

The Poly Project

By

Kendra Peterson

WGA Protected
Copyright 2015

E-mail - mekp88@yahoo.com

INT. STUDIO - DAY

A FILM CREW sets up a black backdrop and places a single chair in front of it. Studio lights slowly turn on. The camera focuses in on the chair.

INT. INTERVIEW - LORETTA

SUPER : "Loretta & Johnson"

Beautiful blonde LORETTA KANE (30s) sits alone on the interview chair. All couples are filmed separately. Loretta is very well kept and enhanced with the finest cosmetics her husband could buy.

LORETTA

I met my husband on the set of a film I was auditioning for. And he walked up to me and said that I had the most beautiful cheek bones ever.

INT. INTERVIEW - JOHNSON

JOHNSON KANE (40s) is the kind of guy that would brag about himself in 3rd person if it didn't sound insane. He's just as shallow and ageless as Loretta.

JOHNSON

She had amazing cheek bones. I should know, you see, I'm a world renowned plastic surgeon.

INT. INTERVIEW - LORETTA

LORETTA

I ended up getting the part. You might have seen it --Super Jaws. Its a porn comedy.

INT. INTERVIEW - JOHNSON

JOHNSON

It was a hardcore porno, she was just hilariously bad at it.

INT. INTERVIEW - CATHERINE

SUPER : "Scotton & Catherine"

CATHERINE MCDOWELL (40s), black, lights a slim cigar. She is the epitome of glamour and Hollywood Madam.

(CONTINUED)

CATHERINE

People look at us and say 'why is that beautiful black queen with that pasty fruit basket?'

INT. INTERVIEW - SCOTTON

Gullible and free spirited SCOTTON MICHAELS (late 20s) smiles brightly at the camera.

SCOTTON

The first time I spoke to Cat was the day we got married. She is my boss's boss. I had to present a project to her, I was so nervous. I walked in as a single intern and walked out a married team leader.

INT. INTERVIEW - CATHERINE

Catherine takes a sip from a wine glass.

CATHERINE

The answer is simple : he fucks like a Mandingo in a hot and sweaty Congo.

INT. INTERVIEW - MARISSA

SUPER : "Marissa & ???"

MARISSA TULAN (mid 20s) is a mousy woman with a hidden aggression. Her innocent look is her biggest weapon.

MARISSA

My husband is very private. Many people wouldn't understand our relationship. But I do love him and he does love me very much. He tells me that all the time.

INT. INTERVIEW - LORETTA

LORETTA

Did it caught me off guard? No, I always knew he wanted to be a Polygamist. He said it after our honey moon.

INT. INTERVIEW - JOHNSON

JOHNSON

That's when I knew she couldn't satisfy all this. (points to body). Anyway, I read about it in some magazine on a plane on the way to India where I was turning this elephant looking girl into Angelina Jolie. Well, really they just wanted her nose fixed but I made her Hollywood royalty. Free of charge.

INT. JOHNSON'S HOUSE - DAY (FLASHBACK)

MONTAGE

-Loretta opens the door to a tall brunette TONYA

LORETTA (V.O.)

First it was Tonya...

-Loretta opens the door to a tall red head MICHELLE

LORETTA (V.O.)

And then Michelle...

-Loretta watches Johnson unwrap bandages on Tonya's face. She has blonde hair and is identical to Loretta. Michelle smiles beside her with the exact same look.

LORETTA (V.O.)

And then it got weird when he turned them all into clones of me.

END OF MONTAGE

INT. INTERVIEW - JOHNSON (BACK TO PRESENT)

JOHNSON

Love my triplets. You should see them all together. No, really you should, I am freaking amazing.

INT. CATHERINE'S MANSION - DAY

Scotton looks into the bathroom mirror and brushes his teeth. Three other men are beside him. DAN, ROBERT, MIKE brush their teeth too.

(CONTINUED)

SCOTTON (V.O.)

People judge polygamy but what they don't understand is that I love my brother husbands. Dan, Robert, Mike--love them just as much as I love Cat.

EXT. BASKETBALL COURT - EVENING

Dan, Robert and Mike play against locals in a game of basketball. Scotton happily sets up a refreshment stand on the side of the court. He lays out a plate of fresh cookies.

SCOTTON (V.O.)

We talk, play basketball, its great.

EXT. LOS ANGELES STREET - DAY (FLASHBACK)

Marissa stands in front of a street pole with a flyer stapled to it. She rips it off and reads it. 'Are you into Polygamy?' is in bold letters.

MARISSA (V.O.)

I knew from the flyer that I would be wife number 12.

INT. MARISSA'S POLYGAMY HOUSE - NIGHT (FLASHBACK)

MONTAGE

-In a long Amish dress, Marissa carries the laundry down to the basement. The sound of moaning stops her mid way. She peeps around the wall to see WIFE NO.1 having sex with the POOL BOY under a table.

MARISSA (V.O.)

I did the laundry and cleaned, that was my chores.

- Marissa cleans a bedroom in the house. On the dresser she finds a wrapped condom. She pokes tiny holes in it with a safety pin.

MARISSA (V.O.)

And then wife number 1 got pregnant with the pool boy's baby and I suddenly became wife number 1.

- Wife NO.1 stands in the bathroom holding a positive pregnancy test up. Marissa stands behind her with a devious smirk.

END OF MONTAGE

INT. INTERVIEW - LORETTA (BACK TO PRESENT)

Loretta applies powder to her cheek bones. The PRODUCER talks to her.

PRODUCER (O.S.)

Did your husband tell you why you are here?

INT. INTERVIEW - SCOTTON

Scotton shakes his head 'no'.

PRODUCER (O.S.)

Out of all the husbands, you are her least favorite.

INT. INTERVIEW - LORETTA

LORETTA

His least favorite wife? What the hell does that mean?

INT. INTERVIEW - JOHNSON

JOHNSON

Loretta is getting older and I need new meat. Plus, she can't have kids.

INT. INTERVIEW - LORETTA

LORETTA

He said it was fine if I got my tubes tied! He did it!

INT. INTERVIEW - JOHNSON

JOHNSON

I never really actually performed the tubectomy. I just knocked her out and gave her a scar. I opened that thing and realized I was way over my head. But don't tell her that.

INT. INTERVIEW - MARISSA

MARISSA
I don't understand. Humphrey loves
me very much. He would never say
that I am his least favorite wife.

PRODUCER (O.S)
Your husband's name is Humphrey?

MARISSA
(hesitant)
Yes.

INT. INTERVIEW - "HUMPHREY"

SUPER : "Marissa & PA Thomas Hayes as Humphrey"

Production Assistant THOMAS HAYES clears his throat and
reads off of a piece of paper.

THOMAS
I hate Marissa.

INT. INTERVIEW - MARISSA

MARISSA
He anonymously emailed the
producers? That is outrageous. He
doesn't even know how to email.

INT. INTERVIEW - SCOTTON

Scotton cries into a tissue and blows his nose.

SCOTTON
I don't get it. Just yesterday
Mike gave me a gold star for being
a great husband.

INT. INTERVIEW - CATHERINE

CATHERINE
Scott is gay. I know he is, the
guys know he is. They bribe him to
cook and clean with gold star
stickers. The boy is gay and seems
to not know.

INT. INTERVIEW - JOHNSON

JOHNSON
How will she handle the news?

INT. INTERVIEW - LORETTA

Lorretta angrily throws her interview chair across the room.

INT. INTERVIEW - JOHNSON

JOHNSON
I suppose she will be very
pissed. She's got a
temper. That's why I want her in
the poly project. Therapy and 6
months in a house with ugly
strangers, she will be running home
in no time. And I will welcome her
with open collagen sessions.

INT. INTERVIEW - SCOTTON

Scotton cries profusely with loud sobs.

INT. INTERVIEW - CATHERINE

CATHERINE
Just find him a man who loves
him. And I know what the contract
says but he can't come back after 6
months. I'm turning his room into a
studio.

INT. INTERVIEW - MARISSA

MARISSA
And so now i'm supposed to believe
he wants me out the house?

INT. INTERVIEW - "HUMPHREY"

Thomas reads.

THOMAS
Marissa, you are too fat to stay
here.

INT. NOEL'S OFFICE - DAY

SUPER : "Noel J Executive Producer"

Up and coming Executive Producer NOEL J (30) sits at her desk in her tiny office. She is tired and weary. She looks into the camera.

NOEL

Usually you don't see the producer in a series at all but I find myself showing up in shots to play baby sitter.

BEEP

Noel answers the intercom on her desk phone. Her ASSISTANT speaks through the phone speaker.

ASSISTANT (O.S)

(through speaker)

Ms. J, Loretta is on line 2.

NOEL

Who is on line 1?

ASSISTANT (O.S)

(through speaker)

Its her holding from a different phone.

Noel presses the line 1 button, hangs up and then she presses the line 2 button and hangs up.

NOEL

The purpose of the Poly Project is to help these individuals find their way. In 6 months we plan on helping them grow, change and hopefully break away from these relationships that may not be the best for them. Each week we will set up different activities and sessions for the group to help with this process. After 6 months it is up to the individual to either break free or return to their husbands and wife. Which, with our guidance, I suppose they won't.

INT. POLY HOUSE - LIVING ROOM - DAY

Noel stands in front of a depressed cast. Marissa, Scotton and Loretta all sit in the living room. The home itself is a average three bedroom family home. Crew members stand around looking towards Noel.

NOEL

Okay, so I know this is a little hard and it has only been two days but I think it is time to start taping.

LORETTA

When can I see that asshole?

NOEL

We asked for your husbands..(looks at Scotton) and wife, to not contact you. Once a week we will do a session with you and your spouse, if you choose. But you don't need them, you guys. This whole experience is about empowerment and liberation.

Blank faces look at Noel. Marissa raises her hand.

MARISSA

What day did you say I can see my husband?

Noel turns to the camera guy.

NOEL

Just start filming.

END OF ACT ONE

ACT TWO

INT. POLY HOUSE - DAY

SUPER : "Week 1 - Getting to the Root"

MONTAGE

-Scotton puts his headphones in his ears and turns on the vacuum. He dances and vacuums around the living room

-Loretta watches him from the couch. He vacuums around her.

-Scotton vacuums up the stairs.

(CONTINUED)

-Marissa vacuums at the other end of the hallway. She sees Scotton coming towards her. They play chicken, vacuuming towards each other.

-Marissa rams into Scotton's vacuum and knocks him over.

END OF MONTAGE

INT. INTERVIEW - MARISSA

MARISSA
I hate Scotton.

INT. POLY HOUSE - KITCHEN - DAY

A homemade name chart is on the wall with 'Scotton', 'Loretta' and 'Marissa' written in bold. Scotton has several gold star stickers next to his name while Loretta and Marissa have none. Scotton places a 12th gold star sticker next to his name and walks away.

Marissa waits for him to leave and then peels his star off and places it next to her name.

INT. POLY HOUSE - LIVING ROOM - DAY

Incenses are burning smoke into the air. Scotton, Marissa and Loretta sit in a circle on the floor. Therapist RHONDA BERMAN stands and slowly walks around the group. Her cheap silks flow and the smell of her homemade deodorant swirls into the air as she walks. She instructs them to relax and the group does what she says minus Loretta.

RHONDA
Breathe in and breathe out. Good. I want us to tap into some of our feelings, our emotions our center womb souls. Even you, Scotton, have a womb soul. Tell me what your womb soul says.

Scotton breathes in and out and feels his pelvis.

SCOTTON
That I am alone and nobody gets me.

RHONDA
You are exactly right. You are alone. You are a freak and nobody gets you. But is that so bad? Does that make you angry?

(CONTINUED)

SCOTTON

Yes.

RHONDA

And what do you do when you are angry? How do you channel that anger into the physical?

SCOTTON

(bashfully)

I... I'm not sure that I should say.

RHONDA

Of course you should say, Scotton. This is a safe zone.

SCOTTON

I have very rough intercourse.

Loretta looks over at him.

RHONDA

With your hand, I suppose?

SCOTTON

No, with a woman.

RHONADA

Intriguing. (turns to Marissa) Marissa, what about you? What does your womb soul says?

MARISSA

That I don't know who I really am and what I really want in life.

RHONDA

(nodding)

Hmmmm, spoken like a true loser.

LORETTA

Excuse me, Rhonda? Is this supposed to be therapy or some kind of ball busting session?

RHONDA

Ah, Loretta. Tell me what your womb soul says.

LORETTA

It doesn't speak. I got it cut out a long time ago.

(CONTINUED)

RHONDA

And how much did the devil give you
for your womb soul?

LORETTA

Way much more than he gave you for
your penis.

Rhonda stares at her and continues walking around the
circle.

RHONDA

This week you all will be facing
some very upsetting and truthful
things. It is key that we must get
to the root of our problems so we
can build and plant in weedless
soil. And when we are ready to
plant, we will spend our time doing
different things, trying new
things, maybe even a speed date or
two.

MARISSA

I don't think Humphrey would want
me to speed date.

RHONDA

I don't think Humphrey gives a
damn.

SCOTTON

When you say new things and
planting, do you mean making our
own garden? Because that is one of
my things on my bucket list.

RHONDA

Garden, travel, new activities, new
hairstyles, whatever it will take
to get you to the point of getting
your womb soul to bust out of your
shell and coat your whole body with
a new and improved you. But first
we have to learn where it all
started.

INT. INTERVIEW - SCOTTON

SCOTTON

I want to warn all of the viewers. My father is a racist --there I said it. He doesn't understand the blacks, Mexicans, Indians-- both the feather and curry kind.

INT. THE MICHAELS' HOME - KITCHEN - DAY

BOBBY MICHEALS (50s) stands in the middle of a lovely kitchen. His apron is florescent, his cheeks are rosy and his voice is high and fabulous.

BOBBY

Son!

Scotton hugs Bobby.

BOBBY

(yells to the back)

Martha, come out here! Our boy is here!

MARTHA MICHEALS (50s) strolls into the kitchen. She is the type of woman who's closet is full of different colors of the same gym suit. Much more rougher and tougher than Bobby.

She hugs Scotton.

MARTHA

My, you are getting fat, aren't you? That woman must be feeding you fried chicken every meal over there.

Scotton looks into the camera. He is pissed.

INT. INTERVIEW - SCOTTON

SCOTTON

He can be just so rude. It makes me ashamed to be his son. Every one knows that black people are good at making fried chicken but they don't talk about it because it reminds them of slavery. I wish I could give him a piece of my mind.

INT. THE MICHAELS' HOME - KITCHEN - DAY

Scotton stares intensely at Martha.

BOBBY

Why don't we all take a seat so we
can talk and stuff.

Scotton and Bobby sit at the kitchen table while Martha
stands and walks in place.

MARTHA

(walking in place)
I rather stand. Got to put some
miles on my pedometer.

BOBBY

So son, how is everything? I see
you got yourself a fancy new gig.

SCOTTON

Everything is okay.

MARTHA

How is that woman and the boys?

Scotton slams his hand on the table. Bobby jumps and
looks at the camera.

SCOTTON

(angry)
That's it dad! I have had it with
you! Just admit it, you never liked
Catherine because she is black!

MARTHA

(walking in place)
I never liked Catherine because she
is a middle aged woman with a house
full of young gigolos.

SCOTTON

(shocked)
How dare you call us gigolos.

BOBBY

Lets not get our panties in the
ants.

MARTHA

(walking in place)
No, Bobby, let the boy speak. He
wants to know the truth, your
mother hates her too.

(CONTINUED)

SCOTTON
(to Bobby)
Is that true mom?

BOBBY
I just, you know me and your father
support any life style you choose
but there are some that even we
can't understand.

SCOTTON
I love Cat, and that is all that
matters.

BOBBY
The question is, honey dumpling,
does she love you?

Scotton sighs and looks away.

SCOTTON
No. Apparently, I am her least
favorite husband.

MARTHA
(walking in place)
Least favorite? As in last place?
That's just unacceptable.

SCOTTON
It's true.

BOBBY
Well are you taking care of her?
Giving it to her regularly?

SCOTTON
Yes, but that wasn't enough.

BOBBY
Then make it enough. Some times
you got just pin 'em down and just
ram it in there. That's how I put
your father in his place.

MARTHA
(walking in place)
That's the truth. It hurts to jog
in place sometimes.

SCOTTON
You know I only have sex like that
when I'm mad.

(CONTINUED)

BOBBY

Then get mad, get angry! Least favorite? Show her who's boss. Don't hold back. That's the way bulls do it, its the Michaels' way. Do it today. Do it now.

SCOTTON

She's at work. I can't just walk up to her office. I would have to make a appointment with her secretary first.

MARTHA

(walking in place)

Then make a appointment with the damn secretary.

INT. SCOTTON'S CAR -DAY

Scotton opens his phone and dials a number. He waits for a answer.

SCOTTON

(into the phone)

Hey, Sonya, its me Scotton....I want to make an appointment with Cat....what for? (looks at the camera) I'm not sure if I can say...

INT. NOEL'S OFFICE - DAY

Noel works at her desk. FRAN, her secretary, comes into the office.

FRAN

Loretta is her--

Loretta pushes pass her.

NOEL

(unenthusiastic)

Loretta, what a surprise to see you here.

LORETTA

I called you like a million times.

NOEL

I know. Just been busy running a show.

(CONTINUED)

Noel looks at the camera. Loretta takes a seat in the chair in front of Noel's desk.

LORETTA
I can't go to Crystal Heights.

NOEL
Why?

LORETTA
Because its too traumatizing.

NOEL
Loretta, when you signed the contract you agreed to this.

LORETTA
I want the bigger room.

NOEL
Excuse me?

LORETTA
Marissa's room, I want it. I will go to Crystal Heights if I can have Marissa's room.

NOEL
No.

LORETTA
Then I won't go.

NOEL
(concerned)
Speaking of Marissa, has she talked to you about her husband?

LORETTA
I don't talk to those freaks.

NOEL
Its just that he emails me everyday and he seems kind of bi-polar and rude. One email he loves her the next he's calling her a (reads from computer screen) 'hippo rolling in dirty cotton'. I think she might be in a abusive relationship.

LORETTA
I can ask her about him, find out who he is.

NOEL

Good.

LORETTA

If I do that, do I get the bigger room?

NOEL

I can't promise y--

LORETTA

Deal!

Loretta stands up and leaves.

INT. INTERVIEW - MARISSA

MARISSA

Before I went to go see my moms I had some work to do.

INT. MARISSA'S POLYGAMY HOUSE - DAY

Six of the other eleven WIVES are knitting in a large living room. They are all in Amish style dresses. Marissa storms into the room and slams the front door behind her. They all look petrified.

MARISSA

Which one of you filthy sluts have been sending those rude emails about me?!

WIFE NO 9 whispers to WIFE NO 7 next to her.

WIFE NO. 9

(whispers)

What is she doing here?

MARISSA

Huh? Who was it?! Speak up!

The wives look but dare not to speak. From the shadows emerges CYNTHIA, Wife No. 2. She slowly walks in front of the wives and stops. She is more sure of herself and confident than the other women.

CYNTHIA

I think you should leave, Marissa.

MARISSA

I can come here whenever I want to come here. I am his number one

(MORE)

(CONTINUED)

MARISSA (cont'd)
wife! But you wouldn't know nothing
about that, huh? Number two!

CYNTHIA
Its Cynthia, stop calling us by our
numbers. Listen, Marissa, we need
your key and moped.

MARISSA
(hurt)
What did you just say to me?

CYNTHIA
We all have been thinking and
everyone-- except for number five
--thinks that it is best that we
find a new wife for Humphrey.

MARISSA
(hauntingly looks at everyone)
I know secrets about every last one
of you that will make you wet your
long johns.

The wives gasp and whisper among each other. Marissa walks
to the door and turns back for a final word.

MARISSA
And you can't have my moped!

EXT. MARISSA'S POLYGAMY HOUSE - DAY

Eleven mopeds line the street outside of the house. Each
license plate is personalized with the corresponding wife's
number. Marissa drives off with her 'WIFE #1' moped.

INT. TULAN SISTER MOMS HOUSE - DAY

Marissa sits at a table with three other women, ELIZABETH
TULAN (40s), JANE TULAN (40s) and BECKY TULAN(50s). They
are dressed in matching shirt and jean sets.

INT. INTERVIEW - MARISSA

MARISSA
I grew up in a polygamy family. My
father died when I was young and my
mother left me at a train station
by accident. So, my sister moms
raised me.

INT. SISTER MOMS HOUSE - DAY

Elizabeth looks straight into the camera as Becky brings tea to the table.

MARISSA
 (whispers to Elizabeth)
 Just pretend like they aren't there.

Elizabeth tares her eyes away.

BECKY
 I can't believe those girls treated you like that.

JANE
 What did Humphrey say?

MARISSA
 Nothing, as usual.

ELIZABETH
 Men. Can't live without them and your not supposed too.

MARISSA
 I just don't get it. I was just so pleased when I became wife number one. I just wanted them to love me like you all love Becky.

Elizabeth and Jane are quiet, Becky sips her tea. There is obvious tension between these women.

BECKY
 It wasn't easy. We had our differences, especially when your father died. Some of use wanted to remarry and some of us--

ELIZABETH
 One of us didn't.

Becky rolls her eyes.

BECKY
 But we managed. And one of us in particular couldn't.

MARISSA
 You mean my mother.

(CONTINUED)

JANE

Tina loved you so. But she just couldn't manage without your father and she started shaving her legs, doing crack and she just took off.

ELIZABETH

I think it was the crack that made her forget you at the train station. I'm sure that will be her number one regret.

MARISSA

Maybe she wanted a different life? A chance to try something different.

Becky reaches for a book on the table. In it she removes a picture.

BECKY

I found this in the attic. We have very few pictures of us but this is one of you and her.

Marissa takes the picture and looks at it. It is a surveillance camera shot of TINA and baby Marissa at the train station. Tina looks as though she is walking away from Marissa who is in a car seat placed on the bench.

Marissa smiles.

MARISSA

Wow, look at us.

BECKY

She did love you, Marissa, if that helps you understand some things better.

MARISSA

Maybe one day I will meet her and we can talk.

JANE

If you want to look for her you can. We have been preparing for the day when you want too.

MARISSA

Really?

(CONTINUED)

BECKY

Yes. You have the resources.

INT. INTERVIEW - MARISSA

MARISSA

I never dreamed of searching for my mother. I guess when it comes to her I'm like what my husband used to say "can't say I ever loved my mother; I admired her." I admire my mother, I really do.

EXT. CRYSTAL HEIGHTS TRAILER PARK - DAY

Several outdated but clean trailers are lined in a row. A couple kids play around open spaces and throw footballs over dated cars. Loretta pulls up in front of a double wide trailer in her European luxury car.

INT. INTERVIEW - LORETTA

LORETTA

I know it's hard to believe but I grew up in a trailer park with my brother and my mother.

INT. ROSE'S TRAILER - DAY

ROSE DAVIS (50s), a retired disabled smoker, opens her front door. There stands Loretta with large shades over her eyes. Rose sighs and rolls her eyes.

ROSE

Oh hell. Lets get this over with.

Loretta walks in. The trailer is spacious, dim with fix-me-up furniture. Rose tidy up one last time as the camera zooms in on the place.

Loretta takes off her shades.

LORETTA

Looks like it is clean in here.

ROSE

I cleaned up for the cameras, not you.

Loretta's younger brother, LARRY DAVIS, comes from the back. He's overweight and looks much more older than Loretta. He grins with a beer in his hand.

(CONTINUED)

LARRY

I hope your tits don't cause our metal walls to cave in and stick to you.

Larry looks at the camera and snickers at his own joke.

LORETTA

For the last time, Larry, my boobs are silicone, they are like water balloons not magnets.

ROSE

(yelling to the back)
Brooker! Get out here! Your mother is here!

Loretta freezes.

INT. INTERVIEW - LORETTA

LORETTA

And I had a son when I was 18 years old with my high school sweetheart.

INT. ROSE'S TRAILER - DAY

LORETTA

I didn't know he was going to be here.

ROSE

Well its not everyday he gets to see his mom.

BROOKER KELLY (15) enters the living room. He is a average teen with braces and a 'nobody understands me' attitude. He looks at Loretta. She hesitantly smiles at him.

LORETTA

Brooker.

BROOKER

Hey.

They all stand there in awkward silence for a few seconds.

ROSE

Well, lets eat.

INT. ROSE'S TRAILER - KITCHEN- DAY

At a tiny table they all sit and eat pizza. Loretta picks mushrooms off her pizza and quietly glances up at Brooker. He is doing the same. Loretta smiles to herself.

LARRY

I saw that girl that looks like you at the park. I knew it wasn't you because she isn't crossed eyed.

LORETTA

I'm not crossed eyed.

ROSE

You were when you were a kid, you grew out of it.

LORETTA

I never was crossed eyed.

LARRY

How would you know? You never looked yourself in the eye.

Larry looks at the camera again and snickers.

LORETTA

Can we not do this in front of him?

Everyone glances at Brooker who is too busy eating his pizza.

ROSE

Brooker, why don't you tell your mom about your play.

LORETTA

(to Brooker)

You're in a play?

ROSE

At school. Hamlet, he's got the lead role.

LORETTA

That's great, honey.

Brooker says nothing and keeps his eyes on his plate.

ROSE

Its tomorrow, at 8 if you ain't busy.

(CONTINUED)

LORETTA

No, i'm not busy at a--

BROOKER

I don't want her there!

Brooker leaves the table. The sound of his bedroom door slamming claps in the distance. Everyone sits in silence.

ROSE

Gotta excuse the kid. Teenagers.

LORETTA

Its fine. I can't expect him to like me when I'm sure you both have filled him with lies about me.

LARRY

Filled him with lies? Could it be that the only time you come around here is for his birthday and Christmas?

LORETTA

I try to call, his father won't let me talk to him.

ROSE

And that stops you how? LA is fifteen minutes from here. Face it, Loretta, the boy isn't a kid anymore. He's tired of being your fool.

LORETTA

My son is nobody's fool, certainly not mines.

ROSE

He was young when you left him to go be some house whore.

LORETTA

I was chasing a dream to be a actress.

ROSE

And how is that coming along? Coming back here with your furs and purses every holiday, telling him 'just wait i'm coming to get you for good when I get on my feet.' Feet look mighty good to me. What's your excuse now?

(CONTINUED)

LORETTA

This! (points to the whole house)
All of this! You poisoned him made
him believed that this is the life!
Just like you did Larry but I was
smart enough to know there is more
than being some white trash. He
would never want to live with me.
He's become one of you.

Rose looks pass Loretta to the kitchen doorway. Brooker is standing there listening. He looks at Loretta in a hateful and hurtful way. Loretta heart drops.

BEEP BEEP

The sound of a car horn comes from outside. Rose cuts her eyes at Loretta and smiles at Brooker.

ROSE

Hey, buddy, is that your father?

Loretta stands.

LORETTA

(apologetically)

Brooker, I--

Brooker walks off and out the door. Loretta follows him but stops at the front door. Outside waiting in a decent car is DON KELLY, Brookers dad and Loretta's high school sweetheart. He is a average but attractive man who makes a hard earned living. Don looks at Loretta as Brooker gets in the car. They drive off.

END OF ACT TWO

ACT THREE

EXT. LA CAFE - DAY

Scotton stands on the side walk with a bouquet of flowers. He is dressed in his best attire and has a smile as bright as the day. He looks into the camera.

SCOTTON

My appointment with Cat isn't until
next week but I invited her here
for our weekly session. I hope she
is just as excited to see me as I
am to see her.

(CONTINUED)

He stands there firmly with a smile that never weakens. People walk by and stare at him. Time passes and he is still in the same spot. His smile has weakened but still bright. The CAMERA MAN talks to him.

CAMERA MAN (O.S.)
Have you called her?

SCOTTON
She isn't answering her phone today, but I'm sure she will be here.

More time passes. Scotton's smile fades with every minute. A few people give him a sympathetic pat on the shoulder as they walk by.

CAMERA MAN (O.S.)
It's been 2 hours, dude.

Scotton's phone CHIRPS, he happily reads a text message. The happiness fades and he looks at the camera.

SCOTTON
She said she doesn't want to come.

He looks down at the flowers and drop them into the trash. He walks into the cafe and sits at a table alone.

INT. CATHERINE'S MANSION - DAY

In side a newly built music studio Catherine sings in her recording booth. Her feather cape falls down to her shoulders and she gets intimate with the microphone.

CATHERINE
(singing)
Can't explain how I feel inside/ I
just want you inside/ Come on, come
on, come on and hit my butt in the
back. Yeah baby! Come on, come on,
come on and hit my butt in the
back.

Dan, Robert and Mike dance to the slow jam and gives Catherine a thumbs up.

INT. INTERVIEW - LORETTA

LORETTA

Since I'm not ready to see Johnson yet and yesterday was so draining, I decided that today I am doing some retail therapy.

INT. LA GROCERY STORE - DAY

Loretta pulls two six packs of beer out of a freezer. She goes down the aisles and pack her cart with junk food. She goes to the checkout line. A geeky CASHIER rings her up and bags her groceries.

CASHIER

That will be \$56.87.

Loretta pulls cash out of her wallet. The Cashier looks at her more closely.

CASHIER

Didn't you just come in here with a different outfit on? And with your sister?

LORETTA

No. I have two other girls that look--wait. Did you say just come in here?

CASHIER

Yeah like five minutes ago.
(Loretta runs away with her cart of groceries) You forgot your change!

EXT. LA GROCERY STORE - DAY

Loretta speed walks through the parking lot looking over her shoulder. When she gets to her car she stops. Standing there is Tonya and Michelle dressed in very revealing outfits. They may be clones of Loretta but they are much more ditsy.

TONYA

Oh my god! I told you it was her car!

MICHELLE

She was saying, "I wonder if that is Lorretta's car" and I said no way.

(CONTINUED)

The camera zooms in briefly at Loretta's personalized tags that says her name.

LORETTA
(unenthusiastic)
Tonya, Michelle, how nice to see
you all.

TONYA
How is everything in the house?

MICHELLE
It must be glamorous to have
cameras follow you around.

Michelle waves to the camera and fluffs her hair. Loretta moves over, blocking her shot.

TONYA
Aren't you supposed to be with
Johnson?

LORETTA
I'm not ready to see him yet.

TONYA
Oh, he is going to be mad.

MICHELLE
Yeah, super mad.

INT. JOHNSON'S HOUSE - DAY

Johnson throws Loretta's picture down on the ground. He sobs but nothing can come out of his tear ducts. He picks up a blonde hair extension and smells it. He falls to his knees and rubs it against his face.

JOHNSON
Loretta! Why, Loretta!

EXT. LA GROCERY STORE - DAY

As before.

LORETTA
Well, I guess I wi--

MICHELLE
(excited)
Did he tell you the good news?

(CONTINUED)

TONYA
Quiet, Michelle, no need to brag.

LORETTA
What good new--

TONYA
(super excited)
I auditioned for The Cuff, the
crime drama and guess who got the
part as prostitute #1?

LORETTA
(no where near as excited)
You.

TONYA
Yes! Isn't that awesome?

LORETTA
I auditioned for that part last
month.

TONYA
I know! They thought I was you,
only ten years younger. They kept
complimenting me on a face lift I
never had.

Loretta looks at the camera and walks around her car.

LORETTA
Well, that is great. I have to go
now.

INT. INTERVIEW - LORETTA

LORETTA
(mimicking Tonya's voice) And they
compliment me on blah blah blah.
(normal voice) Bitch! You have my
face!

INT. INTERVIEW - MARISSA

MARISSA
Today I get to go see my Humphrey.

INT. THE POLY HOUSE - MARISSA'S ROOM - DAY

Manicured hands squeeze a old perfume bottle. Marissa catches the mist with her body. She is dressed and made-up like a 1940s pin up girl. She sways her hips to classical jazz and clasp a string of pearls on her neck.

INT. INTERVIEW - "HUMPHREY"

Thomas reads.

THOMAS

I can't wait to see her. When I think about her hips, I explode. I explode all over the place. I explode in my room. I explode on my moped. I explode in my long johns.

EXT. THE POLY HOUSE - DAY

Marissa hops on her moped and drives off. A few seconds later Loretta's car pulls out from around the corner and follows her.

INT. MARISSA'S POLYGAMY HOUSE - DAY

Loretta sneaks up the stairs and walks down a hallway. A room at the end is labeled 'The Humphrey Room'. The door is closed and jazz music plays from it. Loretta hears Marissa laughing. She opens the door.

LORETTA

Ah ha! Found you two!

Marissa lays on the bed and frantically covers her naked body. Next to her is a life size cut out of deceased actor HUMPHREY BOGART.

LORETTA

(disgusted)

You are sick.

In the hallway behind Loretta, WIFE NO.5 stands in the distance. She is a plump lesbian with a mullet hair cut. She looks at the cameras and runs back down the stairs.

INT. NOEL'S OFFICE - DAY

Loretta rushes in with a worried Marissa behind her. Noel sits at her desk, annoyed.

LORETTA
Humphrey is not real!

MARISSA
He is too! He's real in my heart.

LORETTA
She is a sicko who makes love to
cardboard cut outs.

NOEL
(looks at Marissa)
Is this true, Marissa?

Marissa stands there in silence.

MARISSA
Humphrey Bogart is a Hollywood
legend. Any girl would want to be
married to him.

Noel sighs and shakes her head.

LORETTA
Spoiler alert -- he dies in 1957.

MARISSA
Marriage is the joining of two
souls. His spirit lives on, we are
all married to the spirit he left
behind.

Noel looks at her computer screen.

NOEL
Then who is sending these nasty
hate emails? The spirit?

MARISSA
I think it is one of the other
wives... or that impressionist I
had a one night stand with.

NOEL
A few of these emails are quite
sexually graphic about a 'Humphrey
room'. How is that possible?

INT. THE HUMPHREY ROOM - NIGHT

In a dark room jazz music plays. A muted television plays a scene with Humphrey Bogart talking. WIFE NO. 8 lays on the bed and smiles.

On the outside of the door is Wife No. 5. She slicks back her hair and buckles a strap-on dildo around her waist. She opens the door.

WIFE NO. 8
Oh Humphrey, is that you?

WIFE NO. 5
(imitating a man's voice)
You know it is honey.

INT. NOEL'S OFFICE - DAY

Both Noel and Loretta look at Marissa.

LORETTA
That is disgusting.

MARISSA
The point is those women don't want me there. They are jealous of me and Humphrey's connection.

LORETTA
She's sick, send her home. She needs to be in a mental ward.

MARISSA
(pleading)
Please, Noel.

NOEL
Marissa. If you would have said something before--

MARISSA
I can't go back there.

INT. INTERVIEW - MARISSA

Marissa looks into the camera, ashamed.

MARISSA
I know it is bad to lie about something like love...

INT. THE POLY HOUSE - MARISSA'S ROOM - EVENING

Marissa picks up a cut and paste picture of her and Humphrey Bogart in a picture frame. She replace it with the picture of her and her mother that her sister mom gave her.

MARISSA (V.O.)

And I have my reasons and one of them is because it makes me feel better. Everyone has things that makes them feel good...

INT. THE POLY HOUSE - KITCHEN - EVENING

Scotton makes cookies and smiles to himself. He frosts them all with smiley faces and place them in a bowl.

INT. HIGH SCHOOL AUDITORIUM - EVENING

Loretta walks into a packed auditorium. She sits down in the nearest empty seat. The play is starting. Brooker comes onto the stage. Loretta smiles.

INT. THE POLY HOUSE - MARISSA'S ROOM - EVENING

Marissa cries while watching a old romance movie.

MARISSA (V.O.)

Humphrey is the only man that I ever felt like he loved me too...

Humphrey's face comes on her television screen. She looks at him in a dreamy way.

MARISSA (V.O.)

'In A Lonley Place', he said "I was born when she kissed me. I died when she left me. I lived a few weeks while she loved me." ...

EXT. BASKETBALL COURT - EVENING

Scotton happily carries his bowl of cookies to the basketball court. He stops. Through the fence surrounding the court he sees a NEW HUSBAND setting up refreshments. The other husbands enjoy his cookies and gives him high-fives.

MARISSA (V.O.)

It must be magical to be loved that way...

INT. MIDDLE SCHOOL AUDITORIUM - EVENING

The play is over. The audience stands and claps. Brooker takes a bow and Loretta claps with excitement.

MARISSA (V.O.)
I want someone to feel that way
about me...

EXT. BASKETBALL COURT - EVENING

Scotton goes crazy on the court. He throws his bowl of cookies at the husbands, kick over the new husband's table and flip over the Gatorade cooler.

MARISSA (V.O.)
And sometimes we cling on to weird
things that makes us feel loved...

INT. MIDDLE SCHOOL AUDITORIUM - EVENING

Parents of the student actors join the stage. Rose and Don hug and kiss on Brooker. Loretta stands and watches, her smile fades. She wants to be up there too.

MARISSA (V.O.)
Because at the end of the day,
that's what we want. To give and
get love anyway we can.

INT. THE POLY HOUSE - SCOTTON'S ROOM - NIGHT

Loretta and Scotton lay naked in the bed. They just had sex. Scotton has a blank expression. Loretta catches her breath.

LORETTA
Wow.

She hands him a gold star.

END OF SHOW