a documentary film company.

(CONTINUED)
KEN
Right, well, Ms. P.A., can you find Albert and the video crew? I want
to get this
  (gesturing to the giggling
  women around him)
on tape. And while you’re at it,bring over that striking fortune
cookie.

Pan to ELLEN LIU (who will not be introduced until later.)
Cut back to Ken and the ladies.

KEN
Spice up the racial flavors while we celebrate twenty years of
marriage, am I right!?

The ladies cheer. Kit shakes her head and moves away from
her father and his crowd of women.

KIT (V.O.)
Yeah, so I’m an aspiring documentary filmmaker-- hopefully I will never have to do any reportage about my family. Not only would no one watch a doc. about individuals delusioned by exorbitant wealth, but it would also be banned for offensive content...

Cut to ANN ZILKOFF, who talks to a party guest by a table piled with envelops.

ANN
...and I said don’t worry, you’re too fat to be anorexic.

Freeze on Ann.

KIT (V.O.)
This is my mother, Ann Zilkoff. She is Baltimore’s self-proclaimed "winning" philanthropist.

ANN
Kit, look how many donations we’ve received so far.

Pull back to reveal a sign reading "Fur for the Cure"

(CONTINUED)
ANN
(explaining to a guest who has just put a card down on the table)
Your generosity will support our efforts to supply fur to all homeless Baltimoreans.

KIT (V.O.)
Her pursuits are misguided--

CUT TO:

EXT. HIGHWAY-- DAY

Angle on a stretch limousine, followed by a pick-up truck. The cars pull over next to a fox carcass. Ann rolls down the window of the limo and nods to a worker. He picks up the carcass and throws it in the back of the truck.

KIT (V.O.)
--But also self-funded, so no one objects.

PHOTO

Of homeless people wearing ridiculously large fur coats.

INT. BANQUET HALL-- VOW RENEWAL RECEPTION -- NIGHT

Angle on JULIA "DULIA" ZILKOFF, who emerges and stands next to Ann. Anna and Dulia wear nearly identical outfits.

PARTY GUEST
Dulia, how do you like school?

Dulia stares with vague horror at the guest.

KIT (V.O.)
This is my younger sister, Dulia. She was raised mostly by Au pairs and as a result suffers from English word-retrieval complications.

ANN
(exasperated by her daughter’s incapacity to speak)
Good god.
KIT
(to the party guest)
Uh, Dulia’s really accomplished in presidential memorization. When she was seven she learned to recite every president of the United States.

ANN
(in slight disgust)
She’s been obsessed with memorizing country’s presidents ever since.

PARTY GUEST
Oh, I’d love to hear some.

DULIA
(deadpans)
These are the presidents of Zimbabwe: Robert Mugabe.

An awkward silence follows as everyone realizes there has only ever been one president of Zimbabwe. Suddenly, a high pitch, stereo speaker noise causes the guests to collectively cringe.

ANN
You’ve got to be kidding me. This is absolute B.S.

DULIA
Squared.

Cut to: ZAK ZILKOFF standing on the band platform at the front of the banquet hall. He plugs his electric guitar into the classical quartet’s amp.

KIT (V.O.)
This is my older brother Zak. He is the creator, lead singer, and triangle player of a band called "B.S. Squared." The group specializes in cover-mash-ups of Bruce Springsteen and Britney Spears songs.

ZAK
(Into the microphone)
This one’s called "Baby We were Born to Hit Me Baby One More Time."

(CONTINUED)
KIT (V.O.)
My father is paying for his recording contract.

Pan Around confused party guests. Ann storms over to the platform and attempts to grab the microphone from Zak. Ken tipsily jogs over clutching a glass of champagne.

KEN
How about a toast to my family? Albert can we get this on tape? Kit, sweetheart, can you do something mildly entertaining for the camera?

Ann and Zak struggle over the microphone. Julia joins them onstage, covering her ears. Zak sings:

ZAK
"We gotta get out while we’re young ’cause tramps like us, baby we were born to hit me baby one more time"

Ken stumbles over to Kit and pulls her towards the stage where the video squad is filming the family.

KIT (V.O.)
The only reason I am sane is because I live free from my family, financially independent, in a different state, and around no one who associates me with them.

(beat)
But, that’s all about to change.

CUT TO:

INT. BALTIMORE TRAIN STATION-- DAY

Chyron reads: Morning of the Vow Renewal Ceremony.

Angle on RJ JAMESON:

RJ
You lost your job?

Freeze on RJ.

KIT (V.O.)
This is RJ Jameson, he has been my best friend since middle school. RJ’s now in law school at the University of Maryland.
Cut to Kit standing with her luggage.

KIT
They fired me. After a year and a half of slaving away, they fired me.

RJ hugs her and when they pull apart, he keeps his hands on her shoulders in an endearing, slightly romantic way.

RJ
I’m so sorry. What happened?

KIT
I deleted an entire database of archival footage.

RJ
Are you serious? How did that happen?

CUT TO:

INT. DOCUMENTARY FILM COMPANY-- NIGHT

KIT (V.O.)
I misunderstood my boss and pressed the wrong computer button.

Chyron reads: Kit and her boss.

Kit and her boss make out on a desk. Kit leans against the computer keyboard and "Files Deleted" flashes across the screen.

CUT TO:

INT. BALTIMORE TRAIN STATION-- DAY

Kit and RJ walk towards the train station exit.

KIT
I can’t afford to live in New York without a job and can’t afford to live at home without antipsychotics, so...
(She takes a deep breath)
I have to ask my parents for money.

(CONTINUED)
7.

RJ
Why are you worried? Your family has plenty of money.

CUT TO:

INT: ZILKOFF OFFICE--DAY

Ken sits at his desk, shouting on the phone and scribbling on a notepad.

KIT (V.O.)
When I was eleven, my father made a fortune investing in the Ravens Refinement Program.

HEADSHOT


KIT (V.O.)
Following a series of legal infractions, programs were put into place to make the Ravens players a bit more...sponsorable.

CUT TO:

INT. MARTHA STUART-ESQUE KITCHEN

Gigantic football players wear aprons and maneuver around a kitchen, chopping vegetables, pouring glasses of wine, and setting an elegant table.

KIT (V.O.)
My father’s series, "How to Train Your Raven," became an international teaching tool for women looking to domesticate their husbands. As a result--

CUT TO:

INT. BANQUET HALL-- VOW RENEWAL RECEPTION -- NIGHT

We return to the first shot of Ken surrounded by the ladies.
CONTINUED:

KIT (V.O.)
--he gained this type of following.

CUT TO:

EXT. BALTIMORE TRAIN STATION-- DAY

KIT
Asking my parents for money brings me closer to them and puts me in their debt. But, if I want to live in New York, I need the funds.

RJ
Oh, here is our ride.

KIT
Uh, what?

Cut to LINDA ROFFMAN, 50, fit, and sexy, and wearing a "Keep Calm and Cougar On" t-shirt, emerging from a car.

Freeze on Linda.

KIT (V.O.)
Um, this is Linda Roffman, my mother’s best friend. She is also a passive aggressive lipstick reader.

CUT TO:

INT. ZILKOFF MANSION--KIT’S SWEET SIXTEEN--DAY

Kit is surrounded by girls who stare, terrified, at Linda. Linda examines a piece of paper with a kiss mark on it.

Chyron reads: Kit’s Sweet Sixteen.

SWEET SIXTEEN.

LINDA
(to one of the girls)
...I see that you will never have children, suffer weight fluctuation, and are also adopted.

KIT (V.O.)
The adopted part turned out to be true. I didn’t have many friends over the house after that.
EXT. BALTIMORE TRAIN STATION-- DAY

KIT
Thanks for picking me up, uh--

RJ walks over to Linda. They lovingly embrace.

KIT
What’s um--how do you guys know each other--

RJ and Linda kiss on the lips. Angle on Kit’s horrified expression.

SOUND BRIDGE:

ZAK
With a taste of your lips, I’m on a ride--

CUT TO:

INT. ZILKOFF MANSION--LIVING ROOM--DAY

Angle on Zak strumming the guitar and singing loudly.

ZAK
--Whoah, Thunder Road, oh Thunder Road.

KIT
Zak? Zak?

ZAK
What?

KIT
Hi, it’s good to see you too. What are you up to?

ZAK
Practicing for the BS Squared recording sesh tomorrow and, of course, for our gig at the party tonight.

ANN (OFFSCREEN)
(screeching)
I SAID YOU MAY NOT PLAY TONIGHT.

She enters the room.

(CONTINUED)
ANN
Kit. How are you?

KIT
Hi, um, I’m good. Mom, did you know Linda Roffman and RJ are dating?

ANN
Of course I knew, I set them up.

KIT
You set them up? That’s not weird for you seeing your friend date a boy my age?

ANN
If by weird you mean sensual and beautifully intimate--

KIT
Ok, stop. Where’s dad?

CUT TO:

INT. ZILKOFF MANSION--KEN’S OFFICE--DAY

Angle on Ken and ALBERT NOVAK. Kit enters the room.

KEN
And be sure to get shots of the tantalizing food spread. Tonight’s menu will showcase Cajun flavors.

ALBERT
By "Cajun" you mean Caucasian?

Freeze on Albert.

KIT (V.O.)
This is Albert Novak, our family videogapher.

ALBERT
Kit, how are you? Ken tells me you’ve risen to stardom in the big apple.

KIT
Uh, not exactly.

(CONTINUED)
CONTINUED:

ALBERT
Remember, there’s always a place
for you at Touch With Your Eyes.

CUT TO:

INT. TOUCH WITH YOUR EYES--DAY

Albert stands behind a camera, nodding at a middle-aged man
in a Hawaiian print shirt and cargo shorts pretending to
surf in front of a green screen. A woman walks in front of
Albert’s camera with a hand written intertitles sign
reading: Call Today!

KIT (V.O.)
Touch With Your Eyes is the local,
low budget commercial company
Albert runs out of his condo.
(beat)
On a scale of one to degrading,
working there would be a 10.

CUT TO:

INT. ZILKOFF MANSION--KEN’S OFFICE--DAY

Kit nods politely. Angle on Zak who has entered the room.

ZAK
Hey Albert, how’s my music video
for "Oops I did it a Promised Land"
looking?

ALBERT
Ellen, my assistant, is handling
the footage. I can have her show it
to you--

ZAK
Ellen? Uh-- No. No. Definitely no
thanks. No.

Zak sprints out of the room.

KIT
What’s up with him...

Angle on Ken.

(CONTINUED)
KEN
Albert, one more thing: be ready for the outing in the banquet hall garden at 10:00.

ALBERT
(in slight disbelief)
There’s going to be an outing expedition?

KEN
(confused by Albert’s response.)
Uh, yes.

ALBERT
Alrighty, well I’ll see you folks tonight. I’m off to finish a promo for the Woodland Indian Froyo Palace that opened on Charles St.

Angle on Kit. She pauses, taking in Albert’s line before turning to Ken.

KIT
Dad, I have something to tell you--

Angle on Dulia who enters holding a gigantic cardboard box.

KEN
You can put that with the others in the car port.

Kit peers inside the box.

KIT
You’re getting rid of your presidential puppet collection? I thought you loved these. Woodrow Wilson-- the only president to be born on the 4th of July, right?

DULIA
Wrong. That was Calvin Coolidge.

Dulia exits.

KIT
Uh, ok. So, Dad, what I wanted--

KEN
Kitten, I’m skyping with my stylists in 120 seconds. Can you ask your mother?

(Continued)
CONTINUED:

CUT TO:

INT. ZILKOFF MANSION--MASTER BEDROOM--DAY

ANN
(talking loudly on the phone)
We’re second honeymooning to a
diamond farm in Quinua. No, not the
grain-- I thought that too-- the
province in Peru. Dulia will stay
with Linda. I know it’s lengthy,
but Linda is her birth mother--

Angle on Dulia, who has just appeared in the doorway, on her
way to take the box outside.

DULIA
What?

Kit pushes past her into Ann’s room.

KIT
Mom? Can I talk to you?

ANN
Absolutely not, I am off to
practice my wedding vows. I cannot
afford to mess them up after paying
that Hopkins student a fortune to
write mine.

Ann exits. Kit turns to Dulia.

KIT
Geez, our mother, right?

DULIA
 stil in shock)
That woman is not my mother.

KIT
(not picking up on Julia’s
tone)
Well, she is your mother, even if
she’s not the greatest character.

DULIA
But what about Linda?

KIT
Now there is one hellish woman. Our
mother is a gem compared to her.
Angle on Dulia’s hurt expression.

KIT
What?

ZAK (O.S)
Baby We Were Born To--

ANN (O.S.)
I SAID NO.

CUT TO:

INT. BANQUET HALL-- VOW RENEWAL RECEPTION -- NIGHT

Chyron reads: Vow Renewal Reception

Angle on Zak and Ann struggling for control of the microphone. Pull back to Dulia, Kit and Ken. Ken has a personal, cordless microphone.

KEN
Ladies and Gentlemen, on behalf of my first wife, Ann, my prodigies Kit and Dulia, and my son Zak, I would like to thank you for joining us tonight. If everyone can make their way to the garden-- we have a surprise activity.

The guests begin to file towards the garden.

KIT
What’s the surprise activity?

Before she gets a response, RJ pulls Kit aside.

RJ
Hey, I didn’t get a chance to say hi before. You look great.

KIT
(dryly)
Thanks.

RJ
Did you get a chance to ask your parents for the money?

KIT
Nope.
RJ
Kit, are you mad about something?

Linda cuts between them.

LINDA
RJ, there you are. Kit, wow, that dress is so simple.

Dulia enters the frame.

DULIA
(to Linda)
Mom?

Pull back to reveal Ann standing next to Linda.

ANN
What Dulia? Your father wants us by the garden fountain. Albert are you getting this?

ALBERT
Yes, uh, Ken said I’m to focus on the outing in the gard? Who is beingouted?

There is a pause as the group exchanges confused glances.

CUT TO:

EXT. BANQUET HALL GARDEN-- EVENING

Angle on Ken standing by the fountain.

KEN
And now, for our main event of the evening, drum roll please.

KIT
Mom, what is he talking about?

KEN
Let the auction begin!

Waiters file past carrying cardboard boxes.

KEN
The first item on our list is the complete collection of U.S. presidential puppets.

(CONTINUED)
PERSON IN THE CROWD
Fifteen dollars!

KIT
(to Ann)
What’s going on? Is that my
dresser? Why are we selling our
stuff?

ANN
Kit. Don’t make a scene.

KIT
Tell me what’s going on.

ANN
(in a fierce whisper)
We’re bankrupt.

KIT
What?

ANN
You heard me. This celebration will
fund our lifestyle until your
father can make a few investments.
That’s all.

Sirens and barking dogs sound throughout the garden.

KIT
Then why are the police here?

Police officers with guard dogs barge through the crowd.

ANN
There are a few other
complications.

POLICEMAN
Ann and Ken Zilkoff you’re under
arrest.

END OF ACT 1

ACT II
INT. POLICE STATION—NIGHT

Kit paces around the empty police station lobby. Zak studies his fingernails. Dulia sits in the chair directly next to Linda, studying her face. RJ emerges with Ken and Ann.

KEN
Ok, before anyone starts freaking out, I want to say something. Handcuffs are far less kinky than the movies make them out to be.

RJ
(to Kit, Zak, and Dulia.)
Your parents are facing serious law suits. Ken is being persecuted for infringing on the life rights of Ryan Gosling.

PHOTO

of a Playbill reading "Diary of a Heartthrob— a New Musical" accompanied by a serious picture of a shirtless Ryan Gosling.

INT. POLICE STATION—NIGHT

KEN
My demographic is going to be heartbroken.

RJ
Ann is simultaneously being sued for poisoning the homeless.

NEWS PAPER HEADLINE

reading "Infectious Disease Breakout in Homeless Community." Angle on an image of men and women foaming at the mouth and passed out in the streets, still wearing their fur coats.

ANN (V.O)
How was I supposed to know the road kill was contaminated?

INT. POLICE STATION—NIGHT

RJ
Both hearings were today.
ANN
We would have liked to go, but they conflicted with the Vow Renewal Ceremony.

RJ
And they didn’t have the funds for a lawyer.

KIT
Right. Remind me where all our money went?

KEN
Remember my involvement in Sniffing the Masters?

PHOTO MONTAGE
of various Master’s paintings i.e. The Mona Lisa, Girl with a Pearl Earring etc.

KIT (V.O.)
Sniffing the Masters was an initiative to accompany classic paintings with scents.

INT. POLICE STATION--NIGHT

KEN
The funding was way out of our price range, but I invested in it because, really, how do you put a price on the scent of "The Birth of Venus?"

ZAK
I’m sorry to interrupt, but it’s getting late and I have a recording session tomorrow.

ANN
Zak, your recording session is off. We don’t have the money. Tonight’s auction did not pan out and we had to use the Fur for the Cure donations to post bail.

KEN
From here on out, we’re really going to have to rethink our lifestyle, make some cuts,

(MORE)
CONTINUED:

KEN (cont’d)
focus on our immediate, biological family--

DULIA
Are you saying that I can’t live with--

KEN
What I’m saying is that, Kitten, it’s a good thing you have a job.

KIT
Uh, I don’t have a job. I was fired and was going to ask to borrow rent money.

ANN
Well, we don’t have any. So you better start looking for work.

LINDA
Good luck Kit. The Baltimore film industry isn’t exactly, existent.

CUT TO:

EXT. REPTILES ARE SOLD NEXT DOOR--DAY
Angle on a storefront reading "Reptiles Are Sold Next Door."

CUT TO:

INT. REPTILES ARE SOLD NEXT DOOR--DAY

KIT V.O
And so my job search began.

Kit shakes the hand of a scraggly, white teen thug.

WHITE THUG
Welcome to Reptiles Are Sold Next Door. Here, we sell feeding mice. You’re the person with film experience?

Kit nods.

WHITE THUG
Good. We need someone to man the security cameras. We get a lot of (MORE)

(continues)
WHITE THUG (cont’d)
shoplifters. Rodents can be pricey,
and when you have a boa--

KIT
You know what? Thank you, but I’m
gonna--

She backs away and walks out the door.

CUT TO:

INT. KAREN SEIGEL HOME FOR THE BLIND--DAY

A middle-aged woman shakes Kit’s hand.

KAREN
Welcome to Karen Seigel Home for
the Blind. I am Karen. This is my
home for the blind.
(beat)
Meaning my home for me.

Karen adjusts a crooked wall hanging.

KIT
You’re blind?

KAREN
Yes. I would like you to watch
films and vocally reenact them for
me.

KIT
Uh...

She backs away.

CUT TO:

INT. TUBIES N’ DOOBIES--DAY

Kit walks around Tubies n’ Doobies—a dimly lit smoke shop
lined with television screens and filled with potheads
sprawled out on dirty beanbag chairs—with an obese, middle
aged man wearing a rainbow "Buds Not Bombs" t-shirt.

OBESE MAN
You been to Tubies n’ Doobies
before?

Kit shakes her head "no."

(CONTINUED)
OBESE MAN
Well, we cater to a very particular clientele who isn’t particular about anything.

He gestures to the zoned out druggies giggling lethargically at the t.v. screens.

OBESE MAN
Your job is to put movies into the dvd player that’s hooked up to all the screens. It’s a sweet gig. You get to choose the movies from our list of four movies.

Kit walks out of the store.

KIT (V.O.)
I had arrived at my last resort.

CUT TO:

INT. TOUCH WITH YOUR EYES--DAY

ALBERT
Kit! Sit down. You remember my assistant, Ellen?

Angle on Ellen Liu yelling into her phone.

ELLEN
The tiger was supposed to have eagle wings.

Freeze on Ellen.

KIT V.O
Ellen Liu is the--

CUT TO:

INT. BANQUET HALL-- VOW RENEWAL RECEPTION -- NIGHT

KEN
--striking fortune cookie--

Pan to Ellen Liu.

KIT (V.O)
--my dad noted earlier.

CUT TO:
INT. BALTIMORE ZOO--TIGER ENCLOSURE--NIGHT

Chyron Reads: Johns Hopkins Neuroscience Major Banquet, Baltimore Zoo, Tiger Enclosure.

Ellen runs around the tiger enclosure wearing a cocktail dress and heels and holding a lit cigarette and glass of wine. Angle on the roaring tiger. Cut to Ellen dropping her cigarette and running away. The enclosure catches son fire.

KIT (V.O)
Formerly a Hopkins student, Ellen was kicked out of the university for pyro-misconduct and required to do community service hours. She chose to give her time to Touch With Your Eyes.

CUT TO:

INT. TOUCH WITH YOUR EYES--DAY

Ellen ends her call.

ELLEN
Sorry, that was my artist. You’d think after seven tattoos he’d get it right.

ALBERT
Kit, I know you’re familiar with our work, but as a refresher this is our most recent commercial for the Baltimore Senegalese Youth Center slash Elderly Aquatic Rehabilitation Facility.

Albert presses play on a very thick, old television set.

COMMERCIAL

set to "Celebrate Good Times." Footage of a gigantic 80s style dance hall--complete with disco balls, shimmering streamers, and rainbow strobe lights, yet with only three Senegalese teenagers standing around looking bored--is intercut with shots of the elderly wearing life jackets and floaty wings moving slowly around a waist-deep swimming pool. An intertitle reading "The Senegalese Youth Center Slash Elderly Aquatic Rehabilitation Facility-- Interested teens Call: 410-274-6885 Interested Elderly Call: 911," ends the commercial.
INT. TOUCH WITH YOUR EYES--DAY

KIT
Wow.

ALBERT
That was one of our finest. It perfectly sums up the style and production quality we aim for. So, when would you like to start working?

KIT
Um, can I get back to you on that? I need to think a few things over.

Kit gets up to leave.

ELLEN
Tell your brother to check his phone messages. I’ve been trying to contact him all weekend.

KIT
Oh, I knew you shot his music video, but I didn’t realize you guys were so close.

ELLEN
Uh yeah. We are. I’ll just come over later to talk with him.

KIT
To our house? Uh ok...

CUT TO:

INT. ZILKOFF MANSION--LIVING ROOM--DAY

The living room is filled with cardboard boxes.

KIT
What’s that smell? Is Mom making dinner?

KEN
Of course not. It’s the scent designed to accompany The Last Supper.

He holds up a glass jar.

(CONTINUED)
CONTINUED:

KEN
I’m writing a description for the auctioneers.

He sniffs the air.
Essence of wine, bread, and impending crucification.

Ann enters, dramatically throwing her purse down on a box.

ANN
What a day. I had to make a statement to the Fur with the Cure beneficiaries.

CUT TO:

EXT. STREETS OF BALTIMORE--DAY

Ann stands on a platform holding a microphone.

ANN
To those inflicted by the side-effects of my generous donations--

Cut to few rabid looking homeless people then back to Ann.

ANN
I apologize for any inconvenience my kindness may have caused, and I invite you to remember your moments of glamor in fur. Please accept this Cajun food as a token of my regrets.

Cut to the homeless gathering around platters of leftover Vow Renewal Reception food.

CUT TO:

INT. ZILKOFF MANSION--DAY

KIT
Yikes.

Zak walks over holding the phone.

ZAK
Kit, it’s for you.
Thanks. Oh, Zak, Ellen Liu said she was trying to get in touch with you and that she would stop by--

When?

Tonight.

ZAK

NO. Oh, god no...

Zak sprints out of the room.

What was that about?

Pre-Performance anxiety? Fear of the exotic?

Kit ignores him and picks up the phone.

Hello?

INT. ZILKOFF MANSION/ INT. RJ AND LINDA’S APT. CONTINUOUS--DAY

Hi, it’s RJ. How did the job search go?

It went well--

Kit--

Am I on speaker phone?

Hi Kit, I wanted to let you know that I began with low expectations for your future, so I am in no way disappointed in your failure as a documentary filmmaker.

Kit hangs up the phone.
KIT
Linda is psychotic.

ANN
You mean psychic. She’s a lipstick reader.

DULIA
She’s also my mother, so don’t talk about her that way.

Ann and Kit stare at Dulia, but before they have time to respond--

KEN
Kit, which would you like sold first, your bed or desk?

Suddenly there is a pounding at the door.

ANN
If it’s the Homeless Protection Association, tell them I was not in charge of refrigerating the Cajun food.

Cut to Ellen Liu who bursts through the front door.

ELLEN
Where is Zak?

ANN
Who are you?

KEN
Well, koni-chee-wah... Dulia, go find your brother.

ELLEN
I have been texting, calling, tweeting, and instagramming at him all day. You would think that as the mother of his child--

Ken drops the glass jar containing essence of The Last Supper.

ANN AND KIT
WHAT?

ELLEN
I’m pregnant with his child--Oh god, that perfume is not helping my (MORE)

(CONTINUED)
ELLEN (cont’d)
morning sickness--I think I’m gonna
be--

Cut to Dulia:

DULIA
Zak’s room is empty. He’s gone.

The sound of Ellen vomiting is heard in the background.

CUT TO:

INT. ZILKOFF MANSION--ZAK’S ROOM--DAY

Ken, Ann, and Dulia enter Zak’s barren bedroom. Kit follows
behind helping Ellen walk. Ken picks up a note.

KEN
This says, "Dear Family."

He opens the letter and reads it out loud.

KEN
I think I did it again. I played
with your heart. Got lost in the--
Ok, those are song lyrics. Where--
ah, here we go. Family: It’s too
early in my music career to father
a child. As there is no longer
funding for a recording contract,
I’ve decided to take B.S. Squared
on the road--

ANN
He has no money. He’ll be back in
twenty-four hours. Ellen, I’m
sorry, but our family doesn’t have
the funds to help you nip this
situation in the bud.

ELLEN
Oh, I’m keeping the baby.

ANN
Um. What?

ELLEN
Yes. I’ve already told my parents--

Angle on Kit nodding in support.

(CONTINUED)
ELLEN
and they were overwhelmingly un-supportive. They kicked me out of the house.

KIT
Oh--

ELLEN
(begins to cry)
And I just don’t know where I'm going to live now--
(beat)

KEN
You’ll live with us.

ANN, DULIA, AND KIT
What?

ANN
Absolutely not.

KEN
She’s going to be the mother of a teeny, tiny, shumai-zilkoff-maki-roll. Of course she can stay with us.

DULIA
There’s room for her, but not for me?

KEN
What do you mean? We’ll all going to live together.

DULIA
I’m not living with my mother?

ANN
I am your mother.

DULIA
You said on the phone that Linda was my birth mother.

ANN
Linda was your surrogate.

KIT
Wait-- Linda gave birth to Dulia?
ANN
Yes, but I’m still the biological mother.

KIT
Oh my god.

The doorbell rings.

EXT. ZILKOFF MANSION--DAY

RJ is at the door.

RJ
Hi. Kit what’s--

KIT
Did you know your girlfriend gave birth to my sister?

RJ
She was a surrogate one time, what’s the big deal? Kit are you mad that I’m dating Linda?

KIT
I’m not mad, it’s just weird for me.

RJ
(in a small voice)
Well, I’m really happy with her.

KIT
Look, I’m sorry. Of course I want you to be happy. My life is just a mess right now.

RJ hugs her and kisses her on the forehead.

RJ
It’ll work out. What you do and who you are around is not always going to be easy. But you got this Kit; You’re going to be fine.
INT. ZILKOFF MANSION--KIT’S BEDROOM/ TOUCH WITH YOUR EYES
CONTINUOUS--DAY

Kit sits at her desk on her phone. While it rings, she examines a price tag attached to its surface.

KIT
Hi Albert.

ALBERT
Kit, good to hear from you.

KIT
I can start working tomorrow.

ALBERT
Excellent. We’re scheduled to shoot a promo for The Bear Watching Commune of Inner City Baltimore.

KIT
(beat)
Uh, ok. I guess I’ll see you then.

Kit hangs up the phone and stands up from her desk. She walks over to where her bed used to be. Now there is only a twin comforter spread out on the floor with pillows and a stuffed animal at the top and a throw at the bottom. Kit lies down and closes her eyes.

FADE OUT:

END OF ACT II