

ABSOLUTELY FABULOUS
THE PILOT

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TABLE DRAFT
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TANTAMOUNT/BBC/SONY

ACT ONE

SCENE A

FADE IN:

INT. WILSHIRE CORRIDOR PENTHOUSE CONDO, KITCHEN - LATE MORNING

EDDIE, AN ATTENTION HUNGRY WOMAN WHO TRIES TOO HARD TO LOOK BEAUTIFUL, SITS AT HER KITCHEN TABLE. THE KITCHEN IS BEAUTIFULLY APPOINTED WITH THE LATEST IN APPLIANCES AND HAS A "NEVER BEEN USED" LOOK.

A YOUNG AFRICAN AMERICAN WOMAN, NOVELETTE, IN A SPARKLETTTS-LIKE UNIFORM, IS REPLACING A FIVE GALLON WATER KEG IN A CABINET. SHE'S BEAUTIFUL AND HER GREAT BODY IS SHOWN OFF NICELY IN TIGHT SHORTS AND A TAILORED SHIRT. EDDIE EYEBALLS HER, JEALOUS.

EDDIE

...no Patsy, I told him I haven't done PR for a restaurant since I introduced the Mohito at an Asian/Argentinian in Beverly Hills. Now housewives all over the country get smashed on them. I know, why would I do an Italian in Calabasas? Unless it was an Italian and I was actually doing him...funny right? Owner didn't get it.

JUST THEN, PATSY ENTERS THE KITCHEN AND IMMEDIATELY GOES TO FIND A COFFEE MUG. SHE'S AN IMPERIOUS WOMAN WHO LOVES TO INTIMIDATE. SHE COULD BE FORTY OR SIXTY-FIVE, IT'S LA, HARD TO TELL. SHE'S ON HER CELL PHONE TALKING TO EDDIE.

PATSY

Calabasas?!

PATSY AND EDDIE CLOSE THEIR PHONES SIMULTANEOUSLY.

PATSY (CONT'D)

There's probably a dried up old wagon wheel in front of the place. You should have told that poor misguided hick, "That's not the way I roll."

NOVELETTE

That's very good.

PATSY

(THROWN FOR A BEAT) Oh. Thanks.

EDDIE

(TRYING IT ON) That's not the way I roll. (ALOOOF) That's not the way I roll. (INCREDULOUS) That is not the way I roll. Love. (TO PATSY) You always make me feel better.

NOVELETTE EXITS FOR ANOTHER WATER BOTTLE.

PATSY

You feel bad? Hung over?

EDDIE

No, I'm not hung over, I had organic vodka last night -- I'm just jonesing like crazy for a cigarette...

PATSY

Eddie, sweetie, no! You've been so good. And you just had that laser peel around your lips. Do you really want marionette-mouth back?

EDDIE

You can always talk me down. Do you want coffee?

PATSY

Want? Need.

EDDIE

On the counter. Pick a flavor and use my new single cupper thingy.

NOVELETTE REENTERS WITH THE FINAL WATER BOTTLE.

PATSY

(TO NOVELETTE) You are like the strongest girl I've ever seen.

NOVELETTE

Pays for school. Need some help?

NOVELETTE POPS IN A FLAVOR AND THE COFFEE MACHINE INSTANTLY FILLS PATSY'S CUP. PATSY IS IMPRESSED THEN QUICKLY TURNS HER ATTENTION TO EDDIE.

PATSY

Honey, yesterday I was styling Mila for a photo spread and she said the strangest thing to me.

EDDIE

I'm hating her right now, what?

PATSY

She looked at my arm and said I was a "thin obese" person.

EDDIE

Was she high? What does that mean?

PATSY

It means I'm thin but I'm not all muscly so it's like I look skinny and fantastic but this is really just a thin layer of fat you see all over me.

EDDIE

Yeah, well, you rock that layer of fat.

PATSY

Thank you, hon. I wish I could put you in my pocket and take you everywhere I go.

NOVELETTE

Excuse me, Ms. Emory, your refill is in and I'll be back next week.

EDDIE

Thanks.

NOVELETTE

Have a great day.

EDDIE

Uh, yeah.

NOVELETTE GRABS HER STUFF AND EXITS. EDDIE AND PATSY WATCH HER LEAVE.

EDDIE (CONT'D)

I really didn't need to see a body that freakin' perfect this early in my day.

PATSY

Sweetie, if you lugged giant water bottles around you would look like that, too.

EDDIE

Well, that's not the way I roll.

EDDIE AND PATSY "HIGH FIVE" THEN REGARDING EACH OTHER'S BRACELETS, SAY:

EDDIE (CONT'D)

Love.

PATSY

Love.

*

*

EDDIE'S DAUGHTER, SAFFRON (16), ENTERS FROM THE HALL. SHE'S A VERY PRAGMATIC AND CONSERVATIVE TEENAGER, ALL "LANDS END" AND "CLARKS."

SAFFRON

Why are you using passe Hip/Hop terms?

EDDIE

I've never heard it, Saffron. I like it.

PATSY

What would you know about something being passe?

SAFFRON

Just because I don't follow most of society in their desire to reject education and the beauty of language doesn't mean my ears aren't open to contemporary colloquialisms.

PATSY

Brain freeze! See that, Eddie? Your daughter opens her mouth and it's like I've just sucked down a giant frozen Slurpy. Ow.

EDDIE

It does hurt a little, honey...

JUST THEN, TREVOR (16) - A CLASSMATE OF SAFFRON'S, COMES INTO THE CONDO.

HE'S CUTE -- HALF EMO, HALF NERD, HAS ONE OF THOSE SWIRLY HAIRCUTS THAT COVERS HIS EYES. EDDIE AND PATSY IMMEDIATELY BECOME INAPPROPRIATE COUGARS.

PATSY

Who's this?

EDDIE

Hello there. Come in.

SAFFRON

Uh, this is Trevor.

EDDIE/PATSY

Trevsly. / Trevor man.

SAFFRON

He's in my computer design class.

EDDIE/PATSY

Nice./A designer. Swings both ways, I bet.

SAFFRON

I wanted to show him my--

EDDIE

--Of course you did.

EDDIE AND PATSY STARE LASCIVIOUSLY AT THE TEENS.

SAFFRON

Come on, Trevor.

TREVOR

Nice to meet you.

EDDIE

Fantastic.

PATSY

Don't forget to say goodbye you little beast.

SAFFRON AND TREVOR EXIT TO HER ROOM. EDDIE AND PATSY LOOK AT EACH OTHER WITH A "HOW ABOUT THAT?" LOOK.

PATSY

I thought she was a lessie.

EDDIE

That's too cool for her. She doesn't even know who Lindsay Lohan and Samantha Ronson are.

PATSY

Let's go listen to the pimple brigade.

EDDIE AND PATSY HEAD QUIETLY TOWARD THE HALLWAY.

RESET TO: CONDO HALLWAY.

PATSY AND EDDIE, STIFLING LAUGHTER, TIP-TOE DOWN THE HALL TO EAVESDROP ON SAFFRON AND HER FRIEND. THEY LISTEN.

SAFFRON (O.C.)

Move it down slowly, Trevs.

EDDIE AND PATSY ARE SO EXCITED THEY CAN BARELY CONTAIN THEMSELVES.

RESET TO:

INT. SAFFRON'S BEDROOM

SAFFRON AND TREVOR ARE AT HER DESK LOOKING AT HER COMPUTER. ON THE SCREEN WE CAN SEE HER ONLINE GLOBAL FUND RAISING WEBSITE FOR DARFUR; SHE MOVES THE CURSOR ONTO DIFFERENT PHOTOS AND WHEN SHE DOES THEY ENLARGE.

TREVOR

Wow. Oh, man.

SAFFRON

Yeah...if I hold it there it gets bigger.

TREVOR

You are good.

RESET TO: HALLWAY

EDDIE AND PATSY GIGGLE BUT THEY'RE ALSO IMPRESSED.

EDDIE

(WHISPERING) I knew she had a
little of me in her somewhere.

PATSY

And now a little of him.

RESET TO: INSIDE SAFFRON'S ROOM.

SAFFRON AND TREVOR WATCH AND LISTEN TO THE WEBSITE ON THE
COMPUTER.

COMPUTER (V.O.)

The Sahara is a brutal and
punishing landscape. A
nightmare of sand and sudden
darkness.

RESET TO: HALLWAY

EDDIE AND PATSY LOOK AT ONE ANOTHER IN DISGUST.

RESET TO: INT. BEDROOM

THE DOOR BURSTS OPEN REVEALING EDDIE AND PATSY FACING
DOWN AN INNOCENT AND BAFFLED SAFFRON AND TREVOR.

EDDIE

Enough! Your door is to remain
open until I can trust you
again!

TREVOR

I think I'd better head home.

TREVOR NERVOUSLY GRABS HIS STUFF AND EXITS. SAFFRON IS
DISGUSTED WITH HER MOM AND PATSY.

SAFFRON

See you at school. (THEN/TO
EDDIE) If you must know, I'm in
charge of an online fundraiser
at my school for Darfur.

EDDIE THEN LOOKS AT THE SCREEN AND IS HORRIFIED.

EDDIE

That is so depressing.

PATSY

I know... high school.

SAFFRON

She means the living conditions in Darfur. They've been in a drought for ten years and any water they might have gives them dysentery.

EDDIE

How awful...although I'd love to get that for just like, two weeks.

SAFFRON

Don't you have something better to do than spy on me? Like work.

SAFFRON EXITS IN A HUFF.

EDDIE

What's this all about?

EDDIE AND PATSY FOLLOW SAFFRON OUT.

RESET TO:

INT. KITCHEN.

SAFFRON, EDDIE AND PATSY ALL ENTER.

PATSY OPENS EDDIE'S WINE CHILLER AND HOLDS UP A BOTTLE FOR EDDIE'S APPROVAL. EDDIE GIVES A BIG "YES" NOD AND PATSY POURS THEM TWO GLASSES.

PATSY

Apologize to your mother,
"Little Miss High Wasted Cords."

SAFFRON

Don't tell me what to do.
You'll have your "BF" all to
yourself very soon.

EDDIE

(TO PATSY) Do you see what it's
like having a teenager? I never
know if she's actually concerned
or just being sarcastic. I'm
lost.

PATSY

You poor thing. I think to her
you're just a punching bag with
a charge card.

SAFFRON

(TO PATSY) You look puffy.

THIS SHUTS PATSY UP.

SAFFRON (CONT'D)

(TO EDDIE) It just seems like
it's been a while since you've
been, well, really busy.

EDDIE

Yeah, I'll give you that.
Things might be a smidge slow
right now. I blame Bush.

PATSY

All this supposed recession crap
will be over soon.

EDDIE AND PATSY SIP THEIR WINE LOOKING CONCERNED THAT IT
MIGHT NOT BE OVER SOON.

SAFFRON

So it's the economy and not
maybe the way you conduct
yourselves?

EDDIE

Again, is this sarcasm or
concern?

SAFFRON

Well, isn't it a little early
for wine? It's not even noon.

EDDIE AND PATSY BALK AT THIS.

EDDIE

Oh for gods sake, when did noon
become a -- who are you to judge
me? Denying me a harmless glass
of wine after all I've done for
you.

SAFFRON

I'm grateful--

EDDIE

--Like that incredible private
school you love so much. Who
pays for it, Saffie? I do.

SAFFRON

I had no problem going to
public, Mother.

EDDIE

And get beaten up everyday?

SAFFRON

Just because a school's public,
doesn't mean it's violent.

PATSY

Oh, you'd make them violent in those clogs alone. (TO EDDIE, EXCITED) Okay, it's me and you time now. Do you know what day this is, Eddie?

EDDIE

Oh! Is today your vaginal rejuvenation?

PATSY

I wish, but no. This is the day the LA's Top Most Important People On Top of Other People List issue comes out.

EDDIE

Newstand!

EDDIE AND PATSY HURRY OUT. SAFFRON DUMPS THEIR WINE DOWN THE KITCHEN SINK.

CUT TO:

ACT ONE

SCENE B

EXT. SIDEWALK NEWSTAND NEAR THE CONDO

EDDIE AND PATSY PUSH THROUGH PEOPLE TO SCAN THE MAGAZINES ON THE STANDS. EDDIE IS MOMENTARILY DISTRACTED BY THE ARRAY OF CIGARETTE BRANDS.

EDDIE

Oh god, look at all those
delicious smokeroos.

THEN SHE NOTICES UP HIGH IN THE CORNER OF THE DISPLAY A SELECTION OF PORN.

EDDIE (CONT'D)

Pats, look at this.

PATSY LOOKS INTRIGUED BY WHAT SHE SEES.

PATSY

I've always wanted to try
that...

EDDIE

Really?

PATSY

(SNAPS OUT OF IT) Eddie!
We're on a mission! Magazine!

EDDIE

Right, right.

EDDIE JOINS PATSY IN THEIR SEARCH FOR THE MAGAZINE AGAIN. PATSY FINDS THE SUPER FAT MAGAZINE ISSUE AND TRIUMPHANTLY HOLDS IT IN THE AIR. THEY HURRY BACK UP THE CONDO FORGETTING TO PAY.

NEWSTAND MAN

Hey!

EDDIE THROWS GOBS OF MONEY OVER HER SHOULDER AT THE GUY AS SHE AND PATSY HAVE A TUG OF WAR WITH THE MAGAZINE AS THEY WALK AWAY.

CUT TO:

ACT ONE

SCENE C

INT. CONDO LIVING ROOM

THE ROOM IS DECORATED WITH THE LATEST IN DESIGN AND COLORS. SAFFRON COLLECTS HER BOOKS AND BACKPACK AND OTHER SUNDRY THINGS FOR SCHOOL. EDDIE AND PATSY BURST THROUGH THE DOOR. PATSY HOLDS THE MAGAZINE AS EDDIE LOOKS OVER HER SHOULDER. PATSY LOOKS STRICKEN.

PATSY

(A GUTTERAL SOUND)

EDDIE

What? What, my bunny? Have we dropped? Don't tell me, we've dropped below Paula Wagner?

PATSY

(WEAK) No.

EDDIE TAKES THE MAGAZINE.

SAFFRON

I don't think I want to be here for this.

EDDIE

(DISTRACTED/RE:MAG) Where are we? Where-where-where?

PATSY SUDDENLY HAS TO SIT. SHE TAKES MANY CONSECUTIVE LARGE SIPS OF WINE. EDDIE FRANTICALLY FLIPS THROUGH THE MAGAZINE SEARCHING FOR THE ARTICLE LIKE SHE'S LOOKING FOR THE INSTRUCTIONS ON HOW TO LAND A 747.

PATSY

(STRICKEN) We've dropped from the low eighties to not on it at all. And Rachel Zoe is now the top stylist to the stars. I paved the way for that bitch. I created her!

EDDIE DROPS THE MAGAZINE AND LOOKS AS IF SHE'S GOING TO FAINT. PATSY GRABS HER OWN BAG AND FINDS A TINY BOTTLE OF SOMETHING. SHE WAVES IT UNDER EDDIE'S NOSE. SAFFRON LOOKS ON; DISGUSTED.

PATSY (CONT'D)

(RE: SAFFIE'S LOOK) It's
smelling salts, you huge regret.

SAFFRON COMES NEARER AND LOOKS AT THE GLASS VIAL.

SAFFRON

It says amyl-nitrate.

PATSY

Yes it does. That *is* the
chemical name for smelling
salts.

EDDIE IS SUDDENLY WIDE AWAKE AND CLEAR HEADED.

EDDIE

Thanks, Patsy. Why do I feel
like line dancing? (THEN) This
is outrageous. What did we do
to deserve this?

SAFFRON

The world has changed and you've
been in a pill and Chardonnay
fog. You've basically become
irrelevant now because you
haven't got a clue about what
the current Zeitgeist is.

PATSY

It's chic bohemian
skirts... Wonderful fake
leather vegan boots.

EDDIE

Lots of ropey belts. Wine
tasting train trips and
seasonal veggies.

SAFFRON (CONT'D)

No, it's humanitarianism!
Charitable causes.

(MORE)

SAFFRON (CONT'D)

People now don't want to get noticed just for being fabulous. It's vulgar.

EDDIE

You're scaring Mommy. It sounds like you know what you're talking about.

SAFFRON

As stupid as a list is, the people that are on it now are there because they've given back to the world. They've reached the top and decided to feed their souls and not just their wallets.

EDDIE

(BEAT) It's all about food with you, isn't it darling?

SAFFRON

No! This is your problem. You have absolutely no interest in giving back. You don't even know how.

PATSY

(TO SAFF) If I were a Vampire I'd suck the life right out of you.

SAFFRON

It's all about drinking with you isn't it, Patsy?

PATSY

(HISSES AND SHOWS HER TEETH)

SAFFRON

You're more afraid of me than I
am of you. (TO EDDIE) Sorry
mom, but you're hopeless.

SATISFIED THAT SHE'S HAD AN IMPACT, EXITS.

PATSY

Don't listen to her, Eddie. Who
cares what she thinks.

EDDIE

I do. She's my daughter and I
want her to respect me.

PATSY, DEFEATED, SITS ON THE COUCH.

PATSY

Oh crap. Maybe the world has
changed. What happened to the
good times? When we were at the
top and she was with nannies all
the time.

EDDIE OPENS ANOTHER BOTTLE OF WINE FOR THEM AND POURS.

EDDIE

Now it's all about "important
issues." It was easier when we
started out.

PATSY

...just look fantastic, party
constantly. God, it was fun.

AFTER A SPECIAL EFFECT DESIGNATING A FLASHBACK - CUT TO:

ACT ONE

SCENE D

FLASHBACK TO THE MID-90'S

INT. LIMO/BACK SEAT

A MUCH YOUNGER EDDIE AND PATSY (PLAYED BY THEMSELVES) ARE AT THE TOP OF THEIR GAME. THEY SIT IN THE BACK OF A STRETCH LIMO WEARING THE JAPANESE DESIGNER, MIYAKE ARCHITECTURAL DRESSES THAT REALLY AREN'T MEANT TO BE SAT IN. THE TWO BEST FRIENDS ARE FAIRLY WASTED. CIGARETTE SMOKE WAFTS FROM THE ASHTRAYS.

MUSIC: SIMPLY RED

EDDIE

This hotel will thank me in
penthouse suites forever for
this opening. Did I tell you I
got The Cranberries to sing pool
side?

PATSY

Good for a urinary tract
infection. Your sitcom family
reunion people were fun to
dress. What show were they on?

EDDIE

Oh my god, I can't believe you
never watched Family Ties.

PATSY

I hate things with "family" in
the title. (THEN) Nose check!

PATSY AND EDDIE QUICKLY INSPECT EACH OTHERS NOSTRILS FOR
TRACE OF COKE.

EDDIE

Clear.

PATSY

Clear.

CUT TO:

EXT. LIMO, PULLING UP TO THE CURB

THE LIMO DRIVER OPENS THE DOOR. PATSY EXITS FIRST: SHE STANDS TALL AND GLAMOROUS. AS SHE WALKS THE RED CARPET SHE PRETENDS TO BE ANNOYED BY THE PAPARAZZI.

ANGLE ON: THE LIMO DOOR.

EDDIE'S HEAD POKES OUT. SHE ATTEMPTS TO GRACEFULLY GET OUT OF THE CAR BUT FALLS FLAT ON HER FACE. SHE ROLLS AROUND ON THE GROUND, GETS A GRIP, STANDS UP AND WALKS FORWARD.

END OF FLASHBACK,

CUT BACK TO:

PRESENT TIME

INT. CONDO LIVING ROOM

EDDIE AND PATSY ARE WHERE WE LEFT THEM, ON THE COUCH DRINKING WINE.

EDDIE

We have to turn this around,
Pats. We need to be so freakin'
relevant that people love us so
much they hate us.

PATSY

We need to get inspired to give
back.

EDDIE

Yes. Today we reinvent
ourselves.

PATSY

Yeah, cast off the old ways!

EDDIE AND PATSY SIP THEIR WINE QUICKLY LOOKING ANXIOUS.

CUT TO:

ACT TWO

SCENE E

INT. UPSCALE DEPARTMENT STORE, LIKE BARNEYS- LATER THAT AFTERNOON

EDDIE AND PATSY SHOP -- THEY HYPER FOCUS ON ALL THE EXQUISITE CLOTHES AROUND THEM AND CAN STILL MANAGE TO HOLD A CONVERSATION. WHITNEY, A SALESPERSON, STANDS TO THE SIDE POLITELY WATCHING.

EDDIE

Ya know, Pats, LA is a such a total youth culture. A woman reaches a certain age and all of a sudden no one knows you're there. Invisible.

PATSY

Effin' town. Effin' country. In Paris we'd be having sex right now with men half our age. Not our combined age, whatever age we each decide to be at the time, cut in half.

EDDIE

Yeah, otherwise we'd be having sex with men a little older than we are right now.

PATSY

That sounds okay.

EDDIE

Sounds good, actually.

THEY PONDER THIS FOR A MOMENT. EDDIE PICKS UP A DESIGNER TEE AND TRIES READING THE MESSAGE SILK SCREENED ON THE FRONT. IT'S DONE IN SORT OF A PYRAMID DESIGN.

EDDIE (CONT'D)

A world...without suffering is a word -- no *world*...worth sharing.

PATSY

Jesus. Even Martin Margiela is on the "give back" bandwagon. I don't like messages on my clothes unless they say, "do me."

EDDIE

(LIGHT BULB) Patsy, that restaurant that called me this morning and asked me to do their opening on Saturday -- I'm going to do it even if it is in the burbs. With your help. And, we'll do it for a cause.

PATSY

Tears.

EDDIE

I'll tell the little "straunt"
I'll only do the opening if it's for a huge benefit for Africa.
All of Africa. Not just Dufar!

EDDIE THINKS FOR A MOMENT, DID SHE SAY THAT RIGHT? THEN, SHE TEXTS ON HER BLACKBERRY.

EDDIE (CONT'D)

(READING, AS SHE TEXTS) I'll do PR for your restaurant, you lucky bastard.

PATSY

You are scarey brilliant.

FADE OUT: END OF ACT

ACT TWO
SCENE H

INT. DEPARTMENT STORE - MOMENTS LATER

PATSY IS PULLING OUTFITS TOGETHER OFF THE RACKS.

PATSY

I'm gonna make you look so hot.
(CALLING OUT, TO SALESPERSON)
Whitney! I'm going to pull a
few things for an event Eddie is
putting together.

WHITNEY

I could memo you some designer
samples I've got.

EDDIE

Samples? Fine, I'm a four so
I'll suck it in for a two.

WHITNEY

They're zeros.

EDDIE

I'll do The Cleanse. And that
stupid berry thing. I'll
cleanse and berry, damn it.

WHITNEY

I'll bring them out.

PATSY

I want Lim, Rodriquez and
McCartney!

WHITNEY FORCES A SMILE AND EXITS TO A BACK ROOM.

EDDIE

Patsy, my head is now, like, so
full of ideas I can't stop them.
(MORE)

EDDIE (CONT'D)

We should bottle that nasty
Darfurrie water and sell it
here.

PATSY

People drink, crap for a month--

EDDIE

--And slip right back into their
skinny jeans again.

PATSY

That's very, very good.

EDDIE

You design the label and I'll
cut you in.

PATSY

I'm thinking just the silhouette
of a very thin boy...

EDDIE

Loving.

CUT TO:

SCENE J

INT. DEPARTMENT STORE, RESTAURANT -LATER THAT AFTERNOON

EDDIE AND PATSY DRINK BLOODY MARYS WITH HUGE CELERY STALKS. THE WAITER APPROACHES.

PATSY

Where are all our shopping bags?

EDDIE

I had them sent straight home.
We need to be less showy.

PATSY IS IMPRESSED.

WAITER

Would you ladies like menus?

EDDIE

I'm on a cleanse.

PATSY

We're not eating. That's not
the way we roll.

EDDIE

Yeah!

EDDIE AND PATSY SHARE A LAUGH. THEN:

EDDIE (CONT'D)

Maybe just a roll. Two rolls.

THE WAITER EXITS.

EDDIE (CONT'D)

This needs to be the most
socially conscious benefit LA
has ever seen. I need to *shut*
it down. Bigger than the
opening I did for Beethoven Two.

PATSY

The one where I got Bonnie Hunt to not wear pearls. So -- we need to have a conversation about what we plan to do.

EDDIE

We should have a conversation.

PATSY

When should we schedule this convo?

EDDIE

Um, well...we've only got a couple days to plan so let's take the opportunity now to have a pre-conversation about the conversation we need to have and figure out a time that would work for both of us.

PATSY

It could be right now.

EDDIE

(LOOKING AT HER BLACKBERRY) Or tomorrow at eleven...

PATSY

Works for me.

EDDIE

Look at me taking down my own appointments! I need to hire an assistant. Someone who the minute you look at them says Africa and humanitarianism.

CUT TO:

ACT TWO

SCENE K

INT. PENTHOUSE CONDO, KITCHEN - NEXT DAY

EDDIE PACES, DEEP IN THOUGHT. SHE MUMBLES TO HERSELF. HER NEWLY HIRED ASSISTANT, NOVELETTE, THE EX-SPARKLETTS GIRL, SITS AT A LAPTOP EAGER FOR INSTRUCTION.

EDDIE

Okay, darling, I know you're new, and I am not at all being condescending, but I need you to be at the top of your game. This is a huge event. I need names. (LOSING IT) Give me names!

NOVELETTE

(CALM) Right here.

NOVELETTE SHOWS HER THE LAP TOP.

NOVELETTE (CONT'D)

I "Evited" your entire client list along with every other contact that seemed suitable, meaning "a get" and was also able to hack into CAA's A-List contacts and Evited them as well.

EDDIE

(TRYING NOT TO SOUND IMPRESSED)
Good start.

PATSY ENTERS.

PATSY

Hi, sweetie.

EDDIE

Hey, hon.

PATSY

I'm ready to brainstorm.

PATSY THROWS HER WRAP ON A KITCHEN CHAIR AND IS IMMEDIATELY DISTRACTED BY EDDIE'S INDUSTRIAL SIZE WINE FRIDGE. SHE PEERS THROUGH THE GLASS DOORS LIKE A KID LOOKING IN A TOY SHOP.

PATSY (CONT'D)

Sweetie, is that an Italian white burgundy in the back?

EDDIE

Yeah, it's so beautifully dry.
Just a note of Tuscan moss.

PATSY

Can I taste?

EDDIE

Of course you can.

PATSY GETS A WINE OPENER AND STARTS TO UNCORK -- SEES NOVELETTE AND IS SHOCKED.

PATSY

Oh. Hi. Patsy Stone.

NOVELETTE

Novelette Austin.

EDDIE

She's my new assistant, Pats.

PATSY

Oh yeah, you are really good at making coffee. Very smart.

EDDIE CROSSES OVER TO PATSY.

EDDIE

(ASIDE TO PATSY/HUSHED) I started a diversity program. Isn't she perfect?

PATSY

Genius. (RE: NOVELETTE) Is she from "The Hood?"

EDDIE

I don't know. I didn't make her fill out an application. Just be sensitive...to, you know.

PATSY

I'm totally cool. (TO NOVELETTE) What up?

NOVELETTE

Beautiful day, isn't it? They say California doesn't have seasons but it's like Paris in September out there.

PATSY

Yeah.

EDDIE

Yeah.

PATSY

(TO EDDIE) So. I'm afraid a lot of my clients have gained weight or are in rehab. Or both.

EDDIE

Don't worry, sweetie. You'll get someone fantastic.

PATSY

I want to shoot for someone young and fresh, like one of the Olsen's.

EDDIE

I bet it'd be easier to actually shoot one of the Olsens than get her to come to Calabasas.

EDDIE (CONT'D)

Who's the weaker one?

PATSY

I can never remember.

NOVELETTE

Can I use your office phone, Ms. Emory? I'll follow up on the list.

EDDIE

Of course.

NOVELETTE

Wonderful to meet you, Ms. Stone.

PATSY

It's all good...dog.

EDDIE

Word...to that.

NOVELETTE EXITS OFF TO AN OFFICE SOMEWHERE IN THE APARTMENT.

PATSY

Drink?

EDDIE

No, I still need to focus.
Damn, why is it so hard today?

PATSY

Maybe it's The Cleanse.

EDDIE

I need a cigarette.

PATSY

No you don't! It's been three months.

(MORE)

PATSY (CONT'D)

Here, chew some Nico-gum. I've been chewing for six years. No desire to smoke.

EDDIE POPS FOUR OR FIVE PIECES OF NICOTINE GUM AND CHEWS VIGOROUSLY.

EDDIE

Mmmm-yum. Good. I feel it.
Yes! Head is clearing.

JUST THEN, SAFFIE ENTERS.

EDDIE (CONT'D)

Oh, hi doll. Hi sweetie. I'm sorry but you can't be in here. Patsy and I are working. Big job.

SAFFIE BACKS UP TO EXIT BUT EDDIE PULLS HER BACK INTO THE LIVING ROOM AND CONTINUES TO TALK.

EDDIE (CONT'D)

Yeah. (WITH MUCH GRAVITAS)
Saff, I am doing a benefit for Africa.

PATSY

Very important. All my fat clients in rehab are begging to be seen there.

SAFFRON

Really, Mom? A benefit, not a champagne swilling, swag filled Euro-trash party honoring someone who makes buttery leather goods?

EDDIE

No. You touched me deeply
yesterday. You're right, I've
been off course.

SAFFRON

(IMPRESSED) Oh... I wish you
luck.

SAFFRON EXITS TO HER ROOM.

EDDIE

What I do is magic. It has
nothing to do with luck.

PATSY

Luck is for losers.

EDDIE

I like that.

PATSY

Top of my head.

EDDIE

Back to business, we've only got
twenty-four hours, Pats. What
should I send out about the
party? (THINKING) How about
something like; normally a
restaurant opening would be on
the house but for our opening --
we've hiked the prices and all
proceeds go directly to Africa.

PATSY

Tears. We nailed it. Shots?

PATSY PULLS A BOTTLE OF "HPNOTIQ" VODKA FROM THE SOFA AND
SHE AND EDDIE TAKE CELEBRATORY SWIGS.

CUT TO: END OF ACT

ACT THREE

SCENE 1

EXT. CALABASAS UPSCALE STRIP MALL - NEXT DAY

EDDIE AND PATSY STAND IN FRONT OF EDDIE'S TOWN CAR IN THE LOT OF A SHOPPING MALL HOUSING TRENDY EXPENSIVE BOUTIQUES, COFFEE SHOPS, ETC. THE DRIVER HAS HIS WINDOW DOWN AND EDDIE IS GIVING HIM INSTRUCTIONS.

EDDIE

Okay sweetie, Simpiano's
Restaurant is here somewhere.
Just go park. We'll find you.

THE CAR PULLS AWAY. EDDIE AND PATSY ARE DRESSED TO THE MAX; EDDIE WEARING THE TOO-TIGHT SAMPLES PATSY GOT HER AT BARNEY'S AND PATSY IN A SKIN TIGHT PENCIL SKIRT THAT REALLY LIMITS MOVEMENT. BOTH WOMEN WEAR GIANT DESIGNER SUNGLASSES.

EDDIE (CONT'D)

(TO PATSY) Tonight is going to
be like a re-defining thingy for
us. Honey, do I look okay?

PATSY

You look like Carrie Bradshaw.

EDDIE

Yeah, if she got dressed in the
dark.

PATSY

(SHOUTING) That's ridiculous...

EDDIE

Oh, thank you, bunny I--

PATSY

(SHOUTING) What could Jimmy
Smits possibly have against me!?

EDDIE LOOKS CONFUSED THEN REALIZES PATSY IS WEARING A BLUE TOOTH HEAD PIECE AND IS SHOUTING INTO THE AIR LIKE AN INSANE PERSON.

PATSY (CONT'D)

You can tell him that next time
he wants a Peruvian wedding
shirt he can find it himself.
I'm hanging up. (SHE DOESN'T
KNOW HOW) Eddie, take this
thing out of my ear.

EDDIE WHIPS THE EARPIECE OFF OF HER FRIEND THEN LOOKS AT
HER BLACKBERRY.

EDDIE

The restaurant has over a
hundred resses for tonight.
Huge! Everything is riding on
this. I'm pumped but I'm
freaked. I need a cigarette.
Where's a store?

PATSY

Maybe at the newstand.

THEY WALK DOWN THE LANE TO A NEWSTAND. EDDIE SEARCHES FOR
CIGARETTES.

EDDIE

Do you have cigs?

NEWSTAND MAN

None.

PATSY

I don't see any porn either.

NEWSTAND MAN

No.

EDDIE

What kind of godforsaken place
is this?

PATSY FISHES THROUGH HER GIANT FRINGED BAG FOR SOMETHING.
SHE FINDS IT. IT'S AN OLD BENT CIGARETTE.

PATSY

Here. But it's for emergencies.
Smelling only.

EDDIE

Gimme-gimme-gimme...

PATSY HANDS HER THE CIG. EDDIE SMELLS IT AND CALMS DOWN A
TAD.

EDDIE (CONT'D)

Oh, that's delicious.

SUDDENLY SHE PUTS IT IN HER MOUTH AND TAKES A LIGHTER OUT
OF HER BRA. JUST BEFORE SHE PUTS FLAME TO CIGARETTE,
PEOPLE IN THE MALL, PASSIVE AGGRESSIVELY FAKE COUGH TO
SHOW THEIR DISDAIN.

EDDIE (CONT'D)

Oh what?! Don't I have any
rights? Have we lost all our
freedom?

PATSY

(OUT TO PASSERS-BY) Yeah, it's
like you're all judge and jury
and we're in a big suburban
fishbowl.

EDDIE

(RE:CORNER) Come on, around
here.

ANGLE ON: AROUND A CORNER OF THE MALL.

THE CIGARETTE BURNS IN EDDIE'S HAND. SHE LOOKS HAPPY.
JUST THEN, A VERY MUSCULAR POLICE OFFICER APPROACHES.
EDDIE AND PATSY IMMEDIATELY TURN ON THE CHARM AND FLIRTS.

PATSY

Oh, hi. Love those boots.

POLICE OFFICER WALLACE

Ladies, The City of Calabasas
has banned smoking in public
places. Put it out or you'll
get a citation.

EDDIE

How is this a crime?

POLICE OFFICER WALLACE

It goes against our
Comprehensive Second Hand Smoke
Control Ordinance.

EDDIE

Patsy...is this some kind of
parallel universe where it's
incredibly boring? What's
happened?

PATSY

(TO OFFICER) We are about to do
something for the world and you
are seriously holding us up.

EDDIE

No, I'm putting my foot down on
this one, Barney Fife.

POLICE OFFICER WALLACE

That was hurtful.

AS EDDIE ATTEMPTS TO PUT HER CIGARETTE TO HER LIPS,
OFFICER WALLACE GRABS HER WRIST -- PATSY AGAIN SEARCHES
IN HER PURSE AND TAKES OUT A CAN OF PEPPER SPRAY. SHE
SPRAYS THE OFFICER IN THE FACE, HE'S INCAPACITATED FOR
THE MOMENT -- EDDIE DROPS THE CIG AND SHE AND PATSY BOLT
AS QUICKLY AS THEY CAN IN FIVE INCH HEELS AND TIGHT
SKIRTS.

CUT TO:

ACT THREE

SCENE M

EXT. CALABASAS UPSCALE STRIP MALL

IN THE BRIGHT SOUTHERN CALIFORNIAN SUN, EDDIE AND PATSY DESPERATELY TRY TO FIND THEIR CAR AND DRIVER IN THE MASSIVE LOT. THE GLARE OF A HUNDRED SPARKLING PRIUS' DOTTED WITH GIANT, TRICKED OUT SUV'S, BLINDS THEM.

EDDIE

Where did my driver go? Damn it! He loves book stores. Idiot.

PATSY

Call your assistant -- she'll call him.

EDDIE

She's busy with our Darfurrie water launch.

PATSY

Awesome! (THEN) We gotta get out of here. We have to move. Run!

FOR WOMEN WHO BARELY EVEN WALK ANYWHERE, THIS IS QUITE THE CHALLENGE. THEY HOBBLE AWAY WITH AS MUCH GUSTO AS THEY CAN MUSTER.

ANGLE ON: MALL EXIT

PATSY AND EDDIE HAVE MADE IT TO THE OUTSIDE OF THE STRIP MALL -- NOW THEIR ESCAPE IS FURTHER AGGRAVATED BY THE LACK OF SIDEWALKS. THEY ARE ALREADY EXHAUSTED, HOT, DISORIENTED AND CAN BARELY CARRY ON. THE WOMEN STOP TO CATCH THEIR BREATH, LEANING ON EACH OTHER FOR SUPPORT. THEY PULL UP THEIR SUNGLASSES AND LOOK OUT AT THE CALABASAS VISTA IN FRONT OF THEM.

ANGLE ON: EDDIE AND PATSY'S POV

IT'S A STOCK SHOT OF A BARREN DESERT. TREMENDOUS DUST BLOWS IN A SINGULAR DIRECTION. THREE CAMELS, STRUNG TOGETHER WITH ROPE, CROSS WITH AN INSTINCTUAL DUTY.

ANGLE ON: CLOSE ON, EDDIE AND PATSY'S FACES.

CAN THEY GO ON?

EDDIE

What a brutal place.

PATSY

A dusty, unforgiving nightmare.

ANGLE ON: WHAT WE ACTUALLY SEE: A WIDE-LANE MAJOR THOROUGHFARE WITH UPSCALE STRIP MALLS ON EITHER SIDE. IT'S A VERY CLEAN, SUBURBAN PLACE.

EDDIE AND PATSY COME INTO FRAME AND ARE UTTERLY CONFUSED WITH THE PEDESTRIAN BUTTON ON THE TRAFFIC LIGHT POLE. THEY KEEP PRESSING IT AND WAITING -- TO THEM IT'S AN ETERNITY. WHEN THEY FINALLY CROSS THE STREET, THEY DON'T TIME IT RIGHT AND WEAVE IN AND OUT OF ONCOMING CARS.

FINALLY REACHING THE OTHER SIDE THEY TAKE A WRONG TURN AND INSTEAD OF FOLLOWING ANYTHING PAVED, TUMBLE DOWN AN EMBANKMENT AT THE BACK OF THE OPPOSING STRIP MALL.

THEY RECOVER, TOTALLY PARANOID SOMEONE HAS SEEN THEM FALL. THEY QUICKLY START TO PICK OFF THE BRUSH, GRASS, BURRS AND BRAMBLES THEY'VE COLLECTED FROM FALLING DOWN THE HILL. WHEN THEY RECOVER, TO THEIR AMAZING LUCK THEY'VE FALLEN INTO THE BACK LOT OF THEIR FINAL DESTINATION: SIMPIANOS RESTAURANT.

PATSY (CONT'D)

This is unbelievable. We're here.

EDDIE

And we found it without a Garvin.

CUT TO:

ACT THREE

SCENE P

INT. SIMPIANO'S RESTAURANT, KITCHEN - LATER THAT EVENING

EDDIE AND PATSY HAVE LONG COLLECTED THEMSELVES AFTER THEIR ARDUOUS JOURNEY ACROSS THE STREET. THEY HANG OUT IN THE BUSTLING KITCHEN OF THE RESTAURANT AND TOAST EACH OTHER WITH CHAMPAGNE. PATSY CAN'T HELP BUT WINK AND FLIRT WITH ANY HUNKY LOOKING KITCHEN STAFFERS.

EDDIE

I did it, sweetie. There are ninety-seven super hot humanitarians out there right now, eating hand made Gnocchi and loving the crap out of Africa.

PATSY

And the press they are getting for loving the crap out of Africa.

EDDIE

(TOASTING) To you! For making me look fantastic tonight.

PATSY

To you! For letting me make you fantastic.

THE OWNER OF SIMPIANO'S, AZNAN TOULANIAN, JOINS OUR GIRLS.

AZNAN

Ladies, I really want to thank you for this night. I'm thrilled.

EDDIE

Aznan, I love you to pieces. I so wanted this to work for you.

AZNAN

I was worried you wouldn't do it. Our first conversation wasn't exactly pleasant.

EDDIE

That was my daughter on the phone that day you called. She likes to answer my B-berry and "play office." She's all, grrr - -I'm the boss.

PATSY

Nasty unpredictable child. Huge thorn in my side. When Eddie got pregnant it hurt me more than her marriage. But that ended badly, so there's that.

EDDIE

(FOR AZNAN'S BENEFIT) I do my best, she's just...my daughter's a very difficult girl.

PATSY

She's hateful, Eddie. She's always trying to drive a wedge between us.

EDDIE

She's jealous. She'll be off to college in a few years.

PATSY

I can't wait. I really can't.

PATSY PICKS UP A LARGE SHINY CHEF'S KNIFE.

PATSY (CONT'D)

It can't be soon enough. I want her gone!

PATSY INTENDS TO PUNCTUATE HER LAST LINE BY STABBING THE KNIFE INTO A LARGE BUTCHER BLOCK, BUT RIGHT BEFORE THE KNIFE POINT GOES DOWN, A SOUS CHEF REACHES FOR A CLOVE OF GARLIC DIRECTLY BELOW IT AND PATSY STABS HIM IN THE FINGER. BLOOD SPRAYS EVERYWHERE, EVEN ON EDDIE.

SOUS CHEF

(YELLING) Ahhhh!

EDDIE

Ahhhh!

PATSY

Ahhhh! Her skirt is couture!

Four thousand dollars!

SOME OF THE KITCHEN STAFF SCATTERS, AZNAN IS STUNNED IN HORROR. PATSY GRABS A KITCHEN LINEN AND QUICKLY DOES A TOURNIQUET ON THE SOUS CHEF'S ARM. SHE GRABS A BOTTLE OF BRANDY AND POURS IT ON THE WOUND -- GRABS HER PURSE AND QUICKLY PULLS OUT A SYRINGE AND INJECTS IT INTO THE CHEF'S ARM. HE IMMEDIATELY RELAXES.

PATSY (CONT'D)

You're lucky, babe. It's a puncture, the bleeding should stop instantly. (RE:SHOT) This is just a little tetanus shot mixed with a mild opiate. Effin' fantastic, am I right?

HE NODS. THE CROWD WATCHES IN AMAZEMENT.

PATSY (CONT'D)

Obviously, most of you missed "the eighties." Lot of kick ass parties back then.

SFX: POLICE SIRENS

EDDIE

(TO KITCHEN STAFF) Which one of you wimps called the police. Damn! I am so over people who love Africa right now.

EDDIE AND PATSY LOOK AT EACH OTHER. IT'S NOT THE FIRST TIME THEY'VE SHARED FEAR LIKE THIS.

EDDIE AND PATSY AIR KISS EACH OTHER WITH BIG, "MUAHH-MUAHH'S" THEN EDDIE LOOKS AT PATSY FOR HER APPROVAL ON HER APPEARANCE.

PATSY

Wait.

EDDIE

What?

PATSY

Give your hair a shake. Die.
You know, the blood actually
helps the look--

EDDIE

--I know, right? Let's get out
of here.

THEY WALK OUT THE BACK DOOR.

CUT TO:

ACT THREE

SCENE R

EXT. RESTAURANT BACK DOOR

EDDIE AND PATSY EXIT WITH THEIR HANDS UP. A SQUAD CAR IS THERE WITH A FEW OFFICERS, ONE OF WHOM PATSY MACED. PAPERAZZI FLASHES GO OFF AS THE OFFICER OPENS THE BACK DOOR OF THE SQUAD CAR FOR EDDIE. THEY DON'T HIDE THEIR FACES.

WHEN THE OFFICER PUTS HIS HAND ON TOP OF EDDIE'S HEAD TO PROTECT HER FROM BUMPING IT GETTING IN(LIKE THEY ALWAYS DO), EDDIE FOR A SPLIT SECOND THINKS HE WANTS A BLOW JOB LOOKS AT PATSY WHO NODS IN APPROVAL, QUICKLY CONSIDERS IT, BUT THEN REALIZES THAT'S NOT WHAT HE MEANT AT ALL. THEY ARE BOTH ALMOST A LITTLE DISAPPOINTED.

CUT TO:

ACT THREE

SCENE 5

INT. CONDO LIVING ROOM, DOOR TO EXTERIOR - THE NEXT DAY -
LATE MORNING

SAFFRON UNLOCKS THE DOOR AND ENTERS WITH HER MOTHER,
EDDIE, IN TOW. SHE LOOKS EXHAUSTED AND DISGUSTED, EDDIE
HIDES HER SHAME WITH PETULANCE.

SAFFRON

You're impossible! Even in an
effort to do good -- make a
difference, you screw it up.

SUDDENLY, THERE'S A POUNDING ON THE DOOR. WE HEAR A
MUMBLED VOICE BELONGING TO PATSY SWEARING AND PLEADING TO
GET LET IN.

PATSY (O.C)

Let me in you comfortable shoe
wearing little fleece covered --
let me in!

EDDIE RUNS TO THE DOOR, AND JUST AS SHE BEGINS TO OPEN IT
SAFFRON PLASTERS HERSELF AGAINST IT. THERE IS A TUG OF
WAR BUT EDDIE AND PATSY PREVAIL AND PATSY SQUEEZES
THROUGH A TINY OPENING IN THE DOOR.

PATSY

You are such an ingrate! You
have the bravest, smartest
mother in the world. She took a
bullet for Africa tonight!
Eddie the restaurant called me.
Apparently we were all over TMZ.
They watched us at the
restaurant and cheered.

EDDIE

Really, Patsy? They wouldn't let me online at the police station. What's that about?

PATSY

More rules. We did it sweetie. We are so back.

EDDIE

We made that hole in the wall popular. Any press is good press because *that's the way we roll*.

SAFFRON

Stop saying that! You haven't been moved or enlightened at all by what you've done. It's just the press.

EDDIE MOVES TO HER DAUGHTER AND STARES INTO HER EYES.

EDDIE

And you know what... You are very wrong, young lady. I'm an entirely different person after tonight. I really *talked* to people. And I never knew how much pain and suffering goes on as most of the world just turns their backs.

SAFFRON

Wow. Really?

EDDIE

(DRAMATIC) There are people out there being denied the simplest of humane conditions.

(MORE)

EDDIE (CONT'D)

A nightmare of sand and sudden darkness. A world where they've lost the right to smoke. Even outside. Porn is no where to be seen in public. I'm so grateful now.

SAFFRON

Okay, that's not what I thought you meant. But feeling sorry for Calabasas is real growth for you. I'm going to my room.

EDDIE

Good night, sweetie. Proud of me, right?

SAFFRON

Yes I am. Good night.

AS SAFFRON EXITS SHE GRABS A BOTTLED WATER OFF THE BAR TAKES A SIP - SPITS IT OUT.

EDDIE

That's mine and Patsy's new Darfurrie Water. Takes the weight off.

SAFFRON GIVES THEM A LOOK AND EXITS.

EDDIE (CONT'D)

She wants to be like me.

PATSY

She doesn't have a chance in hell.

PATSY REACHES FOR THE ALWAYS AVAILABLE BOTTLE OF WINE. THEN; THEY BOTH LOOK AT THE CLOCK. THEY WAIT FOR THE MINUTE HAND TO HIT NOON. AS SOON AS IT DOES THEY DRINK.

FADE OUT: END OF SHOW