

PRETTY/DOPE

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INT. ELEGANT RESTROOM - NIGHT

SOUNDTRACK

(singing)

She's so beautiful... Every man
wants to be the thorn to her
rose...

NATALIE, RAVEN, and CHRISTINE are aligned before the wide strip of mirrors over the sinks, retouching their make-up, fixing their hair, etc. ANNA lopes in, wearing her restaurant uniform, and joins the line-up to wash her hands.

CLOSE-UPS of all four faces.

INT. HOME - DAY

Anna puts on the uniform we just saw her in. CAMERA loiters over her tattoos - a rose sketched into her flesh.

Establishing shots of her home: Artwork on the walls, unfinished personal paintings, bookshelves.

FACIAL CLOSE-UP: Metal studs in her face and raven-black hair cropped short; Anna applies her make-up, a veritable mask.

Anna rubs her nose with her palm, snorting up her phlegm.

Anna makes herself a cocktail in an athletic thermos, adding ample portions of gin.

She finishes a cigarette, plumes of smoke blooming from her mouth.

A small jewelry box is opened and Anna's hand extracts a few baggies of measured portions of cocaine.

INT. RESTAURANT/BAR/CLUB - NIGHT

Anna clocks in for work, taking sips from her thermos. She hops behind the bar and serves her customers.

Anna takes a long swig from her thermos of gin, the bottom up in the air. MATCH CUT to...

INT. ANOTHER HOME - DAY

Natalie lowers a pill bottle from her lips and swallows the capsule with a drink of water.

She puts on a jogging suit.

Establishing shots of her home: Old pictures, medical papers, roses in water.

FACIAL CLOSE-UP: Natalie presses in a pair of earbuds.

Natalie begins an elaborate stretching routine.

She makes herself a protein shake in an athletic thermos.

EXT. TRAIL - DAY

Natalie jogs at daybreak, earbuds in, thermos at her side.

A male jogger (Mikie) catches up to her and aggressively attempts to engage her in conversation. Natalie smiles politely and attempts to ignore him.

INT. HOME - DAY

Natalie wears a shower robe and dries her hair. Later, she is dressing for an evening out.

INT. RESTAURANT/BAR/CLUB - NIGHT

Natalie enters and greets a group of people. She orders a drink from Anna and leaves a tip. A woman (Christine) introduces her to a man in a suit (Mikie), who is, coincidentally, the same male jogger from the trail.

Natalie brushes her hair behind her ear. MATCH CUT to...

INT. ANOTHER HOME - DAY

Raven brushes her hair behind her ear and plops down on the couch. She studies a California driver's license. The woman in the photograph looks nothing like her.

DAYDREAM: CAMERA PUSH-IN/ZOOM OUT on Raven in a surreal spotlight, dressed like a glamor model.

A vapid reality show plays on the television. Raven watches, bored.

Establishing shots of her home: Fashion magazines strewn, World Star's website on her laptop, posters of celebrities on the walls.

Raven says "Bye, mom" without taking her eyes off the reality show as an older woman walks out the front door.

She tiptoes to a liquor cabinet and mixes vodka and soda in a large tumbler.

FACIAL CLOSE-UP: Raven takes a drag off a cigarette. It makes her cough.

She dresses for a night out and grabs her fake ID.

INT. RESTAURANT/BAR/CLUB - NIGHT

Raven enters, absorbing the atmosphere. She recognizes a woman in a hat and large sunglasses (Christine) sipping a martini. She accosts the woman, shakes her hand while blushing, and begs for a picture. The woman graciously complies, and they pose together for Raven's cell phone camera.

Raven hovers near the man in the suit and Natalie. She breaks in on their conversation, complimenting Natalie on her appearance. The man agrees to buy them all a round of drinks.

As the man passes Raven her cocktail, she fumbles her purse. She reaches to pick it, and we MATCH CUT to...

INT. BEDROOM - DAY

Christine picks up her clothing off the floor and redresses herself. There is a naked man (Kel) still asleep in her bed.

Her high-heels rest overturned on the carpet.

INT. ANOTHER HOME - DAY

Christine rummages in the kitchen. Her PUBLICIST bursts through the front door with thick folders and coffees.

Establishing shots of her home: Headshots, a movie poster, a clean table-top mirror with a credit card resting near.

The publicist chirps at Christine. Christine twists open her Starbucks tumbler and pours in extra sugar.

The naked man from the bedroom emerges in the background with some clothes on. His appearance startles the publicist. Christine offers a meek wave goodbye as he slips out. The publicist explodes, berating Christine.

FACIAL CLOSE-UP: Christine stares through her motor-mouth publicist and slowly slides on a pair of oversize sunglasses. She sips her coffee.

Later, Christine lounges alone and types a text message on her cell phone that reads: "Can I buy some at the bar right now?"

INT. RESTAURANT/BAR/CLUB - NIGHT

Christine enters, wearing a hat and large sunglasses to hide her face. She motions at the activity around the bar. Anna recognizes her and waves her over.

Christine bellies-up to the bar and Anna prepares her a martini. Anna reaches by the register, into her purse, and plucks free a single dime-sized baggie of cocaine. She places it beneath the stem of the martini glass and slides it toward Christine.

FINALE

The man in the suit approaches Christine to introduce himself. He passes her a business card identifying himself as a photographer and begins to talk her ear off. Christine attempts to ignore him and enjoy her martini.

Natalie walks by and Christine desperately grabs her and introduces herself and the man in the suit. She successfully deflects the man's attention onto Natalie and goes back to sipping her martini.

Anna drinks from her thermos as she serves bar patrons.

Raven and Christine take their picture together.

INT. ELEGANT RESTROOM - NIGHT

All four women are aligned before the mirrors again. Everyone exits with the exception of Christine, who waits for them to disappear before cutting a few rails of coke on the countertop.

INT. RESTAURANT/BAR/CLUB - NIGHT

Raven, Natalie, and the man in the suit down shots together in unison.

QUICK MONTAGE of a barrage of alcohol being poured, mixed, and consumed at the bar.

INT. ELEGANT RESTROOM - NIGHT

Christine's head jerks up, absorbing the explosion of powder as it shocks her nasal passageways. Immediately, she is bleeding from her nostril.

INT. RESTAURANT/BAR/CLUB - NIGHT

Natalie stumbles toward the exit, almost falling. The man in the suit catches her.

Raven orders from Anna and presents her fake ID. Anna refuses the ID and calls for a bouncer. Raven becomes belligerent.

INT. ELEGANT RESTROOM - NIGHT

Christine seizes on the tile floor, nose leaking, mouth foaming.

EXT. SECLUDED AREA - NIGHT

The man in the suit forces himself on Natalie. She straight-arms him, prying his body away from hers.

INT. RESTAURANT/BAR/CLUB - NIGHT

Raven takes a swing at Anna over the bar, driving her back into the register, spilling the contents of her purse all over the floor.

A bouncer (Bush?) rushes forth and locks Raven in a full nelson and drags her off.

A restaurant manager (Kevin?) arrives at Anna's side and sees the cocaine baggies scattered on across the bar floor.

EXT. SECLUDED AREA - NIGHT

Natalie and the man in the suit are locked in a violent tangle. Hair whips, arms swing, camera is volatile.

INT. ELEGANT RESTROOM - NIGHT

Christine's seizure approaches a wild climax.

EXT. RESTAURANT/BAR/CLUB - NIGHT

The bouncer shoves Raven out of the door as she flails in a fit of rage.

INT. RESTAURANT/BAR/CLUB - NIGHT

Anna and the manager enter a heated bout of back-and-forth over the white powder in the baggies.

EXT. SECLUDED AREA - NIGHT

The man in the suit fastens his belt buckle and strolls away. Natalie sits silently and motionless on the ground, defeated.

INT. ELEGANT RESTROOM - NIGHT

Christine's seizure passes. Her face drips.

EXT. STREET - NIGHT

Raven walks away from the establishment, her hair in her face, her broken heels in her hand.

INT. RESTAURANT/BAR/CLUB - NIGHT

The manager shouts, "Get out!" and Anna grabs her purse and leaves.

An ornamental vase of roses is broken and dripping on the bar.

INT. ELEGANT RESTROOM - NIGHT

The four female principals are aligned before the wide strip of mirrors over the sinks - a flashback to the calm before the storm - all powdering their noses.

INT. BEDROOM - DAY

A six-year-old girl (Amélie) sits before a mirror, applying her mother's blush.

AMÉLIE

(singing)

She's so beautiful... Every man
wants to be the thorn to her
rose...

FADE OUT.